## WORKSHOP AGENDA
### Teaching Our Stories: Museum Education & Interpreting Exhibits
**Monday, 5 June 2017, 9:00am–5:00pm**
**Silver Reef Museum, 1903 Wells Fargo Rd, Leeds, UT 84746**
**Facilitator: Virginia Catherall (Utah Museum of Fine Arts)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30–9:00 am</td>
<td><strong>Arrivals so we can start promptly</strong> <em>(Take a moment to look at Artists Work exhibit)</em></td>
</tr>
</tbody>
</table>
| 9:00–9:30 am | **Welcome and Roundrobin** *(Megan & Everyone)*  
  - Report on progress of individual projects (~2-3 minutes each museum)  
  - Overview of schedule and goals for today, quick standards check |
| 9:30 – 10:15 am | **Group Critique of Artists Work** *(Virginia & Everyone)*  
  - Overall impressions, exhibit design, object safety, label text and design, adherence to EPWS |
| 10:15 – 10:30 am | **Importance of Evaluation** *(Virginia)*  
  - What do you evaluate and why? Quick tour of types of evaluation |
| 10:30 – 10:45 am | **BREAK** |
| 10:45 – 11:45 am | **Museum Education Presentation & Discussion** *(Virginia)*  
  - What is Museum Education?  
  - Educational Philosophy and how it is reflected in a museum  
  - Ways of educating in a museum: Labels, Tours, Self-guides |
| 11:45 – 12:15 pm | **Video & Discussion:** *Opening up the Museum: Nina Simon @ TEDxSantaCruz* |
| 12:15 – 1:00 pm | **LUNCH** *(provided)* |
| 1:00 – 2:00 pm | **Hands-on Tour & Activity** *(Virginia)*  
  - Sample tour using hands-on bag in Chase Home Museum *(stay sitting)*  
  - Sample activity – Papercutting!  
  - **Last 15 minutes:** Discuss tour and using hands-on items in tours and in exhibits |
| 2:00 – 2:30 pm | **BREAK and take the Artists Work Self-guide** |
| 2:30 – 3:15 pm | **Self-guides** *(Virginia)*  
  - Critique and evaluation of family self-guide for Artists Work  
  - Why make self-guides? Types of self-guides  
  - Distribution of self-guide examples |
| 3:15 – 4:30 pm | **Breakout Session: Self-guides** *(Museum teams)*  
  - Create your own self-guide  
  - **Last 45 minutes:** Report from each group on self-guide ideas |
| 4:30 – 5:00 pm | **Wrap-up and Adjourn** *(Virginia, Megan & Everyone)*  
  - Other educational opportunities and planning the educational next step  
  - Refer to syllabus, assignment dates, and discuss site visits in August  
  - **Questions? Comments?**  
  - Post-workshop surveys and nametags to the basket please |
#5 Education

Teaching Our Stories: Museum Education & Interpreting Exhibits

- Current museum educational philosophy
- Educational elements integral to exhibit design
- Preparation of self-guides and education plans
- Inquiry-based, interactive teaching strategies to engage visitors

"Rather than just throwing together displays, we now know how to create interpretive exhibits, and supplement them with interactive elements, self-guides, and more educational tours and programs."

Workshop Overview

**SCHEDULE**

**Morning**
- Reports & Housekeeping
- Quick Standards Check
- Critique of Artists Work
- Evaluation Overview
- Museum Education & Philosophy
- Ways of Educating in Museum

**Afternoon**
- Hands-on Touring & Activities
- Self-guides & Education Plans
- Wrap-Up
- Questions & Comments
- Assignment & Site Visits
- Post-Workshop Survey

**GOALS FOR TODAY**

**Exhibit Creation**
- Understand how all components of exhibit creation come together

**Evaluation**
- Understand how to create simple evaluations for exhibits & programs

**Education**
- Understand importance of educational programming in museums and be able to create a variety of educational opportunities.
- Draft your own self-guide.

Thanks to our Hosts at the Silver Reef Museum

Thanks to our Hosts at the Silver Reef Museum
### Interpretation

**AASLH STEPS Standards**

**Interpretation for Programs, Exhibitions, Publications**

1. The institution asserts its public service role and places education at the center of that role.
2. The institution clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.
3. The institution understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.
4. The institution's interpretive content is based on appropriate research.
5. Institutions conducting primary research do so according to scholarly standards.
6. The institution uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.
7. The institution presents accurate and appropriate content for each of its audiences.
8. The institution demonstrates consistent high quality in its interpretive activities.
9. The institution assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

### AASLH Interpretation Standards

**UNACCEPTABLE PRACTICES**

- Biased comments or behavior related to race, ethnic background, gender, age, ability, economic status, or their personal criteria.
- Disregard for visitors’ interests, abilities, knowledge, and preferences by failing to ask about their interests and experiences.
- Using outdated, inappropriate, or inaccurate materials as sources, evidence, or examples.
- Giving false or fabricated information to visitors.

(AASLH, Standards & Excellence Program for History Organizations, 2010, p 111)

### Utah Performance Goals

**EXHIBITIONS**

- Museums will plan exhibits with specific objectives, curated in a way that is inclusive and evaluates exhibits against the stated objectives.
- Exhibit interpretation will be provided and every effort will be made to provide historically and contextually accurate information.
- Protect objects while on display and give special attention to mounting procedures, environmental controls, and security as per their collections policy.

**EDUCATION**

- Develop educational programs that relate to the stated mission/purpose of the museum and that utilize its collections and resources.
- Organize programs for a variety of audiences (i.e. individuals of differing ages, cognitive levels, and cultural backgrounds).
- Develop programming for a variety of audiences and styles of learning. Visitors will engage and interact with the educational programming and provide feedback. Activities may include: exhibitions, printed info, public tours, receptions/open houses, performances/lectures, demonstrations, classes/workshops, docent training, public research, children's activities/events, teacher workshops, activities in other languages, off-site school activities, etc.
HANDS-ON ACTIVITY

GROUP CRITIQUE OF ‘ARTISTS WORK’ EXHIBIT

- Overall impressions
- Exhibit design
- Safety of objects
- Label text
- Label design
- Adherence to structure and objectives as laid out in the Exhibit Planning Worksheet (EPWS)

What is your overall impression of the exhibit?

Look at the exhibit design

- Does the structure help you understand the big idea?

Labels – how they look

- Number – too many? Too few?
- Label design – are they easy to read?
- Label design – do they reflect the exhibit structure?
- Label layout – are the labels positioned in a way that helps you understand the big idea?

