

ARRIVALS

At the Katonah Museum of Art, October 3, 2021 – January 23, 2022

Dear Educators,

We are thrilled to welcome you and your students to experience *ARRIVALS*, a thought-provoking exhibition that explores American origin stories through five centuries of art. Organized around seven arrival moments, from Columbus to the southern border today, each section includes both historic and contemporary works that invite us to reflect on our national mythologies and what it means to be American. On view will be over 50 artworks dating from the 1800s to 2020, in a variety of media including photography, sculpture, printmaking, painting and mixed media. Students will be introduced to historical moments of arrival and will consider the different ways artists have helped to construct, disrupt, or reimagine these narratives.

Visits to the Katonah Museum of Art provide a unique learning experience that supports classroom learning goals.

Through open-ended inquiry and guided discussion, students will:

- Practice close observation and detailed description
- Use critical and creative thinking to interpret what they see
- Voice their opinions, listen to each other, and make connections between concepts
- Support ideas using evidence and acquired vocabulary
- Foster empathy through guided discussion

Main ideas explored in student tours:

- Compare historical and contemporary artworks.
- Think about our history from different points of view.
- Make connections to personal family history.
- How have artists shaped and challenged our national mythologies?
- How have the arriving immigrants in each section affected our sense of national identity?

Included in this packet are materials to help prepare your students for their visit. Please share with all classroom teachers. They can also be downloaded from our website: www.katonahmuseum.org under “Teacher Resources.”

- Introduction to the exhibition and Section texts
- Two exhibition images with questions for discussion
- Classroom activities: *Compare & Contrast*; *See-Think-Wonder*
- *Using Picture Books and Art to Talk about Immigration*,
- Glossary & Book Lists



Look for this light bulb to indicate ideas for older students! This packet is designed with upper elementary school students in mind; please adjust for your grade level. Please call 914-232-9555, ext. 2969 to discuss the specifics of your tour. Thank you for choosing the KMA for your class visit.

Margaret Adasko
Curator of Education

ARRIVALS: Section Texts

Curated by Heather Ewing

We are a nation of immigrants. This is the tale we are often told—and tell ourselves—about the United States, its origins, and its identity. As powerful and inspiring as this well-known saying is, it obscures a more complex story of the many ways that Americans have come to be American. It omits, for instance, the history of the “we” whose ancestors were forcibly brought to this country through the transatlantic slave trade, or of indigenous peoples who were violently removed from their ancestral lands.

ARRIVALS explores American myths and origin stories through five centuries of art. Organized around a select series of arrival moments—from Columbus in 1492 to Today—the exhibition reveals how artists have helped to construct, disrupt, or reimagine these narratives. It also considers how artists have navigated their own stories of arrival and grappled with the question of what it means to be American.

The works on view remind us that these moments of arrival, far from being past, continue to reverberate in our world today. They invite us to learn and unlearn, and provide a means to both reckon with the past and envision alternative futures.

1492: Columbus

An arrival that took place hundreds of years before the creation of the United States—on land that never became part of this country—has nevertheless become a foundational American origin story. For millions of indigenous peoples, here before all arrivals, Columbus brought the beginning of centuries of displacement, slavery, rape, and genocide. Positioning Columbus on a pedestal as an American founding father requires the conscious erasure of his brutality and the destruction his arrival unleashed.

These artworks show how the narrative of Columbus’ arrival was first defined visually for a European public, and how it later evolved into a distinctly American legend. They also explore how artists have confronted this sanitized mythology to center indigenous lives. Many of these artists repurpose and reimagine the image of the landing of Columbus, one of our country’s most recognizable icons.

1619–1808 (1860s): The Middle Passage

The *White Lion* arrived a year before the *Mayflower*, and from its hold came “twenty and odd” Angolans, stolen from their homeland, who landed not as people, but as property. This cataclysmic arrival begat thousands more, trafficking millions of lives into generational bondage. Despite a law passed by Congress that banned the international slave trade in 1808, it continued illegally into the 1860s.

The centrality of slavery to this country’s past and present, heretofore suppressed, is gradually being recognized. Artists have played an essential role in making visible the horrors of slavery, as well as its historical memory and ongoing afterlife. In the 18th century, a widely circulated image of a slave ship cargo spurred the struggle for abolition. Over the last hundred years, artists across the African diaspora have reclaimed this icon and other signifiers. The artworks here focus on the journey, not the arrival—alluding perhaps to one of slavery’s legacies: the condition of never fully “arriving” as citizens.

1620: The Mayflower

The arrival of the Pilgrims in 1620, like that of Columbus, is a deeply rooted origin story that has shaped American thought and identity for centuries. The mythology of the Mayflower gave rise to the image of America as an uninhabited promised land awaiting settlement by divinely chosen people. It positioned these early Protestant arrivals as the original or “native” Americans, and their compact as the progenitor of American democracy.

Artists played a crucial role in developing this mythology and its visual representation. But in doing so, they also helped to invent a history that was bloodless and consensual—a history that omitted centuries of violence against Native lives, theft of Native lands, and indigenous resistance to expansion. More recently, artists have confronted these erasures. They have also moved beyond individualistic Western ways of thinking to visualize a collective indigenous future.

1891–1924: Ellis Island and Angel Island

In the early 20th century, millions of people came to the United States seeking a better life, in numbers not seen before or since. Two island gateways tell powerfully contrasting arrival stories.

On the east coast, immigrants from Europe encountered Ellis Island and the Statue of Liberty, with its message welcoming “huddled masses yearning to breathe free.” On the west coast, immigrants from Asia arrived at Angel Island, a station in San Francisco Bay established to enforce exclusion. Whereas most immigrants passed through Ellis Island in a matter of hours, at Angel Island many were detained and interrogated for days, weeks, and even months—and many were turned away.

Works of art illuminate the differing histories of these arrival points. Artists have helped counter the painful legacy of Angel Island’s secrecy and xenophobia. In contrast, the art inspired by Ellis Island helped to mythologize that arrival, placing it at the very heart of America’s self-image as a “nation of immigrants.”

WW2

The rise of Fascism and Nazism and the onset of the world war precipitated migrations across the globe. In the United States these movements took place against a backdrop of restrictive immigration laws designed to limit arrivals to those from northern and western Europe.

Even as the United States barred entry to the majority of European Jews fleeing the Holocaust, it welcomed a number of European artists and intellectuals. Art was a means of navigating loss, exile, and the horrors of war, as well as critiquing the nationalism that had precipitated it.

At the same time, Americans of Japanese ancestry—some generations removed from their family’s arrival stories—were forcibly removed from their homes and stripped in all but name of their rights as citizens. After the Japanese attack on Pearl Harbor, the U.S. government incarcerated nearly 120,000 people in makeshift camps. Artmaking was widespread in the camps. It became a strategy for survival—a way to beautify desolate surroundings, process feelings, and record injustice.

1965

The landmark Immigration Act of 1965 (Hart-Celler Act) profoundly transformed this country. It repealed the restrictive quota system that had been in place for more than forty years, ending discrimination based on place of origin and opening this country to arrivals from all over the world. Passed as part of a wave of civil rights legislation, the 1965 Act laid the foundations for the multi-racial society that defines the U.S. today.

