

EDUCATOR GUIDE

Story Theme: Remembrance
Subject: Ann Chamberlain
Discipline: Visual Arts

SECTION I - OVERVIEW	2
SECTION II – CONTENT/CONTEXT	3
SECTION II- RESOURCES	6
SECTION III – VOCABULARY	8
SECTION IV – ENGAGING WITH SPARK	10



Artist Ann Chamberlain discusses her new project.
Still image from SPARK story, February 2004.

SECTION I - OVERVIEW

EPISODE THEME

Remembrance

SUBJECT

Ann Chamberlain

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Social Studies & Language Arts

OBJECTIVE

To introduce students and educators to public art and sculpture through the work of Ann Chamberlain

STORY SYNOPSIS

From gray government buildings to bleak hospital wards, visual artist Ann Chamberlain transforms what are often intimidating public spaces into welcoming, inspirational, and creative environments. In "Remembrance," Spark checks in on Chamberlain hard at work on one of her most important projects to date – a massive memorial to the Abraham Lincoln Brigade. And, as Laguna Honda hospital officials make plans to reconstruct a long term care housing, Chamberlain crafts a way to use her art to help patients with memory loss find their way home.

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing
Teacher-guided instruction
Hands-on individual projects
Hands-on group projects
Critical reflection on personal expressions

INSTRUCTIONAL OBJECTIVES

To introduce students to public sculpture and installation art
To provide context for installation art, memorials, and other forms of commemorative art
To inspire students to explore these types of work

EQUIPMENT NEEDED

SPARK story about installation artist Ann Chamberlain on DVD or VHS and required equipment
Computer with Internet access, navigation software, speakers and a sounds card, printer
Cassette player, CD player, or computer audio program

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects
Interpersonal - awareness of others' feelings, emotions, goals, motivations
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Spatial - ability to manipulate and create mental images in order to solve problems
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on
Multiple Intelligences at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Ann Chamberlain is a visual artist who has worked in a range of contexts, from public art to printed books and installations, commonly combining text, photographic imagery, and found materials. Her work focuses on the way public spaces and places express the identity, history, and experience of the communities they serve. In "Remembrance," Ann Chamberlain discusses her interest in the personal narratives that are bound up with public spaces, woven into the fabric of the environment. Through retrospection and remembrance she uses visual elements, photographs, chronicled narratives, and memorabilia to create artwork to celebrate these histories.

One such instance of her work is in a parking facility of the San Francisco General Hospital Parking--the site of an old Municipal Railway car barn. Ann Chamberlain explains that she was interested in creating an "archive of the site's history" within the structure. Using hospital cross-shaped windows in the garage, Chamberlain echoed the brick and mortar decoration on the old San Francisco General Hospital buildings. The cross-shaped window is a way of identifying the garage as part of the hospital campus, while creating a site for the photographic archives of the hospital, surrounding neighborhood, and community. The archival images are baked on to the glass block in the windows, and are visible from the inside during the day and from the outside at night. These images are also used throughout the building as part of the hospital signage.

Similarly, Chamberlain describes the UCSF/MT Zion Cancer Center Healing Garden project as a work with multiple authors and audiences, this time with the patients and caregivers at the hospital. The Healing Garden is intended to provide a permanent home for the stories of those who come to the building repeatedly for treatment--as she had done herself during her own struggle with cancer.

She wanted it to offer a peaceful place for patients to wait and reflect and take strength from others, and for patients and staff to come together in the garden to collectively and individually tell their stories and express their feelings, both of celebration and of loss.



Artist Ann Chamberlain with a maquette for the Spanish Civil War memorial. Still image from SPARK story, July 2003.

In the Cancer Garden Chamberlain installed a seventy-foot wall of ceramic tablets, each containing the impression of a plant and the story of a patient, friend or family member who has dealt with illness. The tiles have become a permanent part of the building's architecture and speak of the personal experience of those who are going through cancer, HIV/AIDS, or other life threatening illnesses.

In the fall of 2003, Chamberlain completed work on Time Piece for the Alameda County Hearing rooms, a 15 foot metal disc with pierced with holes that are filled with glass. Over the disc is a poem about the past, present and future being the same, by a UC Davis poet. Illuminated from behind, the piece is a poignant work about time, memory and connections between history and the present.

