

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Maren Hassinger: The Spirit of Things*.

In preparation for your visit, A+P asks that you please review the following gallery rules, general information about A+P's exhibition space and the provided educational resources. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk
2. Please do not touch the artworks on display (unless permitted or approved by A+P's staff)
3. Visitors must keep a 3 foot distance from the artworks
4. No running or skipping in the gallery
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk
6. No pens allowed, only pencils; which A+P will provide students with for the tour
7. No flash photography permitted
8. Visitors should use inside voices while in the gallery
9. Limited use of cell phones, kindly requested



Students from View Park Elementary visit *Spiral Play: Loving in the '80s*. Los Angeles. 12 May 2017. Photo by Natalie Hon.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during and after your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is [52022](#).

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-4 and bonus activity, if time permits)
5. Recommend Post Visit Activity
6. Artworks descriptions

TEACHER RESOURCE GUIDE: K - 2nd Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02)
2. Provide students with background information about the artist Maren Hassinger and the exhibition (5 mins., page 04)
3. Introduce activity 01. Direct student to view *Pink Trash* and complete the activity listed in their handouts. Facilitate a group discussion (12 mins., page 05)
4. Introduce activity 02. Direct student to view *The Veil Between Us* and complete the activity listed in their handouts. Facilitate a group discussion (14 mins., page 05)
5. Introduce activity 03. Direct students to select a partner. Ask students to pick an artwork of their choosing and complete the activity listed in their handouts. Facilitate a group discussion. (12 mins., page 06)
6. Introduce activity 04. A+P will provide plastic bags and pieces of paper to help facilitate this activity. (9 mins., page 06)
7. Introduce the bonus activity (if time allows). Direct students to find *Interlock* and *Love*. Ask students to complete the activity listed in their handouts. (8 mins., page 07)

****Encourage students to express their opinions about the artworks (i.e. not just identifying what the artworks look like, but considering what ideas Maren Hassinger incorporated into the artworks).****

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

KINDERGARTEN

ELA STANDARD With prompting and support, retell familiar stories, including key details.

VAPA STANDARD 4.2 Describe what is seen (including both literal and expressive content) in selected works of art.

VAPA STANDARD 4.4 Give reasons why they like a particular work of art they made, using appropriate art vocabulary.

GRADE 1

ELA STANDARD Describe the connection between two individuals, events, ideas, or pieces of information in a text.

VAPA STANDARD 5.3 Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., color, line, shape/form, texture).

GRADE 2

ELA STANDARD 3 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text

VAPA STANDARD 4.4 Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.

KEY VOCABULARY

PERFORMANCE ART - artworks that are created through actions performed by an artist or other participants

NATURAL FORM - objects in nature that exist in their original form

ABOUT THE EXHIBITION AND ARTIST

Read the following summaries to the students:

ABOUT MAREN HASSINGER: THE SPIRIT OF THINGS

Maren Hassinger: The Spirit of Things is the first retrospective exhibition of the artist's work in her hometown of Los Angeles. The exhibition features sculpture, performance documentation, and videos that explore the emotional dynamics of relationships amongst different communities of people and the environments in which they live.

For more than four decades, Hassinger has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. From the 1970s on, her sculpture has incorporated common materials associated with manufacturing, mass media and commerce. In the exhibition at A+P, Hassinger transforms wire, rope, newspapers and plastic bags in sculptural forms that evoke her exploration with reclaiming and repurposing everyday materials into beautiful works of art.

Included in the exhibition and in the back gallery are three video artworks presented on a continuous loop. *Daily Masks* features Hassinger applying black makeup at a vanity mirror, creating marks that initially suggest preparation for a ritual or battle, but ultimately represent the artist's exploration and response to theatrical blackface performances and stereotypes associated with race and femininity.

In a short documentary titled *Birthright*, Hassinger explores her ancestry in conversation with her father's youngest brother. Hassinger speculates on how the complexities of race



Maren Hassinger, *High Noon*, 1976. Framed: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

in America, especially the relationships and self-identity of others, live with the consequences of slavery.

The third and final video titled *Wind* highlights a collaboration between Hassinger and her daughter Ava Hassinger. Together, they perform ritualistic, dance-like movements along an East Hampton shoreline. This work explores the artist's use of movement mimicing the natural form, wind.



ABOUT MAREN HASSINGER

Maren Hassinger is an African-American artist, who was born in Los Angeles, CA in 1947. Hassinger graduated from Bennington College in Vermont with a Bachelors of Fine Art (B.F.A.) and received a Master's degree from The University of California Los Angeles (UCLA) in fiber arts. Hassinger is recognized as an influential teacher as well as pioneer of the performance arts and site-specific interventions. Hassinger has artworks in permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards and grants from prestigious foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Hassinger lives in New York, NY and works in Baltimore, MD, where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

Image Caption: Maren Hassinger. Photo by Ava Hassinger. July 2017.

ARTIST FACTS

1. Hassinger was discouraged from pursuing a career in dance, and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

TEACHER RESOURCE GUIDE: K - 2nd Grades

ACTIVITY 01 | CIRCLE THE WORDS

OBJECTIVE: Students circle words that describe Maren Hassinger's performative actions in her piece *Pink Trash*.

ACTIVITY: *Circle The Words*

1. Introduction (2-3 minutes)

Read the words included on the students' handouts (i.e. picking up, throwing, escaping, fast, excited and floating). Remind students of the key vocabulary words. Ask students to circle words that describe what Maren Hassinger is doing in her performance art in this photograph.

2. Individual Exploration (5 minutes)

Direct students to view *Pink Trash* and complete the activity listed in their handout.

3. Group Discussion (5 minutes)

As a class, ask students to state what words they circled to describe *Pink Trash*.



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. Courtesy of the artist. Photography by curator Horace Brockington.

KEY VOCABULARY

Performance Art - artworks that are created through actions performed by an artist or other participants

Natural Form - objects in nature that exist in their original form

EVIDENCE OF LEARNING: Students select words on the student handout that describe *Pink Trash*.

ACTIVITY 02 | SEE, THINK, WONDER

OBJECTIVE: Using *See, Think, Wonder* as a platform to foster critical thinking, students should draw their own initial responses to the artwork titled *The Veil Between Us*.

ACTIVITY: *See, Think, Wonder*

1. Introduction (2-3 minutes):

As a class, ask students to spend 2 minutes observing *The Veil Between Us*, 2007-2018 and then draw their observations on their handouts.

2. Individual Exploration (10 minutes)

During students' individual explorations, ask students the following questions:

- What do you see?

- Students should be encouraged to express their thoughts and draw what they see.

- Teacher should validate the students' responses. ("Student said...")

- What do you think about that?

- Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.

- Teacher should encourage students to use key phrases and vocabulary when describing their drawings.

- What does it make you wonder?

4. Group Discussion (5 minutes)

Ask students to come back together for a discussion. Ask students about their observations, inquiring about what they saw, thought and wondered about *The Veil Between Us*.

EVIDENCE OF LEARNING: Students will automatically become engaged in the artwork. Teacher should encourage students not to draw anything first. Students should initially spend time just observing the artwork.



Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Site specific installation. Courtesy of the artist.

ACTIVITY 03 | STRIKE A POSE

OBJECTIVE: Students select a work of art and kinesthetically select a pose that represents the work of art.

ACTIVITY: *Strike A Pose*

1. Introduction (2-3 minutes)

Ask students to pick a partner and select a work of art displayed in the exhibition space. Read the words listed in the students' handouts (i.e. elegance, floating, love, connection, organic form and suspended). Ask students to pick one of the words and strike a pose that represents it. The students' partners should guess which word their partner chooses.

2. Group Exploration (5 minutes)

In groups of two, students should select an artwork of their choosing and complete activity 03.

Remind students that Maren Hassinger includes a lot of dance in her artworks.

3. Group Discussion (5-7 minutes)

As a class, ask students to share what artworks and words they selected to strike a pose. If time permits, ask select students to present the poses to the class.

EVIDENCE OF LEARNING: Students are able to describe their reasons why their pose represents the artwork.



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches. Courtesy of the artist. Photo by Adam Avila.



Maren Hassinger, *High Noon*, 1976. Four black and white photographs.

ACTIVITY 04 | LOVE SCULPTURES

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between humans and the object created in *Love* to their own collaborative sculpture, using yellow bags.

ACTIVITY: *Love Sculptures*

1. Introduction (2-3 minutes)

Ask students: *What does hope mean to you? How can having hope empower a person? Why is hope important?* Encourage students to share their thoughts about hope and its meaning.

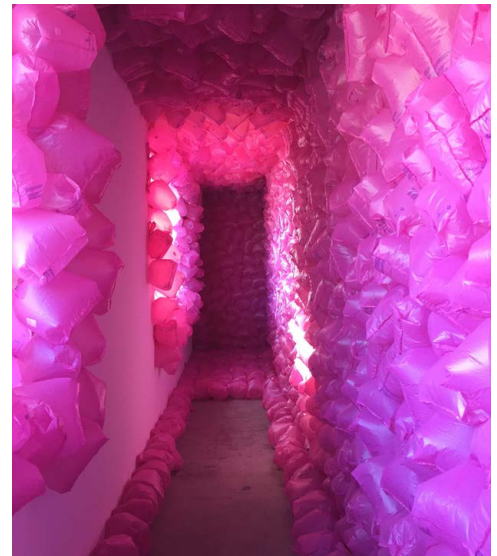
2. Individual Exploration (2 minutes)

Direct students to collect a yellow bag and piece of paper from A+P. Ask students to write a hopeful message, place it in the bag, blow up the bag and tie a knot.

3. Group viewing (4 minutes)

Gather students' blown up bags (A+P will provide you with a large bag for storing the bags). Ask students to gather their belongings and walk to the exterior of Art + Practice's exhibition space to view the display room. While looking at the display room, ask students to study the *Love* sculpture.

EVIDENCE OF LEARNING: Using their message of hope, students create a small sculpture at A+P



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

BONUS ACTIVITY | CONNECT THE DOTS

OBJECTIVE: Students find the artworks selected and finish completing the drawing based on the outline provided.

ACTIVITY: *Connect The Dots*

1. Introduction (3 minutes)

If time permits, ask students to spend 3 minutes identifying *Love* (located in the display room) and *Interlock* (hung on the wall and to the right of the title wall).

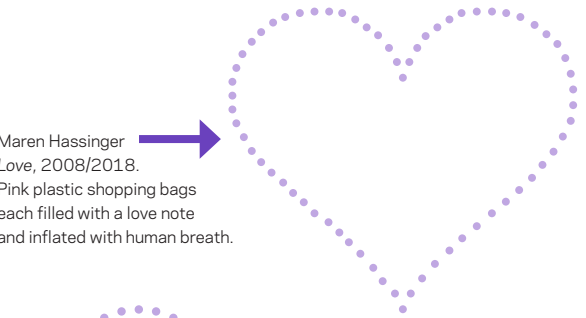
2. Individual Exploration (5-7 minutes)

Once the students identify *Love* and *Interlock*, ask students to connect the dots, pictured in their handouts.

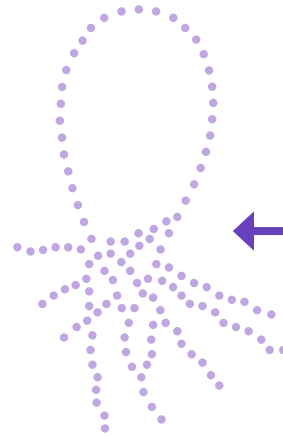
During the exercise, ask students what they think about the artworks, encouraging students to express their opinions about what the artworks look like and are made of.

EVIDENCE OF LEARNING: Students are able to find the selected artworks and complete the drawing of the work outlined.

Maren Hassinger
Love, 2008/2018.
Pink plastic shopping bags
each filled with a love note
and inflated with human breath.



Maren Hassinger
Interlock, 1972-1973.
Wire and wire rope.



POST VISIT ACTIVITY

POST VISIT

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between human and the object created in *Love*, to their own collaborative sculpture.

ACTIVITY: *Hands on project*

1. Group Project:

Direct the students to collectively build a sculpture, using the blown up yellow bags made at Art + Practice. Ask students to consider highlighting their messages of hope through their sculptural work. This activity should be inspired by Maren Hassinger's *Love* sculpture.

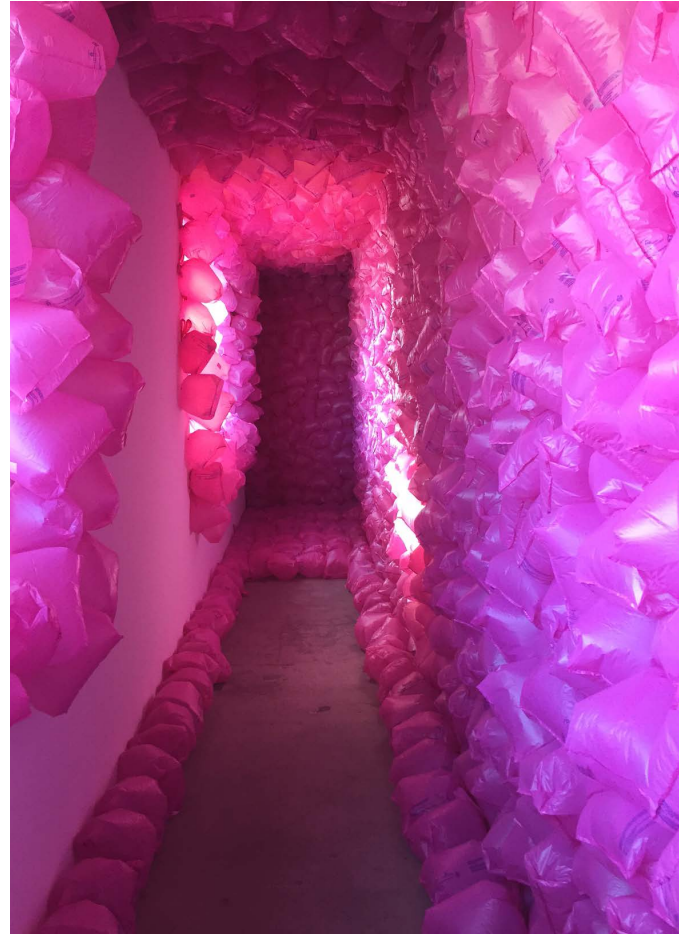
EVIDENCE OF LEARNING: Using their messages of hope, students create a site-specific collaborative sculpture in their classroom or school site.



SELECT WORKS



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. One framed verticle image: 14 3/4 x 10 x 1 1/2 inches and two framed horizontal images: 10 x 14 1/2 x 1 1/2 inches.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

DESCRIPTION

For *Pink Trash*, Maren Hassinger reclaimed non-biodegradable materials and repurposed them for a more positive use as a performance that she performed in Central Park, New York, NY in the 1970s. The artwork conveys an intimate exchange between the artist and the object (i.e. the plastic bags).

The artwork also represents the artist's performative interaction with the pink trash bags while *Love*, a sculptural work in the display room of A+P's exhibition space; represents the artist's further exploration with the material, including an intimate exchange in which the artist blows up the trash bags and inserts a love note. Hassinger's act of blowing up the bags and inserting a love note speaks to her interest in exploring human connections.

SELECT WORKS



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches.

DESCRIPTION

For *Diaries*, Maren Hassinger asked her friends to participate in a performance work. Hassinger asked her friends to create a phrase of movement that represented a daily act or ritual (i.e. brushing teeth, driving to work, etc.).

The six photographs displayed in A+P's exhibition space captures select moments in the participants' movement phrases. This performance work represents Hassinger's interest in using movement/choreography as a tool to express the mundane, giving important and expressive meaning to one's existence.

SELECT WORKS



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

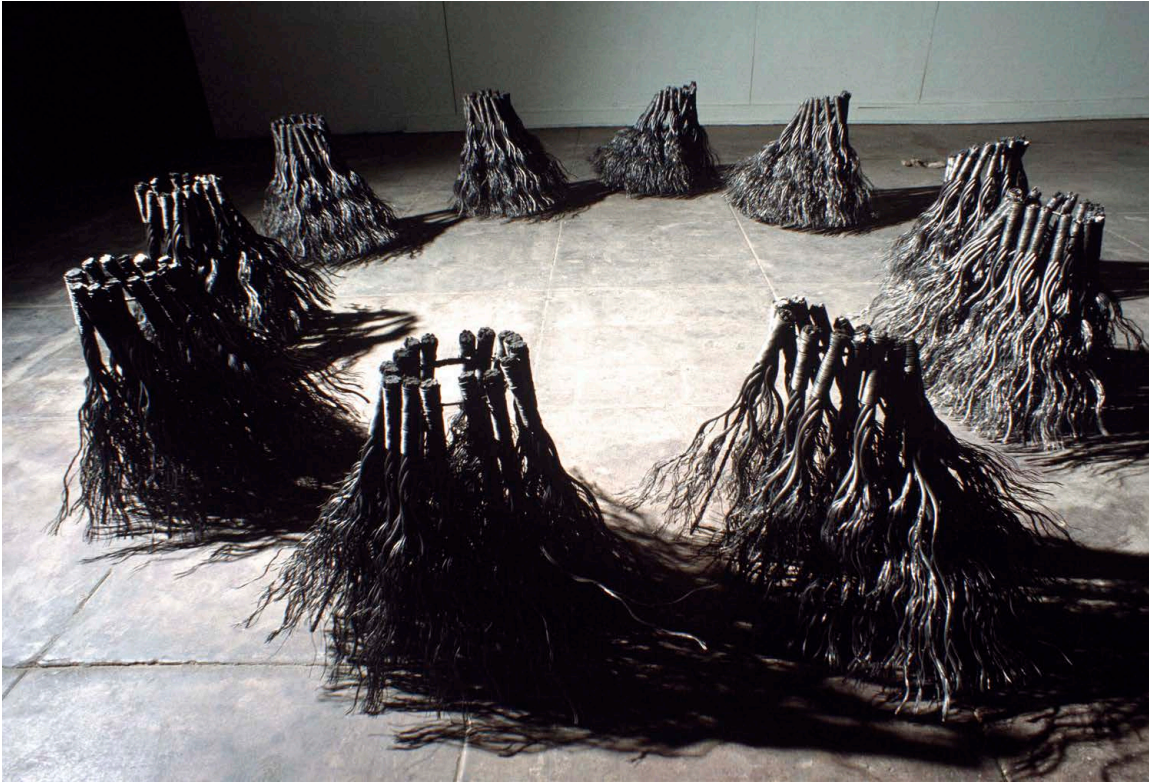
DESCRIPTION

Maren Hassinger attended Bennington College in Vermont for a degree in dance. Sadly, she was persuaded to consider another career path. In response, Hassinger turned to the visual arts. A lot of Hassinger's artworks however, incorporates her use and passion of performance. During the 1970s, Hassinger's performance work was inspired by her history as a dancer and movement enthusiast.