Label text

- What do you think about the number of words?
- Does the text convey and point back to the big idea?
Importance of Evaluation

**HOW CAN EVALUATION HELP ME?**

- Determine if a project or activity's aims, objectives, and outcomes are being or have been met.
- Enable us to understand our visitors/users or non-visitors/non-users better (being more user-focused) and improve the services we offer them.
- Identify strengths and weaknesses (and where resources should be directed in future).
- Ensure that learning is shared and acted upon within the organization.
- Defines the quality of what we do.
- Anticipate problems that can be resolved early on.
- Strengthen accountability and motivate staff and users.
- Demonstrate to funders the impact of the organization.

Why do Evaluation?

- Evaluation doesn’t have to be expensive or time-consuming, however, you do need to commit a realistic amount of time to evaluation.
- The amount of time you put in when planning your evaluation will have a direct bearing on the quality of your results. A quickly and poorly written questionnaire, for example, is likely to yield poor data.
- Evaluation should be considered at the planning stages of your project or activity.

Types of Evaluation

**FRONT-END EVALUATION**

Front-end evaluation occurs during the planning stages of a project or activity, when data is analyzed to help assess the value of plans before resources are committed to developing the project. It is used particularly during the planning stages of museum and gallery redevelopment.

Front-end evaluation includes:

- The process of consulting people as to their expectations of the project’s outcomes and their needs (e.g., how can this museum be developed in a way that is inclusive and accessible to everyone).
- Existing national or local data that may provide information about your baseline audience and target audience.
- Surveys set up specifically for the project to gauge your target audience's current knowledge.
**Types of Evaluation**

**FORMATIVE EVALUATION**

Formative evaluation occurs during the process or development of your project or activity. It may involve testing a prototype or mock-up (e.g. display, text panel) with your users and refining until it is sufficiently improved.

- This means that you do not commit all of your resources to the final product without knowing if it works in practice (e.g. is accessible, readily understood or works mechanically, in the case of interactive exhibits).
- It can also include other kinds of evaluation that take place while a project is underway, such as staff team meetings to monitor and assess how well a project is progressing with a view to making amendments to the plan if needed.
- At this point you are considering the question, “are we getting to where we want to be?”

**SUMMATIVE EVALUATION**

Summative evaluation occurs at the end of your project or activity, when you may wish to assess the impact of the ‘finished product’, be it a new gallery, an outreach session or a new brochure.

- At this point, you are looking back at the project to ask questions such as ‘Did we meet our aims and objectives?’ or ‘What worked well and what didn’t?’
- Not all projects or activities will need to be evaluated using all three stages discussed so far but particularly where you are running a large project it can be a good idea to incorporate front-end and/or formative evaluation with summative evaluation.

**Common Evaluation Methods & Terms**

- Experimental Design: random assignment to treatment and control groups
- Non-Experimental Design: purposeful sampling techniques to get information rich cases (case studies, data collection and reporting for accountability, etc.).
- Document Review: a review and analysis of existing program records and other information collected by the program.
- Interviews/Focus Groups: conducted with evaluation and program/initiative stakeholders.
- Observation: an unobtrusive method for gathering information about how the program/initiative operates.
- Surveys/Questionnaires: also conducted with evaluation and program/initiative stakeholders.
- Tests/Assessments: collected with the purposes of the evaluation in mind.

(From the Harvard Family Research Project)
What about you?

What kinds of evaluation does your museum do?

What kinds of evaluation are you *already doing* with your exhibit project?

What kinds of evaluation *might you do* for your exhibit project?

MORNING BREAK – 15 minutes

What is Museum Education?

- What does museum education mean to you?
- Why have education programs in a museum?
Education in a Museum

- Duality of mission: preservation vs. education
- Object-based learning
- Self-directed learning
- Non-linear experience
- Expanding your story

“Tell me and I will forget, show me and I will remember, involve me and I will understand.”

– Chinese proverb

Educational Philosophy

**HOW IS IT REFLECTED IN A MUSEUM?**

1) Constructivism – learning by doing
2) Multiple Intelligences – learning styles
3) Scaffolding – making personal connections
4) Visual Thinking Strategy (VTS)

Constructivism

Constructivism is a theory of knowledge that argues that humans generate knowledge and meaning from their experiences.

*How can this idea manifest itself in a museum?*
Multiple Intelligences

The theory of multiple intelligences was proposed by Howard Gardner in 1983 to more accurately define the concept of intelligence. Gardner’s theory argues that intelligence, particularly as it is traditionally defined, does not sufficiently encompass the wide variety of abilities humans display.

According to multiple intelligence theory, there are nine basic types of intelligence:

1) Visual-spatial  
2) Verbal-linguistic  
3) Logical-mathematical  
4) Bodily-kinesthetic  
5) Musical-rhythmic  
6) Interpersonal  
7) Intrapersonal  
8) Naturalistic  
9) Existential

Instructional Scaffolding

In education, scaffolding refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.

Teachers provide successive levels of temporary support that help students reach higher levels of comprehension and skill acquisition that they would not be able to achieve without assistance.

Examples:

- A compelling task
- Templates or guides
- Examples of similar content
- Recollection of past memories
Visual Thinking Strategies

Visual Thinking Strategies (VTS) is a method initiated by teacher-facilitated discussions of art images and documented to have a cascading positive effect on both teachers and students. VTS provides a way to jumpstart a process of learning to think deeply.

In VTS discussions teachers support student growth by facilitating discussions of carefully selected works of visual art.

**Teachers are asked to use three open-ended questions:**
- What’s going on in this picture?
- What do you see that makes you say that?
- What more can we find?

**3 Facilitation Techniques:**
- Paraphrase comments neutrally
- Point at the area being discussed
- Linking and framing student comments

**Students are asked to:**
- Look carefully at works of art
- Talk about what they observe
- Back up their ideas with evidence
- Listen to and consider the views of others
- Discuss multiple possible interpretations

Ways of Educating in the Museum

1) Labels
2) Tours
3) Hands-on or interactive components
4) Self-guides
5) Other educational opportunities (essays, lectures, workshops, lesson plans, etc.)
Labels

How can active learning take place on a label?

**Questioning Strategies:**
Ask the viewer to look at something.

**Guiding Questions:**
Propose philosophical or open-ended questions to begin a conversation about what you want visitors to learn.

Example Label

**Why are the shells on the woman’s dress carved to look like elk’s teeth?**
Answer: Elk teeth and skin were believed to be powerful love magic. A woman wearing elk skin and teeth was considered especially attractive to men.

**How do you collect porcupine quills without getting hurt?**
Hint: You use a blanket.
Answer: A traditional way of collecting quills involved throwing a blanket over the porcupine. When the porcupine raises its quills to defend itself, the quills get caught in the blanket. The artist then plucks them out of the blanket to be cleaned and dyed.
Detroit Institute of Art

Denver Museum of Natural Science

WAMPUM continues to be a valued part of cultural identity and a symbol of the sacred and powerful for Native Northeast people. Under federal law, Native groups can reclaim wampum from museums. This belt probably won’t be claimed because its specific origin is unknown.

