CELEBRATING DIVERSITY THROUGH ART

Cultural Diversity, Dignity and Respect

Prejudice and intolerance exist in our schools, communities and throughout the world; it is difficult not to acknowledge their presence when evidence is presented every night on the news. Prejudice is produced by fear - fear of the unknown.

An empathetic understanding is crucial for the acceptance of others and the reduction of prejudice. Dignity and pride in one's own heritage and respect for self and others may be promoted most effectively through the integration of multiple perspectives through art.

Both our individual differences and universal commonalities need to be recognized and valued if we are ever to live in harmony in our interdependent world. This issue is dedicated to this belief.

Art and Multicultural Education

As works of art reflect the cultures in which they are produced, art presents a most effective medium through which to implement multicultural education in our schools.

The visual language of art provides access to the interpretation of ideas, values and concerns from cultures both contemporary and historic, even without the knowledge of a written or spoken language.

The integration of multiple perspectives into art education promotes a wider, more inclusive definition of art that recognizes and celebrates cultural diversity.

A work of art from any culture can be studied through an examination of universal concepts, themes and issues. In the art curriculum, multiple views of what defines an object as "art" includes folk art, popular art, artifacts, crafts and functional items along with "fine art."

Quality multicultural art programs require students to apply critical and evaluative skills, to compare and contrast diverse perspectives and to examine stereotypes, cultural assumptions and students' own prejudices.

Global awareness and a celebration of the multiple continued on page 2

INSIDE FEATURES

Art & Interdisciplinary Connections 4  Spring Renewals/Extended Institutes 9
Secondary Art & Language Arts Seminar 5  NTIEVA Seminar in Cozumel, Mexico 10
Wall Panel: Royal Woman 6  Statewide Advocacy Efforts Underway 10
ArtLinks Lesson Summary 7  Kimbell Art Museum to Host Barnes Collection 11
perspectives represented by the arts of many cultures offer all students an opportunity for the development of an empathetic understanding of diversity.

Issues of Diversity ▼▼▼

In a multicultural curriculum, concepts, issues, problems and themes can be viewed from the multiple perspectives of diverse cultural, ethnic and racial groups.

In addition, a multicultural curriculum includes other issues, such as gender, age, the disabled, language, religion, social class, economic status and social/political concerns.

Multicultural Curriculum Content ▼▼▼

Multicultural education offers both challenge and potential - the challenge to choose culturally significant curriculum content and the potential for critical inquiry into social issues.

There is no specific formula to follow - multicultural perspectives may be incorporated into the classroom in many ways. One approach is to begin by focusing primarily on the cultures represented in your classroom, school and community, including other perspectives when applicable and pertinent.

Strategies ▼▼▼

Teachers may vary strategies for integration from a comprehensive investigation of one culture (which can still be contrasted with the dominant culture) to comparisons of multiple cultures.

It is not necessary, practical or possible to include all cultures and groups in every lesson or unit. Instead, opportunities can be continually provided throughout the year to explore the diversity of expression of common themes through a variety of approaches.

Three or four different works of art may be sufficient for comparison of specific themes, important social issues or world views of art, depending on lesson or unit objectives and availability of resources.

Teachers might want to consider themes based on human commonalities such as communications, work, structures or time. Art forms, artifacts, folklore and mythology offer other ways to approach the study of differing cultures.

The integration into art education of concepts of cultural diversity suggests additional avenues of investigation for art production, art history, art criticism and aesthetics.

The North Texas Institute for Educators on the Visual Arts and this newsletter are supported by a Five-Year Matching Grant from the Getty Center for Education in the Arts, an Operating Unit of the J. Paul Getty Trust, 1990-94; a Three-Year Grant from the Amon G. Carter Foundation, 1991-93; a Three-Year Grant from the Edward and Betty Marcus Foundation, 1992-94; a One Year Grant from the University of North Texas Foundation, 1990; a One Year Grant from the Crystelle Waggoner Charitable Trust, 1991; One Year Grants from the Greater Denton Arts Council and the Arts Guild of Denton, 1990-93; One Year Grants from the Texas Commission on the Arts, 1989-90, 1991-92, 1992-93 and 1993-94; and Individual Donors.

Cultural Diversity and Art Production ▶▶

A superficial study of art from different cultures often results in the production of direct copies of subject matter or style. Alternatively, an investigation of the meaning of common themes in works of art avoids trivialized appropriation while allowing the work to serve as a source of inspiration rather than as a source to copy. Students can be encouraged to produce original work based on individual interpretations of a theme or main idea.

In addition to techniques, processes and materials, a multicultural view of art production also raises questions about the artist that offer challenges for both teacher and student. Who is the artist? What is the role of the artist in the culture? What was the artist's source of inspiration? How might we interpret the artist's intended meaning? Questions such as these invite comparison with Western assumptions and offer opportunities for critical discussion and thought.