For *Ten Minutes*, Hassinger welcomed a group of dancers to perform on an Easter Sunday. The work was intended to recreate a ritual-like performance. Dancers were asked to lie together on the ground, while a square outline was drawn around them. Participants did not leave the square during the performance. Their movements were improvisational.

In addition to dancing within the square, participants were given natural materials, such as sticks or twigs. Hassinger asked participants to manipulate the materials using improvisation. Her exploration of form and movement was her way of exploring how organic forms move through space.

SELECT WORKS



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

DESCRIPTION

Maren Hassinger is part of the next generation of artists beyond the minimalist period called the post-minimalist movement or aesthetic; an artistic movement which was influenced by attempts to develop and go beyond the aesthetic of minimalism. For Hassinger's work, she echoes the post-minimalist aesthetic by using "simple" materials or objects that take on a "pure" and formalist aesthetic.

For *Whirling*, Hassinger applies her post-minimalist aesthetic by incorporating wire and wire rope to create a scene that appears irregular and comments on her relationship to nature. Additionally, Hassinger takes this a step further by taking on a tactile aesthetic, incorporating an element of psychology meaning that she explores how the material might evoke a sense of emotion or feeling.

Whirling also represents Hassinger's interest in embodying performance. In particular, the work represents an African ritual of which Hassinger

studied intensely. Hassinger's application of the materials and ode to African rituals explores the artist's broad exploration of how people, cultures and materials interact.

POST-MINIMALISM DEFINED

Art that uses minimalism either as an aesthetic or conceptual reference point. Post-minimalism is more an artistic tendency than a particular movement. Post-minimalist artworks are usually everyday objects, use simple materials, and sometimes take on a "pure", formalist aesthetic.

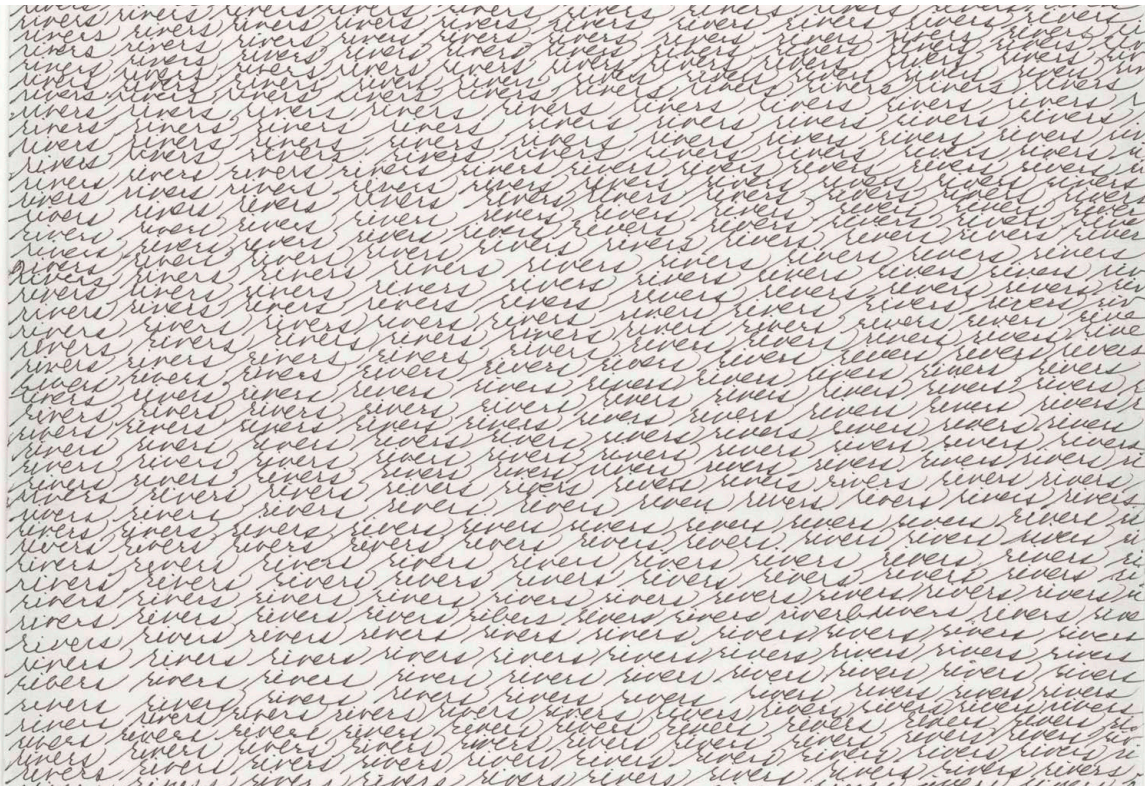
MINIMALISM DEFINED

An extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

FORMALISM DEFINED

The study of art based solely on an analysis of its form – the way it is made and what it looks like.

SELECT WORKS



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

DESCRIPTION

For *Rivers*, Maren Hassinger wrote the word “rivers” over and over again. Her process of writing the word continuously represents a practice that Hassinger developed as a form of meditation. This act meditates on Hassinger’s belief that life originates from water.

While viewing *Rivers*, the viewer should read and speak “rivers” out loud. By repeating the words, the viewer carries out the intention of Hassinger’s mediative practice, considering what the word “rivers” means to the viewer.

MAREN HASSINGER: THE SPIRIT OF THINGS

WRITE YOUR NAME _____ DATE _____



Maren Hassinger. Photo by Ava Hassinger. July 2017.

← WHO IS MAREN HASSINGER ?

Maren Hassinger is an African-American artist. She was born in Los Angeles, CA in 1947. Maren is an important teacher, performance artist and sculptor. Today, Maren lives in New York, NY.

ACTIVITY 01 | CIRCLE THE WORDS

LOOK CLOSELY AT THIS PHOTOGRAPH →

PERFORMANCE ART is when artworks are created through actions performed by an artist or other participants.

Circle words that describe what Maren Hassinger is doing in her performance art in this photograph →

PICKING UP

THROWING

ESCAPING

FAST

EXCITED

FLOATING



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. Courtesy of the artist. Photography by curator Horace Brockington.

KNOW THIS!

Maren Hassinger is interested in exploring human connections.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 02 | SEE, THINK, WONDER

Find *The Veil Between Us*, 2007-2018 and draw what you See, Think, and Wonder about the artwork (see image):



Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Site specific installation. Courtesy of the artist.

SEE

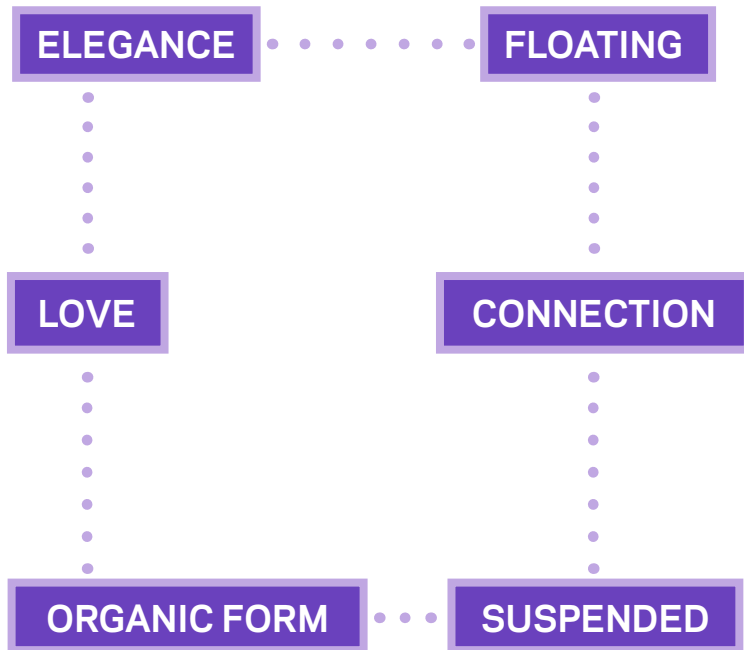
THINK

WONDER

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 03 | STRIKE A POSE

TRY THIS! Find a partner and select a work of art. Pick one of the words below and strike a pose that represents it. Have your partner guess which word you chose. Remember to be careful of other visitors and the artworks!



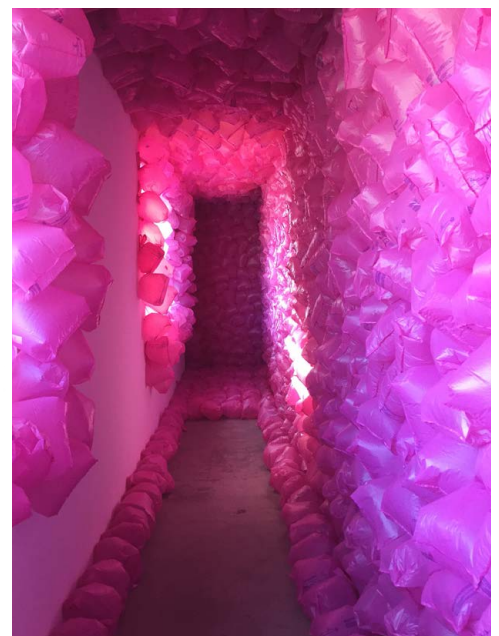
Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches. Courtesy of the artist. Photo by Adam Avila.

KNOW THIS!

Maren Hassinger includes a lot of dance in her artworks.

ACTIVITY 04 | LOVE SCULPTURES

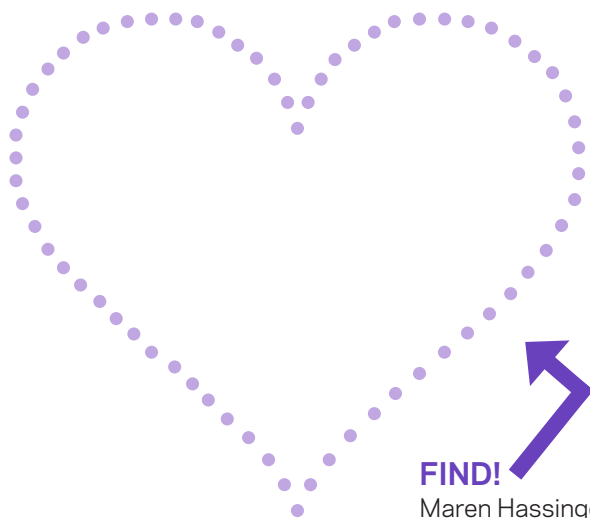
Request a piece of paper and plastic bag from A+P. Write a hopeful note and place it in the bag. Blow up the bag and tie it with a knot. See examples below.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

MAREN HASSINGER: THE SPIRIT OF THINGS

BONUS ACTIVITY | CONNECT THE DOTS

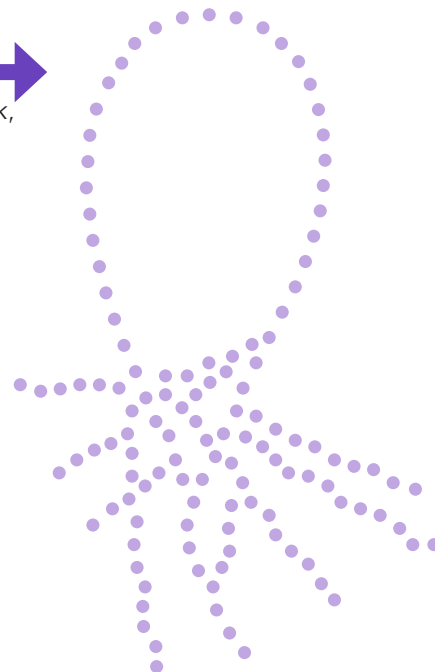


FIND!

Maren Hassinger, *Love*, 2008/2018.
Pink plastic shopping bags each filled with a love note and inflated with human breath.

FIND!

Maren Hassinger, *Interlock*, 1972-1973.
Wire and wire rope.



SPACE TO DRAW!!



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MAREN HASSINGER: THE SPIRIT OF THINGS

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2. Please do not touch the artworks on display (unless permitted or approved by A+P's staff)
3. Visitors must keep a 3 foot distance from the artworks
4. No running or skipping in the gallery
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour
7. No flash photography permitted
8. Visitors should use inside voices while in the gallery
9. Limited use of cell phones, kindly requested



Students from View Park Elementary visit *Spiral Play: Loving in the '80s*. Los Angeles. 12 May 2017. Photo by Natalie Hon.

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2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-5)
5. Recommend Post Visit Activity
6. Artworks descriptions

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02)
2. Provide students with background information about the artist Maren Hassinger and the exhibition (5 mins., page 04)
3. Introduce activity 01. Discuss with students the key vocabulary words (7 mins., page 05)
4. Introduce activity 02. Direct students to view *Pink Trash* and complete the activity listed in their handouts. Facilitate a group discussion. (15 mins., page 05)
5. Introduce activity 03. Facilitate a group discussion about the *Essential Question*. (5 mins., page 06)
6. Introduce activity 04. Direct students to select an artwork of their choosing and complete the sentences listed in their handout. Facilitate a group discussion. (12 mins., page 06)
7. Introduce activity 05. A+P will provide plastic bags and pieces of paper to help facilitate this activity. (9 mins., page 07)

****Encourage students to express their opinions about the artworks (i.e. not just identifying what the artworks look like, but considering what ideas Maren Hassinger incorporated into the artworks).****

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Contents Standards:

GRADE 3

ELA STANDARD 3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose words and phrases for effect; recognize and observe differences between the conventions of spoken and written standard English.

VAPA STANDARD 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

VAPA STANDARD 4.3 Explain how a performer's dance skills contribute to communication of ideas and moods when performing a dance (e.g., focus, strength, coordination).

GRADE 4

ELA STANDARD 3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose words and phrases to convey ideas precisely; choose punctuation for effect; differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

VAPA STANDARD 5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

VAPA STANDARD 5.4 Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).

GRADE 5

ELA STANDARD 3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style; compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

VAPA STANDARD 4.1 Identify how selected principles of design are used in a work of art and how they affect personal responses and evaluation of the work of art.

VAPA STANDARD 3.1 Describe how and why a traditional dance may be changed when performed on stage for an audience.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ABOUT THE EXHIBITION AND ARTIST

Read the following summaries to the students:

ABOUT MAREN HASSINGER: THE SPIRIT OF THINGS

Maren Hassinger: The Spirit of Things is the first retrospective exhibition of the artist's work in her hometown of Los Angeles. The exhibition features sculpture, performance documentation, and videos that explore the emotional dynamics of relationships amongst different communities of people and the environments in which they live.

For more than four decades, Hassinger has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. From the 1970s on, her sculpture has incorporated common materials associated with manufacturing, mass media and commerce. In the exhibition at A+P, Hassinger transforms wire, rope, newspapers and plastic bags in sculptural forms that evoke her exploration with reclaiming and repurposing everyday materials into beautiful works of art.

Included in the exhibition and in the back gallery are three video artworks presented on a continuous loop. *Daily Masks* features Hassinger applying black makeup at a vanity mirror, creating marks that initially suggest preparation for a ritual or battle, but ultimately represent the artist's exploration and response to theatrical blackface performances and stereotypes associated with race and femininity.

In a short documentary titled *Birthright*, Hassinger explores her ancestry in conversation with her father's youngest brother. Hassinger speculates on how the complexities of race



Maren Hassinger, *High Noon*, 1976. Framed: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

in America, especially the relationships and self-identity of others, live with the consequences of slavery.

The third and final video titled *Wind* highlights a collaboration between Hassinger and her daughter Ava Hassinger. Together, they perform ritualistic, dance-like movements along an East Hampton shoreline. This work explores the artist's use of movement mimicing the natural form, wind.



ABOUT MAREN HASSINGER

Maren Hassinger is an African-American artist, who was born in Los Angeles, CA in 1947. Hassinger graduated from Bennington College in Vermont with a Bachelors of Fine Art (B.F.A.) and received a Master's degree from The University of California Los Angeles (UCLA) in fiber arts. Hassinger is recognized as an influential teacher as well as pioneer of the performance arts and site-specific interventions. Hassinger has artworks in permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards and grants from prestigious foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Hassinger lives in New York, NY and works in Baltimore, MD, where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

Image Caption: Maren Hassinger. Photo by Ava Hassinger. July 2017.