Notice the white geometric designs on a purple wampum background on this belt. White conveyed peace and good intentions, while purple represented hostility or death.
This Place is for the Birds!

They're flying, diving, nesting on the sand. They're snuggling their fluff, flapping their wings, and socializing in the sun. Look and listen! The Oregon Coast has all the action you could ever want!

Why is this considered one of the most controversial paintings in the museum?

This small painting sparks a lot of discussion. To find out why, pick up a guide at the desk. And when you're done, each side of the table contains my points of view.

Did Cattis sensationalize it?

Is this painting factually accurate?

Was Cattis a racist?

Is this a good painting?
Is this painting factually accurate? It depends on who you ask.

FACT

Cathin was one of the few Shoshone artists whose art was commissioned, which was unusual in 1945.

“I think Cathin read a lot into the ceremony. On a large scale, Cathin was a very good reporter of the event that he had seen, but it was slanted by his viewpoint.”


“Anthropologists have paid tribute to the accuracy of detail in Cathin’s portraits.”


Who was A. Jenks Robinson?

Trying to solve a museum mystery.

Uinta County Museum, Evanston, WY.
Museum Mystery

We were given the wallet seen in the display case by Gary Green in 2005. It came out of a safe of the Neposet Store in the early 1900s.

The wallet lay in a box in the Museum for 6 years before we decided to see if we could piece together who this man was and why he might have abandoned his wallet.

In examining the contents an intriguing mystery began to form.

The owner of the wallet was A. Jenks Robinson and the dates of the various papers found in the wallet were around the year 1897.

We decided to find out as much information about Mr. Robinson as we could from these papers.

So the search was on.

What did we find in the wallet?

Twenty-seven checks
Fourteen receipts to local businesses
One promissory note
Four assay reports
A map to the Mercer gold mines in Utah
Letter from Edgar Robinson, his brother
A copy of his mother’s will
Seven calling cards
A note from Wasatch Gold and Copper Mine Co. (only incense)

What did we find out from these things?

Here are some of the assay reports that were in the wallet.

The envelope addressed to British Columbia presents an interesting twist to the story. We have on good authority that samples sent to British Columbia for testing during this time period were salted with gold to get reports that were better than the area actually would produce.

Did he have the envelope because he was doing this or was it just for the address so that he could do this?

Was our Mr. Robinson a good guy or a bad guy?
Tours

- What is a docent?
- Role of a docent in a museum?
- Facilitator vs. Lecturer

Facilitator vs. Lecturer

More learning takes place when you facilitate a tour than when you lecture. To facilitate, you can use:

- Questioning strategies
- Storytelling
- Discussion
- Conversation
- Learning from tour participants

Structure of a Tour

Beginning / Thesis
- Tell them what you are going to focus on i.e. your theme.
- Important to have one SIMPLE theme throughout the tour.

Middle / Meat
- The fun things you love about museum (within the theme).
- Use good examples and interactive questions.

End / Recap
- Go over what you have learned to help cement ideas.
- If you are running out of time, cut out some meat not recap.

Transitions
- Used between talking about objects to help the flow.
- Can be complicated or basic:
  - The patterning on this Navajo Rug is similar in style but not color to the next one we are going to look at.
  - Let’s go look at another rug...
Hands-on Components

**HOW DO THESE ENHANCE A TOUR?**

- Sensory – different learning styles
- Support what is on exhibit
- Show what cannot be on exhibit

**Hands-on Components**

**HOW DO THESE ENHANCE AN EXHIBIT?**

- When are hands-on components appropriate?
- Things to think about:
  - Cost
  - Repair
  - Management
  - Appropriateness
  - Space
LUNCH BREAK – 45 minutes

Using Hands-on Objects on a Tour
Sample Tour & Activity by Virginia...

HANDS-ON ACTIVITY
EXPERIENCE ‘ARTISTS WORK’ SELF-GUIDE

During the break = 15 minutes
1) Experience the family self-guide provided for Artists Work.
2) Do this by yourself or with someone.
3) Think about how the self-guide enhances or doesn’t enhance the exhibit experience
4) Notice the mechanics of the self-guide and how they either worked or were problematic.
5) Reconvene to share observations.
AFTERNOON BREAK – 30 minutes
Includes ~15 minutes for the Artists Work self-guide exercise

HANDS-ON ACTIVITY
EVALUATE ‘ARTISTS WORK’ SELF-GUIDE

1) Fill out the evaluation
2) Discuss the self-guide
   ✓ What did you learn from the self-guide?
   ✓ How did the mechanics work?
   ✓ Was the layout easy to use?
3) Discuss the evaluation tool
   ✓ Did we get what we needed?
   ✓ How do we know what we need?
   ✓ What could be changed?

Self-Guides
• How can active learning take place in a self-guide?
• Why make self-guides?
• Examples of self-guides
• As a group, let’s brainstorm a different self-guide for the Artists Work exhibit

Cedar City DUP & Hutchings Museum
HANDS-ON ACTIVITY

CREATE YOUR OWN SELF-GUIDES

1) Divide into museum teams
2) Choose a simple theme that relates to your exhibit project (use the Visitor Experience Objectives in your exhibit planning worksheet)
3) Create a self-guide of four questions
4) This can be the beginning of your self-guide assignment
5) Share with the group
Other Educational Opportunities

• Lectures
• Discussions
• Demonstrations
• Workshops
• Newsletters
• Essays / Books
• Teacher training / Lesson

Education Plan

• What is an education plan?
• Why make one?
  ✓ For development and grants
  ✓ For reporting
  ✓ For volunteers and staff
• Hand out Artists Work

Education Plan (accompanies the instructions to tour-givers)

EXAMPLE - Weber County DUP Museum

Education Plan (accompanies the instructions to tour-givers)
What’s the Next Step?

- **What to do first**
  - You can’t do everything, so pick an educational objective that is doable in the next few months

- **Timeline**
  - What will be your timeline for getting the educational component completed?

- **Education Plan**
  - Make your ideas into a plan that is a map for all the interpretation you will be doing. Write it down!

YOUR ASSIGNMENT

**SEE THE WORKSHOP SCHEDULE**

Incorporate educational materials into your exhibit:

1) Create an **Education Plan** for your exhibit (an outline describing what educational materials you will be using).

2) Write a **Self-Guide** for your exhibit (use the draft you started today).

3) Update your **Exhibit Planning Worksheet** to its final form.

4) Submit revised **exhibit labels** if you want further feedback.