The artists in this section arrived in the decades after the passage of the 1965 Act, some on journeys that encompassed multiple homelands, some in migrations propelled by U.S. interventions abroad. Playing with questions of visibility and legibility, these artists investigate the ways that identity is shaped by inherited history, while implicating the gaze that defines them as a perpetual foreigner or “other.”

TODAY

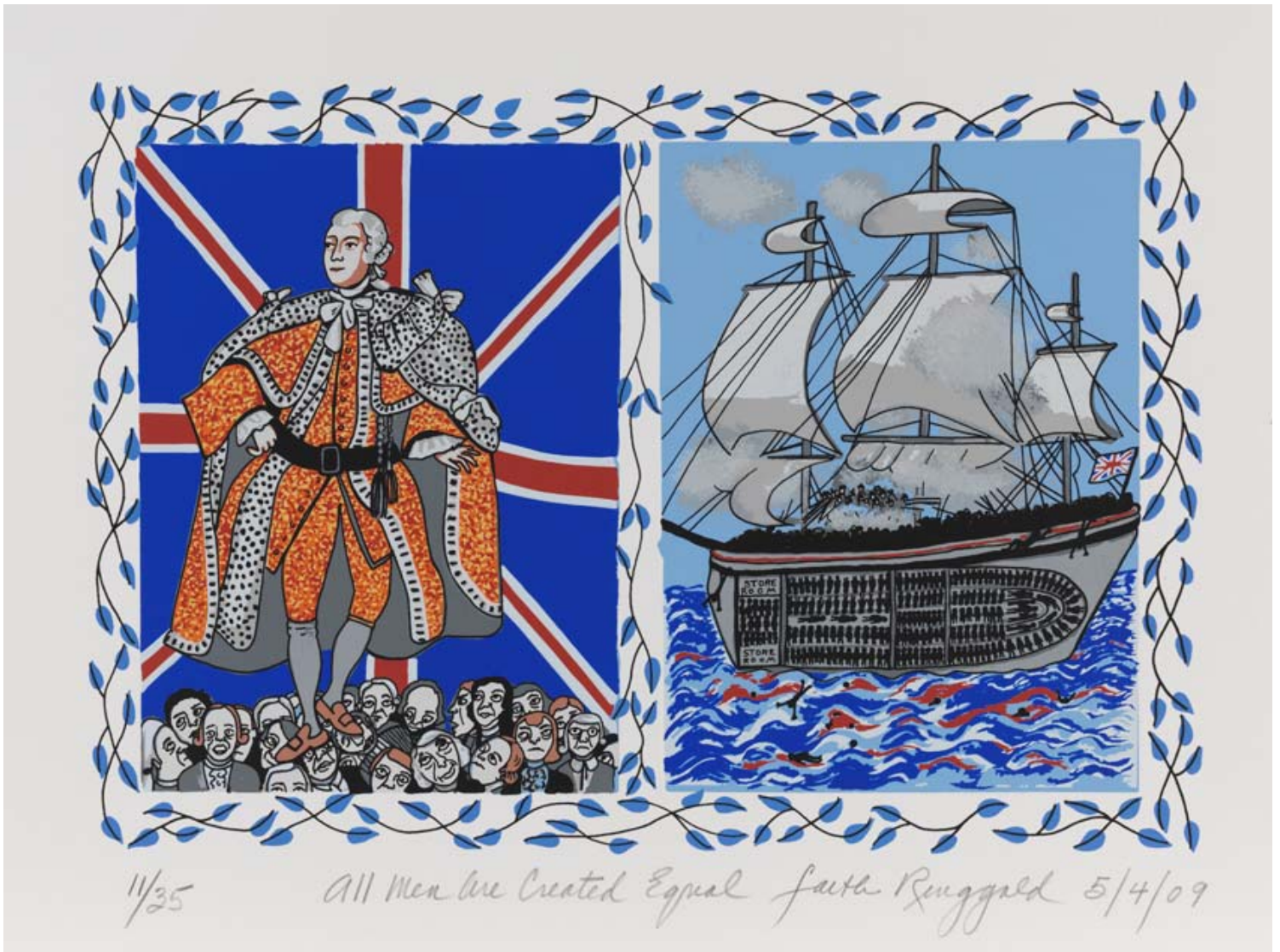
The 1965 Immigration Act dramatically reduced the number of immigrants allowed to enter at the southern border. Most legal pathways to arrival were eliminated, while the demand for labor remained. These actions helped create the conditions for “illegal” immigration from Mexico, ultimately fueling the criminalization of immigration and policies of mass detention and deportation.

Many of the works here explore issues of identity in relation to the highly politicized and policed space of the U.S.–Mexico border, which crosses a land that has absorbed centuries of contact among indigenous, Spanish, Mexican, and Anglo peoples. Other works reflect more generally on ideas of belonging and othering in a post-9/11 America, while reminding us of the imaginative world-building that can emerge from the devastation of dislocation.

Timeline of U.S. Immigration and Citizenship

ARRIVALS is in many ways about beginnings—about those of individual Americans and about how we have crafted a story of our nation’s beginning. “Where to begin?” is a key question when it comes to timelines. The timeline here is based on one created by the Immigration and Ethnic History Society, and we are grateful for their permission to adapt and display it. Since it focuses on the legislative and judicial history around immigration in the United States, it begins with the first act that attempted to define who is a citizen.

We have expanded the timeline with contemporaneous editorial cartoons, which show how artists were thinking about these laws at the time. We have also invited contemporary artists whose works appear in ARRIVALS to add their own interventions. These additions illuminate some of the personal stories behind these very impersonal laws and help to fill in some of the gaps of this imperfect framework.



Faith Ringgold (b. 1930)

All Men are Created Equal from *The Declaration of Freedom & Independence* portfolio, 2009

Color serigraph, ed. 11/35

15 x 22 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Harold A. and Ann R. Sorgenti Fund for African-American Art 2009.11.4

© 2020 Faith Ringgold / Artists Rights Society (ARS), New York, Courtesy ACA Galleries, New York

Artist voices: Examining History

There are two parts to this artwork.

1. Look at the image on the left first. What do you see?

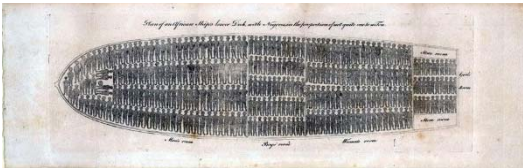
- Describe the pose and dress of the man in the middle. Who do you think he might be? *
- Look at the people under him. What is happening to them?
- Do you recognize the flag in the background? It is the British flag.
- What is going on in this illustration?

* This is King George III, outfitted in royal regalia, with the British flag behind, standing on the heads of his colonists.

2. Look at the image on the right. What do you see?

- Describe this ship.
- Do you see the British flag again?
- Describe the image on the bottom part of the boat. What might this represent? **
- Do you see other small figures? What is happening to them?

** The illustration on the underside of the ship shows hundreds of people lying side by side. It is based on a diagram that shows how enslaved people were stowed during the Middle Passage. It was first published in 1788 and then distributed widely. It became an iconic image of the inhumanity of the slave trade that was used by the abolitionist movement, and later by many contemporary artists to bring more attention to the horrors of slavery.