ARTIST FACTS

1. Hassinger was discouraged from pursuing a career in dance, and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 01 | KEY VOCABULARY

OBJECTIVE: Within the context of the artworks being shown at Art + Practice, students will be able to formulate and convey their own ideas of Maren Hassinger's performative and sculptural artworks.

ACTIVITY: *Key Vocabulary*

1. Introduction (2-3 minutes)

Read the key vocabulary words to the students: Performance Art, Reclaim, Repurpose and Natural Form.

2. Individual Exploration (5 minutes)

As a class, ask students to define the key vocabulary words.

KEY VOCABULARY

Performance Art - artworks that are created through actions performed by an artist or other participants

Reclaim - to regain possession of

Repurpose - to give a new purpose or use to

Natural Form - objects in nature that exist in their original form



Maren Hassinger, *Twelve Trees #1*, 1978. Four black and white photographs. Three framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches and one framed vertical image: 15 ¼ x 12 ¼ x 1 ¼ inches. Courtesy of the artist and Brockman Gallery Productions. Photo by Adam Avila.

EVIDENCE OF LEARNING: Students will gain knowledge of key vocabulary required for Activity #01 and develop their own ideas when discussing Maren Hassinger's sculptural and performative works.

ACTIVITY 02 | SEE, THINK, WONDER

OBJECTIVE: Using *See, Think, Wonder* as a platform to foster critical thinking, students should write their own initial responses to the artwork titled *Pink Trash*.

ACTIVITY: *See, Think, Wonder*

1. Introduction (2-3 minutes):

As a class, ask students to spend 2 minutes observing *Pink Trash*, 1976 and then write their observations on their handouts.

2. Individual Exploration (10 minutes)

During students' individual explorations, ask students the following questions:

- What do you see?

- Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")

- Teacher should validate the students' responses. ("Student said...")

- What do you think about that?

- Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.

- Teacher should encourage students to use key phrases and vocabulary.

- What does it make you wonder?

4. Group Discussion (5 minutes)

Ask students to come back together for a discussion. Ask students about their observations, inquiring about what they saw, thought and wondered about *Pink Trash*.

EVIDENCE OF LEARNING: Students will automatically become engaged in the artwork. Teacher should encourage students to not write anything first. Students should initially spend time just observing the artwork.



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. Courtesy of the artist. Photo by curator Horace Brockington.

ACTIVITY 03 | ESSENTIAL QUESTION

OBJECTIVE: Within the context of the artworks being shown at Art + Practice, students will be able to formulate and convey their own ideas of Maren Hassinger's performative and sculptural artworks.

ACTIVITY: *Essential Question*

1. Introduction

Ask students "How do Maren Hassinger's artworks communicate ideas, moods, or feelings for the viewer?".

2. Individual Exploration (5 minutes)

As a class, ask students to answer the essential question, using some of the key vocabulary words that were introduced in activity 01.

ESSENTIAL QUESTION

How do Maren Hassinger's artworks communicate ideas, moods, or feelings for the viewer?

EVIDENCE OF LEARNING: Within the context of the artworks being shown at Art + Practice, students will be able to formulate and convey their own ideas of Maren Hassinger's performative and sculptural artworks.

ACTIVITY 04 | SENTENCE STARTERS

OBJECTIVE: Students will use sentence starters to formulate descriptions about an artwork being shown and develop their own responses of an artwork that they pick. The students' ideas will be shared in small or whole group discussions.

ACTIVITY: *Sentence Starters*

1. Introduction (2-3 minutes)

Direct students to roam the gallery and select an artwork of their choosing. Explain to students that artists often think about their "message" and the way they deliver that message. Tell students that artworks represent something more than what the viewer sees. Ask students to use the following sentence starters to help them talk about Maren Hassinger's ideas behind her art.

2. Individual Exploration (5 minutes)

Students should select an artwork of their choosing and fill in the blank to the following questions:

- In this artwork I can see that Maren Hassinger... _____
- I think the artist made this artwork by... _____
- I could apply Maren Hassinger's ideas in my own artwork by..... _____
- This artwork reminds me of... _____

3. Group Discussion (5 minutes)

As a class, ask students to share their sentence.

EVIDENCE OF LEARNING: Students are grasping main concepts of the exhibition (i.e using appropriate vocabulary to write descriptive sentences on an artwork of their choosing).

ACTIVITY 05 | LOVE SCULPTURES

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between humans and the object created in *Love* to their own collaborative sculpture, using yellow bags.

ACTIVITY: *Love Sculptures*

1. Introduction (2-3 minutes)

Ask students: *What does hope mean to you? How can having hope empower a person? Why is hope important?* Encourage students to share their thoughts about hope and its meaning.

2. Individual Exploration (2 minutes)

Direct students to collect a yellow bag and piece of paper from A+P. Ask students to write a hopeful message, place it in the bag, blow up the bag and tie a knot.

3. Group viewing (4 minutes)

Gather students' blown up bags (A+P will provide you with a large bag for storing the bags). Ask students to gather their belongings and walk to the exterior of Art + Practice's exhibition space to view the display room. While looking at the display room, ask students to study the *Love* sculpture.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

EVIDENCE OF LEARNING: Using their message of hope, students create a small sculpture at A+P

POST VISIT ACTIVITY

POST VISIT

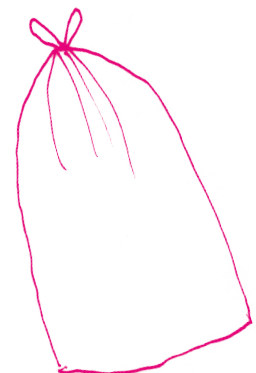
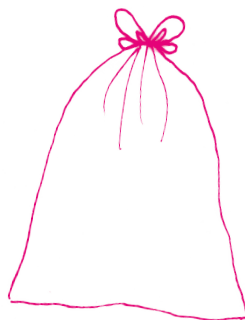
OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between human and the object created in *Love*, to their own collaborative sculpture.

ACTIVITY: Hands on project

1. Group Project:

Direct the students to collectively build a sculpture, using the blown up yellow bags made at Art + Practice. Ask students to consider highlighting their messages of hope through their sculptural work. This activity should be inspired by Maren Hassinger's *Love* sculpture.

EVIDENCE OF LEARNING: Using their messages of hope, students create a site-specific collaborative sculpture in their classroom or school site.



SELECT WORKS



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. One framed verticle image: 14 3/4 x 10 x 1 1/2 inches and two framed horizontal images: 10 x 14 1/2 x 1 1/2 inches.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

DESCRIPTION

For *Pink Trash*, Maren Hassinger reclaimed non-biodegradable materials and repurposed them for a more positive use as a performance that she performed in Central Park, New York, NY in the 1970s. The artwork conveys an intimate exchange between the artist and the object (i.e. the plastic bags).

The artwork also represents the artist's performative interaction with the pink trash bags, while *Love*, a sculptural work in the display room of A+P's exhibition space, represents the artist's further exploration with the material, including an intimate exchange in which the artist blows up the trash bags and inserts a love note. Hassinger's act of blowing up the bags and inserting a love note speaks to her interest in exploring human connections.

SELECT WORKS



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches.

DESCRIPTION

For *Diaries*, Maren Hassinger asked her friends to participate in a performance work. Hassinger asked her friends to create a phrase of movement that represented a daily act or ritual (i.e. brushing teeth, driving to work, etc.).

The six photographs displayed in A+P's exhibition space captures select moments in the participants' movement phrases. This performance work represents Hassinger's interest in using movement/choreography as a tool to express the mundane, giving important and expressive meaning to one's existence.

SELECT WORKS



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

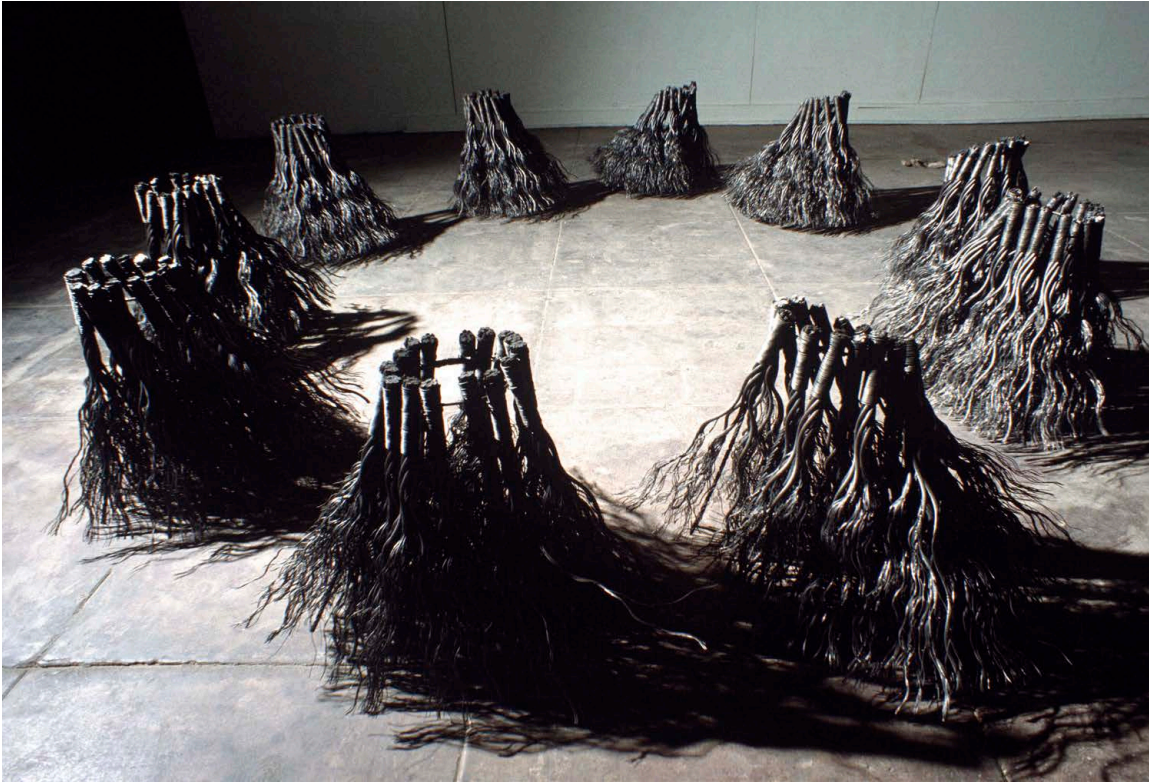
DESCRIPTION

Maren Hassinger attended Bennington College in Vermont for a degree in dance. Sadly, she was persuaded to consider another career path. In response, Hassinger turned to the visual arts. A lot of Hassinger's artworks however, incorporates her use and passion of performance. During the 1970s, Hassinger's performance work was inspired by her history as a dancer and movement enthusiast.

For *Ten Minutes*, Hassinger welcomed a group of dancers to perform on an Easter Sunday. The work was intended to recreate a ritual-like performance. Dancers were asked to lie together on the ground, while a square outline was drawn around them. Participants did not leave the square during the performance. Their movements were improvisational.

In addition to dancing within the square, participants were given natural materials, such as sticks or twigs. Hassinger asked participants to manipulate the materials using improvisation. Her exploration of form and movement was her way of exploring how organic forms move through space.

SELECT WORKS



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

DESCRIPTION

Maren Hassinger is part of the next generation of artists beyond the minimalist period called the post-minimalist movement or aesthetic; an artistic movement which was influenced by attempts to develop and go beyond the aesthetic of minimalism. For Hassinger's work, she echoes the post-minimalist aesthetic by using "simple" materials or objects that take on a "pure" and formalist aesthetic.

For *Whirling*, Hassinger applies her post-minimalist aesthetic by incorporating wire and wire rope to create a scene that appears irregular and comments on her relationship to nature. Additionally, Hassinger takes this a step further by taking on a tactile aesthetic, incorporating an element of psychology meaning that she explores how the material might evoke a sense of emotion or feeling.

Whirling also represents Hassinger's interest in embodying performance. In particular, the work represents an African ritual of which Hassinger

studied intensely. Hassinger's application of the materials and ode to African rituals explores the artist's broad exploration of how people, cultures and materials interact.

POST-MINIMALISM DEFINED

Art that uses minimalism either as an aesthetic or conceptual reference point. Post-minimalism is more an artistic tendency than a particular movement. Post-minimalist artworks are usually everyday objects, use simple materials, and sometimes take on a "pure", formalist aesthetic.

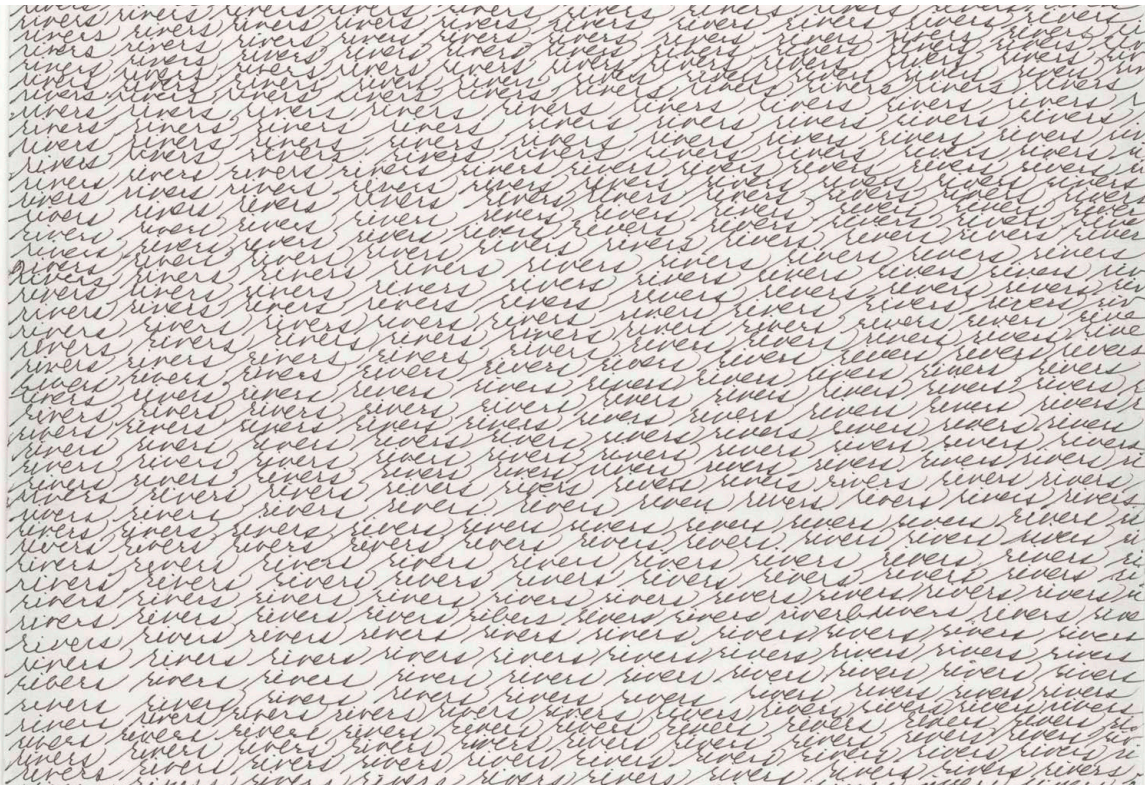
MINIMALISM DEFINED

An extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

FORMALISM DEFINED

The study of art based solely on an analysis of its form – the way it is made and what it looks like.

SELECT WORKS



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

DESCRIPTION

For *Rivers*, Maren Hassinger wrote the word “rivers” over and over again. Her process of writing the word continuously represents a practice that Hassinger developed as a form of meditation. This act meditates on Hassinger’s belief that life originates from water.

While viewing *Rivers*, the viewer should read and speak “rivers” out loud. By repeating the words, the viewer carries out the intention of Hassinger’s mediative practice, considering what the word “rivers” means to the viewer.

Student Handout

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

WRITE YOUR NAME _____ DATE _____



Maren Hassinger. Photo by Ava Hassinger. July 2017.

← WHO IS MAREN HASSINGER ?

Maren Hassinger is an African-American artist. She was born in Los Angeles, CA in 1947. Maren is recognized as an important teacher as well as a skilled performance and site-specific artist. Maren has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards, and grants from famous foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Maren lives in New York, NY and works in Baltimore, MD where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches. Courtesy of the artist and The Baltimore Museum of Art.



Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Site specific installation. Courtesy of the artist.



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

ACTIVITY 01 | KEY VOCABULARY

When completing the following activities, consider the following vocabulary words:

- **Performance Art** - artworks that are created through actions performed by an artist or other participants
- **Reclaim** - to regain possession of
- **Repurpose** - to give a new purpose or use to
- **Natural Form** - objects in nature that exist in their original form

PERFORMANCE ART



RECLAIM



REPURPOSE



NATURAL FORM

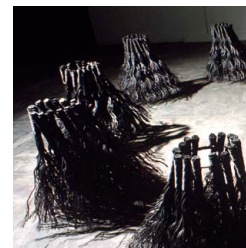


IMAGE INFO

Performance Art: Maren Hassinger, *High Noon*, 1976. Four black and white photographs.
Reclaim: Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers.
Repurpose: Maren Hassinger, *Sit Upsons*, 2010/2018. New York Times newspapers.
Natural Form: Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 02 | SEE, THINK, WONDER

View *Pink Trash*, 1976 and write what you See, Think, and Wonder about the artwork (see image):



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. Courtesy of the artist. Photography by curator Horace Brockington.

