



EDUCATOR
RESOURCE
GUIDE

NICK CAVE:
MEET ME AT THE CENTER OF THE EARTH

SAM
MARCH 10 - JUNE 5, 2011

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WELCOME

Dear Educators,

Welcome to the creative world of Nick Cave! The Seattle Art Museum (SAM) is thrilled to present this Educator Resource Guide developed for the incredibly rich exhibition, *Nick Cave: Meet Me at the Center of the Earth*. Designed to help extend the museum experience and connect themes from the exhibition to your student's classroom learning, this guide can be used to prepare your students for a visit to the exhibition, to prompt reflection on your experience back in the classroom or, to encourage students to create their own inventive and imaginative works inspired by this extraordinary artist.

SAM is one museum housed in three locations: the Seattle Art Museum Downtown, the Seattle Asian Art Museum at Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront. At all three of our sites, SAM's education department and public program division is dedicated to offering an array of dynamic experiences for teachers, students, families, teens, adults, and members of our extended community. These curated experiences support creative learning and discovery. We are proud to have works by Nick Cave in our permanent collection as his work is a prime example of the values of our cross-cultural and cross-disciplinary museum.

SAM's School + Educator Programs take place both at the museum and in the classroom. From the free resources at our Ann P. Wyckoff Teacher Resource Center (TRC) to our interactive School Tours + Art Workshops; our programs encourage critical thinking, self-reflection and engagement while aligning with state and national learning standards. We recognize teachers as professionals at the center of student learning and the SAM Education team is always available to offer customized resources to help support both teacher professional development and student learning.

We encourage you to adapt the lessons and project ideas to best fit your teaching objectives and needs. Nick Cave has put out the call to action to all students to get inspired and we are glad you are joining this community movement.

We look forward to welcoming you and your class to the exhibition and thank you for using SAM as a teaching tool in your classroom!



Sandra Jackson-Dumont
Kayla Skinner Deputy Director for Education & Public Programs/
Adjunct Curator, Department of Modern & Contemporary Art

HOW TO USE THIS GUIDE

OBJECTIVES:

1. Introduce students to the art and life of Chicago-based contemporary artist Nick Cave: sculptor, dancer, visual artist, innovator and entrepreneur.
2. Prompt discussions that allow students to share their own insights and perspectives.
3. Enable creative exploration and discovery.
4. Deepen students' understanding of how artists respond to personal, local and global issues and how these issues influence their work.
5. Build thematic connections between works of art and classroom curricula.

STRUCTURE:

The projects and discussions outlined in this guide may be conducted prior to, following or independent of a trip to the exhibition *Nick Cave: Meet Me at the Center of the Earth*. Teachers are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. Each section of this guide includes works of art from both the *Nick Cave: Meet Me at the Center of the Earth* exhibition and the Seattle Art Museum's global collections. Additional information can be found on SAM's website (seattleartmuseum.org/nickcave) as well as in the resource section of this guide.

The projects in this guide connect to a wide range of core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State Standards and Common Core Standards of Learning. If you would like additional assistance modifying these projects to fit your classroom, please email SAM's Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

PROJECT UNITS:

- 1. Nick Cave in Motion: Focus on Performing Arts**
How are works of art transformed through performance, movement and dance?
- 2. Nick Cave in Disguise: Focus on Language Arts**
What can art communicate about personal and cultural identity?
- 3. Nick Cave in Transformation: Focus on Science**
How can everyday materials become extraordinary works of art?

EACH PROJECT UNIT CONTAINS

Related Images

Images of works from *Nick Cave: Meet Me at the Center of the Earth* and from SAM's collection that illustrate the theme of each unit.

Introduction

A framing of the themes to be explored and connections to the selected works of art.

Guiding Questions

Questions to guide your students' exploration and discussions.

Objectives

Learning outcomes for students.

Project Instructions

Step by step directions for each activity or project.

Materials

A list of materials needed to complete each project.

Glossary

Definitions for student vocabulary related to each project.

Resources

Related resources and brief artist biographies.

State & National Standards

A list of suggested learning standards related to each lesson.

INTRODUCTION TO THE EXHIBITION

Nick Cave tailors suits that are sculpture, clothing characters that spring out of his imagination. Stately guardians preside in shaggy, day-glow pink hair; polar bears wear sweaters that stick out in humorous places; and dancers are adorned with white beaded filigree crowns. Suits like this have never been seen before. Partly this is due to his choice of improbable materials—buttons, plastic tabs, hot pads, metal flowers, sandwich bags, spinning tops and crocheted doilies—which are used to make visually fierce and impeccably detailed suits. Multiple media installations remind us of the desire for these wearable sculptures to move and perform. Photographs of Nick Cave alone and a posse mixing it up in a massive street party show off how playful and unexpected his suits can be.

Few suits bridge cultures so effectively. Nick's Soundsuits have been described as a cross between Carnival, Liberace, Shonibare, Cockney, haute couture and African ceremony. He manages to make sculpture that combines high fashion, surface design, recycling, dance and sound. Extremely resourceful, Nick transforms the perception of secondhand or vintage materials and heightens a tension between the ordinary and the imaginary.

Given Seattle's emphasis on street performance, textiles, DIY, recycling and contemporary artists who strive to be the best at their genre of art, this exhibition is a natural fit. For the Seattle Art Museum, Nick's suits give a new twist on what is a strong emphasis on masquerade in the African collection. Two examples of his suits currently on view have been cited as an intriguing introduction to an artist whose depth has only recently been given national attention. This exhibition is the first major assembly of art by Nick Cave to tour museums and set the stage for the center of the earth, where Soundsuits have found a sanctuary.

—Pam McClusky, Curator, Art of Africa and Oceania, Seattle Art Museum



Nick Cave in his Chicago Studio. Photo: Sandra Jackson-Dumont

WHAT IS A SOUNDSUIT?