Mathew Carey (1760-1839)
Plan of An African Slave Ship, 1789
Engraving, 11 ½ x 20 ½ in.
Colonial Williamsburg

To learn more:

<https://www.learningforjustice.org/classroom-resources/texts/hard-history/stowage-on-the-slave-ship-brookes>

3. What is the connection between the two images?

- Do you see any similarities or connections between the image on the left and right?
- Read the inscription at the bottom of the picture out loud. How do these two images contradict the idea of equality?
- What is the artist saying about “All men are created equal”?

About the Artist:

In this series of prints, Faith Ringgold explores the “history” she learned in her elementary school – the stories of our righteous rebellion from the colonizer and the establishment of America, founded on the principle of equality. The six prints in the series juxtapose illustrations of taught history with parallel depictions of the Black experience. See more images from this series: <http://faithringgold.blogspot.com/2008/04/welcome.html>



Follow Up: Select a quote from the Declaration of Independence or other early American document and illustrate it with paired images that make viewers reflect on how the statement is experienced by people in America.



Maria Magdalena Campos-Pons (b. 1959, Cuba)

De Las Dos Aguas, 2007

Composition of 12 Polaroid Polacolor Pro photographs

80 x 92 inches

Collection of Dr. Ora Pescovitz and the late Dr. Mark Pescovitz

Artists Voices: Exploring Identity

TAKE A CAREFUL LOOK AT THIS ARTWORK:

1. What do you notice about the two figures on the left and the right?
 - Name all the things that are the same
 - And, all the things that are different
 - What word would you use to describe the faces of the women?
(Both figures are actually the artist herself)
2. What do you notice about the boat in the middle?
 - Describe the boat
 - Describe the figures in the boat
 - How is it connected to the two women?
3. Name and describe other elements of the image:
 - What's going on with the ropes of hair?
 - What do you imagine might be in all those paper bags?
 - Why might the artist have chosen a grid of squares?

Consider how all these elements might be connected. What story might you tell about the women in the artwork? What might this tell us about the artist's identity?

The title, *De Las Dos Aguas* means "Between Two Waters." Maria Campos-Pons has created her artwork very carefully to include **symbols** - images with special meaning - that refer to her family heritage.

- the blue background refers to the ocean crossing that her ancestors took long ago.
- the boat holds four Nigerian deities who are carrying offerings to help those traveling across the ocean
- the hair is entangled with the boat and both figures; they can never be separated from their heritage.
- the woman on the left wears a dress the color of the blue water and shoes with African designs to signify the crossing
- the woman on the right wears a dress the color of the Caribbean sand and shoes that are blood red to signify her arrival
- Both those women are actually the living artist herself. She is living her heritage.



What advantages do the 12 pictures offer compared with one giant image?
Why is photography a good choice compared with a painting or a drawing?

FOLLOW-UP:

If you could draw a picture of yourself surrounded by important family things, what would you include and what would each item **symbolize**?

About the Artist:

Maria Magdalena Campos-Pons grew up on a sugar plantation in a small town in Cuba. Her family has Nigerian, Hispanic, and Chinese roots but she now lives in Tennessee in the United States of America. That makes her a multi-national person! As an artist, Campos-Pons is deeply connected to her family history and heritage. She feels particularly connected to her Nigerian ancestors who were brought to Cuba as enslaved workers more than 150 years ago. This work, called *Between Two Waters* explores this family history.

Pre-Visit: Compare & Contrast

Discuss all the similarities and differences you observe between H.B. Hall's *The Landing of Columbus* and Titus Kaphar's *Columbus Day Painting*. Write your answers in the Venn Diagram below.



H.B. Hall (American, 1808-1884)
The Landing of Columbus, 1865
Engraving



Titus Kaphar (American, b. 1976)
Columbus Day Painting, 2014
Oil and mixed media on canvas

Things that are different in
the Hall artwork

These things
are the same

Things that are different in
the Kaphar artwork

Discuss together: What do you know about the story of Columbus's arrival? How do these two artworks make you think about that legend differently?

To learn more about the work of Titus Kaphar, and how he works to amend history through his art:

https://www.ted.com/talks/titus_kaphar_can_art_amend_history?language=en

See Think Wonder



A political cartoon is a drawing used to portray a message about politics or current events. This political cartoon was drawn in 1893 by Austrian- American cartoonist Joseph Keppler.

Joseph Keppler, "Looking Backward," *Puck*, January 11, 1893. The Ohio State University, Billy Ireland Cartoon Library & Museum.

Fill out the **See, Think, Wonder** chart below: What do you see? What does this make you think about? What do you wonder about based on this image?

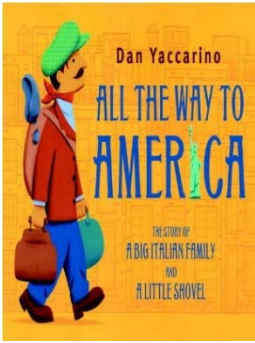
See	Think	Wonder



Draw your own political cartoon on another paper. It can be about current events, historical events, or anything that you think is important for the world to know. Be creative!

Using Picture Books and Art to Talk about Immigration

***All the Way to America: The Story of a Big Family and a Little Shovel*, by Dan Yaccarino**

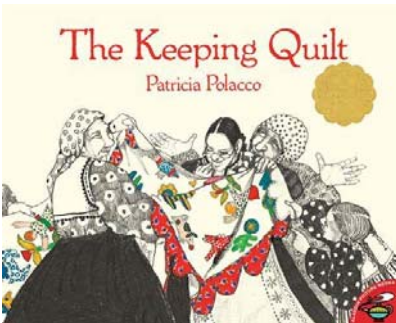


Can you imagine leaving your house to start a new life in another country thousands of miles away? Many families did just that and chose to come to America for better opportunities. In this book, the author and illustrator, Dan Yaccarino, traces his family history back to Italy.

SUMMARY: This book tells the story of the author’s ancestors who immigrated to New York from Italy, bringing with them a recipe for tomato sauce, some good advice, and a little shovel. The shovel was passed down through generations, serving many functions, from measuring flour and sugar in a bakery to pouring rock salt on snowy sidewalks.

DISCUSSION QUESTIONS: Choose questions and activities that work best with the age and interests of your students.

1. Michele left for the USA with a shovel, photographs and a recipe for tomato sauce. Why do you think those items were important?
2. What three items would you bring to a foreign country?
3. How would you feel if you were boarding a ship to go live in a foreign country where you don’t know anyone?
4. Why did the great-grandfather’s name change from Iaccarino to Yaccarino?
5. What were the different uses of the shovel over the years?
6. How else could the shovel be used?
7. Look at the illustrations and explain how things changed over the years. How can you tell that some of them show the way life was a long time ago?
8. Did this book remind you of your own family? How?



***The Keeping Quilt*, by Patricia Polacco**

This is a story about coming to a new country and the customs and traditions that families bring with them, as well as new ones they create.

Summary: In the picture book, “*The Keeping Quilt*”, author Patricia Polacco recounts the life story of her family that has emigrated to the United States from Russia. The story begins with Polacco’s Great Gramma Anna, who passed down her cherished quilt to her children for four generations. The quilt continues to be a wonderful treasure to her entire family.