5) **Send assignment** (Education Plan, Self-Guide, and final copy of Exhibit Planning Worksheet) by email **by July 7 to Virginia at virginia.catherall@umfa.utah.edu** (cc Megan please).
UPCOMING DATES

1) Megan will contact you soon to arrange an appointment for a Site Visit during the week of 28 August look at your prototype exhibit project. We will use the documents you send us to help evaluate it.

2) Finalize your exhibit project by 15 September (based on feedback and other evaluation you may conduct) in time for Smithsonian launch.

3) Submit Exhibit Project Report by 15 December 2017 (look at the report form in back section of your binder so you know what you need to track)!

4) Holler for help if needed! Seriously!

Wrap Up!

• Support for this project provided in part by the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks for our partnership!

• Thanks to American Alliance for Museums, American Association for State & Local History, Museum & Galleries New South Wales, and Museums Australia Victoria for valuable resources.

• Hand in evaluations to the basket please.

• Questions? Anything else? See you in August!

MAIN CONTACT:
Megan van Frank | Utah Humanities | 801.359.3670 | vanfrank@utahhumanities.org
**EXHIBIT PLANNING WORKSHEET – FINAL completed worksheet**

<table>
<thead>
<tr>
<th>Museum Name:</th>
<th>Fictional County Museum</th>
<th>Version Date:</th>
<th>6/1/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared by:</td>
<td>Megan, Virginia, Lisa</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Exhibit Title:** Artists Work  

**Exhibit Location (and dimensions):** Fictional County Museum – first floor, north gallery – Case #1 with possible wall space above. Two shelved case with glass top and mullion dividing glass front in half. Lower shelf limited visibility. Slatted shelves require covering. Back sliding doors require case to be loaded and moved with objects inside. This requires mounts for all objects. Internal case: overall W 57” x D 20.25 x top shelf H 14” + lower shelf H 21”

**Exhibit Dates:** 9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)

**Rationale:** Exhibit developed as a local companion to national traveling Smithsonian exhibition *The Way We Worked*, which traces US work history and culture: “Whether we work for professional satisfaction and personal growth or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.” Given the museum mission to explore community arts and history, this local companion exhibit will focus on folk artists as workers, as members of the diverse American workforce whose specialty jobs power our society and improve our community. This exhibit will help the museum further document its collections and present them from a new angle, as well as refresh museum’s relationship with some of the living artists.

**Audience:** Adults, local families, local folk artists

**Exhibit Theme (aka the BIG IDEA):** Folk artists are workers who contribute to the cultural and economic vitality of their communities.

**Supporting Concepts (or sub-themes):**

1) Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves. *(Tradition & Innovation Exhibit Section = 2 objects)*

2) Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets. *(Makers & Markets Exhibit Section = 2 objects)*

3) As workers, all folk artists master tools and processes to get the job done. *(Process = for all 4 objects)*

   [Represented by individual labels for tools & materials for all objects to discuss specific traditional methods / materials of creation, and adaptation of techniques with modern methods and tools. Will possibly break structure by not including a subtheme label, and merely rely on object labels for these augmentive props.]

**Visitor Experience Objectives:**

- **What do you want audience to learn?** Art-making is serious business and an important part of a healthy community.  
  How to look more deeply at the folk art on display and discern various style differences.

- **What do you want audience to feel?** Pride in their community of artists and the creativity and tenacity it takes to do this kind of work. Wonder at the specialty tools and skills needed by folk artists to master the tools of her/his trade.

- **What do you want audience to do?** Parents and children will help each other learn in the exhibit (using self-guide?)  
  Try out a variety of tools during public programs at the museum but also at home. Purchase original artwork from local artists and a range of traditions.

**Project Manager:** Megan

**Exhibit Team & Responsibilities:** Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline sheet for specific roles)

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**Version 6/1/2017 – page 1**
<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Object Summary</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
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<tbody>
<tr>
<td><img src="image1" alt="Image" /></td>
<td>2007.1.1</td>
<td>Corn Picking Retablo</td>
<td>Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah, 2006 Wood, potato flour, [pigment?] Purchased from artist H 10 ½” x W 12” closed (23 ½” opened) x L 3”</td>
<td>Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a traditional art form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events and religious beliefs.</td>
<td>Tradition &amp; Innovation</td>
<td>Flat bottom. Display with doors open. Create support with back brace and secure doors with pins. Use riser.</td>
</tr>
<tr>
<td><img src="image2" alt="Image" /></td>
<td>No # Not accessioned</td>
<td>Four Corners Papercutting</td>
<td>Ada Redd Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist circa 2008 H 4 ¼” x W 6 ½”</td>
<td>Artist’s original designs were inspired by her community, family, and local history. She learned papel picado art form from Lelia Palmer, who learned in Mexico, but creates original intricate designs, cutting them free-hand with cuticle scissors.</td>
<td>Tradition &amp; Innovation</td>
<td>Display at shallow angle within mylar envelope on mount covered by sewn muslin.</td>
</tr>
<tr>
<td><img src="image3" alt="Image" /></td>
<td>1997.8.4</td>
<td>Rug</td>
<td>Navajo (artist unknown), Klagetoh, Arizona, circa 1940 Revival Period (1920-1940) Wool, natural and aniline dyes Gift of Sarah Hatch Smith W 20 ½” x H 24”</td>
<td>This Navajo rug belonged to Ira Hatch, owner from 1926-1993 of the Hatch Trading Post near Blanding, Utah, who worked in the area rug trade.</td>
<td>Makers &amp; Markets</td>
<td>Display at angle on lifting board. Baste muslin and velcro backing for versatile hanging system. Make sure hung showing horiz’l rows.</td>
</tr>
<tr>
<td><img src="image4" alt="Image" /></td>
<td>2010.5.4</td>
<td>God Figure Carving</td>
<td>Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9” x W 2 ¾” x D 2 ¼”</td>
<td>This hand-carved god figure was commissioned in 2008 from Utah artist Tonga Uaisele, a Tongan immigrant regarded by his community as a master carver. Mr. Uaisele blends Polynesian cultural styles and traditions that adapt to new environments and circumstances.</td>
<td>Makers &amp; Markets</td>
<td>Display at shallow angle in slanted upright cavity mount made from ethafoam – muslin cover. May need elevating to give more visual weight.</td>
</tr>
<tr>
<td><img src="image6" alt="Image" /></td>
<td>Production Items</td>
<td>Prop – not accessioned</td>
<td>Raw Materials &amp; Tools Tools (scissors) Materials (paper)</td>
<td>Used to make objects.</td>
<td>Process for Papercutting No #</td>
<td>Secure to covered lifting board with T-pins or thread.</td>
</tr>
<tr>
<td>Photo</td>
<td>Collection ID #</td>
<td>Object Name</td>
<td>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</td>
<td>Object Summary</td>
<td>Exhibit Section</td>
<td>Requirements for Safe Display</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>-------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>8</td>
<td>Production Items</td>
<td>Prop – not accessioned</td>
<td>Raw Materials &amp; Tools Tools (chisels) Materials (wood)</td>
<td>Used to make objects.</td>
<td>Process for Carving 2010.5.4</td>
<td>Secure to covered lifting board with T-pins or thread.</td>
</tr>
<tr>
<td>9</td>
<td>No # Not accessioned</td>
<td>Subtheme #1 Label</td>
<td>Living Traditions Festival image</td>
<td>Image courtesy Salt Lake City Arts Council.</td>
<td>Tradition &amp; Innovation</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>10</td>
<td>No # Not accessioned</td>
<td>Subtheme #2 Label</td>
<td>Infographic showing economic impact of arts in Utah</td>
<td>Source data from Creative Vitality Index. Graphic created by Megan van Frank using Venngage.</td>
<td>Makers &amp; Markets</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>11</td>
<td>No # Not accessioned</td>
<td>Object Label for Retablo 2007.1.1</td>
<td>Jeronimo Lozano image.</td>
<td>Jeronimo Lozano individually sculpts and paints all the figures for his hand-built retablos. Image courtesy Chase Home Museum of Utah Folk Art.</td>
<td>Tradition &amp; Innovation</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>12</td>
<td>No # Not accessioned</td>
<td>Object Label Papercutting No #</td>
<td>Ada Rigby image.</td>
<td>Ada Rigby at the Chase Home on occasion of her Governor’s Award. Image courtesy Chase Home Museum of Utah Folk Art.</td>
<td>Tradition &amp; Innovation</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>13</td>
<td>No # Not accessioned</td>
<td>Object Label for Carving 2010.5.4</td>
<td>Tonga Uaisele image</td>
<td>Tonga Uaisele demonstrates his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen.</td>
<td>Makers &amp; Markets</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>14</td>
<td>No # Not accessioned</td>
<td>Object Label for Rug 1997.8.4</td>
<td>Navajo Weaver image</td>
<td>Photo 22025 – Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity &amp; Industrial Development. Image courtesy Utah Historical Society.</td>
<td>Makers &amp; Markets</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>15</td>
<td>Self-Guide</td>
<td>Hands-on Education</td>
<td>Educational family self-guide encouraging families to actively engage with art through games.</td>
<td>All subthemes</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Handouts</td>
<td>Hands-on Education</td>
<td>More in-depth handouts on each of the four key objects.</td>
<td>All subthemes</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Hands-on Station</td>
<td>Hands-on Education</td>
<td>Hands-on tools and materials for visitors to try out. Kept at front desk overseen by volunteer on duty.</td>
<td>All subthemes</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>
“Artists Work” exhibit
See attached Exhibit Planning Worksheet for individual object dimensions.