CONTENT OVERVIEW (continued)

Chamberlain's work helps to validate the stories that her installations incorporate. She often works with groups of people who have shared common struggles--immigrants, cancer patients, recovering alcoholics, prison inmates. Though they are personal tales, they bespeak larger historical and social transformations, connecting history to narratives of everyday life and an art form that celebrates ordinary people.

Formerly the Program Director at the Headlands Center for the Arts in Marin, Chamberlain now teaches at the San Francisco Art Institute, California College of Arts and Crafts, San Francisco State University, and Mills College. Her public art commissions in San Francisco include a collaborative work with Ann Hamilton at San Francisco Public Library, the San Francisco General Hospital Parking Facility, the Healing Garden at the UCSF/Mt. Zion Cancer Center, and the California Supreme Court Building. She has received a Fulbright Fellowship, Eureka Fellowship, Lila Wallace Reader's Digest Travel Grant, National Endowment for the Arts NEA Inter-Arts Grant, CAC Fellowship in Mixed Media, and an NEA Visual Arts grant in photography. Her major exhibitions include "Vital Signs" at the San Francisco Arts Commission Gallery, "New World (Dis)Order" an exhibition of the National Museum for Women in the Arts, Washington, D. C. (also shown at Yerba Buena Center for the Arts), and "Said Things" at San Francisco Camerawork.

She has also exhibited at the Ansel Adams Center for Photography, the Capp Street Project, Art in General (New York), and the Galleria Miguel Cabrero (Oaxaca, Mexico).

THE BIG PICTURE

Since people first made art, there have been images and objects memorializing significant people, places, and experiences. These commemorative works are visual metaphors for our own history and those things that impact upon us.

Commemorative works of art have taken many forms across the diversity of cultures, including artworks of a personally commemorative nature (such as Frida Kahlo's self-portraits), symbolic objects and structures (such as portraits, busts, and archways), and large-scale public monuments (such as the Vietnam Memorial). One common idea shared by these various forms is the interest in documenting a history as a way to root it the present and preserve it for the future.

Other Northern California artists who work with the history and memorial are Susan Schwartzenberg and John Ammirati in the Bay Area, and Nobuho Nagasawa, who is based in Santa Cruz. Victor Mario Zaballa and Ann Hamilton have both collaborated with Ann Chamberlain on projects. Hamilton worked in conjunction with Chamberlain on the San Francisco Public Library card catalogue exhibit, while Zaballa collaborated on the Mexican Heritage Plaza project in San Jose in 1999.

Ann Chamberlain at work on the Laguna Honda project, San Francisco. Still image from SPARK story, August 2003.



THE BIG PICTURE (continued)

Remembrance has also been a haunting theme in the work of many celebrated national and international artists, including Pablo Picasso, Dororthea Lange, Diego Rivera, Nam June Paik, Melissa Gould, Kathe Kollwitz, Christian Boltanski, and Maya Lin, to name just a few. Picasso's Guernica: Testimony of War (1937), for example, was painted as the centerpiece for the Spanish Pavilion of the 1937 World's Fair in Paris. The painting documents the atrocities that were perpetrated during Franco's unprecedented attack on the small Northern Spanish Basque village of Guernica on April 27th, 1937, which resulted in the deaths of 1,600 civilians. With its lack of rational space, and its disorienting swirl of violent imagery, Picasso's painting is a sober reminder of these tragic events, as well as a document of warfare and destruction. Since the end of Franco's rule in the mid-1970s, the painting has served as a banner for a nation on its path toward freedom and democracy.

A contemporary artist working with remembrance is Melissa Gould, a conceptual artist interested in history, memory, and loss. Over the last decade, Gould's installations have addressed issues related to the Holocaust and World War II. Memorial Landscapes is dedicated to the memory--both personal and collective--of spaces lost through these tragic events. For more on the Memorial Landscapes project, go to <http://www.megophone.com/projects.html>

SECTION III- RESOURCES

TEXTS

Ann Chamberlain. *Art Papers* 21.3 (May/June 1997) (periodical)

Shaped Identities: The Photographic Object. Terri Cohn. *Camera Work* 21.3 (Spring/Summer 1994): 3.