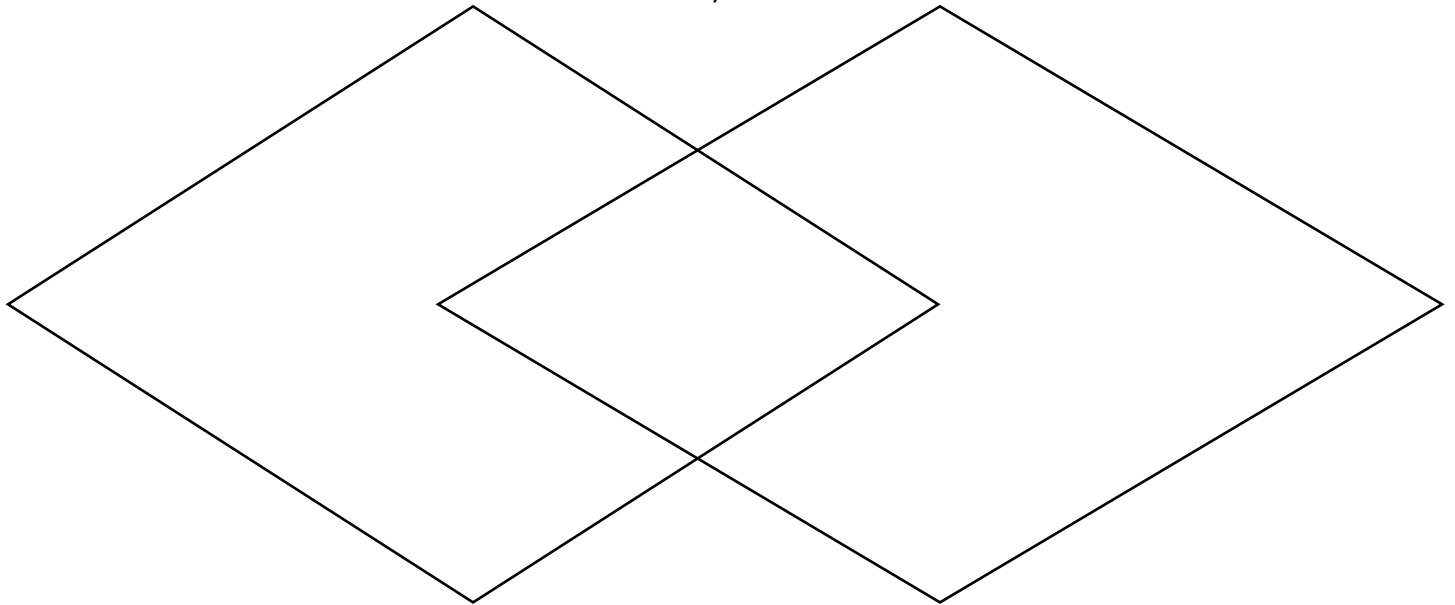
DISCUSSION QUESTIONS: Choose questions and activities that work best with the age and interests of your students.

1. When Great-Gramma Anna came to America, she couldn’t speak English. Imagine you moved to a place where you didn’t understand the language. What do you think that would feel like?
2. How many different languages are represented in your class? Try to learn a few words or phrases in another language. Practice with a friend.
3. If you were making a family quilt or a classroom quilt, what would you want to put in it and why?
4. Name the many things the family use the quilt for. Can you think of anything else you might use the quilt for?
5. The quilt became a family heirloom, to be passed down to the next generation. What makes a family heirloom so precious?
6. Do you have a family heirloom that has been handed down? What is the story behind it?
7. The book takes place over many years. How do the pictures reflect the passage of time?
8. When Anna became engaged to Great-Grandpa Sasha, he gave her a gold coin for wealth, a dried flower for love, and a piece of rock salt so their lives would have flavor. When Gramma Carle was born, she was wrapped in the quilt and given gold, a flower, a salt, plus bread so she would never know hunger. Do you have any special traditions in your family or culture?

Using Picture Books and Art to Talk about Immigration

Class Activity: Compare and Contrast

Use the Venn Diagram below to compare and contrast *The Keeping Quilt* by Patricia Polacco with *All The Way To America* by Dan Yaccarino.



Examples:

Similarities:

Both families came from another country
Both families came to America
Both families had heirlooms
Both stories were about love and family
Both families changed as time progressed

Difference:

Patricia's family had a quilt, Dan's family had a shovel
Patricia's family was from Russia, Dan's family was from Italy
The shovel and quilt had different functions
(Quilt: Hoopa, Blanket, Tablecloth / Shovel: Digging, measuring, pouring)

Class Activity: The Keeping Quilt – Quilt Craft



Create a class quilt. Choose a theme for your quilt such as “Family memories” or “Favorite classroom activities” or “Our cultures and traditions.” Discuss this theme and brainstorm ideas of what each student can illustrate in their square. Students will each design a section of the quilt using a piece of fabric and fabric markers (or paper and markers). The individual pieces can then be sewn or glued together to form a quilt.

Using Picture Books and Art to Talk about Immigration

Artwork Discussion

Below are two artworks that depict immigrants that arrived to the United States through Ellis Island.*
Discuss these two works of art with your class and how they relate to the two stories you read.



Bernarda Bryson Shahn

American
b. 1903 Athens, OH, d. 2004 Roosevelt, NJ
30,000,000 Immigrants, 1935–36
Lithograph
11 9/16 x 15 13/16 inches
Prints and Photographs Division, Library of Congress,
Washington D.C.



Lewis Wickes Hine (1874-1940)

Climbing into America, 1908
Gelatin silver print
10 x 8 inches
Collection of Leslie, Judith and Gabrielle Schreyer
Image courtesy of Howard Greenberg Gallery

Discussion Questions:

- What do you see in these works of art?
- Describe the people. What are they wearing?
- Look at the expressions on their faces. How do you think they are feeling?
- Where are they, or where might they be going?
- Why are there so many people?
- Why are the people in the second image carrying suitcases?

Think back to the stories of *All the Way to America* and *the Keeping Quilt*:

- Do you think Michele felt this way when he traveled from Italy to the United States?
- Do you think the people in these photos also had family heirlooms they took with them?

* People who go to live in a new country are called immigrants. Ellis Island was once the first place that many people saw when they moved to the United States from other countries. Ellis Island was the largest immigration station in the United States from 1892 to 1954. Over 12 million immigrants came through Ellis Island during this period. The island was nicknamed the "Island of Hope" for many immigrants coming to America to find a better life.

Using Picture Books and Art to Talk about Immigration

Artwork Comparison

Compare and contrast these two works of art with the illustrations from *All the Way to America* and *The Keeping Quilt*. How did the illustrators capture the immigrant experience?



Using Picture Books and Art to Talk about Immigration

At Home Activity: Family Heirlooms

Ask students to talk with their families about a special object they have in their home that represents their family's heritage. It could be something that was passed on through generations, or brought from another country, or it could be a photo or object that reminds the family of their culture, traditions, or history.

Use these questions to discuss the object together:

- When did we get this item?
- Where did it come from?
- Share a memory or story about this object.
- Why is it special to you? Why do you keep it?

Do a drawing of the object and write about it below. Bring this to your Museum visit to add it to the Community Gallery Project: ***Share Your Story***

An item that represents my family's heritage is...

Un elemento que representa la herencia de mi familia es ...

Glossary

Ideas and Concepts Related to Immigration and American History

Ancestry: One's family or ethnic descent, the origin or background of something.