SEE

THINK

WONDER

ACTIVITY 03 | ESSENTIAL QUESTION

Answer the following essential question:

ESSENTIAL QUESTION

How do Maren Hassinger's artworks communicate ideas, moods or feelings for the viewer?

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 04 | SENTENCE STARTERS

Artists often think about their “message” and the way they deliver that message. Artworks represent something more than what the viewer sees. Use these sentence starters to help talk about Maren Hassinger’s ideas behind her art!

In this artwork I can see that Maren Hassinger... _____

I think the artist made this artwork by... _____

I could apply Maren Hassinger’s ideas in my own artwork by..... _____

This artwork reminds me of... _____

ACTIVITY 06 | LOVE SCULPTURES

Request a piece of paper and plastic bag from A+P. Write a hopeful note and place it in the bag. Blow up the bag and tie it with a knot. See examples below.



Maren Hassinger, Love, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

MAREN HASSINGER: THE SPIRIT OF THINGS

WANNA WRITE MORE?

SPACE TO DRAW!!



MAREN HASSINGER: THE SPIRIT OF THINGS

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Maren Hassinger: The Spirit of Things*.

In preparation for your visit, A+P asks that you please review the following gallery rules, general information about A+P's exhibition space and the provided educational resources. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk
2. Please do not touch the artworks on display (unless permitted or approved by A+P's staff)
3. Visitors must keep a 3 foot distance from the artworks
4. No running or skipping in the gallery
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour
7. No flash photography permitted
8. Visitors should use inside voices while in the gallery
9. Limited use of cell phones, kindly requested



Students from View Park Elementary visit *Spiral Play: Loving in the '80s*. Los Angeles. 12 May 2017. Photo by Natalie Hon.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during and after your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content Standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-4)
5. Recommend Post Visit Activity
6. Artworks' descriptions

TEACHER RESOURCE GUIDE: 6th - 8th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02)
2. Provide students with background information about the artist Maren Hassinger and the exhibition (5 mins., page 04)
3. Introduce activity 01. Discuss with students the key vocabulary words (7 mins., page 05)
4. Introduce activity 02. Direct students to view *Ten Minutes* and complete the activity listed in their handouts. Facilitate a group discussion. (15 mins., page 05)
5. Introduce activity 03. Direct students to select an artwork of their choosing and complete the sentences listed in their handout. Facilitate a group discussion. (15 mins., page 06)
6. Introduce activity 04. A+P will provide plastic bags and pieces of paper to help facilitate this activity. (12 mins., page 06-07)

*****Encourage students to express their opinions about the artworks (i.e. not just identifying what the artworks look like, but considering what ideas Maren Hassinger incorporated into the artworks).*****

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content's Standards:

GRADE 6

ELA STANDARD 1 Cite textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text.

VAPA STANDARD 4.1 Construct and describe plausible interpretations of what they perceive in works of art.

VAPA STANDARD 4.3 Discuss the experience of performing personal work for others.

GRADE 7

ELA STANDARD 1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELA STANDARD 7.1c Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.

ELA STANDARD 7.3a Choose Language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

VAPA STANDARD 4.3 Take an active part in a small-group discussion about the artistic value of specific works of art with a wide range of the viewpoints of peers being considered.

VAPA STANDARD 5.1 Identify and use different sources to generate ideas for dance compositions (e.g., poetry, photographs, political/social issues).

GRADE 8

ELA STANDARD 1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

VAPA STANDARD 4.3 Construct an interpretation of a work of art based on the form and content of the work.

VAPA STANDARD 4.2 Explain the advantages and disadvantages of various technologies in the presentation of dance (e.g., video, film, computer, DVD, recorded music).

TEACHER RESOURCE GUIDE: 6th - 8th Grades

ABOUT THE EXHIBITION AND ARTIST

Read the following summaries to the students:

ABOUT MAREN HASSINGER: THE SPIRIT OF THINGS

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For more than four decades Hassinger has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. From the 1970s on, her sculpture has incorporated common materials associated with manufacturing, mass media and commerce. In the exhibition at A+P, Hassinger transforms wire, rope, newspapers and plastic bags in sculptural forms that evoke her exploration with reclaiming and repurposing everyday materials into beautiful works of art.

Included in the exhibition and in the back gallery are three video artworks presented on a continuous loop. *Daily Masks* features Hassinger applying black makeup at a vanity mirror, creating marks that initially suggest preparation for a ritual or battle, but ultimately represent the artist's exploration and response to theatrical blackface performances and stereotypes associated with race and femininity.

In a short documentary titled *Birthright*, Hassinger explores her ancestry in conversation with her father's youngest brother. Hassinger speculates on how the complexities of race



Maren Hassinger, *High Noon*, 1976. Framed: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

in America, especially the relationships and self-identity of others, live with the consequences of slavery.

The third and final video titled *Wind* highlights a collaboration between Hassinger and her daughter Ava Hassinger. Together, they perform ritualistic, dance-like movements along an East Hampton shoreline. This work explores the artist's use of movement mimicing the natural form, wind.



ABOUT MAREN HASSINGER

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Image Caption: Maren Hassinger. Photo by Ava Hassinger. July 2017.

ARTIST FACTS

1. Hassinger was discouraged from pursuing a career in dance, and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

TEACHER RESOURCE GUIDE: 6th - 8th Grades

ACTIVITY 01 | KEY VOCABULARY

OBJECTIVE: Students will learn new vocabulary words and use them within the appropriate context when discussing Maren Hassinger's artwork.

ACTIVITY: *Key Vocabulary*

1. Introduction (2-3 minutes)
Introduce activity 01, *Key Vocabulary* (Performance Art, Site-Specific and Natural Form).
2. Individual Exploration (5 minutes)
As a class, ask students to define the key vocabulary words.

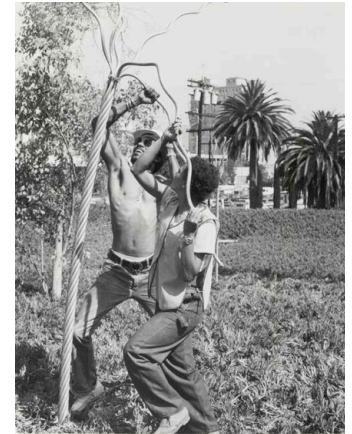
KEY VOCABULARY

Performance Art - Artworks that are created through actions performed by an artist or other participants

Site-Specific - art designed specifically for a particular location and that has an interrelationship with the location

Natural Form - objects in nature that exist in their original form

EVIDENCE OF LEARNING: Students will have background knowledge of Maren Hassinger's artistic process and key vocabulary associated with her artworks.



Maren Hassinger, *Twelve Trees #1*, 1978. Four black and white photographs. Three framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches and one framed vertical image: 15 ¼ x 12 ¼ x 1 ¼ inches. Courtesy of the artist and Brockman Gallery Productions. Photo by Adam Avila.

ACTIVITY 02 | SEE, THINK WONDER

OBJECTIVE: Students will use *See, Think, Wonder* as a platform to begin to think critically about the artwork *Ten Minutes*.

ACTIVITY: *See, Think, Wonder*

1. Introduction (2-3 minutes):
Introduce activity 02, *See, Think, Wonder*. As a class, ask students to spend 2 minutes observing *Ten Minutes*, 1977 and then write their observations on their handouts.
2. Individual Exploration (10 minutes)
During students' individual explorations, ask students the following questions:
 - What do you see?
 - Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
 - Teacher should validate the students' responses. ("Student said...")
 - What do you think about that?
 - Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
 - Teacher should encourage students to use key phrases and vocabulary.
 - What does it make you wonder?
4. Group Discussion (5 minutes)
Ask students to come back together for a discussion. Ask students about their observations, inquiring about what they saw, thought and wondered about *Ten Minutes*.



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Courtesy of the Artist.

EVIDENCE OF LEARNING: Students should develop their own initial responses to the artwork titled *Ten Minutes*.

TEACHER RESOURCE GUIDE: 6th - 8th Grades

ACTIVITY 03 | SENTENCE STARTERS

OBJECTIVE: Students will use sentence starters to formulate descriptions about an artwork being shown and develop their own responses of an artwork that they pick. The students' ideas will be shared in small or whole group discussions.

ACTIVITY: Sentence Starters

1. Introduction (5 minutes)

Introduce activity 03, *Sentence Starters*. Direct students to roam the gallery and select an artwork of their choosing. Explain to students that artists often have their work written about them by art critics and other art enthusiasts. Tell students that when artworks are written about the critics use evidence to back up their claims. Reference this quote written by writer Susan Richmond as an example of how critics back up their claims about Maren's work.

"Hassinger is at her best when her material processes and sculptural transformations result in abstract yet highly evocative forms. Her treatment of unorthodox materials teases out subtle meaning for each viewer. Above all, Hassinger consistently situates the human body at the dynamic intersection of the organic and the industrial, the natural and the cultural. Encouraging movement and, at times, direct participation, she uses her art to forge a sense of connectedness among seemingly disparate things. Though the artist does not avoid subtle cultural examinations, her larger intentions are shaped by a desire—a dream—to inspire compassion and togetherness."

Ask students to respond on their handout if they think that Maren Hassinger's work (as a whole) intends to inspire compassion and togetherness? How so?

2. Individual Exploration (5 minutes)

Students should select an artwork of their choosing and fill in the blank to the following questions:

- Performance Art is when... _____
- Maren Hassinger installed site-specific materials by... _____
- I think the artist made this artwork by... _____
- The Natural Form in an artwork is seen when... _____
- Maren Hassinger takes mundane moments such as brushing teeth or brushing hair to highlight... _____

3. Group Discussion (5 minutes)

As a class, ask students to share their sentences.

EVIDENCE OF LEARNING: Students are grasping main concepts of the exhibition (i.e using appropriate vocabulary to write descriptive sentences on an artwork of their choosing).

ACTIVITY 04 | LOVE SCULPTURE

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between humans and the object created in *Love* to their own sculpture, using yellow bags.

ACTIVITY: Love Sculptures

1. Introduction (5 minutes)

Introduce activity 04. Ask students: *What does hope mean to you? How can having hope empower a person? Why is hope important?* Encourage students to share their thoughts about hope and its meaning.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

ACTIVITY 04 (CONTINUED ON NEXT PAGE)

ACTIVITY 04 | LOVE SCULPTURE (CONTINUED)

2. Individual Exploration (3-5 minutes)

Direct students to collect a yellow bag and piece of paper from A+P. Ask students to write a hopeful message, place it in the bag, blow up the bag and tie a knot.

3. Group viewing (4 minutes)

Gather students' blown up bags (A+P will provide you with a large bag for storing the bags). Ask students to gather their belongings and walk to the exterior of Art + Practice's exhibition space to view the display room. While looking at the display room, ask students to study the Love sculpture.

EVIDENCE OF LEARNING: Using their message of hope, students create a small sculpture at A+P

POST VISIT ACTIVITY

POST VISIT

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between human and the object created in *Love*, to their own collaborative sculpture in using yellow bags.

ACTIVITY: Hands on project

1. Group Project:

Direct the students to collectively build a sculpture using the blown up yellow bags made at Art + Practice. Ask students to consider highlighting their messages of hope through their sculptural work. This activity should be inspired by Maren Hassinger's *Love* sculpture.

EVIDENCE OF LEARNING: Students are grasping the main concepts of the exhibition and are able to apply them to their own group sculpture.



SELECT WORKS



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

DESCRIPTION

Maren Hassinger attended Bennington College in Vermont for a degree in dance. Sadly, she was persuaded to consider another career path. In response, Hassinger turned to the visual arts. A lot of Hassinger's artworks, however, incorporates her use and passion of performance. During the 1970s, Hassinger's performance work was inspired by her history as a dancer and movement enthusiast.

For *Ten Minutes* Hassinger welcomed a group of dancers to perform on an Easter Sunday. The work was intended to recreate a ritual-like performance. Dancers were asked to lie together on the ground, while a square outline was drawn around them. Participants did not leave the square during the performance. Their movements were improvisational.

In addition to dancing within the square, participants were given natural materials, such as sticks or twigs. Hassinger asked participants to manipulate the materials using improvisation. Her exploration of form and movement was her way of exploring how organic forms move through space.

SELECT WORKS



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. One framed verticle image: 14 3/4 x 10 x 1 1/2 inches and two framed horizontal images: 10 x 14 1/2 x 1 1/2 inches.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

DESCRIPTION

For *Pink Trash*, Maren Hassinger reclaimed non-biodegradable materials and repurposed them for a more positive use as a performance that she performed in Central Park, New York, NY in the 1970s. The artwork conveys an intimate exchange between the artist and the object (i.e. the plastic bags).

The artwork also represents the artist's performative interaction with the pink trash bags, while *Love*, a sculptural work in the display room of A+P's exhibition space, represents the artist's further exploration with the material, including an intimate exchange in which the artist blows up the trash bags and inserts a love note. Hassinger's act of blowing up the bags and inserting a love note speaks to her interest in exploring human connections.

SELECT WORKS



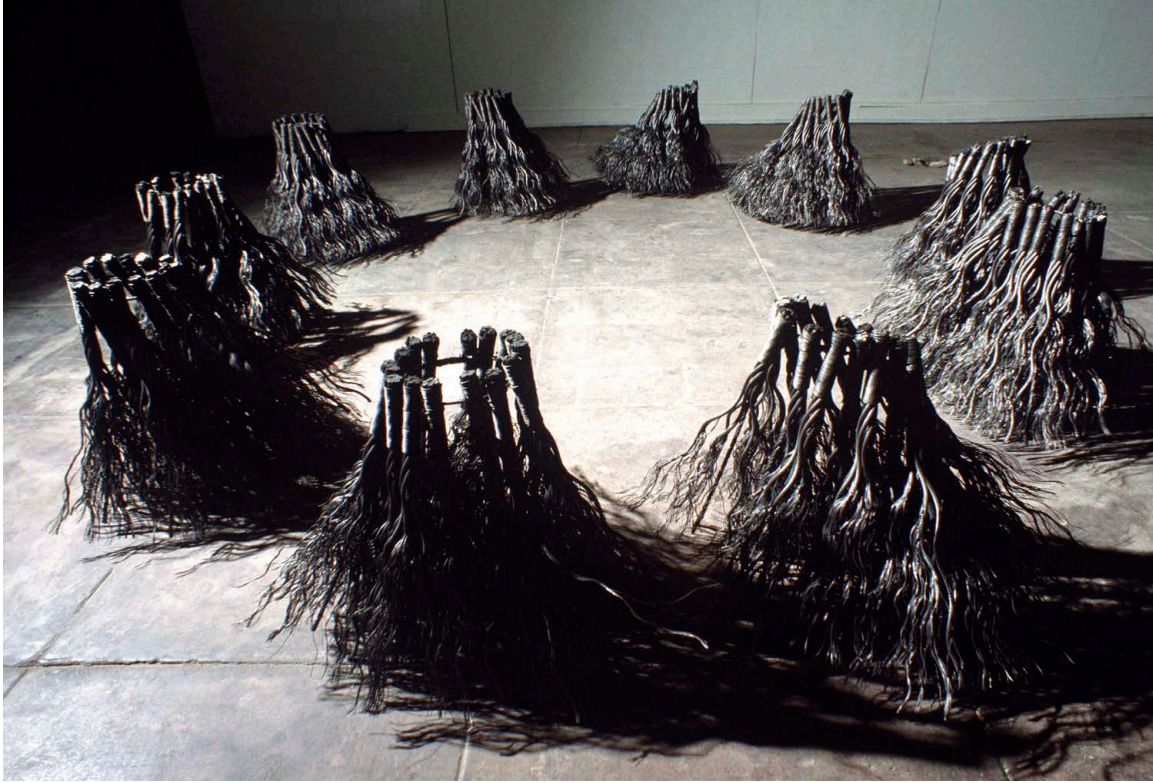
Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches.

DESCRIPTION

For *Diaries*, Maren Hassinger asked her friends to participate in a performance work. Hassinger asked her friends to create a phrase of movement that represented a daily act or ritual (i.e. brushing teeth, driving to work, etc.).

The six photographs displayed in A+P's exhibition space captures select moments in the participants' movement phrases. This performance work represents Hassinger's interest in using movement/choreography as a tool to express the mundane, giving important and expressive meaning to one's existence.

SELECT WORKS



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

DESCRIPTION

Maren Hassinger is part of the next generation of artists beyond the minimalist period called the post-minimalist movement or aesthetic; an artistic movement which was influenced by attempts to develop and go beyond the aesthetic of minimalism. For Hassinger's work, she echoes the post-minimalist aesthetic by using "simple" materials or objects that take on a "pure" and formalist aesthetic.

For *Whirling*, Hassinger applies her post-minimalist aesthetic by incorporating wire and wire rope to create a scene that appears irregular and comments on her relationship to nature. Additionally, Hassinger takes this a step further by taking on a tactile aesthetic, incorporating an element of psychology, meaning that she explores how the material might evoke a sense of emotion or feeling.

Whirling also represents Hassinger's interest in embodying performance. In particular, the work represents an African ritual of which Hassinger

studied intensely. Hassinger's application of the materials and ode to African rituals explores the artist's broad exploration of how people, cultures and materials interact.

POST-MINIMALISM DEFINED

Art that uses minimalism either as an aesthetic or conceptual reference point. Post-minimalism is more an artistic tendency than a particular movement. Post-minimalist artworks are usually everyday objects, use simple materials, and sometimes take on a "pure", formalist aesthetic.