Cultural Diversity and Art History ▶▶

Although some changes have been made, most art history texts continue to focus on art of the Western world from a singular (Western) point of view. Such a narrow picture limits students because this focus denies access to a vast record on human concerns from cultures and times throughout the world.

Questions about art history often provide correlations to social studies concepts of time, geography, environment and change. In what time period was the art form produced? In what part of the world? Is the art form still being produced in the same manner today? What cultural influences may be detected in the work?

Cultural Diversity and Art Criticism ▶▶

Art criticism employs critical and evaluative skills to describe, analyze, interpret and evaluate works of art. Applying criticism to artworks of non-Western cultures requires that we recognize and utilize art criticism formats and language styles of other cultures.

The addition of multicultural perspectives in art criticism leads students to look beyond description and to examine individual cultural assumptions in a search for meaning. For what purpose did the artist create a given work? How did the art form function in the culture? What criteria within the culture serve to determine the value of the work? What is the original meaning of the art form?

Cultural Diversity and Aesthetics ▶▶

The inclusion of multiple perspectives in the art room provides additional opportunities for investigation of aesthetics, often the most "difficult" discipline for both teachers and students.

Multiculturalism offers many possibilities for an increased comprehension of aesthetics as the question "What is art?" may be best understood when addressed through comparison of different world views about art and the appropriateness of applying a universal, single aesthetic standard. For example, many cultures, such as the Navajo of the Southwest United States, make no distinction between art and "life," and do not even have a word in their language for "art."

Other aesthetic discussions may question the distinctions between "art" and crafts, artifacts and religious and functional objects. What are the particular values of a particular culture? What are the culture's beliefs about art? Fine art, folk art and popular art from diverse cultures and time periods all provide topics of both aesthetic and critical discussion which broaden the study of aesthetics in a multicultural art curriculum.

Conclusion ▶▶

My own experiences as an art teacher have convinced me that we can recognize and celebrate cultural diversity within our society, while affirming and enhancing each student's own heritage.

Through the universal language of art it is possible to celebrate both our similarities and our diversities, to acknowledge the problems of society and to work together for solutions.

Genuine acceptance of others comes only with the realization that we are all more alike than different - the world of art may offer our best hope for a world of both diversity and harmony.
INTERDISCIPLINARY CONNEXIONS AT SAM HOUSTON ELEMENTARY

Sam Houston Elementary in Denton is one of the early consortium schools in the Institute and continues to serve as a laboratory for innovative DBAE strategies. Art specialist Rhonda Sherrill and the classroom teachers from the school have developed a collaborative working relationship that has produced a number of exemplary interdisciplinary models.

Art, Literature and Computers

Barbara Ivy, a second grade teacher, has developed some interdisciplinary lessons for her students, connecting art, literature and computers.

The second grade basal reader for Barbara's district is *Window to the Sky*, a Macmillan/McGraw Hill publication. Included in the reader is *The Goat in the Rug*, a story about a Navajo weaver by Charles L. Blood and Martin Link.

Students in Jan Ingram's fifth grade language arts class studied the ArtLinks project of John Biggers' *Starry Crown* and related African textiles, such as Kente cloth. Each student read the story, *The Shimmershine Queen*, wrote personal stories and designed his or her own Kente cloth.

In another connection with *Starry Crown*, Jan's students also studied the art form of the quilt as a bridge between families and generations and completed a class paper quilt. The concept of bridges was extended with team teacher Colleen Clower through a study of the ArtLinks project *On the Europe Bridge* by Caillebotte. Students designed and built weight-bearing bridges from toothpicks.

A quilt block based on patterns of multiple numbers.
Art and Math

Colleen Clower, a math teacher at Sam Houston also utilized the ArtLinks print of Starry Crown to initiate another kind of quiltmaking. Students worked together to make small class paper quilts with individual blocks based on patterns of multiple numbers.

Living Paintings

Art specialist Rhonda Sherrill has worked with her students to bring works of art "alive" on stage for school and PTA presentations. Often utilizing all the students in a grade level, Rhonda’s presentations have included, at different times, historical and biographical information, painted sets, costumes, body movement, dance and music.

\\ Navajo Weaving \\

The Navajo are the largest tribe in the United States. Formerly nomadic, most Navajo now live in or near the Navajo reservation, in the Four Corners region of the Southwest - the intersection of New Mexico, Arizona, Utah and Colorado.

Many traditions now associated with the Navajo were adapted from other cultures - farming, pottery and weaving from the Pueblos, weaving with wool and silversmithing from the Spanish. The Navajo became shepherds after the introduction of sheep by the Spanish.