Soundsuit, saund-/sut/*noun*

1. “Full body suits constructed of materials that rattle with movement...like a coat of armor, they embellish the body while protecting the wearer from outside culture.” —Nick Cave
2. Medium to explore identity, performance, ritual, and shelter
3. Disguise and protection against daily prejudice
4. Sensuous, textured, intricate assemblages of found materials

ANSWER THE CALL TO ACTION

Nick Cave’s works have been exhibited and performed throughout the country, inspiring people everywhere to create their own works of art in response. Join the movement to turn your own imagination into reality. Answer the [Call to Action](#). [Share](#) your creativity. Parade your creation on May 5, 2011 at the [March to the Center of the Earth: Community Night](#) Out at the Seattle Art Museum downtown.

PROJECT UNIT ONE

NICK CAVE IN MOTION: FOCUS ON PERFORMING ARTS

"I see my work dependent upon the context it is in."

—Nick Cave, 2010

IMAGES¹

- Nick Cave, *Soundsuit*, 2009
- Nick Cave, *Soundsuit*, 2009
- Chukwu Okoro, *Mask: Beke*, 1953
- Calvin Hunt (Tlasutiwalis), *Thunderbird mask and regalia*, 2006

INTRODUCTION

Museums often display masks, costumes and other performance **regalia**² as static, stationary works of art. However, these objects are generally designed for **public performances** or **ceremonies** and intended to move. In performance, motion, sound and human interaction can add critical layers of understanding to these works of art and it is often through the act of sharing with an audience that meaningful experiences are transferred. Performance traditions exist in a wide variety of global **cultures** and artists such as Nick Cave, Calvin Hunt and Chukwu Okoro reflect these diverse traditions by creating art for both performance and display. For each of these artists there are important distinctions. For example, while Nick Cave's Soundsuits are performed as a social or artistic expression, Calvin Hunt and Chukwu Okoro's works of art are part of specific ceremonies that often have important religious or society functions. Consider the difference between a royal costume worn during a play and royal regalia worn by a king. Each circumstance includes a costume and performance or ceremony; however they hold vastly different meanings for both the audience and performer.



Soundsuit, Nick Cave, American, b. 1961, Human hair, metal armature, 2009, © Nick Cave, Photo: James Prinz

Nick Cave (American, 1959-present) is a Chicago-based artist and performer, a professor of fashion and a dancer. His museum exhibitions are paired with public performances in which staged invasions of **Soundsuit** clad dancers convene in **choreography** at a park, mall, school or other public place. Inside the museum, Cave juxtaposes video content with his Soundsuit **installations**, encouraging the audience to use their imaginations to envision how each displayed sculpture might feel, look and sound in motion.

Kwakwaka'wakw artist Calvin Hunt (Canadian, 1956-present) also creates mask and regalia combinations for both performance and display, conscious of the different experiences viewers have based on these different presentation formats.



Soundsuit, Nick Cave, American, b. 1961, Human hair, metal armature, 2009, © Nick Cave, Photo: James Prinz

The elaborate regalia of First Nations tribes from British Columbia are accompanied by dance and song. *Thunderbird mask and regalia*, 2006 by Calvin Hunt continues a long tradition of Kwakwaka'wakw ritualistic performances in which the performative elements work in tandem with the mask and costume to communicate important stories and histories. Within these ceremonies, the mask and regalia have sacred connotations and there are strict rules associated with who dons the mask and regalia.

¹ Full-page images of all referenced objects from the *Nick Cave* exhibition and SAM's collections can be found in the *Selected Image* section at the end of *Nick Cave: Educator Resource Guide*.

² Definitions for all terms listed in bold can be found in the Glossary section of the *Nick Cave: Educator Resource Guide*.

The **Afikpo** masks such as the *Mask: Beke* by Chukwu Okoro (Nigerian, 1910-1987) in SAM's collection appear on **manikins** in contemporary clothing and are grouped together to resemble a **procession** through the gallery space. This installation suggests their original context. In Nigeria, where many of the Afikpo people currently live, these masks are a part of large interactive performances that aim to communicate direct messages to their attentive audiences. Art Historian Simon Ottenberg describes the Afikpo process as “an aesthetic that emphasizes action, in which beauty and ugliness, delight and foolishness, come out of doing rather than being.” In other words, these works gain meaning through their role in a ritualized ceremony. Though they represent vastly different contexts, all three works of art described in this section explore the balance of action and display, doing and being and examine how the audience participates and shares in this art.

GUIDING QUESTIONS

- How are the visual and performing arts similar? How are they different?
- How does the way an object is displayed shape how we view works of art?
- How do audiences and artists interact during a live performance? How do they interact in a museum? How are these interactions similar or different based on their locations? What is the difference between a performance and a ceremony?
- How do cultures use costumes and masks to communicate cultural values or beliefs?

OBJECTIVES

- Observe and examine how artists incorporate concepts of culture, performance and audience into their work.
- Explore the essential elements of performance in a creative way.
- Create a community performance or parade.

PROJECT: PUBLIC MOVEMENTS

SUGGESTED GRADE LEVEL: K-12

Materials needed:

Projections or print-outs of each image

Digital projector, computer and speakers
(internet access required)

Large classroom or performance space

Music or lights (optional)

3-d object of personal significance (one for each student)

Plain white paper plates

Glue (squeeze glue for thicker materials, glue sticks for papers, staplers or tape for other materials, etc.)

Colored markers

Magazines and newspapers

Recycled materials (cardboard, ribbon or other materials that can be attached or glued onto the mask base).