Plan is to scale

Sketch is to scale
### MAIN INTRODUCTION LABEL  
**11 x 17” with 1” margins**

<table>
<thead>
<tr>
<th>Conveys Big Idea</th>
<th><em>Folk artists are workers who contribute to the cultural and economic vitality of their communities.</em></th>
</tr>
</thead>
</table>
| **Exhibit Title** | **FINAL = 2 words | Segoe Script**  
*ARTISTS WORK*** |
| **Limit = 8 words** |                                                                                                            |
| **Main Intro Text** | **FINAL = 85 words | Callout = Segoe Script 36pt Blue | Text = Calibri 34 pt Black | first paragraph Bold  
*Whether we work for professional satisfaction, personal growth, or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life. Folk artists are workers who contribute to the cultural and economic vitality of our community. Art-making is a serious business, requiring artists to master creativity, commercial skills, and the highly-specialized tools of their trade. Folk artists build their careers by blending time-honored cultural knowledge with contemporary methods and themes to create art that is both traditional and innovative.* |
| **Limit = 125 words** |                                                                                                            |
| **Credit Text** | **FINAL = 42 words | Segoe Script 16pt Gray**  
*This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts and the Chase Home Museum of Utah Folk Arts for invaluable contributions.* |

### SUBTHEME / EXHIBIT SECTION LABEL #A  
**11 x 8” with 0.7” margins**

<table>
<thead>
<tr>
<th>Conveys Subtheme</th>
<th><em>Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.</em></th>
</tr>
</thead>
</table>
| **Subtheme Heading** | **FINAL = 3 words | Segoe Script 34pt Blue**  
*Tradition & Innovation*** |
| **Limit = 8 words** |                                                                                                            |
| **Subtheme Text** | **FINAL = 61 words | Calibri 26pt Black**  
Folk artists preserve important cultural traditions, even as they innovate and seek new ways to express themselves. Just as they learned their craft from masters, folk artists pass down skills, stories, and specialized cultural knowledge to a new generation. As people migrate to new lands, the traditions they bring inevitably adapt to incorporate new materials, themes, and avenues to express identity.* |
| **Limit = 125 words** |                                                                                                            |
| **Label Image** | *(ID# & Name)*  
*Salt Lake City’s annual Living Traditions Festival shares and celebrates the cultural activities of Utah’s ethnic communities whose traditions are maintained and handed down from generation to generation. Image courtesy Salt Lake City Arts Council.*  
| **Caption & Credit** | **FINAL = 35 words | Calibri 14pt Bold Italics Gray**  
*Salt Lake City’s annual Living Traditions Festival shares and celebrates the cultural activities of Utah’s ethnic communities whose traditions are maintained and handed down from generation to generation. Image courtesy Salt Lake City Arts Council.* |
<p>| <strong>Limit = 50 words</strong> |                                                                                                            |</p>
<table>
<thead>
<tr>
<th>OBJECT A1</th>
<th>(ID# &amp; Name)</th>
<th>2007.1.1 Picking Corn Retablo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong> Limit = 50 words</td>
<td>FINAL = 51 words</td>
<td>Text = Calibri 20pt Black</td>
</tr>
<tr>
<td>Jeronimo Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a 500-year-old art form depicting religious beliefs, historical events, and scenes of everyday life. While Lozano maintains traditional styles and methods, his subjects now reflect themes from his adopted home.</td>
<td>What do you think this retablo is showing?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tombstone Limit = 20 words</th>
<th>FINAL = 19 words</th>
<th>Calibri 16pt Bold Black</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picking Corn Retablo, 2006</td>
<td>Jeronimo Lozano, Salt Lake City, Utah</td>
<td></td>
</tr>
<tr>
<td>Wood, potato flour, pigment</td>
<td>Purchased from artist</td>
<td></td>
</tr>
<tr>
<td>UMFAED #2007.1.1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJ A1 Label Image</th>
<th>(ID# &amp; Name)</th>
<th>No # not accessioned – Image of Jeronimo Lozano</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image Caption</strong> Limit = 20 words</td>
<td>FINAL = 9 words</td>
<td>Calibri 9pt Bold Italic White</td>
</tr>
<tr>
<td>Image courtesy Chase Home Museum of Utah Folk Arts.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJECT A2</th>
<th>(ID# &amp; Name)</th>
<th>No # Four Corners Papercutting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong> Limit = 50 words</td>
<td>FINAL = 61 words</td>
<td>Text = Calibri 20pt Black</td>
</tr>
<tr>
<td>Ada Rigby was a paper artist from Blanding, Utah. She learned her craft from a neighbor who taught her papel picado, the Mexican art of papercutting. Rigby’s intricate pieces were inspired by her family, community, and local history. This one depicts a unique place in southeastern Utah where four states meet.</td>
<td>Why is this figure shown in such an awkward position?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tombstone Limit = 20 words</th>
<th>FINAL = 16 words</th>
<th>Calibri 16pt Bold Black</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four Corners Papercutting, circa 2000</td>
<td>Ada Redd Rigby, Blanding, Utah</td>
<td></td>
</tr>
<tr>
<td>Paper</td>
<td>Purchased from the artist</td>
<td></td>
</tr>
<tr>
<td>UMFAED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJ A2 Label Image</th>
<th>(ID# &amp; Name)</th>
<th>No # not accessioned – Image of Ada Rigby</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image Caption</strong> Limit = 20 words</td>
<td>FINAL = 9 words</td>
<td>Calibri 9pt Bold Italic White</td>
</tr>
<tr>
<td>Image courtesy Chase Home Museum of Utah Folk Arts.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUBTHEME / EXHIBIT SECTION LABEL #B</th>
<th>11 x 8” with 0.7” margins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conveys Subtheme</td>
<td>Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets.</td>
</tr>
<tr>
<td><strong>Subtheme Heading</strong> Limit = 8 words</td>
<td>FINAL = 3 words</td>
</tr>
<tr>
<td>Makers &amp; Markets</td>
<td></td>
</tr>
</tbody>
</table>
**Subtheme Text**
*Limit = 125 words*