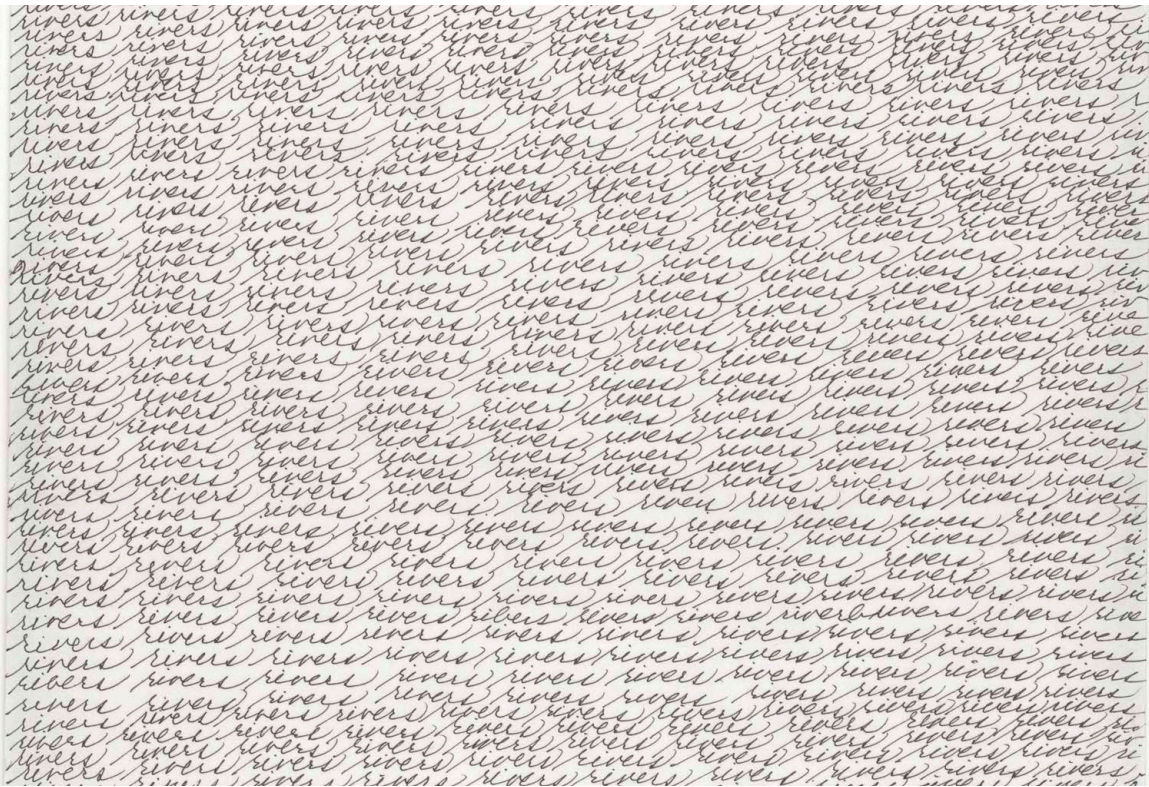
MINIMALISM DEFINED

An extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

FORMALISM DEFINED

The study of art based solely on an analysis of its form - the way it is made and what it looks like.

SELECT WORKS



Maren Hassinger, Rivers, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

DESCRIPTION

For Rivers, Maren Hassinger wrote the word “rivers” over and over again. Her process of writing the word continuously represents a practice that Hassinger developed as a form of meditation. This act meditates on Hassinger’s belief that life originates from water.

While viewing Rivers, the viewer should read and speak “rivers” out loud. By repeating the words, the viewer carries out the intention of Hassinger’s mediative practice, considering what the word “rivers” means to the viewer.

Student Handout

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

WRITE YOUR NAME _____ DATE _____



Maren Hassinger. Photo by Ava Hassinger. July 2017.

← WHO IS MAREN HASSINGER ?

Maren Hassinger is an African-American artist. She was born in Los Angeles, CA in 1947. Maren is recognized as an important teacher as well as a skilled performance and site-specific artist. Maren has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards and grants from famous foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Maren lives in New York, NY and works in Baltimore, MD where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 ¼ x 13 ¼ x 1 ¼ inches. Courtesy of the artist and The Baltimore Museum of Art.



Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Site specific installation. Courtesy of the artist.



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches. Courtesy of the artist. Photo by Adam Avila.

ACTIVITY 01 | KEY VOCABULARY

When completing the following activities, consider the following vocabulary words:

- **Performance Art** - artworks that are created through actions performed by an artist or other participants
- **Site Specific** - art designed specifically for a particular location and that has an interrelationship with the location
- **Natural Form** - objects in nature that exist in their original form

PERFORMANCE ART



Maren Hassinger, *High Noon*, 1976. Four black and white photographs.

SITE SPECIFIC



Maren Hassinger, *Love*, 2008/2018. Pink plastic shopping bags, each filled with a love note and inflated with human breath. Dimensions variable.

NATURAL FORM



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 02 | SEE, THINK, WONDER

View *Ten Minutes*, 1977 and write what you See, Think, and Wonder about the artwork (see images below):



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

SEE

THINK

WONDER

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 03 | SENTENCE STARTERS

Artists often have their work written about them by art critics and other art enthusiasts. When written about, the critics use evidence to back up their claims. Read this quote, written by writer Susan Richmond and note how Susan backs up her claims regarding Maren's work.

"Hassinger is at her best when her material processes and sculptural transformations result in abstract yet highly evocative forms. Her treatment of unorthodox materials teases out subtle meaning for each viewer. Above all, Hassinger consistently situates the human body at the dynamic intersection of the organic and the industrial, the natural and the cultural. Encouraging movement and, at times, direct participation, she uses her art to forge a sense of connectedness among seemingly disparate things. Though the artist does not avoid subtle cultural examinations, her larger intentions are shaped by a desire—a dream—to inspire compassion and togetherness."

NOW APPLY WHAT YOU READ!

Do you think that Maren Hassinger's work as a whole intends to inspire compassion and togetherness? How so? Use these sentence starters to back up your claim:

Performance Art is when... _____

Maren Hassinger installed site-specific materials by... _____

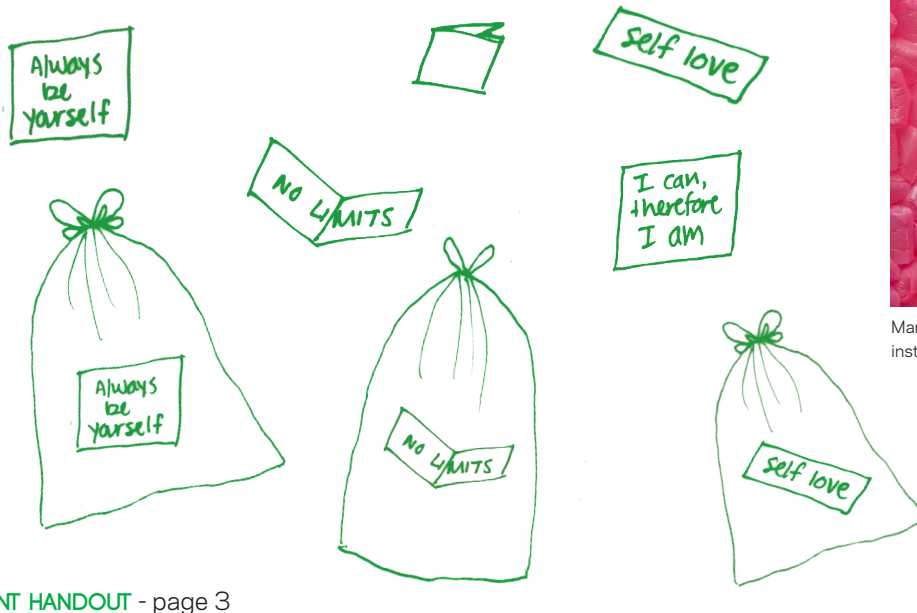
I think the artist made this artwork by... _____

The Natural Form in an artwork is seen when... _____

Maren Hassinger takes mundane moments such as brushing teeth or brushing hair to highlight... _____

ACTIVITY 04 | LOVE SCULPTURES

Request a piece of paper and plastic bag from A+P. Write a hopeful note and place it in the bag. Blow up the bag and tie it in a knot. See examples below.



Maren Hassinger, Love, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

MAREN HASSINGER: THE SPIRIT OF THINGS

WANNA WRITE MORE?

SPACE TO DRAW!!



MAREN HASSINGER: THE SPIRIT OF THINGS

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Maren Hassinger: The Spirit of Things*.

In preparation for your visit, A+P asks that you please review the following gallery rules, general information about A+P's exhibition space and the provided educational resources. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk
2. Please do not touch the artworks on display (unless permitted or approved by A+P's staff)
3. Visitors must keep a 3 foot distance from the artworks
4. No running or skipping in the gallery
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour
7. No flash photography permitted
8. Visitors should use inside voices while in the gallery
9. Limited use of cell phones, kindly requested



Students from View Park Elementary visit *Spiral Play: Loving in the '80s*. Los Angeles. 12 May 2017. Photo by Natalie Hon.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during and after your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content Standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-4)
5. Recommend Post Visit Activity
6. Artworks' descriptions

TEACHER RESOURCE GUIDE: 9th - 10th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02)
2. Provide students with background information about the artist Maren Hassinger and the exhibition (5 mins., page 04)
3. Introduce key vocabulary. Discuss with students the key vocabulary words (7 mins., page 05)
4. Introduce activity 01. Direct students to view *Whirling* and complete the activity listed in their handouts. Facilitate a group discussion. (15 mins., page 05)
5. Introduce activity 02. Direct students to view *Interlock* and complete the sentences listed in their handout. Facilitate a group discussion. (15 mins., page 06)
6. Introduce activity 03. Direct students to view *Rivers* and complete the activity listed in their handouts. Facilitate a group discussion. (15 mins., page 06-07)
6. Introduce activity 04. A+P will provide plastic bags and pieces of paper to help facilitate this activity. (12 mins., page 07)

****Encourage students to express their opinions about the artworks (i.e. not just identifying what the artworks look like, but considering what ideas Maren Hassinger incorporated into the artworks).****

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

GRADES 9-10

ELA STANDARD 7.3a Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

ELA STANDARD 9-10.1a Use parallel structure. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges, is shaped and refined by specific details. Provide an objective summary of the text.

VAPA STANDARD 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

LEARNING OBJECTIVE

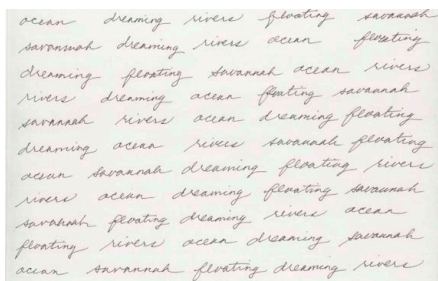
While at Art + Practice consider and keep in mind the following learning objective:

LEARNING OBJECTIVE

Within the context of the work being shown at Art + Practice, students will determine a conscience theme or central idea based on analysis referencing Maren Hassinger's artwork.



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.



Maren Hassinger, *Ocean Savannah Rivers Dreaming*, 2007. Ink on paper. Framed: 14 ¼ x 13 ¼ x 1 ¼ inches.



Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Dimensions variable.

TEACHER RESOURCE GUIDE: 9th - 10th Grades

ABOUT THE EXHIBITION AND ARTIST

Read the following summaries to the students:

ABOUT MAREN HASSINGER: THE SPIRIT OF THINGS

Maren Hassinger: The Spirit of Things is the first retrospective exhibition of the artist's work in her hometown of Los Angeles. The exhibition features sculpture, performance documentation, and videos that explore the emotional dynamics of relationships amongst different communities of people and the environments in which they live.

For more than four decades, Hassinger has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. From the 1970s on, her sculpture has incorporated common materials associated with manufacturing, mass media and commerce. In the exhibition at A+P, Hassinger transforms wire, rope, newspapers and plastic bags in sculptural forms that evoke her exploration with reclaiming and repurposing everyday materials into beautiful works of art.

Included in the exhibition and in the back gallery are three video artworks presented on a continuous loop. *Daily Masks* features Hassinger applying black makeup at a vanity mirror, creating marks that initially suggest preparation for a ritual or battle, but ultimately represent the artist's exploration and response to theatrical blackface performances and stereotypes associated with race and femininity.

In a short documentary titled *Birthright*, Hassinger explores her ancestry in conversation with her father's youngest brother. Hassinger speculates on how the complexities of race



Maren Hassinger, *High Noon*, 1976. Framed: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

in America, especially the relationships and self-identity of others, live with the consequences of slavery.

The third and final video titled *Wind* highlights a collaboration between Hassinger and her daughter Ava Hassinger. Together, they perform ritualistic, dance-like movements along an East Hampton shoreline. This work explores the artist's use of movement mimicing the natural form, wind.



ABOUT MAREN HASSINGER

Maren Hassinger is an African-American artist, who was born in Los Angeles, CA in 1947. Hassinger graduated from Bennington College in Vermont with a Bachelors of Fine Art (B.F.A.) and received a Master's degree from The University of California Los Angeles (UCLA) in fiber arts. Hassinger is recognized as an influential teacher as well as pioneer of the performance arts and site-specific interventions. Hassinger has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, including awards and grants from prestigious foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Hassinger lives in New York, NY and works in Baltimore, MD, where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

Image Caption: Maren Hassinger. Photo by Ava Hassinger. July 2017.

ARTIST FACTS

1. Hassinger was discouraged from pursuing a career in dance, and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

TEACHER RESOURCE GUIDE: 9th - 10th Grades

KEY VOCABULARY

OBJECTIVE: Students will learn new vocabulary words and use them within the appropriate context when discussing Maren Hassinger's artwork.

ACTIVITY: *Key Vocabulary*

1. Introduction (2-3 minutes)
Introduce the key vocabulary words (natural form, cathartic and construct).
2. Individual Exploration (5 minutes)
As a class, ask students to define the key vocabulary words, using their own words.

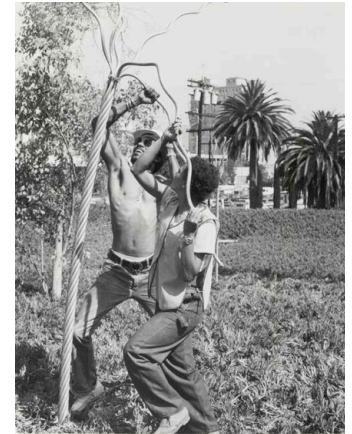
KEY VOCABULARY

Natural Form - objects in nature that exist in their original form

Cathartic - providing psychological relief through the open expression of strong emotions

Construction - to build or erect something

EVIDENCE OF LEARNING: Students will have background knowledge of Maren Hassinger's artistic process and key vocabulary associated with her artworks.



Maren Hassinger, *Twelve Trees #1*, 1978. Four black and white photographs. Three framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches and one framed vertical image: 15 ¼ x 12 ¼ x 1 ¼ inches. Courtesy of the artist and Brockman Gallery Productions. Photo by Adam Avila.

ACTIVITY 01 | SEE, THINK WONDER

OBJECTIVE: Students will use *See, Think, Wonder* as a platform to begin to think critically about the artwork *Whirling*.

ACTIVITY: *See, Think, Wonder*

1. Introduction (2-3 minutes):
Introduce activity 02, *See, Think, Wonder*. As a class, ask students to spend 2 minutes observing *Whirling*, 1978 and then write their observations on their handouts.

2. Individual Exploration (10 minutes)
During students' individual explorations, ask students the essential question, "How does Maren Hassinger's artistic process influence the viewer's own analysis of the work?"

Also ask students the following questions, as they complete the exercise in their handout:

- What do you see?
- Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
- Teacher should validate the students' responses. ("Student said...")
- What do you think about that?
- Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
- Teacher should encourage students to use key phrases and vocabulary.
- What does it make you wonder?

4. Group Discussion (5 minutes)
Ask students to come back together for a discussion. Ask students about their observations, inquiring about what they saw, thought and wondered about *Whirling*. Ask the essential question again ("How does Maren Hassinger's artistic process influence the viewer's own analysis of the work?"), requesting that students elaborate on their initial responses.

EVIDENCE OF LEARNING: Students should develop their own initial responses to the artwork titled *Whirling*.



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

TEACHER RESOURCE GUIDE: 9th - 10th Grades

ACTIVITY 02 | SENTENCE STARTERS

OBJECTIVE: Students will use written analysis of Maren Hassinger's to write a brief and objective summary about the artwork *Interlock*, 1972-1973.

ACTIVITY: *Sentence Starters*

1. Introduction (5 minutes)

Introduce activity 03, *Sentence Starters*. Direct students to roam the gallery, find and view *Interlock* (see image below).

Explain to students Maren Hassinger's work has been described as "bridging the divide between natural and manufactured interior and exterior; personal and public." Ask students to consider how they think Hassinger bridges these divides, between the natural and the manufactured in her artwork titled *Interlock*?

2. Individual Exploration (5 minutes)

Direct students to answer the following questions on their handouts:

- *Interlock* can be described when... _____
- Maren Hassinger emphasizes **natural form** by... _____
- *Interlock* was **constructed** by... _____
- I think that this artwork bridges the divide between natural and manufactured materials by... _____
- The meaning of this artwork has changed over time because... _____



Maren Hassinger, *Interlock*, 1972-1973.
Wire rope. 84 x 60 x 6 inches.

3. Group Discussion (5 minutes)

As a class, ask students to share their sentences.