Step One: Discuss. Share the image of Nick Cave's hairy, colorful Soundsuit included in this section with your students. Consider projecting the image on a screen or giving a copy of the image to students. Begin with a minute of quiet looking and then ask students to describe what they see. Break students into pairs and ask them to describe the Soundsuit using each of their five senses: sight, sound, smell,

touch, and taste. How would it feel to touch this work of art? What would it sound like? What would it feel like to wear this suit? Encourage students to use their imaginations. Following this, share a short clip of one of Nick Cave's invasion performances with students (seattleartmuseum.org/nickcave). What do they notice about the performance? How would they move if they were a member of this troupe? How do their original ideas change?

Step Two: Move and Imagine. Working as a full group, lead students through a warm-up performance activity. Begin by asking all students standing in a circle to participate in a five minute silent **pantomime** of their morning from the moment they woke until the time they arrived at school. When this activity is complete, ask each student to imagine that they are wearing the Soundsuit. Lead the students through a similar series of actions, but this time instruct them to perform each step as if they were wearing Nick Cave's creation. Alternatively or in addition, have a student facilitate the group pantomime and call out each action. For example, *look in the mirror, brush your teeth or choose a seat on the bus*. Follow this activity with a discussion centered on how it felt to perform these actions in imagined **disguises** verses their everyday appearance.

Step Three: Explore. Ask each student to select an inanimate **three-dimensional (3-d)** object that is personally significant and bring it to class (ask students to bring an object that they are willing to share with others). Objects can range from an item of clothing to a stuffed animal to a household item such as folding chair. Students will break into small groups of three to five and stand in a circle with the objects in the center. One at a time, each student will select an object and improvise how this object might move. For example, if a student brought in a favorite shirt experiment how it moves when tossed in the air or worn like a cape. Students should have the opportunity to watch each other student in the group move with their object.

Step Four: Perform. Inspired by the ideas shared in their small group, ask each student to create a one minute performance in which they present imaginative movements for their object. Using the paper plates and recycled materials, ask students to design and create masks to wear for their performances that coordinate with their 3-d object. Depending on the audio/ visual capacities of your space, student can also select music or lighting for their performance. Remember each performance should be limited to one minute. After students have had enough time to rehearse, ask students to share their performance with the whole group. If possible, take all the objects and masks on a movement parade throughout the school building.

Step Five: Reflect. Concluding the show, ask students to share their thoughts and feedback on the process. What was inspirational and what was challenging? How will this change the way students look at these objects or objects displayed in museums? How does this connect back to the work of Nick Cave?

Project Extension: Discuss the different ceremonial traditions associated with the *Thunderbird mask & regalia* and Afkipo mask. How are these different from Nick Cave's performances or parades? Ask each student to describe through writing, drawing or discussion a ceremony that they either witnessed or participated in. Based on these descriptions, have one student "direct" a performance of their ceremony experience, assigning roles and actions to each student in the class. After the performance, ask students to reflect upon their experience of participating in the recreated ceremony.

Related Washington State and National Learning Standards:

Washington State Standards:

Arts EARLS: 1.1, 1.2, 1.3, 2.1, 2.2, 4.2

Common Core National Standards:

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

PROJECT UNIT TWO

NICK CAVE IN DISGUISE: FOCUS ON LANGUAGE ARTS

“The power of being able to solidify and being able to come up with convictions is extraordinary in itself. I like the magic of it, and the question of who really is in a position of authority.”

—Nick Cave, 2010

IMAGES

- Nick Cave, *Soundsuit*, 2006
- Joseph Beuys, *Felt Suit*, 1978
- Kane Quaye, *Mercedes Benz Coffin*, 2003

INTRODUCTION

How do we share information about ourselves with others? Which elements of our personal or cultural **identity** do we make public and which do we keep private? Artists often consider these questions and create works of art that explore personal history in a public forum. The three artists in this section each select one element of an individual history or **identity** and expand it into a larger **persona** or **disguise** as a reaction to a difficult event, a **subversive** response to cultural **stereotypes**, or an act of personal expression.



Soundsuit, Nick Cave, American, b. 1961, Twigs, wire, metal armature, 2006. © Nick Cave, Photo: James Prinz

In 1991, a Los Angeles man named Rodney King was beaten by several police officers for allegedly resisting arrest. A bystander filmed the assault and the footage was shared across the national news. The officers involved were brought to trial and acquitted, causing riots across Los Angeles. In response to the troubling events and subsequent news coverage, artist Nick Cave (American, 1959-present) created his first Soundsuit. Cave was deeply disturbed by the public's reaction to King's trial as well as King's portrayal in the media. As he walked through a Chicago park during the aftermath of these events, Cave noticed the discarded twigs on the ground which reminded him of the treatment of King. He collected these twigs and used them as materials in his studio to build a full body suit that disguised and transformed his identity as an African-American male.

Joseph Beuys' (German 1921–1986) *Felt Suit* was inspired by his own personal experience and he used specific materials to tell an autobiographical story.

An airplane Beuys was on crash landed during World War II and his rescuers wrapped his body in felt and animal fat to keep him warm and alive. For this work of art, Beuys used felt to create a suit modeled on one of his own suits. Hanging bodiless on display, Beuys's felt suit speaks to both his inner life and public appearance. Both Beuys and Cave play with the traditional concept of a male suit by using new materials and inspiration from their personal experiences.

In Ghana, Kane Quaye (Ghanian, 1922–1992) created works of art that commemorate individual identity in the afterlife. Quaye built coffins, such as *Mercedes Benz Coffin*, 2003, that celebrate each individual's personality: A carpenter gets a coffin shaped like a hammer or a world traveler is built an airplane. These containers are paraded through the communities in celebration of the deceased. Quaye's fantasy coffins, like the work of Nick Cave and Joseph Beuys, communicate selected elements of the individual's identity to the larger public.