Folk artists contribute significantly to their local economy by producing works for both homegrown and broader markets. Traditional art is valued for its authenticity, yet markets can influence makers to evolve their products to appeal to buyers—such as creating affordable pieces in portable sizes. Working artists walk a line between the buyer’s preference and their own cultural and personal expression.

<table>
<thead>
<tr>
<th>Label Image (ID# &amp; Name)</th>
<th>No # Not Accessioned – Infographic showing arts economic impact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Label Image Caption &amp; Credit</strong></td>
<td>**FINAL = 32 words</td>
</tr>
<tr>
<td>Limit = 50 words</td>
<td>The arts are an important part of a healthy community. As well as enriching our lives, the sector employs thousands of people and contributes millions to Utah’s economy. Source: Creative Vitality Index.</td>
</tr>
</tbody>
</table>

**INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #B**

<table>
<thead>
<tr>
<th>OBJECT B1</th>
<th>(ID# &amp; Name)</th>
<th>1997.8.4 Rug</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td>**FINAL = 64 words</td>
<td>Text = Calibri 20pt Black</td>
</tr>
<tr>
<td>Limit = 50 words</td>
<td>The Navajo weaver of this rug trained for years to master her art. Most weavers sold their rugs through local trading posts to support their families. Traders often encouraged weavers to create rugs in designs and colors that would appeal to collectors. The rug trade continues to drive the tourist economy in the Four Corners region. Why might this rug appeal to a collector?</td>
<td></td>
</tr>
<tr>
<td><strong>Tombstone</strong></td>
<td>**FINAL = 25 words</td>
<td>Calibri 16pt Bold Black**</td>
</tr>
</tbody>
</table>
| Limit = 20 words | Navajo Rug, circa 1940
Artist Unknown, Klagetoh, Arizona
Wool, natural & aniline dyes
Gift of Sarah Hatch Smith & the Hatch Trading Post
UMFAED #1997.8.4 |

<table>
<thead>
<tr>
<th>OBJ B1 Label Image</th>
<th>(ID# &amp; Name)</th>
<th>No # not accessioned – USHS #22025 Navajo Woman Spinning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image Caption</strong></td>
<td>**FINAL = 18 words</td>
<td>Caption = Calibri 14pt Bold White</td>
</tr>
<tr>
<td>Limit = 20 words</td>
<td>Navajo weaver spinning thread, circa 1950, Utah Department of Publicity &amp; Industrial Development. Image courtesy Utah Historical Society.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJECT B2</th>
<th>(ID# &amp; Name)</th>
<th>2010.5.4 God Figure Carving</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td>**FINAL = 59 words</td>
<td>Text = Calibri 20pt Black</td>
</tr>
<tr>
<td>Limit = 50 words</td>
<td>Tonga Uaisele, a Tongan immigrant and master carver, created this atua or Hawaiian god. It reflects a Pan-Pacific cultural style that emerged in the 1960s during a Polynesian woodcarving revival. This resurgence was stimulated by both demand in the tourist market and a local desire to reclaim endangered cultural traditions. Why might a Tongan artist carve a Hawaiian atua?</td>
<td></td>
</tr>
<tr>
<td><strong>Tombstone</strong></td>
<td>**FINAL = 13 words</td>
<td>Calibri 16pt Bold Black**</td>
</tr>
</tbody>
</table>
| Limit = 20 words | God Figure Carving, 2008
Tonga Uaisele, Magna, Utah
Wood
Artist Commission
UMFAED #2010.5.4 |
<table>
<thead>
<tr>
<th>OBJ B2 Label</th>
<th>(ID# &amp; Name)</th>
<th>No # not accessioned – Image of Tonga Uaisele</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image</strong></td>
<td><strong>Caption</strong></td>
<td><strong>Limit = 20 words</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>**FINAL = 29 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tonga Uaisele demonstrates his hand-carving skills, sells his art, and upholds his cultural traditions at Utah folk arts festivals. Image courtesy Utah Cultural Celebration Center, West Valley City, 2005.</td>
</tr>
</tbody>
</table>

**SUBTHEME / EXHIBIT SECTION LABEL #C**

**Conveys Subtheme**

As workers, all folk artists master tools and processes to get the job done.