Culture: The behaviors and beliefs characteristic of a particular social, ethnic, or age group.

Cultural Heritage: An expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.

Heirloom: a family possession handed down from generation to generation

Historical Context: Refers to the social, religious, economic, and political conditions that existed during a certain time and place. Historical context can help us understand what motivated people to behave the way they did and give us further insight into why events may have occurred in specific ways.

Identity: Characteristics that highlight the uniqueness of an object or person.

Immigrant: a person who comes to live permanently in a foreign country.

Narrative: A story; a spoken, written, or visual account of connected events.

Origin Story: The backstory or narrative that reveals how a character, place, country, culture, or world began.

Refugee: A person who has fled their country because of war, violence, conflict, or persecution

Regalia: Ceremonial clothes.

Tradition: The handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice.

Art ideas and Concepts

2-Dimension vs. 3-Dimension: Two-dimensional art is flat, such as a drawing or painting. Three-dimensional art has volume as well as height and length, such as a sculpture.

Background: A term in visual arts that describes the part of a composition that appears to be farthest from the viewer. The background is one of the three zones of recession in linear perspective – foreground, middle ground, and background.

Contemporary Art: The art of today, produced by artists who are living in the twenty-first century. Contemporary art provides an opportunity to reflect on present-day society and the issues relevant to ourselves and the world around us.

Composition: The plan, placement or arrangement of individual elements in a work of art.

Photograph: A picture made using a camera, in which an image is focused onto film or other light-sensitive material and then made visible and permanent by chemical treatment, or stored digitally.

Portrait: A work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as reveal something about the subject's personality.

Printmaking: The process of transferring ink from a matrix to a surface of paper, fabric, or other material. See below for details printmaking techniques.

Scale: The size of an object relative to something else, or the relative size of an object in a work of art in relation to the whole work of art.

Symbol: A design or an object that represents something else.

Symbolism: the use of symbols to represent ideas or qualities; symbolic meaning attributed to visual images.

Elements of art: The basic components used by the artist when producing works of art, including:

- **Color:** The hue produced when light reflects off a surface. Color is an important element of art that can affect mood, feeling, balance, energy, and memory.
- **Line:** A continuous mark between points. Lines can be straight, jagged, curvy, horizontal, vertical, diagonal, thick, thin, etc.
- **Shape:** A flat, two-dimensional area enclosed by line.
- **Texture:** The way the surface of an object feels to the touch or looks as if it might feel if one were to touch it

Expression: The look on someone's face that conveys a particular emotion. Also, the process of making known one's thoughts or feelings.

Foreground: A term in visual arts that describes the part of a composition that appears closest to the viewer. The foreground is one of the three zones of recession in linear perspective – foreground, middle ground, and background.

Landscape: An expanse of scenery that can be seen in a single view. The depiction of natural outdoor scenery in art, such as mountains, forests, cliffs, trees, rivers, valleys, etc. The term also refers to the way in which a picture is oriented in space; a landscape picture will have the longer edge lying horizontally.

Middle ground: A term in visual arts that describes the part of a composition between the foreground and background. The middle ground is one of the three zones of recession in linear perspective – foreground, middle ground, and background.

Mixed- Media: The integrated use of different media or materials, especially within the arts

Perspective: The representation of three-dimensional depth and space on a flat surface.

Self-Portrait: A portrait of an artist produced or created by that artist.

Social Commentary: Social commentary is the act of expressing an opinion on the nature of society. It is most often done with the idea of implementing or promoting change.

Three-dimensional (3-D): Refers to artwork that has mass which includes height, width, and depth, such as a wire sculpture that may be viewed by walking around it.

Vantage Point (*point of view*): A position from which an object or scene is observed.

What is printmaking?

Printmaking is a process in which ink is transferred to paper, allowing for multiple copies of an image or words. We can find examples of printmaking throughout our everyday world, from fingerprints, and rubber stamps, to books, newspapers and posters. In **fine art printmaking** every detail of the printed image is controlled by the artist, the number of copies that are made is limited, and only the finest are signed by the artist to become part of an edition.

How is a print made? To make a print, the artist first creates a **master plate** (known as the **matrix**) from which multiple impressions are printed. The artist prepares the master plate by cutting, etching, or drawing an image onto the plate. Ink is then applied to the plate and paper is pressed onto the plate either by hand or by running it through a printing press, transferring the inked image to paper. An artist can create many master plates and layer the printed images. The total number of identical finished prints is called an **edition**. The artist signs these prints, and numbers them, indicating the number of the individual print and the number of copies in the edition.

There are many different ways to create a fine art print. An artist often works with a **master printer** who helps to make decisions about which techniques will work best. As they work, the artist and printer may make test prints to see how the image is developing. These are called “**proofs**” and are not part of the final edition of prints.

What printmaking techniques are used by artists? There are three main printmaking processes: **relief** (raised surface), **intaglio** (cut into), and **planographic** (flat).

Relief Printing: This is printing from a raised surface. After drawing an image onto a surface (usually woodblock or linoleum) the artist cuts away the space around it, leaving the drawn areas raised, or in '**relief**'. Ink is rolled onto the raised surface and only these inked areas are transferred onto. Relief prints are characterized by bold dark-light contrasts. The primary relief techniques are **woodcut**, **wood engraving**, and **linoleum cut**.

Intaglio Printing: This is printing from ink held in recessed areas of a plate. An image is carved or **etched** (with acid) into a metal plate (usually copper or zinc). Ink is pushed into the recessed areas and wiped clean from the surface of the plate. Damp paper is then placed on the plate, and together, they are run through a press with strong pressure. The paper is pushed into the recessed areas picking up the ink and transferring the image onto the paper. **There are many techniques used to create an intaglio plate:**

- **Dry point:** This technique does not use acid. The artist uses a sharp tool to scratch marks directly into a metal plate. When printed, these marks look velvety and rough.
- **Etching:** This refers to any process that uses acid to **bite** an image into a metal plate. Etching lines are made using **hard ground** or **soft ground**. The plate is first covered with an acid-resistant ground. An image is drawn or scratched into the ground, exposing the metal plate underneath. The plate is then placed in an acid bath that **bites** into the exposed areas. When printed, **hard ground** etching lines are sharp and precise. In **Soft ground**, the ground has been softened with grease to prevent it

from fully hardening. The artist draws through a piece of paper or presses a texture like fabric or fingerprints onto the surface, which picks up ground off the plate. These marks look like charcoal or pencil when printed.

- **Aquatint:** This technique creates light to dark tones. The plate is prepared by covering it with melted rosin. The plate is put into an acid bath that bites through the rosin into the plate creating a grainy surface texture which looks like even tone when printed. Lighter and darker tones can be made by controlling the length of time the plate is exposed to acid. This is done by covering areas of the plate at different times to protect it from the acid.

Length of time in acid = deeper texture on the plate = holds more ink = prints darker

Planographic Printing (Lithography): This is the printing of a flat surface. Lithography is a planographic technique based on the fact that grease attracts grease as it repels water. An image is drawn on the surface (often limestone) with a greasy crayon, pencil, or ink. The stone is treated with chemicals to affix the image and then dampened with water. When the greasy lithograph ink is rolled on, it adheres only to the marks made by the artist and is repelled by the damp areas of the stone. The stone is printed by running it through a lithography press with paper laid on top. When printed, these images look like charcoal or pencil drawing, or ink washes.