GUIDING QUESTIONS

- What is a persona or disguise and how or why are they created?
- How is meaning constructed in art? In poetry?
- How can personal history influence artistic expression?
- What strategies do artists use to communicate about themselves and their culture?

LESSON OBJECTIVES

- Explore how artists are inspired by personal biographies or histories.
- Study examples of how personal identity can be expressed in abstract ways.
- Create a visual and written response that shares personal history.

PROJECT: REVISIONIST HISTORIES

SUGGESTED GRADE LEVEL: 4 - 12

Materials

Projection or print-out of selected images	Markers, crayons, colored pencils or pastels
Lined paper (at least one sheet per student)	Scissors
Blank paper (at least one sheet per student)	Recycled collage materials
Pencils	Glue

Step 1: Discuss. Begin by creating a word web. Write the word “disguise” on the center of your white or black board and ask students to add connecting words or ideas, creating out a growing word web. Prompted by this exercise, lead students in a discussion of disguises in students’ everyday lives and cultures. If you like, relate this discussion to texts or stories students have read or written in class. Continue the discussion by sharing images of each of the three works of art in the section. Begin with a minute of quiet looking for each work and then ask students to comment on what they think is going on in each image and how the image relates to the idea of transformation, disguise or persona.

Step 2: Write. Return to the image of Nick Cave’s Soundsuit and share with students Nick’s personal inspiration for this piece as a reaction to current events. Ask students to think of a pivotal moment in their life in which they were influenced by a larger public event. Examples may include the election of a political leader, the end of a conflict, a natural disaster or a personal situation. Ask each student to write a detailed, first person description of the event establishing and describing the surrounding details as well as the student’s personal feelings and reactions. Invite students to share their writing with others.

Step 3: Create. After hearing from their classmates, ask each student to return to their narrative and write “part two” of the story imagining that they return to this event and then adopt a persona or disguise and have an alternate reaction or response. What would this disguise look like? How would students act in this persona? How would others react? How would this influence future events and how would it influence who the student is today? After the “alternative ending” ask students to use the blank paper, drawing and collage materials to create a mask that their persona would wear. Display the masks and stories together in the classroom or hallway.

Step 4: Reflect. Ask a few students to share their stories and images. As a full group, return to the images of Nick Cave, Kane Quaye and Joseph Beuys and then break students into small groups and ask them to discuss issues that are affecting their lives today, particularly ones that relate to their school

culture such as bullying, pressure or social life concerns. How do students disguise themselves in their roles at school? How do they wish they could transform an issue they face? Ask students to create a two-sided **self-portrait** with one side depicting their public face or appearance and the other side showing their inner or personal self.

Project Extension: Working either individually or as a whole class, ask students to create a performance in which students wear the masks they designed in step 3 and perform their narratives. Record this performance and share it at seattleartmuseum.org/nickcave. Ask each student to watch the performance and write a short “review” of the performance analyzing how each performance aspect (costume, plot, characters, movement) worked together. How does the performance change once it is shared online? How does this new context alter the audience/performer relationship?

Related Washington State and National Learning Standards:

Washington State Standards:

Arts: 1.4, 1.5, 2.1, 2.3, 3.1, 4.2, 4.3

Writing: 1.1, 2.2, 4.2

Social Studies: 5.3

Common Core National Standards:

Anchor Standards for Reading English Language: Integration of Knowledge and Ideas

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

Anchor Standards for Writing: Text Types and Purposes

Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas

PROJECT UNIT THREE

NICK CAVE IN TRANSFORMATION: FOCUS ON SCIENCE

“The materials are what provoke the ideas...I am interested in the role of reclaiming things that already exist, repositioning these items, re-evaluating the role they play.”

—Nick Cave, 2010

IMAGES

- Nick Cave, *Soundsuit*, 2008
- Nick Cave, *Soundsuit*, 2006
- Abraham van Beyeren, *Banquet Still Life*, ca. 1653-55
- Roxy Paine, *Split*, 2003

INTRODUCTION

In creating works of art, artists experiment with different **materials** and **techniques**. Artists can **transform** the everyday into the extraordinary by **juxtaposing** traditional materials with innovative techniques or by pairing unexpected materials with classic techniques. Through their **creative** choices, artists use the elements of art and construction as building blocks to communicate new ideas.



Soundsuit, Nick Cave, American, b. 1961, applied found knitted and crocheted fabric, metal armature, painted metal and wood toys, 2008, © Nick Cave, Photo: James Prinz

Nick Cave's (American, 1959-present) creative process begins with a treasure hunt of everyday objects. Culling through thrift stores and junk shops, Cave is often inspired by objects others have discarded. The raw materials for his works of art include tin toys, sequins, Barbie dolls, buttons, sequins, doilies, socks, hats and assorted knick knacks. He carefully **curates** these collections and then meticulously combines the objects to build each *Soundsuit*, paying close attention to each details of **construction**. In Cave's creations, mundane objects are transformed through his creativity and detailed technique.

Like Cave's *Soundsuits*, *Banquet Still Life*, ca. 1653-55 by Abraham van Beyeren (Dutch, 1620/21-1690) is a highly detailed work of art composed of many individual objects placed

deliberately together. Ripe fruit, shells, wine goblets and other luxury items cover a decadent tabletop. However, van Beyeren did not paint these objects to celebrate opulence but rather he combined each object to show the transitory nature of material wealth and tell a cautionary story about the pitfalls of extravagance. As his home country of Amsterdam developed new economic power, he used the traditional medium of oil painting to tell his contemporaries a modern story.