**Subtheme TEXT**

NO SUBTHEME LABEL or TEXT—Only individual labels for the tools/materials props

**INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #C**

4 x 4" with 0.4" margins

<table>
<thead>
<tr>
<th>OBJECT C1</th>
<th>(ID# &amp; Name)</th>
<th>No # Props – Sculpting Tool and Wood / Clay (supports 2007.1.1 Retablo)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td><strong>Limit = 50 words</strong></td>
<td>FINAL = 57 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lozano uses both traditional and new tools and techniques to create his retablos. Unlike many retablo artists, he hand-sculpts figures individually from flour paste rather than using molds. He makes brightly painted wood boxes for his scenes. “In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints.” – Jeronimo Lozano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJECT C2</th>
<th>(ID# &amp; Name)</th>
<th>No # Props – Cuticle Scissors and Paper (supports Papercutting)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td><strong>Limit = 50 words</strong></td>
<td>FINAL = 61 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Although Rigby first learned papel picado, which uses tissue paper and chisels, she was also influenced by Scherenschnitte, a German papercutting craft that uses heavier paper and cuticle scissors. Ultimately, Rigby developed her own style and cut her original designs free-hand. &quot;I was surprised – I do it just as a hobby.” – Ada Rigby regarding her 2003 Governor’s Award in the Arts</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJECT C3</th>
<th>(ID# &amp; Name)</th>
<th>No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Rug)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td><strong>Limit = 50 words</strong></td>
<td>FINAL = 60 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Navajo weavers use upright looms up to six feet tall, as well as hand-spun and hand-dyed wool from local sheep. Production includes shearing the sheep, preparing and dyeing the wool, making and stringing the loom, and finally, weaving the rug. A Navajo woman can weave a hand-spun rug in three to six months’ time, depending on its size and complexity.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OBJECT C4</th>
<th>(ID# &amp; Name)</th>
<th>No # Props – Chisels and Wood (supports 2010.5.4 Carving)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object Label</strong></td>
<td><strong>Limit = 50 words</strong></td>
<td>FINAL = 57 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Uaisele hand-carves his sculptures using the traditional material of wood, but now sources his wood from his new home in Utah. He carves with woodworking tools such as chisels and saws and uses his own feet as vice grips. “I’ve never seen a man use his bare feet as vice grips before. Astounding.” – Michael Christensen, Utah Folklorist</td>
</tr>
</tbody>
</table>
ARTISTS WORK

Whether we work for professional satisfaction, personal growth, or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.

Folk artists are workers who contribute to the cultural and economic vitality of our community.

Art-making is a serious business, requiring artists to master creativity, commercial skills, and the highly-specialized tools of their trade. Folk artists build their careers by blending time-honored cultural knowledge with contemporary methods and themes to create art that is both traditional and innovative.

This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts and the Chase Home Museum of Utah Folk Arts for invaluable contributions.
**Tradition & Innovation**

Folk artists preserve important cultural traditions, even as they innovate and seek new ways to express themselves. Just as they learned their craft from masters, folk artists pass down skills, stories, and specialized cultural knowledge to a new generation. As people migrate to new lands, the traditions they bring inevitably adapt to incorporate new materials, themes, and avenues to express identity.

*Salt Lake City’s annual Living Traditions Festival celebrates the cultural activities of Utah’s ethnic communities whose traditions are maintained and handed down from generation to generation. Image courtesy Salt Lake City Arts Council.*

**Makers & Markets**

Folk artists contribute significantly to their local economy by producing works for both homegrown and broader markets. Traditional art is valued for its authenticity, yet markets can influence makers to evolve their products to appeal to buyers – such as creating affordable pieces in portable sizes. Working artists walk a line between the buyer’s preference and their own cultural and personal expression.

*The arts are an important part of a healthy community. As well as enriching our lives, the sector employs thousands of people and contributes millions to Utah’s economy. Source: Creative Vitality Index.*
Jeronimo Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a 500-year-old art form depicting religious beliefs, historical events, and scenes of everyday life. While Lozano maintains traditional styles and methods, his subjects now reflect themes from his adopted home.

What do you think this retablo is showing?

Picking Corn Retablo, 2006 • Jeronimo Lozano, Salt Lake City, Utah • Wood, potato flour, pigment • Purchased from artist • UMFAED#2007.1.1

Ada Rigby was a paper artist from Blanding, Utah. She learned her craft from a neighbor who taught her papel picado, the Mexican art of papercutting. Rigby’s intricate pieces were inspired by her family, community, and local history. This one depicts a unique place in southeastern Utah where four states meet.

Why is this figure shown in such an awkward position?

Four Corners Papercutting, circa 2000 • Ada Redd Rigby, Blanding, Utah • Paper • Purchased from artist • UMFAED

Tonga Uaisele, a Tongan immigrant and master carver, created this atua or Hawaiian god. It reflects a Pan-Pacific cultural style that emerged in the 1960s during a Polynesian woodcarving revival. This resurgence was stimulated by both demand in the tourist market and a local desire to reclaim endangered cultural traditions.

Why might a Tongan artist carve a Hawaiian atua?

God Figure Carving, 2008 • Tonga Uaisele, Magna, Utah • Wood • Artist commission • UMFAED#2010.5.4

The Navajo weaver of this rug trained for years to master her art. Most weavers sold their rugs through local trading posts to support their families. Traders often encouraged weavers to create rugs in colors and designs that would appeal to collectors. The rug trade continues to drive the tourist economy in the Four Corners region.

Why might this rug appeal to a collector?

Navajo Rug, circa 1940 • Artist Unknown, Klagetoh, Arizona • Wool, natural & aniline dyes • Gift of Sarah Hatch Smith & the Hatch Trading Post • UMFAED#1997.8.4
Lozano uses both traditional and new tools and techniques to create his *retablos*. Unlike many *retablo* artists, he hand-sculpts figures individually from flour paste rather than using molds. He makes brightly painted wood boxes for his scenes.

“In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints.”

- Jeronimo Lozano

Although Rigby first learned *papel picado*, which uses tissue paper and chisels, she was also influenced by *Scherenschnitte*, a German paper-cutting craft that uses heavier paper and cuticle scissors. Ultimately, Rigby developed her own style and cut her original designs free-hand.

“I was surprised—I do it just as a hobby.”

- Ada Rigby regarding her 2003 Governor’s Award in the Arts

Uaisele hand-carves his sculptures using the traditional material of wood, but now sources his wood from his new home in Utah. He carves with woodworking tools such as chisels and saws and uses his own feet as vice grips.

“I’ve never seen a man use his bare feet as vice grips before... Astounding.”

- Michael Christensen, Utah Folklorist

Navajo weavers use upright looms up to six feet tall, as well as hand-spun and hand-dyed wool from local sheep. Production includes shearing the sheep, preparing and dyeing the wool, making and stringing the loom, and finally, weaving the rug.

A Navajo woman can weave a hand-spun rug in three to six months’ time, depending on its size and complexity.
Artists Work | Family Guide

The Artists Work exhibit shows some Utah folk artists and how they work. Let's look at these artists and learn about their art and artistic style! After reading and discussing each section, be sure to play the fun game with your family to enjoy the art even more!