More information:

- What is a print? Interactive website: <http://www.moma.org/interactives/projects/2001/whatisaprint/>
- Pressure + Ink: Introduction to Printing, Plus 6 short videos that explore lithography, intaglio, and relief printing <http://www.moma.org/explore/multimedia/videos/151/907>

IFPDA FOUNDATION

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Book List for grades 5-12

Middle School

Inside Out and Back Again by Thanhha Lai:

When ten-year-old Hà's family is forced to escape their home in Vietnam during the Vietnam war, she must adjust to an entirely new world living in Alabama. Written in lyrical prose, this book touches upon many of the social struggles faced by immigrant children.

Esperanza Rising by Pam Muñoz Ryan:

The daughter of wealthy landowners, 13-year-old Esperanza Ortega has only known a life of luxury from her home in Aguascalientes, Mexico in the 1930s. But when Esperanza is forced to flee her home and move to the United States, she must learn how to survive during the Great Depression as an immigrant.

Enrique's Journey: The True Story of a Boy Determined to Reunite With His Mother by Sonia Nazario:

Based on true events, this book tells the story of a young Honduran boy, Enrique, and his mother Lourdes, who leaves her family behind to find work in the United States. Enrique decides to find his mother by making the treacherous journey north to the US, revealing the dangers and terrors of modern-day southern border immigration.

Persepolis by Marjane Satrapi:

Based on the author's own life, this graphic novel discusses the events of the 1979 Iranian Revolution, where teenager Marji finds her rights restricted by the new totalitarian government. Feeling conflicted in her own Muslim faith and unwilling to conform to the radical Islamic regime, Marji struggles to find safety and security in her own home country.

Pashmina by Nidhi Chanani:

High-schooler Priyanka Das has always wanted to know more about her mother's past as an immigrant from India to their home in the United States. When she finds a mysterious pashmina shawl that magically transports her to colorful, beautiful India, Pri makes it her mission to learn more about her family's history and her own relationship with it.

90 Miles to Havana by Enrique Flores Galbis:

When Julian's parents make the heartbreaking decision to send him and his two brothers away from Cuba to Miami via the Pedro Pan Operation, the boys are thrust into a new world where bullies run rampant and it's not always clear how to best protect themselves.

High School

The Sun Is Also a Star by Nicola Yoon:

Set in New York City, this romance takes place between Korean-American Daniel, who struggles to match his parents' high expectations, and Jamaican-American Natasha, whose family is about to be deported. It touches upon the heavy and urgent issues of immigration and the immigrant experience while still remaining a lighthearted, cute romance.

Exit West by Mohsin Ahmed:

Two young lovers living in an unspecified Middle Eastern country are forced to escape when civil war breaks out, becoming refugees. With a touch of magical realism, they travel through magic doors across the world. Through facing racism, homelessness, and relationship struggles, they also find friendship, connection, and beauty.

The Joy Luck Club by Amy Tan:

Four Chinese immigrant mothers and their four American-born daughters serve as the voices in Amy Tan's most famous book. As the mothers and daughters struggle to understand each other's cultures and worldviews, the book reveals the mothers' immigration stories and the girls' childhoods being raised as first-generation immigrant children.

The Amazing Adventures of Kavalier and Clay by Michael Chabon:

Set in 1940s New York City, aspiring comic book writer Sammy Klayman and his Czech cousin, Joe Kavalier, begin creating a comic based on Joe's escape-artist talents. Despite their comic's major success, the two cousins still struggle within their own lives, as Joe left behind his Jewish family in Nazi-occupied Prague.

Homegoing by Yaa Gyasi:

Following two branches of the same family across multiple generations, this book reveals the horror, pain, and undeniable truth of the African diaspora via the slave trade. Set partially in Ghana and partially in the United States over the span of about 300 years, this book reads like a collection of beautifully connected short stories.

Snow Falling on Cedars by David Guterson:

When Japanese-American fisherman Kabuo Miyamoto is accused of murdering his fellow fisherman Carl Heine, their tiny island town of San Pedro is shaken completely. Told partially in flashbacks, the book slowly unveils the long family history between the Miyamotos and the Heines, the story of Japanese-American internment during WWII, and the struggles faced by Japanese-Americans in mid-20th-century America.



Katonah Museum of Art
134 Jay Street
Katonah, NY 10536
www.katonahmuseum.org

Picture Our Journey

In the Learning Center at the Katonah Museum of Art
October 3, 2021 – January 23, 2022

Exhibition Description:

During the Fall of 2021, KMA's galleries will resonate with a powerful exhibition, *Arrivals*, which traces a series of arrival moments to show how artists have explored myths and narratives around what it means to be American. In conjunction with this exhibition, the Learning Center will feature original children's picture book art that shares personal yet universal stories of immigration. Through illustrations and words, these stories give voice to topics such as the struggle to belong in one's new home, the pain of separation, and the ties that bind immigrants to their country and culture of origin. In a country filled with families that trace their roots back to other homelands, these stories have resonated throughout American history and have shaped the vibrant fabric of our inclusive nation. The selected books in *Picture Our Journey* highlight immigration stories from Africa, Asia, the Caribbean, Europe, Latin America, and the Middle East from the perspective of children and families.

The exhibition features artworks from eight poignant books that explore different topics.

The struggle to belong in their new country is explored in:

- *Be Prepared*, written and illustrated by **Vera Brosgol**, an autobiographical graphic novel about a Russian girl who desperately wants to fit in with her peers and discovers the value of true friendship.
- *Dreamers*, written and illustrated by **Yuyi Morales**, a picture book memoir about coming to the U.S. with her infant son and finding her way in a new place, and navigating an unfamiliar world and finding the best parts of it.
- *My Name is Sangoel*, written by Karen Lynn Williams and Khadra Mohammed and illustrated by **Catherine Stock** about a Sudanese boy who devises an ingenious solution to the problem that his new classmates can't pronounce his name, and in the process he begins to feel at home.

The pain of separation is the focus of:

- *Mama's Nightingale: A Story of Immigration and Separation*, written by Edwidge Danticat and illustrated by **Leslie Staub**, about a young Haitian-American girl whose mother has been incarcerated as an illegal immigrant. The girl, Saya, finds a way to share her story in hopes of uniting her family again.

The ties that bind immigrants and their descendants to their country and culture of origin are personally described in:

- *All the Way to America: The Story of a Big Italian Family and a Little Shovel*, written and illustrated by **Dan Yaccarino**, whose great-grandfather arrived at Ellis Island with a small shovel and his parents' good advice: "Work hard, but remember to enjoy life, and never forget your family."
- *My Chinatown: One Year in Poems*, written and illustrated by **Kam Mak**, an homage to family, culture, and a childhood spent in one of the most striking places in any city—Chinatown.
- *The Keeping Quilt*, written and illustrated by **Patricia Polacco**, who tells the story of her own family and a quilt that remains a symbol of their enduring love and faith.
- *Saffron Ice Cream*, written and illustrated by **Rashin Kheiriyeh** about young Rashin who is excited about her first visit to the beach in her family's new home and remembers what beach trips were like in Iran.