At the Olympic Sculpture Park, artist Roxy Paine (American, 1966–present) takes an ordinary natural object (a tree) and transforms it into a manually manufactured sculpture using unusual materials that merge the natural and the man-made. From a distance *Split*, appears to be large, leafless tree with branches that are often filled with the silhouettes of perched birds. Upon closer inspection, the tree's metal surface material becomes apparent and this work of nature is revealed as a man-made work of art. Paine uses scientific knowledge and industrial materials to replicate nature and inspire questions about



Soundsuit, Nick Cave, American, b. 1961, Applied construction with found knitted, woven and crocheted fabric, 2006, © Nick Cave, Photo: James Prinz

technology and the natural world. Paine, van Beyeren and Cave all combine everyday objects with creative construction to communicate **contemporary** ideas to their audiences and communities.

GUIDING QUESTIONS

- What gives meaning to the objects that we use in our everyday lives?
- What gives art meaning?
- How are artists influenced by the materials they use?
- What is creativity? How are creativity and technique connected?

LEARNING OBJECTIVES

- Explore how artists experiment with different materials.
- Discuss how different works of art are constructed.
- Experiment with how individual elements can be combined into a transformative whole.
- Use meaning, creativity and technique to work collaboratively as a group.

PROJECT: MATERIALS AND MACHINES

Materials

Projections or print-outs of each image	Large pieces of paper
Paper	Markers
Pencils	Masking Tape
Journals	

Step One: Discuss. Begin by asking students to brainstorm a list of materials used to make works of art. Next introduce the image of Nick Cave's Soundsuit. Ask the students to list all the materials they can see in this work of art. Are these materials what they would expect to see in a work of art or museum? Why or why not? How have the different materials been combined or used in the Soundsuits? Ask students to look around their classroom and make a list of the materials that are used in the different items surrounding them. Find examples of a material being used in an unexpected way.

Step Two: Observe. Common materials are often transformed by simple and complex **machines**. Ask each student to keep an observation log for one week, recording the machines they use in their everyday lives ranging from a stapler to a microwave. Students will write one entry for each machine, which includes a description of the input materials (what goes into the machine), output product (what is the result of what has happened in the machine) and a drawing of the machine. At the end of the week, ask students to turn in their observation logs and share some of their entries with the whole group.

Step Three: Create. Students will now explore how different techniques can transform common materials. Ask each student to create a design for a special machine that alters an ordinary cardboard box in some way. Students should imagine that they all begin with the same size cardboard box. The task is to create a drawing of a machine that transforms their box into something new with a step-by-step description of the machine's function.

Step Three: Collaborate. After each student gives a brief presentation of their machine's function, ask students to display all the drawings. Working together as a group, students will arrange the drawings in a specific order to create a collaborative machine structured like an assembly line where each machine's output will be the input for the next machine. Once the collaborative machine is created, ask each student to draw what they imagine the final product of the combined machines would look like.

Step Four: Reflect. Display the drawings of the final products together. How are they similar and how are they different from the original boxes? How would the final product change if students used a different material other than cardboard boxes in the beginning? Share the image of the Soundsuit and ask students to reflect on the materials and methods used by Nick Cave. How would altering one of these elements change this work of art? What else would students like to see used as materials in their machine? How did the process of collaboration in creating the cardboard box machine impact the final product? How did it feel to work collectively versus by themselves?

Project Extension: All three artists in this section are interested in using materials in unexpected ways. Break students into project groups and ask each group to identify a material that is commonly discarded in their school for example paper, books, plastic bags or cans. Ask each group to brainstorm a creative new use for these materials and create a poster promoting this use to the rest of the school.

Related Washington State and National Learning Standards:

Washington State Standards:

Arts: 1.1, 1.2, 3.1, 3.2, 3.3

Science: 2.1, 2.2, 3.1, 3.2

Communications: 1.1, 1.2

Common Core National Standards:

Anchor Standards for Science and Technical Subjects: Integration of Knowledge and Ideas

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

GLOSSARY

Afkiyo: A group of people indigenous to ancient and contemporary Nigeria

Alvin Ailey: An American modern dance choreographer and activist

Choreography: The art of arranging movements in a dance or performance

Collage: An assemblage of multiple objects and mediums to create something of new meaning independent from the original objects

Contemporary: Existing at the present time

Context: The circumstances surrounding an event or object

Creativity: Expression of an original thought or idea

Culture: A set of values and beliefs shared by a group of people

Disguise: Intended to conceal identity or character

DIY: Abbreviation for Do-it-yourself

Elements of art: The techniques an artist uses to create a piece of art, including:

- 1) composition – the arrangement of the parts of the piece
- 2) line – a path created by a point moving in space
- 3) shape – two dimensional object in space
- 4) form – three-dimensional object in space
- 5) space – the feeling of depth in a piece of art
- 6) color – light reflected off objects
- 7) texture – the quality of something we feel through touch

Definition from the Getty Museum,
www.getty.edu/education/for_teachers/building_lessons/elements.html

Experimentation: A process of trial and error with the aim of creative problem solving

Global: Universal, worldwide

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

Innovation: A change in process or thinking that is original

Invention: The creation of something new

Kwakwaka'wakw : An indigenous group of First Nations who live in the northern coast of British Columbia

Manikins: A model of the human figure designed for display.