Place, History and Public Art. Terri Cohn. *Artweek*. Vol. 32 Issue 4 (April 2001).

Design Practices for Telling Stories. Matthew Pottieger and Jamie Purinton. *Landscape Narratives*.

Los Bunuelos. *El Imparcial El Mejor Diario De Oaxaca*. Benjamin Fernand. (June 1993).

Jersey Street Past & Present. Michael Fressola. *Staten Island Sunday Advance* (October 22, 1995): cover.

Review of work, by Ann Chamberlain. Steven Jenkins. *Artweek* 28. (March 1997).

Fugitive Landing. Jeff Kelley. *Visions/Art Quarterly* Fall 28, 1991.

In The Cards. Ellen McGarrahan. *San Francisco Weekly*, Bay Review 7-13 (February, 1996).

Review of San Francisco art community gallery exhibition. *San Francisco Weekly* 20-27 (February, 1997).

Review of work by Ann Chamberlain. Donna Schumacher. *Sculpture Magazine* 16.6 (July/August 1997): 57-58.

Art for Tomorrow's Archives. Joan Simon, Joan *Art in America* (November, 1996): 41-47.

WEB SITES

Abraham Lincoln Brigades – Information and history described and posted by the English department of the University of Pennsylvania -

<http://www.english.upenn.edu/~afilreis/88/abe-brigade.html> and <http://www.albavalb.org/albavalb.htm>

Anarchy Archives - An Online Research Center on the History and Theory of Anarchism. See the archives section on the history of the Spanish Civil War. -

http://dwardmac.pitzer.edu/Anarchist_Archives/spancivwar/spancivwarhis.html

Ann Chamberlain's art works at the san Francisco public library -

<http://sfpl4.sfpl.org/librarylocations/main/artmain.htm>

Northern California Council of the National Museum of Women in the Arts – Web site feature of the organization featuring Ann Chamberlain's Identity/History series she creates portraits that layer facial imagery with maps and texts about history, law, and/or language. -

<http://www.sonic.net/~nccnmwa/chamber.htm>

Art Council Awards to visual artists -

<http://theartcouncil.org/2000ia.html>

“Strengthening The Arts Through Policy, Performance And Practice: An Artist's View: Ann Chamberlain – Conference proceedings from the Grantmakers in the Arts Conference held in San Francisco in 1999, including a statement from Ann Chamberlain about her philosophy and approach to art and artmaking. -

http://www.giarts.org/conf_99/pdf/AnneC.pdf

WEB SITES (continued)

Women Artists of the American West – An organization and Web site sponsored by the Liberal Arts department at Purdue University in Indiana. The “Nature, Culture, Public Space” section features artists works and biographies, including Ann Chamberlain - <http://www.sla.purdue.edu/waaw/cohn/artists/Chamberlainbio.html>

The Virtual Wall – A Remembrance Project of the Vietnam Memorial - A complete overview of the history, design, and construction of the Vietnam Memorial, including an interactive survey driven by the user of every single panel and all of the names on the walls. - <http://www.thevirtualwall.org>

MEDIA

VIDEO

[Brother Against Brother – The Spanish Civil War](#) (VHS) 2001. Featuring fascinating archive film location footage, plus dramatized eyewitness accounts, *The Spanish Civil War* is an intriguing account of a dark and divided period of Spanish history. With many photographic images, the program also features expert interpretation and analyses to provide historical and political background to the war. Available from www.amazon.com.

[Spanish Civil War](#) -- VHS Tape available from www.amazon.com

[The Second Civil War](#) (1997) -- VHS Tape ~ Subtitled in English available from www.amazon.com

[Land and Freedom](#) (1996) -- Ian Hart; VHS Tape available from www.amazon.com

MUSIC

[Pasiones: Songs of the Spanish Civil War 1936-1939 ~ Jamie O'Reilly & Michael Smith](#) 1997.