	A	B	C	D	E	F	G	I	J	K	L	M	N
1	Book Cover	Book Title	Author First Name	Author Last Name	Illustrator First Name	Illustrator Last Name	Main Theme	Year	Home Country	Book Type	Description	Illustrator Location	Notes
2		Brothers in Hope: The Story of the Lost Boys of Sudan	Mary	Williams	R. Gregory	Christie	1. Why People Leave	2005	Sudan	Picture Book. Age 7 up	Based on the true events of a band of Sudanese boys who walked nearly 1000 miles searching for a safe refuge, eventually coming to the US.	Brooklyn, NY	Coretta Scott King Illustrator Honor Book
3		Leaving China: An Artist Paints His World War II Childhood	James	McMullun	James	McMullun	1. Why People Leave	2014	China	Chapter Book/Picture Book. Age 12 up	Personal story/memoir of the artist who grew up in China and had to leave because of WWII. The story of a nervous boy who finds strength in his art.	?	
4		Maus: A Survivor's Tale	Art	Spiegelman	Art	Spiegelman	1. Why People Leave	1991	Poland	Graphic Novel	Personal story of the author/illustrator trying to come to terms with his father and his father's terrifying story of surviving Hitler's Europe.	New York, NY	First graphic novel to win a Pulitzer Prize
5		Persepolis: The Story of a Childhood	Marjane	Satrapi	Marjane	Satrapi	1. Why People Leave	2004	Iran	Graphic Novel	Personal story/memoir of growing up in Iran during the Islamic Revolution.	Paris, France (born in Iran)	Angoulême Coup de Coeur Award. *immigration is to Paris
6		The Wall: Growing Up Behind the Iron Curtain	Peter	Sis	Peter	Sis	1. Why People Leave	2007	Czechoslovakia	Graphic Novel/Picture Book. Age 8 up	Personal story/memoir of the artist's growing up in Czechoslovakia under Soviet Rule.	Westchester County, NY (born in Czechoslovakia)	Caldecott Honor Book
7		Crossing on Time: Steam Engines, Fast Ships, and a Journey to the New World	David	Macaulay	David	Macaulay	2. The Journey	2019	England	Picture Book/Illustrated Book. Age 10 up	Personal story/memoir of the artist and his family's journey to America on the SS United States and a detailed history of the boat itself.	Vermont (born in England)	
8		La Frontera: My Journey with Papa	Deborah & Alfredo	Mills & Alva	Claudia	Navarro	2. The Journey	2018	Mexico	Picture Book. Age 6-9	Personal story of Alfredo Alva (as told to Deborah Mills) as he journeys from Mexico to Texas to find a new home.	Mexico City	In English and Spanish
9		Marwan's Journey	Patricia	de Arias	Laura	Borrás	2. The Journey	2018	Unspecified	Picture Book. Age 5-7	The journey of a boy longing for a home, who journeys with other refugees. *not specified	Spain?	*immigration is to an unspecified country
10		My Diary From Here to There	Amanda Irma	Perez	Maya Christina	Gonzalez	2. The Journey	2009	Mexico	Picture Book. Age 6 and up	Personal story/memoir of the author's family's immigration to America from Mexico.	San Francisco, CA	In English and Spanish
11		My Shoes and I: Crossing Three Borders	René Colato	Lainez	Fabrizio	Broeck	2. The Journey	2019	El Salvador to Guatemala to Mexico	Picture Book. Age 5-8	Wearing new shoes his mother has sent, a boy and his father go on a difficult journey across 3 countries to reach her.	Mexico	English edition plus an English and Spanish edition
12		Pancho Rabbit and The Coyote: A Migrants Tale	Duncan	Tonatiuh	Duncan	Tonatiuh	2. The Journey	2013	Mexico	Picture Book. Age 6-9	In this allegorical picture book Pancho (a young rabbit) journeys north to find his migrant father who has not returned on time.	Mexico	Pura Belpré Author and Illustrator Honor book. Tomas Rivera Mexican-American Children's Book Award.
13		Stepping Stones: A Refugee Family's Journey	Margriet	Ruurs	Nizar Ali	Badr	2. The Journey	2016	Syria	Picture Book: Age 6-8	The journey of a Syrian refugee family. Illustrations are created with stones.	Syria	In English and Arabic. *immigration is to an unspecified country, maybe to Canada
14		The Castle on Hester Street	Linda	Heller	Boris	Kulikov	2. The Journey	2007	Russia	Picture Book. Age 4-8	Julie's grandpa tells widely imaginative stories of his journey from Russia to New York, but her grandma's no-nonsense memories are very different.	Brooklyn, NY (born in Russia)	
15		The Journey	Francesca	Sanna	Francesca	Sanna	2. The Journey	2016	unspecified	Picture Book. Age 5-7	Based on a compilation of immigrant interviews this story is about the grueling journey of families whose lives are changed by war.	Switzerland (born in Italy)	Ezra Jack Keats New Author Honor and New Illustrator Honor. *immigration is to Italy
16		Two White Rabbits	Jairo	Buitrago	Rafael	Yockteng	2. The Journey	2015	Central America/ Mexico	Picture Book. Age 4-7	Told through the sensibility of the little girl in this story, about the challenges of her and her father's journey from Central America/Mexico toward the US border.	Colombia	
17		America, My New Home	Monica	Gunning	Ken	Condon	3. Arrival	2004	Jamaica	Picture Book. Age 7-12	Poems tell the Jamaican born writer's immigrant story of a new land that is puzzling, frightening, and inspiring.	Massachusetts	
18		Gittel's Journey: An Ellis Island Story	Lesléa	Newman	Amy June	Bates	3. Arrival	2019	Eastern Europe	Picture Book. Age 5-8	Based on the journey to America taken by both the author's grandmother and a family friend, Gittel must make travel alone to Ellis Island.	Pennsylvania	
19		Good-Bye, 382 Shin Dang Dong	Frances & Ginger	Park	Yangsook	Choi	3. Arrival	2002	Korea	Picture Book. Age 4-8	The personal story of the two author's sister about a young Korean girl as she adjusts to her new neighborhood in Massachusetts.	New York and Seoul (born in Korea)	
20		Landed	Milly	Lee	Yangsook	Choi	3. Arrival	2006	China	Picture Book. Age 7-11	True story of the author's father-in-law about a boy, Sun, who is detained at Angel Island.	New York and Seoul (born in Korea)	
21		The Arrival	Shaun	Tan	Shaun	Tan	3. Arrival	2007	Unspecified	Graphic Novel. Age 12 up	A magical, surreal wordless story of the immigrant experience.	Australia	*immigration is to an unspecified country
22		Be Prepared	Vera	Brosgol	Vera	Brosgol	4. Struggle to Belong	2018	Russia	Graphic Novel. Age 10-14	Personal story/memoir of the author/illustrator's desire to fit in with the American girls so tries going to Russian sleepaway camp which is not what she imagined.	Portland, Oregon (born in Russia)	