EVIDENCE OF LEARNING: Students will develop their own responses to the artwork titled *Interlock*, using their background knowledge and vocabulary gained at the start of their visit.

ACTIVITY 03 | A CATHARTIC EXPERIENCE

OBJECTIVE: Students will have a first hand experience using Maren Hassinger's meditative practice to create their own analysis of the artwork.

ACTIVITY: *A Cathartic Experience*

1. Introduction (5 minutes)

Introduce activity 03, *A Cathartic Experience*. Direct students to roam the gallery to view *Rivers* (see image below).

Explain to students that by repeating words over and over again, the act of making art becomes a meditative practice which can also be described as **cathartic**. Ask students to examine the artwork titled *Rivers*. Tell students that while looking at the artwork they are highly encouraged to read and speak the word "rivers" written on the paper continuously.

2. Individual Exploration (5 minutes)

Direct students to roam the gallery and select another artwork that they enjoy. Ask students to determine a word that best represents that work of art and direct students to write that word continuously on their handouts. Ask students to say the word as they write it down on the paper, over and over again.



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

ACTIVITY 03 (CONTINUED ON NEXT PAGE)

TEACHER RESOURCE GUIDE: 9th - 10th Grades

ACTIVITY 03 | A CATHARTIC EXPERIENCE (CONTINUED)

3. Group Discussion (5 minutes)

As a class, ask students to share which artwork they selected and what word they wrote to describe the work. Encourage students to back up their interpretations with reasons unique to their own interpretation.

EVIDENCE OF LEARNING: Students apply Maren Hassinger's meditative practice by creating their own analysis of a selected artwork and writing one word describing the piece repeatedly.

ACTIVITY 04 | LOVE SCULPTURE

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between humans and the object created in *Love* to their own sculpture, using yellow bags.

ACTIVITY: *Love Sculptures*

1. Introduction (5 minutes)

Introduce activity 04. Ask students: *What does hope mean to you? How can having hope empower a person? Why is hope important?* Encourage students to share their thoughts about hope and its meaning.

2. Individual Exploration (3-5 minutes)

Direct students to collect a yellow bag and piece of paper from A+P. Ask students to write a hopeful message, place it in the bag, blow up the bag and tie a knot.

3. Group viewing (4 minutes)

Gather students' blown up bags (A+P will provide you with a large bag for storing the bags). Ask students to gather their belongings and walk to the exterior of Art + Practice's exhibition space to view the display room. While looking at the display room, ask students to study the *Love* sculpture.

EVIDENCE OF LEARNING: Using their message of hope, students create a small sculpture at A+P



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

POST VISIT ACTIVITY

POST VISIT

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between human and the object created in *Love*, to their own collaborative sculpture.

ACTIVITY: Hands on project

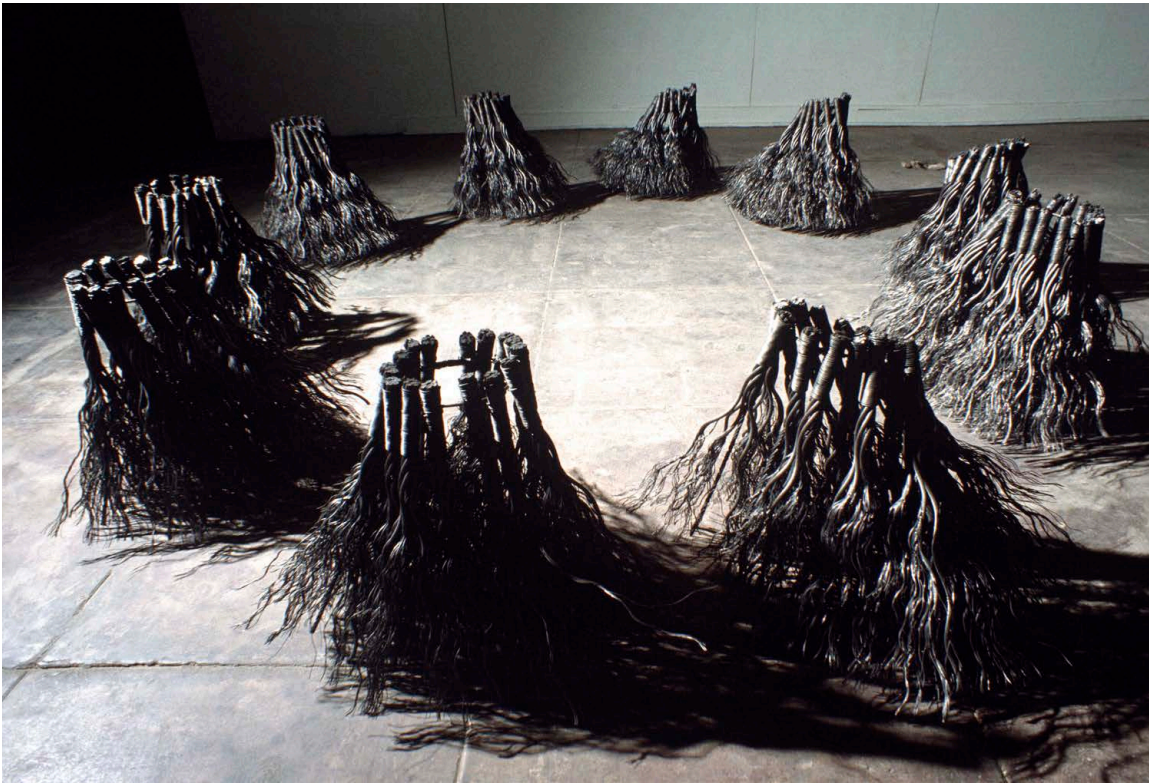
1. Group Project:

Direct the students to collectively build a sculpture, using the blown up yellow bags made at Art + Practice. Ask students to consider highlighting their messages of hope through their sculptural work. This activity should be inspired by Maren Hassinger's *Love* sculpture.

EVIDENCE OF LEARNING: Using their messages of hope, students create a site-specific collaborative sculpture in their classroom or school site.



SELECT WORKS



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

DESCRIPTION

Maren Hassinger is part of the next generation of artists beyond the minimalist period called the post-minimalist movement or aesthetic; an artistic movement which was influenced by attempts to develop and go beyond the aesthetic of minimalism. For Hassinger's work, she echoes the post-minimalist aesthetic by using "simple" materials or objects that take on a "pure" and formalist aesthetic.

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Whirling also represents Hassinger's interest in embodying performance. In particular, the work represents an African ritual, of which Hassinger

studied intensely. Hassinger's application of the materials and ode to African rituals explores the artist's broad exploration of how people, cultures and materials interact.

POST-MINIMALISM DEFINED

Art that uses minimalism either as an aesthetic or conceptual reference point. Post-minimalism is more an artistic tendency than a particular movement. Post-minimalist artworks are usually everyday objects, use simple materials, and sometimes take on a "pure," formalist aesthetic.

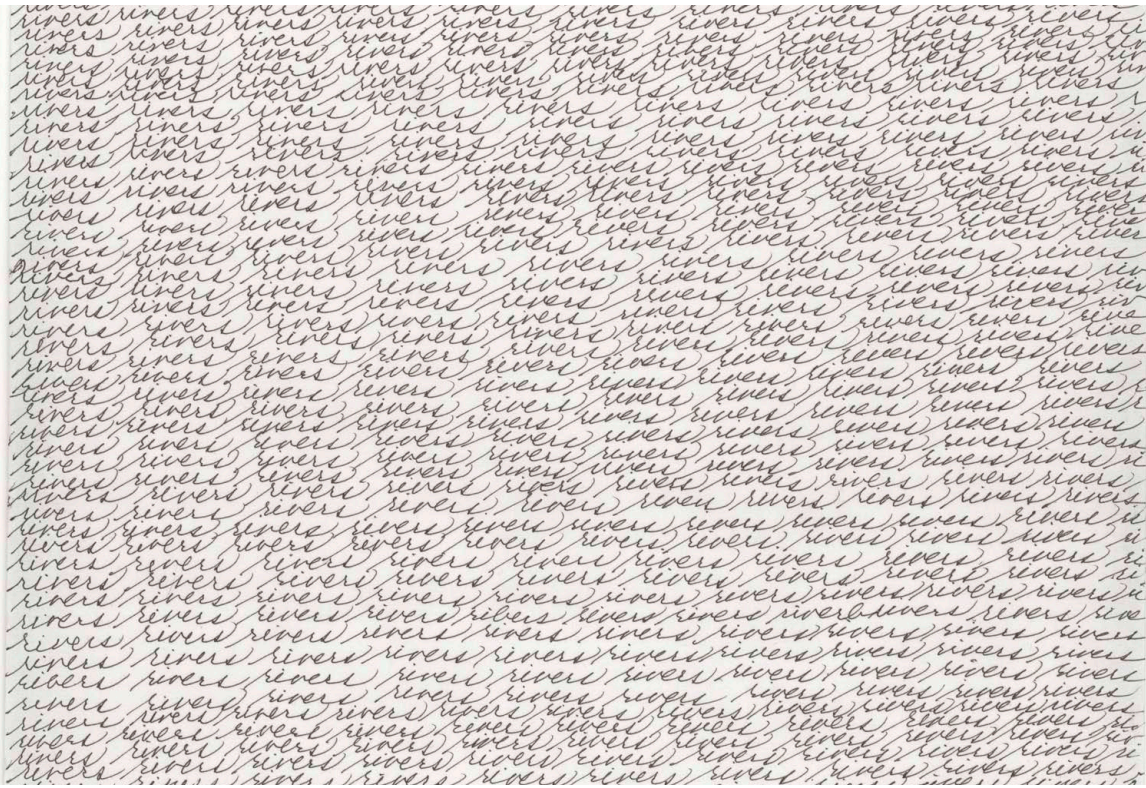
MINIMALISM DEFINED

An extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

FORMALISM DEFINED

The study of art based solely on an analysis of its form – the way it is made and what it looks like.

SELECT WORKS



Maren Hassinger, Rivers, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

DESCRIPTION

For Rivers, Maren Hassinger wrote the word “rivers” over and over again. Her process of writing the word continuously represents a practice that Hassinger developed as a form of meditation. This act meditates on Hassinger’s belief that life originates from water.

While viewing Rivers, the viewer should read and speak “rivers” out loud. By repeating the words, the viewer carries out the intention of Hassinger’s mediative practice, considering what the word “rivers” means to the viewer.

SELECT WORKS



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

DESCRIPTION

Maren Hassinger attended Bennington College in Vermont for a degree in dance. Sadly, she was persuaded to consider another career path. In response, Hassinger turned to the visual arts. A lot of Hassinger's artworks, however, incorporates her use and passion of performance. During the 1970s, Hassinger's performance work was inspired by her history as a dancer and movement enthusiast.

For *Ten Minutes*, Hassinger welcomed a group of dancers to perform on an Easter Sunday. The work was intended to recreate a ritual-like performance. Dancers were asked to lie together on the ground, while a square outline was drawn around them. Participants did not leave the square during the performance. Their movements were improvisational.

In addition to dancing within the square, participants were given natural materials, such as sticks or twigs. Hassinger asked participants to manipulate the materials using improvisation. Her exploration of form and movement was her way of exploring how organic forms move through space.

SELECT WORKS



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. One framed verticle image: 14 3/4 x 10 x 1 1/2 inches and two framed horizontal images: 10 x 14 1/2 x 1 1/2 inches.



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

DESCRIPTION

For *Pink Trash*, Maren Hassinger reclaimed non-biodegradable materials and repurposed them for a more positive use as a performance that she performed in Central Park, New York, NY in the 1970s. The artwork conveys an intimate exchange between the artist and the object (i.e. the plastic bags).

The artwork also represents the artist's performative interaction with the pink trash bags, while *Love*, a sculptural work in the display room of A+P's exhibition space, represents the artist's further exploration with the material, including an intimate exchange in which the artist blows up the trash bags and inserts a love note. Hassinger's act of blowing up the bags and inserting a love note speaks to her interest in exploring human connections.

SELECT WORKS



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches.

DESCRIPTION

For *Diaries*, Maren Hassinger asked her friends to participate in a performance work. Hassinger asked her friends to create a phrase of movement that represented a daily act or ritual (i.e. brushing teeth, driving to work, etc.).

The six photographs displayed in A+P's exhibition space captures select moments in the participants' movement phrases. This performance work represents Hassinger's interest in using movement/choreography as a tool to express the mundane, giving important and expressive meaning to one's existence.

Student Handout

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

WRITE YOUR NAME _____ DATE _____



Maren Hassinger. Photo by Ava Hassinger. July 2017.

← WHO IS MAREN HASSINGER ?

Maren Hassinger is an African-American artist. She was born in Los Angeles, CA in 1947. Maren is recognized as an important teacher as well as a skilled performance and site-specific artist. Maren has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards, and grants from famous foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Maren lives in New York, NY and works in Baltimore, MD where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

FACTS ABOUT MAREN HASSINGER

1. Hassinger was discouraged from pursuing a career in dance and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

KEY VOCABULARY

When completing the following activities, consider the following vocabulary words:

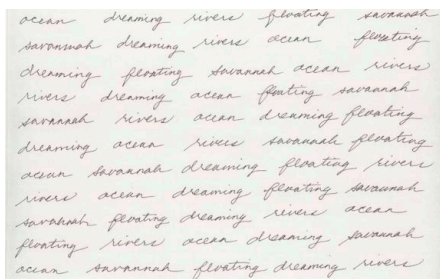
- **Natural Form** - objects in nature that exist in their original form
- **Cathartic** - providing psychological relief through the open expression of strong emotions
- **Construct** - to build or erect something

NATURAL FORM



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

CATHARTIC



Maren Hassinger, *Ocean Savannah Rivers Dreaming Floating*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

CONSTRUCT

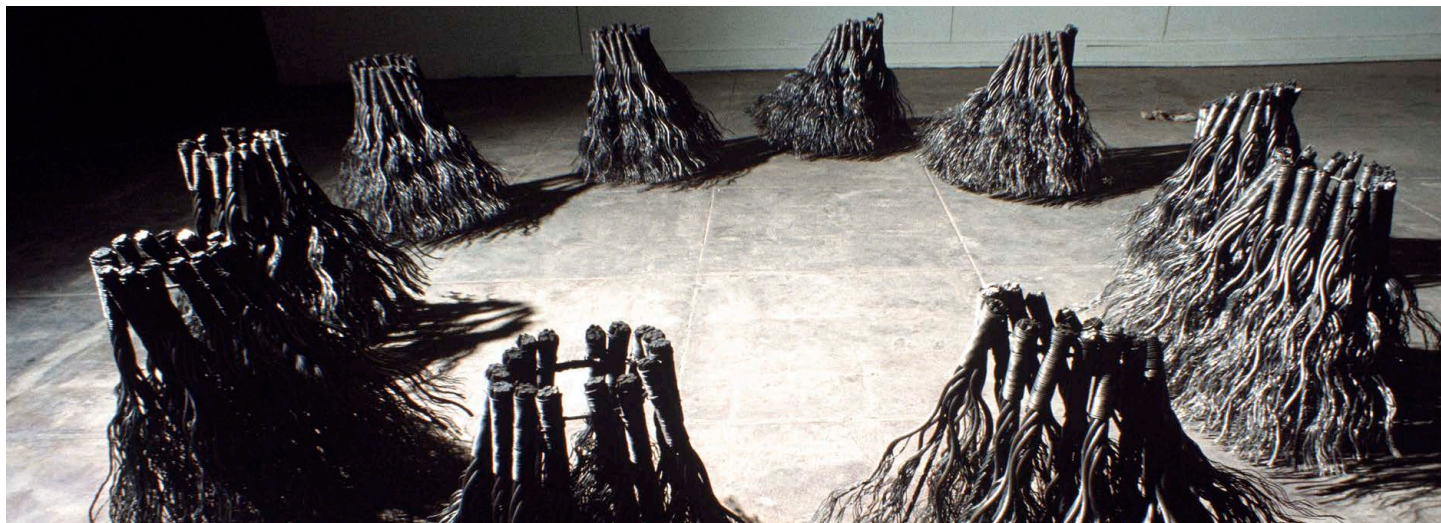


Maren Hassinger, *The Veil Between Us*, 2007/2018. Twisted and knotted New York Times newspapers. Dimensions variable.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 01 | SEE, THINK, WONDER

View *Whirling*, 1978 and write what you *See*, *Think*, and *Wonder* about the artwork: (see image below)



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

SEE

THINK

WONDER

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 02 | SENTENCE STARTERS

Maren Hassinger's work has been described as, "bridging the divide between natural and manufactured, interior and exterior, personal and public." How do you think the artist bridges these divides between the natural and the manufactured in her artwork titled *Interlock*, 1972-1973? (see image)

SHARE YOUR THOUGHTS

Use these sentence starters to back up your claim.

Interlock can be described as... _____

Maren Hassinger emphasizes **natural form** by... _____

Interlock was **constructed** by... _____

I think that this artwork bridges the divide between natural and manufactured materials by... _____

The meaning of this artwork has changed over time because... _____



Maren Hassinger, *Interlock*, 1972-1973.
Wire rope. 84 x 60 x 6 inches.