Materials: The raw matter from which other items are made

Pantomime: The art of showing gestures, emotions or actions without sound

Persona: A public image or personality

Procession: A group of people moving forward together

Public Performance: A dance, work of art or play shared with an audience

Regalia: Ceremonial clothes

Soundsuit: Sculptural full body suits created by artist Nick Cave for performance and display (see full description on page 8)

Stereotypes: An oversimplified or exaggerated generalization

Subversive: Overthrowing accepted or authority structures

Technique: A practical method or skill applied to a task

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

RESOURCES

More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

GENERAL NICK CAVE RESOURCES

Nick Cave: Meet Me at the Center of the Earth by Foster, Kenneth J., et. al. San Francisco: Yerba Buena Center for the Arts; New York: Distributed by Art Publishers, 2009. N 6537 C447 Y37

Nick Cave: Meet Me at the Center of the Earth by the Seattle Art Museum.

www.seattleartmuseum.org/nickcave

Nick Cave: Meet Me at the Center of the Earth by the Fowler Museum at UCLA.

www.fowler.ucla.edu/exhibitions/nick-cave

SAM's Permanent Collection: [Nick Cave](#)

SoundsuitShop by Nick Cave. <http://Soundsuitshop.com>

Nick Cave (Artist) by Finkel, Jori. The New York Times.

http://topics.nytimes.com/topics/reference/timestopics/people/n/nick_cave_artist/index.html

Profile: Nick Cave, Fashion Design, Faculty. The School of the Art Institute of Chicago.

www.saic.edu/gallery/saic_profile_faculty.php?type=faculty&album=461

SAM's Outreach Suitcases (which include images of Nick Cave's work)

More information at www.seattleartmuseum.org/trc

Art of Identity, Expression and Adornment: Africa Outreach Suitcase

This suitcase introduces students to art of the African continent. Students will examine how objects can reveal a person's status, personality and cultural customs while relating these objects to their own lives and experiences. Contains objects connected to the works of art from the Seattle Art Museum's collection as well as suggestions for hands-on activities and a comprehensive resource guide.

Places, Spaces and Faces: Modern and Contemporary Sculpture Outreach Suitcase

This outreach suitcase inspires students to learn about sculpture from the late nineteenth century to the contemporary period. With materials samples, tools to make sculptures, hands-on activity suggestions and a CD of related images, the suitcase discusses sculptures in and out of the museum setting and explores how this artform reflects ourselves and our place in the world.

NICK CAVE IN MOTION: FOCUS ON PERFORMING ARTS

ARTIST BIOS

Chukwu Okoro (Nigerian, 1910-1987): Chukwu Okoro resided in Mgbom village as part of the Afkipo community. His primary occupation was farming, however he also worked as a carver and created masks for other to rent or purchase.

More:

- SAM's online collection: [Chukwu Okoro](#)

Calvin Hunt (Canadian, Kwagu'l, 1956-): Calvin Hunt is an artist, cultural historian and an ambassador of **Kwakwaka'wakw** traditions. Born in British Columbia, his ancestors include artists and chiefs.

More:

- SAM's online collection: [Calvin Hunt](#)
- Peterson Gallery: [Calvin Hunt](#)

RESOURCES

101 Movement Games for Children: Fun and Learning with Playful Moving by Wiertsema, Huberta. Alameda, CA: Hunter House, 2002. GV 1203 W54

African Art in Motion by Thompson, Robert Farris. Los Angeles: University of California Press, 1974. NX 58875 T47

Beyond the Steps: Alvin Ailey American Dance Theater by Bertlesen, Phil, et. al. New Year: Docurama Films, 2007. 54 min. DVD format. VIDEO GV 1786 A42 B47

I Can Fly. Part I: Kids and Creativity by Freeman, Linda, Irving, David K. and Irving, Austin. Chappaqua, NY: L and S Video, 2006. 25 min. DVD format. VIDEO LB 1591 F73

Kids on the Move: Creative Movement for Children of All Ages by Boyd, Cassandra Schmutz, Chalk, Melanie Schmutz and Law, Jennifer Schmutz. Flower Mound, TX: Creative Publishing, 2003. GV 1799 B69

Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning by Bresler, Liora. Dordrecht [Netherlands]; Boston: Kluwer Academic Publishers, 2004. LB 14.7 B74

Potlatch: Native Ceremony and Myth on the Northwest Coast by Beck, Mary Giraud. Anchorage, AK: Alaska Northwest Books, 1993. E 78 N78 B43

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

1. Understand arts concepts and vocabulary.
2. Develop arts skills and techniques.
3. Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

1. Apply a creative process in the arts.
2. Applies a performance and/or presentation process to the arts (dance, music, theatre, and visual arts).

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

- 4.2 Demonstrate and analyze the connections among the arts and other content areas.

COMMON CORE NATIONAL STANDARDS

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NICK CAVE IN DISGUISE: FOCUS ON LANGUAGE ARTS

ARTIST BIOS

Joseph Beuys (German, 1921-1986): Joseph Beuys is an internationally known artist and leading figure in the Fluxus movement. Born and raised in Germany during a period of much political unrest and conflict, Beuys began his art career after serving in World War II as a German soldier.

More:

- SAM's online collection: [Joseph Beuys](#)
- The Art Story: [Joseph Beuys](#)

Kane Quaye (Ghanaian, 1922-1992): Kane Quaye began his career as a master carpenter in 1940. On the request of his grandmother, he completed his first fantasy coffin for her in the shape of an airplane and in 1951 opened his own workshop in Ghana.

More:

- SAM's online collection: [Kane Quaye](#)
- National Museum of Funeral History: [Kane Quaye](#)

RESOURCES

Art:21 Art in the Twenty-First Century: Seasons One and Two by Sollins, Susan. PBS Home Video, 2003. Season One includes an episode on Identity. DVD format. VIDEO N 6512 A6685 Vol. 1/2

Education and Contemporary Art, Online Lesson Library Language Arts Lesson Plans. Art:21. www.pbs.org/art21/education/languagearts.html

Image to Word: Art and Creative Writing by Walsh-Piper, Kathleen. Lanham, MD: Scarecrow Press, 2002. N 7430 W235

Sculpture: Behind the Scenes by Pekarik, Andrew. New York: Hyperion Books for Children, 1992. NB 1143 P45

Teaching and Learning Through Multiple Intelligences by Campbell, Linda, Campbell, Bruce and Dickson, Dee. Boston: Allyn and Bacon, 2004 LB 1060 C366

Teaching Writing to Visual, Auditory and Kinesthetic Learners by Walling, Donovan R. Thousand Oaks, CA: Corwin Press, 2006. LB 1575.8 W35

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

- 1.4 Understand arts concepts and vocabulary.
- 1.5 Develop arts skills and techniques.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

- 2.1 Apply a creative process in the arts.
- 2.2 Apply a responding process to arts presentation.