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23		Dreamers	Yuyi	Morales	Yuyi	Morales	4. Struggle to Belong	2018	Mexico	Picture Book. Age 4-8	Personal story/memoir of the artist's move to the US with her infant son and found a home in the library.	Mexico (born Mexico, lived in San Francisco)	Pura Belpré Award
24		Friends from the Other Side	Gloria	Anzaldúa	Consuelo	Méndez	4. Struggle to Belong	1997	Mexico	Picture Book. Age 6 up	Story about a friendship between an undocumented boy and a Mexican American girl in a Texas border town.	Venezuela?	In English and Spanish The original book illustrated by Michael Nartchenko was published in 1995
25		From Far Away	Robert & Saoussan	Munsch & Askar	Green	Rebecca	4. Struggle to Belong	2017	Lebanon	Picture Book. Age 4-7	Saoussan wrote a letter to Robert Munsch who turned the story in a book about how she find her place in her new school in Canada with the help of a kind teacher.	Japan (born in US)	
26		Good-bye, Havana! Hola, New York	Edie	Colón	Raúl	Colón	4. Struggle to Belong	2011	Cuba	Picture Book. Age 4-8	Based on the author's experience of leaving Cuba after the revolution and adjusting to life in the Bronx.	New City, NY	
27		Here I Am	Patti	Kim	Sonia	Sánchez	4. Struggle to Belong	2015	Korea	Picture Book. Age 5-10	Wordless picture book about a boy who come to america and his struggles with the unfamiliar.	Spain	
28		Home at Last	Susan Middleton	Elya	Felipe	Davalos	4. Struggle to Belong	2006	Latin America	Picture Book. Age 5-8	Ana's mother is struggling in the new home and Ana helps her learn English.	Sacramento, CA (born Mexico)	
29		Joseph's Big Ride	Terry	Farish	Ken	Daley	4. Struggle to Belong	2006	Sudan, Africa	Picture Book. Age 5-8	Joseph is a refugee from a camp in South Sudan who longs for a bike and once in the US he makes friends with a girl with a bike.	Canada	
30		Lailah's Lunchbox: A Ramadan Story	Reem	Faruqi	Lea	Lyon	4. Struggle to Belong	2015	Abu Dhabi	Picture Book. Age 5-8	After moving from Abu Dhabi to Georgia Lailah worries about what her classmates and teacher will think of her fasting during Ramadan so takes refuge in the library.	Richmond, CA	
31		Mango, Abuela, and Me	Meg	Medina	Angela	Dominguez	4. Struggle to Belong	2017	Latin America	Picture Book. Age 5-8	A story of intergenerational connection and finding ways to communicate between Mia and her Abuela.	East Coast (born in Mexico)	Pura Belpré Author and Illustration Honor Book
32		My Name is Sangoel	Karen Lynn & Khadra	Williams & Mohammed	Catherine	Stock	4. Struggle to Belong	2009	Sudan	Picture Book. Age 6-10	Sangoel is a refugee from Sudan with a proud Dinka name. Homesick, he comes up with an ingenious solution to help his classmates pronounce his name.	France	Khadra Mohammed is the Executive Director of the Pittsburgh Refugee Center.
33		My Name is Yoon	Helen	Recorvits	Gabi	Swiatkowska	4. Struggle to Belong	2003	Korea	Picture Book. Age 4-8	At her new school in a new country Yoon isn't sure what she wants to be called.	Brooklyn? (born Poland)	
34		One Green Apple	Eve	Bunting	Ted	Lewin	4. Struggle to Belong	2006	Middle East	Picture Book. Age 4-7	Farah feels alone being the new, non English speaking kid in school but bonds with her classmates when they pick apples and make cider.	Brooklyn	
35		Starting Over in Sunset Park	José & Lynn	Pelaez & McGee	Bianca	Diaz	4. Struggle to Belong	2021	Dominican Republic	Picture Book. Age 6-8	Jessica and her mom move from the DR to Sunset Park, Brooklyn. Over time things get better.	Brooklyn	
36		The Color of Home	Mary	Hoffman	Karen	Littlewood	4. Struggle to Belong	2002	Somalia	Picture Book. Age 4-8	Hassan misses his home in Somalia where the colors are brighter. With the help of an interpreter and through his own painting he adjusts to his new home.	England	
37		The Name Jar	Yangsook	Choi	Yangsook	Choi	4. Struggle to Belong	2001	Korea	Picture Book. Age 5-8	Unhei is a new immigrant from Korea trying to choose a name for herself in her new American school.	New York and Seoul (born in Korea)	
38		The Quiet Place	Sarah	Stewart	David	Small	4. Struggle to Belong	2012	Mexico	Picture Book. Age 5-9	Set in the 1950s and told through letters to her Aunt, Lupita finds a quiet place in a big box while she learns to adjust to the changes in her life.	Michigan	
39		The Storyteller's Candle	Lucia	González	Lulu	Delacre	4. Struggle to Belong	2008	Puerto Rico	Picture Book. Age 6 up	A fictional story about two Puerto Rican siblings who find a home at the library with the real life Pura Belpré, a gifted storyteller and librarian.	Maryland (born Puerto Rico)	In English and Spanish. Pura Belpré Hononor Book
40		A Gift from Papa Diego	Benjamin Alire	Sáenz	Geronimo	Garcia	5. Separation	1998	Mexico	Picture Book. Age 5-8	The story of a boy who longs to see his Mexican grandfather. Dara helps her Cambodian born grandmother find peace and continue the traditions she knows after her grandmother's brother in Cambodia passes away.	Texas (born Mexico?)	In English and Spanish
41		A Path of Stars	Anne Sibley	O'Brien	Anne Sibley	O'Brien	5. Separation	2012	Cambodia	Picture Book. Age 5-8	Ut is one of the author's students and this story recounts her trying to come to terms with a new country and life to reunite her Vietnamese family.	deceased (born Vietnam)	
42		Angel Child, Dragon Child	Michele Maria	Surat	Vo-Dinh	Mai	5. Separation	1989	Vietnam	Picture Book. Age 4-8	Ut is one of the author's students and this story recounts her trying to come to terms with a new country and life to reunite her Vietnamese family.	deceased (born Vietnam)	
43		Between Us and Abuela: A Family Story from the Border	Mitali	Perkins	Sara	Palacios	5. Separation	2019	Mexico	Picture Book. Age 3-6	Maria, her mother and brother go to the Mexican border to celebrate Las Posadas with their grandmother on the other side of the fence.	San Francisco, CA and Mexico (born Mexico)	
44		Faraway Home	Jane	Kurtz	E.B.	Lewis	5. Separation	2000	Ethiopia	Picture Book. Age 6-9	As Desta's father prepares to visit his ill mother in Ethiopia, Desta worries about where her father truly belongs.	Folsom, NJ	
45		From North to South	René Colato	Lainez	Joe	Cepeda	5. Separation	2013	Mexico	Picture Book. Age 5-8	In this story of separation, José's Mamá is sent back to Mexico for not having proper papers. José and his Papá visit her in a refuge in Tijuana.	Los Angeles	In English and Spanish
46		Let's Go See Papá	Lawrence	Schimel	Alba Marina	Rivera	5. Separation	2011	Unspecified	Picture Book. Age 9-12	The little girl in this story hasn't seen her father in over a year. The family can now join him and she is surprised by her mixed mixed feelings of leaving home.	Barcelona (born Russia then Cuba)	
47		Malaika's Costume	Nadia L.	Holm	Irene	Luxbacher	5. Separation	2016	Caribbean	Picture Book. Age 3-7	It is the first Carnival since Malaika's mother has moved to Canada to find a good job. Malaika, her grandmother, and their community help make her a special costume.	Toronto	*immigration is to Canada