ACTIVITY 03 | A CATHARTIC EXPERIENCE

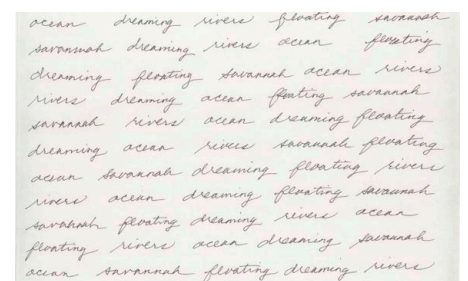
By repeating words over and over again, the act of making art becomes a meditative practice which can also be described as **cathartic**. Find and examine the artwork *Rivers*, in which Maren Hassinger wrote the word "rivers" over and over. While looking at the drawing, read and speak the word written on the paper. Then, roam the gallery and select another artwork that you enjoy. Determine a word that best represents that work of art and write it down continuously on the given space below, saying the word as you write it, over and over again.

For example:

ART. ART. ART. ART. WRITE. WRITE. WRITE. THINK. THINK. THINK.



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

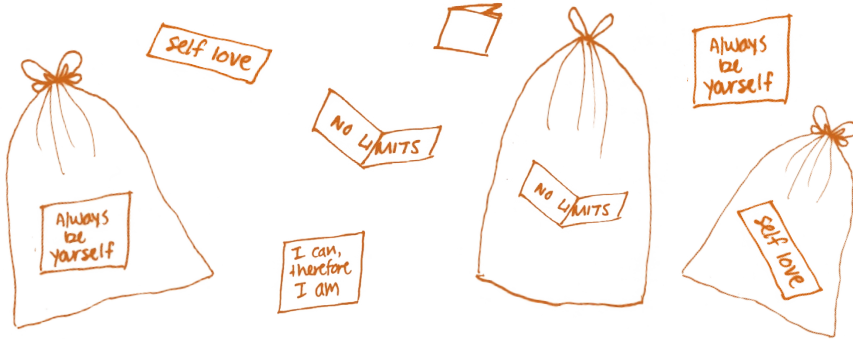


Maren Hassinger, *Ocean Savannah Rivers Dreaming Floating*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 04 | LOVE SCULPTURES

Request a piece of paper and plastic bag from A+P. Write a hopeful note and place it in the bag. Blow up the bag and tie it in a knot. See examples below.



Maren Hassinger, Love, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

WANNA' WRITE MORE?

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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INSPIRED TO DRAW??

A large rectangular area enclosed by a dotted orange border, intended for drawing.

MAREN HASSINGER: THE SPIRIT OF THINGS

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Maren Hassinger: The Spirit of Things*.

In preparation for your visit, A+P asks that you please review the following gallery rules, general information about A+P's exhibition space and the provided educational resources. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk
2. Please do not touch the artworks on display (unless permitted or approved by A+P's staff)
3. Visitors must keep a 3 foot distance from the artworks
4. No running or skipping in the gallery
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour
7. No flash photography permitted
8. Visitors should use inside voices while in the gallery
9. Limited use of cell phones, kindly requested



Students from View Park Elementary visit *Spiral Play: Loving in the '80s*. Los Angeles. 12 May 2017. Photo by Natalie Hon.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during and after your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content Standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-4)
5. Recommend Post Visit Activity
6. Artworks descriptions

TEACHER RESOURCE GUIDE: 11th - 12th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02)
2. Provide students with background information about the artist Maren Hassinger and the exhibition (5 mins., page 04)
3. Introduce key vocabulary work. Discuss with students the key vocabulary words (7 mins., page 05)
4. Introduce activity 01. Direct students to view *The Veil Between Us* and complete the activity in their handouts. Facilitate a group discussion. (15 mins., page 05)
5. Introduce activity 02. Direct students to view *Whirling* and complete the sentences listed in their handout. Facilitate a group discussion. (15 mins., page 06)
6. Introduce activity 03. Direct students to view *Rivers* and complete the activity listed in their handouts. Facilitate a group discussion. (15 mins., page 06-07)
7. Introduce activity 04. A+P will provide plastic bags and pieces of paper to help facilitate this activity. (12 mins., page 07)

****Encourage students to express their opinions about the artworks (i.e. not just identifying what the artworks look like, but considering what ideas Maren Hassinger incorporated into the artworks).****

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

GRADES 11-12

ELA STANDARD 7.3a Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

ELA STANDARD 9-10.1a Use parallel structure. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges, is shaped and refined by specific details. Provide an objective summary of the text.

VAPA STANDARD 4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

VAPA STANDARD 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

LEARNING OBJECTIVE

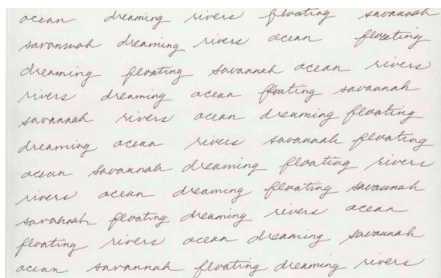
While at Art + Practice consider and keep in mind the following learning objective:

LEARNING OBJECTIVE

Within the context of the work being shown at Art + Practice, students will determine a conscience theme or central idea based on analysis referencing Maren Hassinger's artwork.



Maren Hassinger, *Whirling*, 1978. Wire and wire rope.
Dimensions variable.



Maren Hassinger, *Ocean Savannah Rivers Dreaming*
Floating, 2007. Ink on paper. Framed: 14 ¼ x 13 ¼ x 1 ½ inches.



Maren Hassinger, *The Veil Between Us*, 2007/2018.
Twisted and knotted New York Times newspapers.
Dimensions variable.

TEACHER RESOURCE GUIDE: 11th - 12th Grades

ABOUT THE EXHIBITION AND ARTIST

Read the following summaries to the students:

ABOUT MAREN HASSINGER: THE SPIRIT OF THINGS

Maren Hassinger: The Spirit of Things is the first retrospective exhibition of the artist's work in her hometown of Los Angeles. The exhibition features sculpture, performance documentation, and videos that explore the emotional dynamics of relationships amongst different communities of people and the environments in which they live.

For more than four decades Hassinger has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. From the 1970s on, her sculpture has incorporated common materials associated with manufacturing, mass media and commerce. In the exhibition at A+P, Hassinger transforms wire, rope, newspapers and plastic bags in sculptural forms that evoke her exploration with reclaiming and repurposing everyday materials into beautiful works of art.

Included in the exhibition and in the back gallery are three video artworks presented on a continuous loop. *Daily Masks* features Hassinger applying black makeup at a vanity mirror, creating marks that initially suggest preparation for a ritual or battle, but ultimately represent the artist's exploration and response to theatrical blackface performances and stereotypes associated with race and femininity.

In a short documentary titled *Birthright*, Hassinger explores her ancestry in conversation with her father's youngest brother. Hassinger speculates on how the complexities of race



Maren Hassinger, *High Noon*, 1976. Framed: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the artist. Photo by Adam Avila.

in America, especially the relationships and self-identity of others, live with the consequences of slavery.

The third and final video titled *Wind* highlights a collaboration between Hassinger and her daughter Ava Hassinger. Together, they perform ritualistic, dance-like movements along an East Hampton shoreline. This work explores the artist's use of movement mimicing the natural form, wind.



ABOUT MAREN HASSINGER

Maren Hassinger is an African-American artist, who was born in Los Angeles, CA in 1947. Hassinger graduated from Bennington College in Vermont with a Bachelors of Fine Art (B.F.A.) and received a Master's degree from The University of California Los Angeles (UCLA) in fiber arts. Hassinger is recognized as an influential teacher as well as pioneer of performance arts and site-specific interventions. Hassinger has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, including awards and grants from prestigious foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Hassinger lives in New York, NY and works in Baltimore, MD, where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

Image Caption: Maren Hassinger. Photo by Ava Hassinger. July 2017.

ARTIST FACTS

1. Hassinger was discouraged from pursuing a career in dance, and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

TEACHER RESOURCE GUIDE: 11th - 12th Grades

KEY VOCABULARY

OBJECTIVE: Students will learn new vocabulary words and use them within the appropriate context when discussing Maren Hassinger's artwork.

ACTIVITY: *Key Vocabulary*

1. Introduction (2-3 minutes)
Introduce the key vocabulary words (natural form and cathartic).
2. Individual Exploration (5 minutes)
As a class, ask students to define the key vocabulary words, using their own words.

KEY VOCABULARY

Natural Form - objects in nature that exist in their original form

Cathartic - providing psychological relief through the open expression of strong emotions

EVIDENCE OF LEARNING: Students will have background knowledge of Maren Hassinger's artistic process and key vocabulary associated with her artworks.



Maren Hassinger, *Twelve Trees #1*, 1978. Four black and white photographs. Three framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches and one framed vertical image: 15 ¼ x 12 ¼ x 1 ¼ inches. Courtesy of the artist and Brockman Gallery Productions. Photo by Adam Avila.

ACTIVITY 01 | SEE, THINK WONDER

OBJECTIVE: Students will use *See, Think, Wonder* as a platform to begin to think critically about the artwork *The Veil Between Us*.

ACTIVITY: *See, Think, Wonder*

1. Introduction (2-3 minutes):
Introduce activity 02, *See, Think, Wonder*. As a class, ask students to spend 2 minutes observing *The Veil Between Us*, 2007-2017 and then write their observations on their handouts.
2. Individual Exploration (10 minutes)
During students' individual explorations, ask students the essential question, "How does Maren Hassinger's artistic process influence the viewer's own analysis of the work?"

Also ask students the following questions, as they complete the exercise in their handout:

- What do you see?
- Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
- Teacher should validate the students' responses. ("Student said...")
- What do you think about that?
- Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
- Teacher should encourage students to use key phrases and vocabulary.
- What does it make you wonder?

4. Group Discussion (5 minutes)

Ask students to come back together for a discussion. Ask students about their observations, inquiring about what they saw, thought and wondered about *The Veil Between Us*. Ask the essential question again ("How does Maren Hassinger's artistic process influence the viewer's own analysis of the work?"), requesting that students elaborate on their initial responses.

EVIDENCE OF LEARNING: Students should develop their own initial responses to the artwork titled *The Veil Between Us*.



Maren Hassinger, *The Veil Between Us*, 2007-2018. Twisted and knotted New York Times newspapers. Dimensions variable.

TEACHER RESOURCE GUIDE: 11th - 12th Grades

ACTIVITY 02 | SENTENCE STARTERS

OBJECTIVE: Students will use written analysis of Maren Hassinger's to write a brief and objective summary about the artwork *Whirling*, 1978.

ACTIVITY: *Sentence Starters*

1. Introduction (5 minutes)

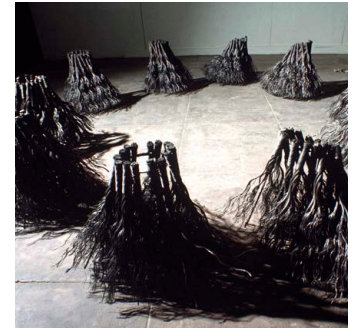
Introduce activity 03, *Sentence Starters*. Direct students to roam the gallery, find and view *Whirling* (see image below).

Explain to students Maren Hassinger's work has been described as "bridging the divide between natural and manufactured interior and exterior; personal and public." Ask students to consider how they think Hassinger bridges these divides between the natural and the manufactured in her artwork titled, *Whirling*?

2. Individual Exploration (5 minutes)

Direct students to answer the following questions on their handouts:

- *Whirling* can be described as... _____
- Maren Hassinger emphasizes **natural form** by... _____
- *Whirling* was constructed by... _____
- I think that this artwork bridges the divide between natural and manufactured materials by... _____



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

3. Group Discussion (5 minutes)

As a class, ask students to share their sentences.

EVIDENCE OF LEARNING: Students will develop their own responses to the artwork titled *Whirling*, using their background knowledge and vocabulary gained at the start of their visit.

ACTIVITY 03 | A CATHARTIC EXPERIENCE

OBJECTIVE: Students will have a first hand experience using Maren Hassinger's meditative practice to create their own analysis of the artwork.

ACTIVITY: *A Cathartic Experience*

1. Introduction (5 minutes)

Introduce activity 03, *A Cathartic Experience*. Direct students to roam the gallery to view *Rivers* (see image below).

Explain to students that by repeating words over and over again, the act of making art becomes a meditative practice which can also be described as **cathartic**. Ask students to examine the artwork titled *Rivers*. Tell students that while looking at the artwork they are highly encouraged to read and speak the word "rivers" written on the paper continuously.

2. Individual Exploration (5 minutes)

Direct students to roam the gallery and select another artwork that they enjoy. Ask students to determine a word that best represents that work of art and direct students to write that word continuously on their handouts. Ask students to say the word as they write it down on the paper, over and over again.



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

ACTIVITY 03 (CONTINUED ON NEXT PAGE)

TEACHER RESOURCE GUIDE: 11th - 12th Grades

ACTIVITY 03 | A CATHARTIC EXPERIENCE (CONTINUED)

3. Group Discussion (5 minutes)

As a class, ask students to share which artwork they selected and what word they wrote to describe the work. Encourage students to back up their interpretations with reasons unique to their own interpretation.

EVIDENCE OF LEARNING: Students apply Maren Hassinger's meditative practice by creating their own analysis of a selected artwork and writing one word describing the piece repeatedly.

ACTIVITY 04 | LOVE SCULPTURE

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between humans and the object created in *Love* to their own sculpture, using yellow bags.

ACTIVITY: *Love Sculptures*

1. Introduction (5 minutes)

Introduce activity 04. Ask students: *What does hope mean to you? How can having hope empower a person? Why is hope important?* Encourage students to share their thoughts about hope and its meaning.

2. Individual Exploration (3-5 minutes)

Direct students to collect a yellow bag and piece of paper from A+P. Ask students to write a hopeful message, place it in the bag, blow up the bag and tie a knot.

3. Group viewing (4 minutes)

Gather students' blown up bags (A+P will provide you with a large bag for storing the bags). Ask students to gather their belongings and walk to the exterior of Art + Practice's exhibition space to view the display room. While looking at the display room, ask students to study the *Love* sculpture.

EVIDENCE OF LEARNING: Using their message of hope, students create a small sculpture at A+P



Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

POST VISIT ACTIVITY

POST VISIT

OBJECTIVE: Students will apply Maren Hassinger's ideas of intimate exchange between human and the object created in *Love*, to their own collaborative sculpture.

ACTIVITY: Hands on project

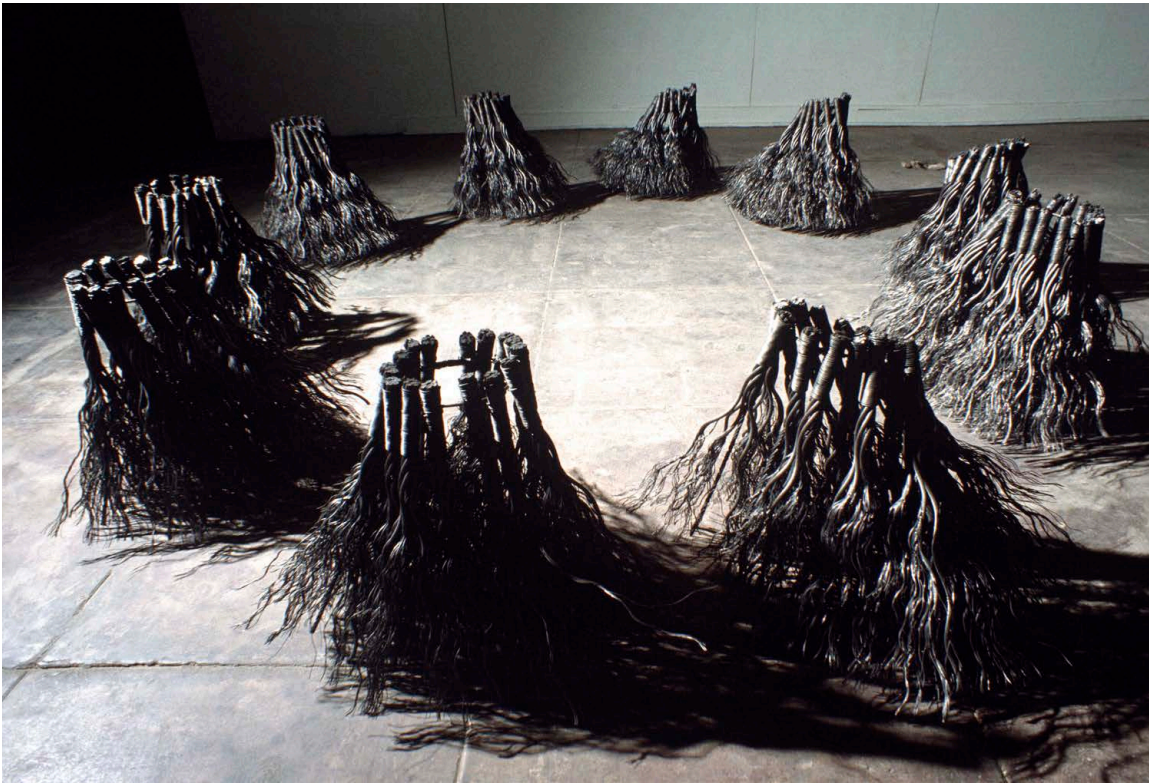
1. Group Project:

Direct the students to collectively build a sculpture, using the blown up yellow bags made at Art + Practice. Ask students to consider highlighting their messages of hope through their sculptural work. This activity should be inspired by Maren Hassinger's *Love* sculpture.

EVIDENCE OF LEARNING: Using their messages of hope, students create a site-specific collaborative sculpture in their classroom or school site.



SELECT WORKS



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

DESCRIPTION

Maren Hassinger is part of the next generation of artists beyond the minimalist period called the post-minimalist movement or aesthetic; an artistic movement which was influenced by attempts to develop and go beyond the aesthetic of minimalism. For Hassinger's work, she echoes the post-minimalist aesthetic by using "simple" materials or objects that take on a "pure" and formalist aesthetic.