Qvon Picking Retablo, 2006
Jeronimo Lazano, Salt Lake City, Utah
Wood, potato flour, pigment

Jeronimo Lazano makes traditional Peruvian retablos, sculptures that depict scenes of everyday life, historical events, and religious beliefs. Look closely at the Qvon Picking Retablo here. What do you see the people doing? What is in the background? What story is being told?

Many folk artists from Central and South America create sculptures that tell a story. The story helps sell the art to people who want to remember it. The artist gets to express his or her own creativity with a familiar story and people get to experience a story through the artist's eyes.

Talk with your family:
Choose a family story and have two people tell the same story.
How is it different or the same?
Which part is most important in each story?

Four Corners Papercutting, circa 2000
Ada Redd Rigby, Blanding, Utah
Paper

This papercutting by Ada Redd Rigby tells a story of her life in southern Utah. It shows a figure in the "Four Corners" area where you can straddle four states (Utah, Arizona, New Mexico, and Colorado) at the same time. How is this panel touching all four states a long?

This art is made by cutting away paper and making negative space to create a silhouette. A story is told in the positive spaces through shapes of people, animals, plants, and buildings. How is the delicate artwork made stable?

Create with your family:
With your family, think about a story that you could illustrate with a paper cutting. What would it be?
What parts would have to be connected to each other to make it stable?

Nava'ah Rug, circa 1940
Artist Unknown, Klages, Arizona
Wool, natural & aniline dyes

Although we don't know the name of the artist who wove this rug, we know she was a weaver from the Navajo tribe. Most Navajo rugs are woven by women who learned the knowledge and skills of weaving from their mothers and grandmothers.

Navajo rug artists not only learned how to spin, dye, and weave the yarn in the rugs, they learned how to weave designs into the rugs. Many designs are traditional and handed down but others change based on buyer's tastes. This rug is a typical Klages style that sold well in the trading posts of the Southwest. What shapes do you see on this rug? What colors? What shapes would you want to weave into a rug?

Play with your family:
Look at this rug and choose a shape or color but don't tell anyone what it is! Have your family ask 10 questions that help narrow down what you chose. For example: Where on the rug is the shape? Is someone wearing the same color?

When you Leave:
Artist tell stories of their own culture through their art.
You can enjoy other cultures too by supporting and buying from folk artists.
As a family, think about what type of art you would like to have in your life and consider supporting a folk artist by buying a work of art.

This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts for invaluable contributions.
Fictional County Museum - Artists Work Exhibit Education Plan
Updated June 2017

**Budget**

<table>
<thead>
<tr>
<th>Item</th>
<th>Costs</th>
<th>Cost Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Self Guide</td>
<td>$40</td>
<td>printing costs (color?)</td>
</tr>
<tr>
<td>Handout</td>
<td>$40</td>
<td>printing costs (color?)</td>
</tr>
<tr>
<td>Beehive Archive Radio Episode</td>
<td>$0</td>
<td>part of partnership with Utah Humanities</td>
</tr>
<tr>
<td>Hands-on Stations</td>
<td>$30</td>
<td>for materials</td>
</tr>
<tr>
<td>Docent Tours and Demos</td>
<td>$20</td>
<td>light snacks (for training session)</td>
</tr>
<tr>
<td>Founders Day Festival</td>
<td>$0</td>
<td>part of regular events budget</td>
</tr>
<tr>
<td>Craft Demonstrations / Discussion</td>
<td>$300</td>
<td>honoraria and advertising (obtain sponsor?)</td>
</tr>
<tr>
<td>Weaving Guild Open House</td>
<td>$150</td>
<td>light snacks (cost share with guild)</td>
</tr>
<tr>
<td>Total</td>
<td>$580</td>
<td></td>
</tr>
</tbody>
</table>

**Family Self Guide**
This is a paper guide for families to navigate the exhibit and encourage deeper consideration of the artwork. Copies will be near the exhibit for visitors to use in the museum. It will be one page, 2 sided, color on card stock and laminated.

*Person Responsible: Virginia Catherall | Begin Planning: May 2017 | Deadline for Completion: June 2017*

**Handout (with more in-depth object information) - Don’t let all that research to go to waste!**
A paper handout for “studiers” interested in more in-depth information about key objects in the exhibit. Use ‘significance summaries’ and expand as needed to meet learning objectives. Handout will be one page, 2 sided, B&W, on regular paper (check price on color). See if local design student could do as an internship project.

*Person Responsible: Megan van Frank | Begin Planning: May 2017 | Deadline for Completion: August 2017*

**Beehive Archive Radio Episode - Don’t let all that research to go to waste!**
Partner with Utah Humanities to use exhibit research to create 300-word episode for the Beehive Archive Radio Show (aired on Utah Public Radio and KCPW Radio and online). Use as a way to explore exhibit theme in ways that did not make it to the labels, and to get important museum stories out to a statewide audience for on-air credit.

*Person Responsible: Megan van Frank | Begin Planning: May 2017 | Deadline for Completion: August 2017*

**Hands-on Stations**
Some hands-on interactive pieces will be at the front desk for anyone who wants to try out tools or feel materials artists used feel (e.g., raw and carved wood, flour paste figures, and paper). We will also have some process boxes for people to touch showing how wool is made into yarn for weaving. All items must be overseen by the volunteer on duty.

*Person Responsible: Virginia Catherall | Begin Planning: April 2017 | Deadline for Completion: June 2017*

**Docent Tours and Hands-on Demonstrations**
There will be a docent training to orient volunteers on what is in the exhibit and how to demonstrate the hands-on materials.

*Person Responsible: Virginia Catherall | Begin Planning: May 2017 | Deadline for Completion: June 2017*

**Founders Day Festival**
The exhibit will be highlighted and the doors open later than usual for this event. Maybe a booth on Main Street that has some education collection objects and info.

*Person Responsible: Megan van Frank | Begin Planning: June 2017 | Deadline for Completion: July 2017*

**Craft Demonstrations and/or Panel Discussion**
Three to four Saturdays during the run of the exhibit we will have local crafts demonstrators at the museum (e.g., Lozano, Uaisele, or expert Navajo rug weaver). Also a panel discussion with a folklorist and artists to discuss exhibit themes. Pay honoraria and demonstrators encouraged to sell their work. Possible sponsors are the local craft store or the trading post?

*Person Responsible: Lisa Thompson | Begin Planning: June 2017 | Deadline for Completion: August 2017*

**Weavers Guild Open House**
Work with local Weavers Guild to have an open house at the museum. The goal is to let local artists and craftspeople know about the exhibit and museum. Light refreshments will be served and the self guide and hands on stations will be available.

*Person Responsible: Megan van Frank | Begin Planning: June 2017 | Deadline for Completion: November 2017*