3. The student communicates through the arts.

To meet this standard the student will:

- 3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the art impact and reflect personal choices throughout life.

Writing**1. The student understands and uses a writing process.**

To meet this standard, the student will:

- 1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

- 2.1 Write in a variety of forms

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

- 4.2 Seek and offer feedback

Social Studies**5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.**

- 5.3 Pre-writes to generate ideas and plan writing.

COMMON CORE NATIONAL STANDARDS**English Language Arts Standards****Anchor Standards for Reading English Language****Integration of Knowledge and Ideas**

- 7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Anchor Standards for Writing**Text Types and Purposes**

- 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.
- 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening**Comprehension and Collaboration**

- 2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Anchor Standards for History/Social Studies**Integration of Knowledge and Ideas**

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

NICK CAVE IN TRANSFORMATION: FOCUS ON SCIENCE

ARTIST BIOS

Abraham van Beyeren (Dutch, ca. 1620/21-1690): Born during a period of new wealth for Amsterdam, Abraham van Beyeren made his career as a painter and specialized in still life paintings.

More:

- SAM's online collection: [Abraham van Beyeren](#)
- Rijksmuseum: [Abraham van Beyeren](#)

Roxy Paine (American, 1966–Present): Born in New York, Roxy Paine's work explores natural and scientific themes and has been exhibited in museums throughout the world, including SAM's Olympic Sculpture Park.

More:

- SAM's online collection: [Roxy Paine](#)
- The Metropolitan Museum of Art: [Roxy Paine](#)

RESOURCES

Art and Science: A Curriculum for K-12 Teachers. Education at the Getty.
www.getty.edu/education/teachers/classroom_resources/curricula/art_science/

Art and Science Connection: Hands-On Activities for Intermediate Students by Tolley Kimberley. Addison-Wesley, 1994 LB 1532 T65

Junk Sculpture by Flores, Peggy. Glenview, IL: Crystal Productions. 23 min. DVD format. VIDEO N 6490 F56

Making Art. Washington, DC: The National Gallery of Art, 2005. DVD format. VIDEO N 8520 N37

New Tools, New Materials: Online Lesson Library: Technology and Systems. Art:21.
www.pbs.org/art21/education/technology/lesson3.html

Science Arts: Discovering Science Through Art Experiences by Kohl, MaryAnn and Potter, Jean. Bellingham, WA: Bright Rind Publishing, 1993. Q 164 K64

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

- 1.1 Understand arts concepts and vocabulary.
- 1.2 Develop arts skills and techniques.
- 1.3 Understand and apply art styles from various artists, cultures and times.

3. The student communicates through the arts.

To meet this standard the student will:

- 3.1 Uses the arts to express feelings and present ideas.
- 3.2 Uses the arts to communicate for a specific purpose.
- 3.3 Develops personal aesthetic criteria to communicate an artistic choice.

Communication**1. The student uses listening and observation skills and strategies to gain understanding.**

To meet this standard, the student will:

- 1.1 Use listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Science**2. INQUIRY: The student knows and applies the skills, processes, and nature of scientific inquiry.**

To meet this standard the student will:

- 2.1 Investigating Systems: Develop the knowledge and skills necessary to do scientific inquiry.
- 2.2 Nature of Science: Understand the nature of scientific inquiry.

3. APPLICATION: The student knows and applies science concepts and skills to develop solutions to human problems in a societal context.

To meet this standard the student will:

- 3.1 Designing Solutions: Apply knowledge and skill of science and technology to design solutions to human problems.
- 3.2 Science, Technology, and Society: Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

COMMON CORE NATIONAL STANDARDS**English Language Arts Standards****Anchor Standards for Science & Technical Subjects****Integration of Knowledge and Ideas**

- 7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- 9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.



Image Related to Nick Cave in Motion: Focus on Performing Arts
Soundsuit, 2009, Nick Cave, American, b. 1961, Human hair, metal armature. © Nick Cave, Photo: James Prinz.



Image Related to Nick Cave in Motion: Focus on Performing Arts
Soundsuit, 2009, Nick Cave, American, b. 1961, Human hair, metal armature. © Nick Cave, Photo: James Prinz.



Image Related to Nick Cave in Motion: Focus on Performing Arts

Mask: Beke, 1953, Chukwu Okoro, Mgbom village, Nigerian, 1910-1987, Wood with raffia backing, 9 x 5 x 6 in., Seattle Art Museum, Gift of Simon Ottenberg, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.32, © Chukwu Okoro. Photo: Paul Macapia.



Image Related to Nick Cave in Motion: Focus on Performing Arts

Thunderbird mask and regalia, 2006, Calvin Hunt (Tlasutiwalis), Canadian, Kwagu'l, born 1956, Wood, paint, feathers, rabbit fur, cloth, 87 x 54 x 32 in., Seattle Art Museum, Gift of the Native Arts of the Americas and Oceania Council, friends of Native American Art and the Ancient and Native American Endowment, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.6, © Calvin Hunt, Photo: Paul Macapia



Image Related to Nick Cave in Disguise: Focus on Language Arts

Soundsuit, 2006, Nick Cave, American, b. 1961, Twigs, wire, metal armature, © Nick Cave, Photo: James Prinz.