For *Whirling*, Hassinger applies her post-minimalist aesthetic by incorporating wire and wire rope to create a scene that appears irregular and comments on her relationship to nature. Additionally, Hassinger takes this a step further by taking on a tactile aesthetic, incorporating an element of psychology, meaning that she explores how the material might evoke a sense of emotion or feeling.

Whirling also represents Hassinger's interest in embodying performance. In particular, the work represents an African ritual of which Hassinger

studied intensely. Hassinger's application of the materials and ode to African rituals explores the artist's broad exploration of how people, cultures and materials interact.

POST-MINIMALISM DEFINED

Art that uses minimalism either as an aesthetic or conceptual reference point. Post-minimalism is more an artistic tendency than a particular movement. Post-minimalist artworks are usually everyday objects, use simple materials, and sometimes take on a "pure," formalist aesthetic.

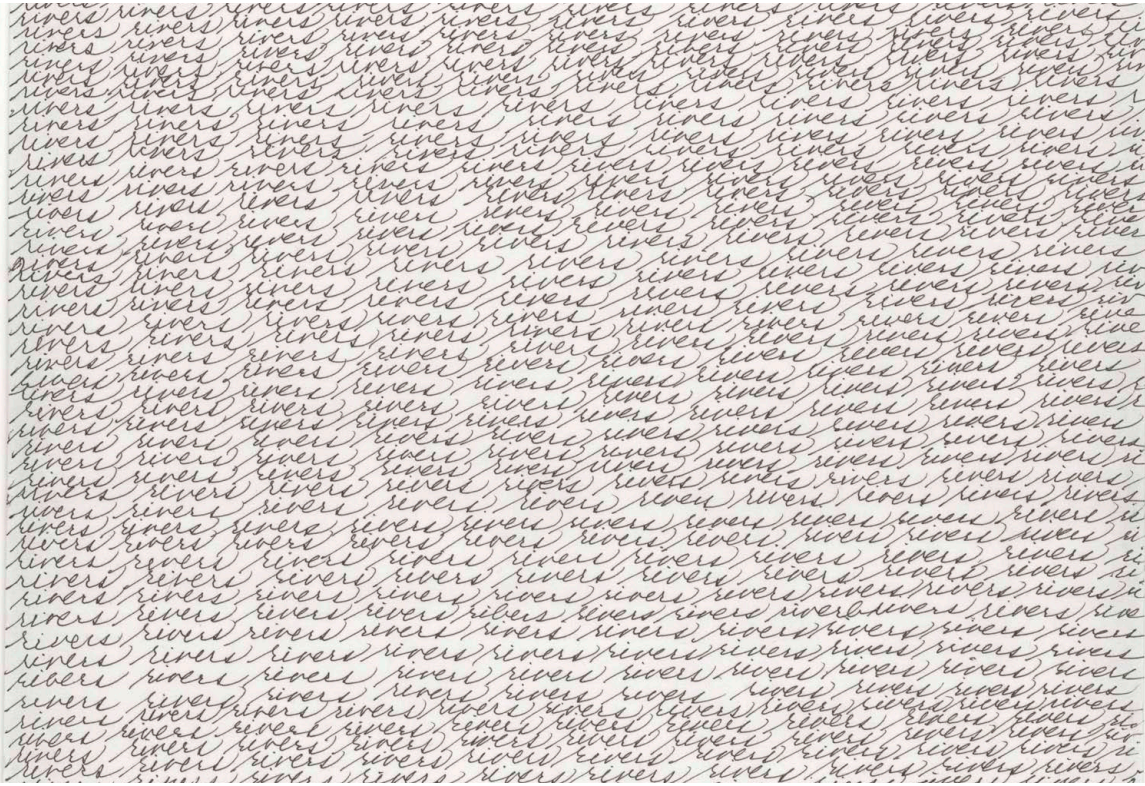
MINIMALISM DEFINED

An extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

FORMALISM DEFINED

The study of art based solely on an analysis of its form – the way it is made and what it looks like.

SELECT WORKS



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

DESCRIPTION

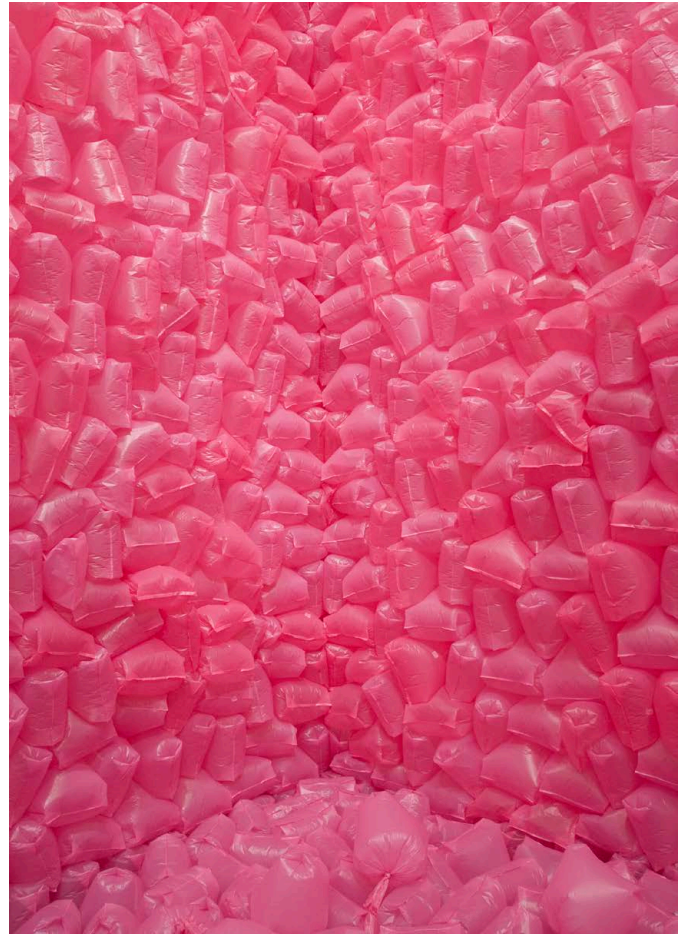
For *Rivers*, Maren Hassinger wrote the word “rivers” over and over again. Her process of writing the word continuously represents a practice that Hassinger developed as a form of meditation. This act meditates on Hassinger’s belief that life originates from water.

While viewing *Rivers*, the viewer should read and speak “rivers” out loud. By repeating the words, the viewer carries out the intention of Hassinger’s mediative practice, considering what the word “rivers” means to the viewer.

SELECT WORKS



Maren Hassinger, *Pink Trash*, 1976. Three chromogenic color prints. One framed verticle image: 14 3/4 x 10 x 1 1/2 inches and two framed horizontal images: 10 x 14 1/2 x 1 1/2 inches.



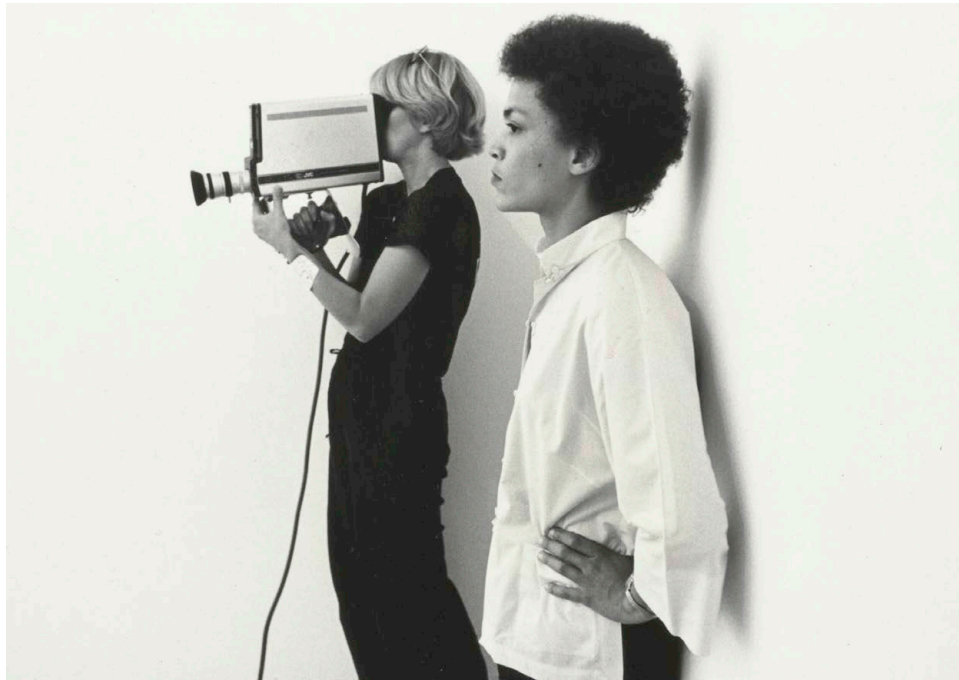
Maren Hassinger, *Love*, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

DESCRIPTION

For *Pink Trash*, Maren Hassinger reclaimed non-biodegradable materials and repurposed them for a more positive use as a performance that she performed in Central Park, New York, NY in the 1970s. The artwork conveys an intimate exchange between the artist and the object (i.e. the plastic bags).

The artwork also represents the artist's performative interaction with the pink trash bags, while *Love*, a sculptural work in the display room of A+P's exhibition space, represents the artist's further exploration with the material, including an intimate exchange in which the artist blows up the trash bags and inserts a love note. Hassinger's act of blowing up the bags and inserting a love note speaks to her interest in exploring human connections.

SELECT WORKS



Maren Hassinger, *Diaries*, 1978. Six black and white photographs. Six framed horizontal images: 12 ¼ x 15 ¼ x 1 ¼ inches.

DESCRIPTION

For *Diaries*, Maren Hassinger asked her friends to participate in a performance work. Hassinger asked her friends to create a phrase of movement that represented a daily act or ritual (i.e. brushing teeth, driving to work, etc.).

The six photographs displayed in A+P's exhibition space captures select moments in the participants' movement phrases. This performance work represents Hassinger's interest in using movement/choreography as a tool to express the mundane, giving important and expressive meaning to one's existence.

SELECT WORKS



Maren Hassinger, *Ten Minutes*, 1977. Four black and white photographs. Three framed vertical images: 15 1/4 x 12 1/4 x 1 1/4 inches and one framed horizontal image: 12 1/4 x 15 1/4 x 1 1/4 inches. Courtesy of the Artist.

DESCRIPTION

Maren Hassinger attended Bennington College in Vermont for a degree in dance. Sadly, she was persuaded to consider another career path. In response, Hassinger turned to the visual arts. A lot of Hassinger's artworks, however, incorporates her use and passion of performance. During the 1970s, Hassinger's performance work was inspired by her history as a dancer and movement enthusiast.

For *Ten Minutes* Hassinger welcomed a group of dancers to perform on an Easter Sunday. The work was intended to recreate a ritual-like performance. Dancers were asked to lie together on the ground, while a square outline was drawn around them. Participants did not leave the square during the performance. Their movements were improvisational.

In addition to dancing within the square, participants were given natural materials, such as sticks or twigs. Hassinger asked participants to manipulate the materials using improvisation. Her exploration of form and movement was her way of exploring how organic forms move through space.

Student Handout

ART + PRACTICE

MAREN HASSINGER: THE SPIRIT OF THINGS

WRITE YOUR NAME _____ DATE _____



Maren Hassinger. Photo by Ava Hassinger. July 2017.

← WHO IS MAREN HASSINGER ?

Maren Hassinger is an African-American artist. She was born in Los Angeles, CA in 1947. Maren is recognized as an important teacher as well as a skilled performance and site-specific artist. Maren has artworks in the permanent collections of museums such as the Hammer Museum, Los Angeles, CA; California African American Museum, Los Angeles, CA; and The Studio Museum in Harlem, New York, NY. She has received numerous honors, awards and grants from famous foundations, including the Joan Mitchell Foundation, the Pollock-Krasner Foundation and the National Endowment for the Arts. Today, Maren lives in New York, NY and works in Baltimore, MD where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art.

FACTS ABOUT MAREN HASSINGER

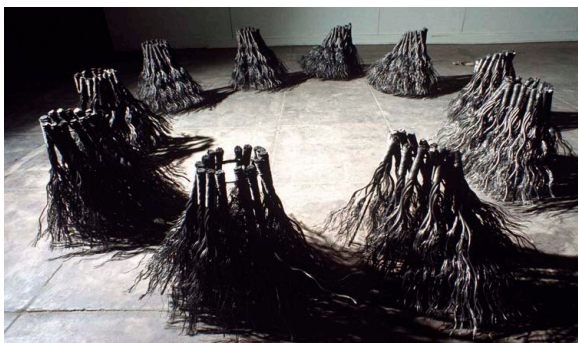
1. Hassinger was discouraged from pursuing a career in dance and decided to study visual art instead.
2. Hassinger's love of dance and movement influenced her performance art and much of her visual art as well.
3. Hassinger has a strong interest in nature and repurposing objects.
4. Hassinger's artworks often incorporate a collaborative aspect, meaning that she invites others to participate and/or welcomes others to spatially and physically interact with her artworks.

KEY VOCABULARY

When completing the following activities, consider the following vocabulary words:

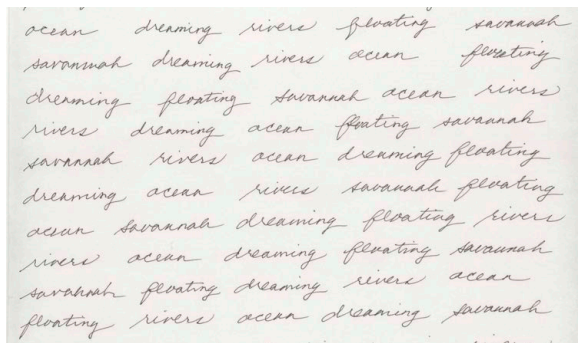
- **Natural Form** - objects in nature that exist in their original form
- **Cathartic** - providing psychological relief through the open expression of strong emotions

NATURAL FORM



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

CATHARTIC



Maren Hassinger, *Ocean Savannah Rivers Dreaming Floating*, 2007. Ink on paper. Framed: 14 ¼ x 13 ¼ x 1 ¼ inches.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 01 | SEE, THINK, WONDER

View *The Veil Between Us*, 2007-2018 and write what you See, Think, and Wonder about the artwork: (see image below)



Maren Hassinger, *The Veil Between Us*, 2007-2018. Twisted and knotted New York Times newspapers. Dimensions variable.

SEE

THINK

WONDER

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 02 | SENTENCE STARTERS

Maren Hassinger's work has been described as, "bridging the divide between natural and manufactured, interior and exterior, personal and public." How do you think the artist bridges these divides between the natural and the manufactured in her artwork titled *Whirling*, 1978? (see image)

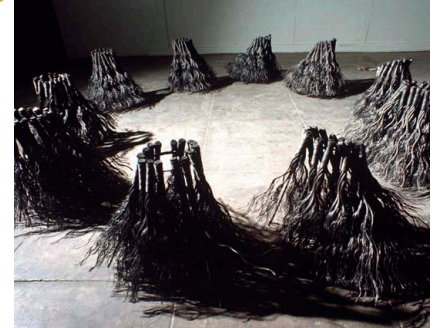
SHARE YOUR THOUGHTS

Use these sentence starters to back up your claim.

Whirling can be described as... _____

Maren Hassinger emphasizes **natural form** by... _____

I think that this artwork bridges the divide between natural and manufactured materials by... _____



Maren Hassinger, *Whirling*, 1978. Wire and wire rope. Dimensions variable.

ACTIVITY 03 | A CATHARTIC EXPERIENCE

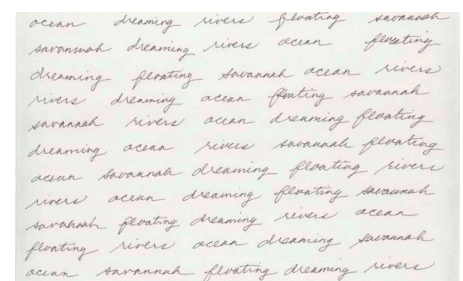
By repeating words over and over again, the act of making art becomes a meditative practice which can also be described as cathartic. Find and examine the artwork *Rivers*, in which Maren Hassinger wrote the word "rivers" over and over. While looking at the drawing, read and speak the word written on the paper.

Then, roam the gallery and select another artwork that you enjoy. Determine a word that best represents that work of art and write it down continuously on the given space below, saying the word as you write it, over and over again.

For example: **ART. ART. ART. ART. WRITE. WRITE. WRITE. THINK. THINK. THINK.**



Maren Hassinger, *Rivers*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.



Maren Hassinger, *Ocean Savannah Rivers Dreaming Floating*, 2007. Ink on paper. Framed: 14 1/4 x 13 1/4 x 1 1/4 inches.

MAREN HASSINGER: THE SPIRIT OF THINGS

ACTIVITY 04 | LOVE SCULPTURES

Request a piece of paper and plastic bag from A+P. Write a hopeful note and place it in the bag. Blow up the bag and tie it in a knot. See examples below.



Maren Hassinger, Love, ongoing since 2005. Site specific installation with pink bags inflated with breath and love notes.

WANNA' WRITE MORE?

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INSPIRED TO DRAW??

A large rectangular area with a dotted border, intended for drawing.