Spain in My Heart: Songs of the Spanish Civil War ~ [Various Artists](#)

Songs of the Spanish Civil War ~ [Ramón Lopez Quartet](#)

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Ambiance

Surroundings or atmosphere, often referring to a mood created by a certain environment

Artifact

Work of art, man made or manufactured or *objet d'art* (*art object*) from a period in history

Barren

A woman who is infertile or unable to bear children; a sterile or desolate environment

Citation

Reference or quotation or an illustration

Commemorate

To keep in memory and honor by celebration or ceremony or some kind of testimony. For example, a gravestone and remembrance service or a public monument dedicated to war dead e.g. Eiffel Tower in Paris

Declarative

Formal statement or impassioned, rhetorical speech

Digital divide

Refers to the division in society created by technology and usually means the demarcation between those who have computer skills and are comfortable with technology and those who are not. This skill-set has major implications in terms of empowerment in a society that expects and demands a level of technological expertise.

Embedded

To make something an integral part of; implanted

Enrich

Enhance and deepen. In the world of art, the reference is to depth of cultural appreciation or pleasure

Fascism

Fascism is a form of extreme right-wing ideology that rose to prominence before and during the Second World War in Italy. It celebrated the nation or the race as an organic community transcending all other loyalties and sought to purge "alien" forces and groups that threatened the community. Often, but not always, it promoted racial superiority doctrines and ethnic persecution. The people's will was embodied in a select group, or often one supreme leader, e.g. Benito Mussolini in Italy in that period. Today it is a term that is used to signify totalitarianism, dictatorship and oppression.

Identity

Sense of self or individuality (very much a product of personal history for example one's ethnic background, culture, religious orientation etc and all the factors that determine a person's uniqueness.)

Inception

Beginning or origin

Levitation

State of rising and floating in the air; to lever up

Lincoln Brigades

During the Spanish Civil War (1936-39), 2,800 American volunteers took up arms to defend the Spanish Republic against a military rebellion led by General Franco and aided by Hitler and Mussolini. To the Abraham Lincoln Brigade, which fought from 1937 through 1938, the defense of the Republic represented the last hope of stopping the spread of international fascism. The Lincolns fought alongside approximately 35,000 anti-fascists from fifty-two countries who, like themselves, were organized under the aegis of the Soviet Union. The Americans named their units the Abraham Lincoln Battalion, the George Washington Battalion, and the John Brown Battery.

Maquette

A preliminary model of a sculpture or building, usually small in size

Monument

A commemorative site or building, for example a headstone on a grave or a sculptural piece commemorating war and the dead

Onyx

Semi-precious quartz stone that is translucent pale blue or gray

Recollections

Memoirs, reminiscences, memories

Resonate

To echo or reverberate. Literally meaning a sound, but also can suggest an emotional chord is struck.

Spanish Civil War (*See Lincoln Brigades cited above*)

The Spanish Civil War (1936- 1939) still lives in the heart of many as a compelling political cause symbolizing the fight against fascism to protect democratic and progressive ideals. It was a hard fought civil war between the duly elected government of the Republic extended to include broader left elements, and the Nationalist forces led by Francisco Franco y Bahamonde (1892-1975). It was seen as a right wing crusade against communism and the people and it mobilized international support from communists and socialists abroad, like the Lincoln Brigades, seeking to defend democratic forces. They failed and General Franco became the leader of the new, authoritarian state until he died in 1975.

Tactile

Tangible, connected with the sense of touch

Traumatic

Deeply shocking, disturbing and distressing

Veteran

A soldier of long military service; a person with long experience in service; a former member of the armed forces

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Commemorative Artwork

Play the SPARK episode, pausing the tape or DVD on the Spanish Civil War commemorative piece. Mute the sound and invite responses from the group. Have students describe what they see, including the stone, the maquette, the compositional form and the images. Ask them to describe the thoughts and associations that come to mind as they look at the monument.

Working in groups of 3 or 4, challenge students to research other examples of artwork from around the world that commemorate war in some way.

- What pieces/monuments do they know?
- What have they seen and where?
- Describe the artwork – when it was constructed, what does it look like, what is it made of?
- Illustrate the piece with a photograph or visual.
- Describe what is commemorated and the effectiveness of the memorial.

Ask students to write 1,000- word essay on *Commemorative Artwork* in response to these questions. They should introduce the topic and then organize the essay in two parts responding to the questions above on the Ann Chamberlain commemorative monument and other commemorative pieces from anywhere in the world (the second part of the essay may be longer).