NICK CAVE: **EDUCATOR RESOURCE GUIDE**

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Image Related to Nick Cave in Disguise: Focus on Language Arts

Felt Suit, Joseph Beuys, 1978, Wool felt, JACKET: 32 x 33 1/2 in. (81.3 x 114.3 cm) TROUSERS: 45 x 18 in., Seattle Art Museum, Gift of Joan and Roger Sonnabend, 97.48, © Joseph Beuys Photo: Susan A. Cole.



Image Related to Nick Cave in Disguise: Focus on Language Arts
Mercedes Benz coffin, 1991, Kane Quaye , Ghanaian, 1922 - 1992, Wood, paint, 25 x 35 x 101 in, Seattle Art Museum, Gift of Dr. Oliver E. and Pamela F. Cobb and Mark Groudine and Cynthia Putnam in honor of Pam McClusky, 93.163© Kane Quaye, Photo: Paul Macapia.



Image Related to Nick Cave in Transformation: Focus on Science

Soundsuit, 2008, Nick Cave, American, b. 1961, appliqued found knitted and crocheted fabric, metal armature, painted metal and wood toys, 2008, © Nick Cave, Photo: James Prinz.



Image Related to Nick Cave in Transformation: Focus on Science

Soundsuit, 2006, Nick Cave, American, b. 1961, Appliqued construction with found knitted, woven and crocheted fabric, © Nick Cave, Photo: James Prinz.



Image Related to Nick Cave in Transformation: Focus on Science

Banquet Still Life, ca. 1653 – 55, Abraham van Beyeren, Dutch, ca. 1620/21-1690, Oil on canvas, 42 1/8 x 45 1/2 in., Seattle Art Museum, Samuel H. Kress Collection, 61.146, Photo: Eduardo Calderón.

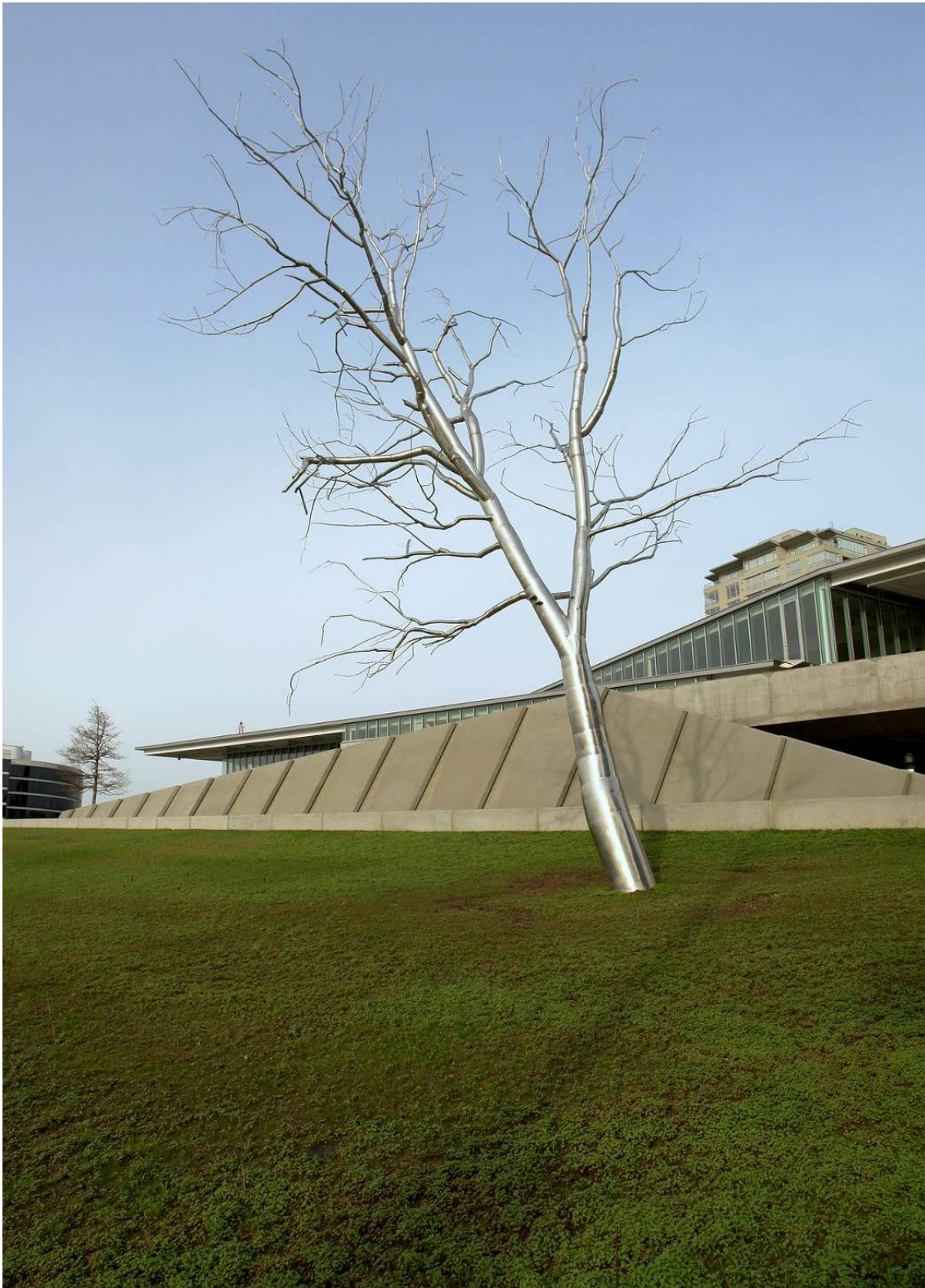


Image Related to Nick Cave in Transformation: Focus on Science

Split, 2003, Roxy Paine, American, born 1966, Polished stainless steel, 50 ft. H., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, © Roxy Paine, Photo: Paul Macapia.