RELATED STANDARDS

LANGUAGE ARTS

Grade 8

1.0 WRITING STRATEGIES

Organization and Focus

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

Alternatively invite students to each choose ONE artist from the THE BIG PICTURE section of this guide and prepare a comparative study between this artist’s work and the work of Ann Chamberlain. The study should be written in sections and include:

- A comparison of each artist’s vision or mission
- An analysis of the differing focus of their work i.e. different points in history, different countries and cultures
- A comparison of the artwork, in terms of materials and subject matter
- An evaluation of different approaches to history and memory: In what ways are they similar and in what ways do they differ?

SPARKLERS

* Screen a 10-minute clip from Ken Loach’s film *Land and Freedom* about the Spanish Civil War and explore with students what they know about the war, when it took place, the countries involved and the causes.

RELATED STANDARDS

VISUAL ARTS

Grade 4

1.0 ARTISTIC PERCEPTION

Analyze Art Elements and Principles of Design

1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

Grade 8

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Grades 9-12 Proficient

3.0 HISTORICAL AND CULTURAL CONTEXT

Diversity of the Visual Arts

3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

SPARKLERS (continued)

* Interview a member of the International Brigades or a war veteran who fought for an ideal? Discuss with students whether they could imagine fighting a war for an ideal or a cause. What causes or ideals might they be?

* Play one or two songs from the Spanish Civil War, for example: [Songs of Spanish Civil War](http://www.amazon.com) (<http://www.amazon.com>). Ask students to research music inspired by war and to bring in an example to share with the group.

Artwork and public spaces

Invite students to recall the public spaces visited in the SPARK episode and list them on the board. Ask students to then describe each piece and the way it tells a story about the building, but mostly tells stories about the people who used the building and what it meant to them and their lives. They should focus on the way the community inscribed a presence on the building.

Working in small groups, ask students to choose one piece and look at it in depth

- Describe the piece
- Where is it placed?
- What is it made of?
- How does it suggest the way the building was used?
- Does it evoke memories and personal stories?
- How does it make them feel?

Invite students to visit one of the buildings in the SPARK episode and view the artwork, comparing their responses to the piece when viewed through the medium of TV in contrast to their responses when viewing the actual piece.

SPARKLERS

* Make a trip to the San Francisco Main Public Library in Civic Center to see Ann Chamberlain's artwork. If it is not possible to visit the piece, look at the piece on the SPARK DVD and on the Internet through the San Francisco Arts Commission Web site at <http://www.sfgov.org/sfac/pubart/index.html>.
Select Walking Tour

* Encourage students with an interest in journalism, or art criticism, to put together a clip file on the work of Ann Chamberlain and collect newspaper articles, coverage from journals and magazines, information on design and story telling and oral history. Biographical details, photographs of her work and quotations of public responses to individual pieces would be useful, as well as an interview with the artist if it is possible. Write an article on Ann Chamberlain's work for a local publication and mail it to them.

Symbolizing Memories through Art

Suggest that students think about a place they visited or spent time as children. It can be a private or public space, such as a garden, courtyard, relative's home, church, room, street, park, landscape, etc. Ask students to free associate on the place, uniting it with thoughts and memories in their minds. Were they alone or with someone(s) particular when at the place? How did they feel? Did they feel comfortable and relaxed, or did they feel nervous and fearful? Why is this place memorable? Think about the different qualities or facets of the memory. What was smell of the place? Light? Location? Distance from home? Was the place populated? What sounds did they hear in the place?

When they feel ready, ask students to design an artwork that symbolizes their memory place. Encourage students to think carefully about the materials before they begin. If their works are going to be literal representations of the places, then prior to working, ask students to make a list of the materials they would need to create their places, and then dedicate a class period to assembling the supplies. Encourage the use of found objects, such as cardboard boxes, used paper, photographs, fabrics, flowers, plants, twigs, stones, books, paper clips, egg cartons, etc.

Symbolizing Memories through Art (continued)

The works can be assembled at home or in the classroom. Finally invite students to display the pieces around the room and to individually introduce their piece to the group

What does the piece symbolize?

What was it like to assemble it – what was the *process*?

Does the work evoke happy or sad memories?

Does it convey what s/he wanted?

RELATED STANDARDS VISUAL ARTS

Grade 8

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 Use artistic terms when describing the intent and content of works of art.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/ci/>