Navajo women weave the wool from their sheep into works of art valued around the world. Traditional Navajo weaving is labor-intensive. After the wool is sheared from the sheep, it is cleaned, carded, spun on a hand spindle, dyed and then woven on a vertical loom. The commercial demand for Navajo weavings has helped maintain this traditional art.

\\ The Story of Spider Woman \\

Spider Woman instructed the Navajo how to weave on a loom which Spider Man taught them how to make.

The crosspoles were made of sky and earth cords, the warp sticks of sun rays, the headdresses of rock crystal and sheet lightning.

The batten was a sun halo, the comb was made of white shell.

There were four spindles: one a stick of zigzag lightning with a whorl of coral; a second had a stick of flash lightning with a whorl of turquoise; a third had a stick of sheet lightning with a whorl of abalone; a rain stream formed the stick of the fourth, and its whorl was a white shell.

Navajo legend

SECONDARY ART & LANGUAGE ARTS INSERVICE PRESENTED FOR HEB ISD

Hurst-Euless-Bedford (HEB) ISD art and language arts specialists participated in an all-day inservice on integrating art and language arts on January 17, 1994. Nancy Reynolds, NTIEVA Project Coordinator, introduced DBAE to the approximately 150 teachers. Jennifer Couch (art specialist), Gay Bobo and Sharon Johnson (language arts teachers) presented cross-curricular lesson plans and samples of art-generated student writing. All speakers emphasized the holistic nature of using art to effectively bridge the curriculum.

During the morning session, participants completed two collaborative writing activities. The first activity required small groups of teachers to closely examine ArtLinks study print images and together write an interpretive article, poem or performance that was subsequently presented to the entire group. The second activity required teachers to read an article about a controversial aesthetic problem and to defend one side of the issue.

After traveling to the Fort Worth Museum District for the afternoon session, teachers were divided into two groups. One group visited the Amon Carter Museum while the other toured the Modern Art Museum. The education staff at the Carter (Allison Perkins, Libby Cluett and Grace Bries) along with elementary art specialist Laurie Gowland, presented interactive oral and written activities using paintings from the permanent collection. Modern Art Museum education staff (Linda Powell and Ann Farmer) teamed with elementary art specialists Donna Stovall and Sharon Warwick to explore the Modern's permanent collection and a visiting exhibition of the work of Mark Tansey.

As a grande finale, HEB Fine Arts Supervisor Jan Schronk and Language Arts Supervisor Dr. Benny Hickerson, presented teachers with a set of ten slides from the museums. The slides, from the museum's ArtLinks study print images, will be used by the teachers in their classrooms.

Pam Stephens
WALL PANEL:
ROYAL WOMAN
Maya Area, Central Lowlands, Mexico
State of Chiapas or State of Tabasco
Late Classic, A.D. 650-750
limestone, stucco, paint
height 86 3/4" width 30 1/4" depth 6"

About the Artist/Maker

Some historians believe that Maya society may have been divided into three classes: a ruling elite group, commoners and an artisan class. The artisan class was composed of people who worked full-time in various occupations that provided skills and services.

Artists were probably part of this group and lived close to the political and religious centers. Maya sculptors used stone tools and perhaps wooden mallets to carve the limestone used for many of their works. They often carved panels showing important people: gods, rulers, priests and powerful men and women. The artists paid much attention to detail, usually filling the spaces between the figures with glyphs and decorative details.

About the Art

Medium:
Limestone, stucco, paint, 86 1/4 x 30 1/4 x 6 inches

Style:
This carving is a low-relief sculpture in which the surface of the panel is filled with detail, leaving little empty space around the forms. It was made during the Late Classic Period and shows the figure in the profile position common in much of Maya art.

The figures are often shown with elaborate costumes and jewelry. They are sometimes depicted with servants, seated on thrones or being carried on litters.

Purpose:
The panel probably was used beside a doorway in a Maya temple near the Usamacinta River in what is now the Mexican state of Chiapas or Tabasco. The area is referred to as the Southern Maya Lowlands. The woman carved in the panel is Lady Bolon-K'an, a patron of the temple and a powerful noble woman who was important in ritual festivals. By the act of being there, she sanctifies that object and place.

Content:
Glyphs on the panel indicate that Lady Bolon-K'an is presiding over an event, though scholars have not as yet deciphered their full meaning. Because her face is shown in profile, we know that she was a noble "lady."

In the vertical column of glyphs on the right hand side of the panel, the bar with four dots below it is the number “nine,” and the round shape above the bar and dots is translated as “precious.” Therefore, in English we can say her name is “Lady Nine Precious.”

Her costume includes a collar, a skirt with a criss-cross pattern, sandals, jewelry and a belt. The areas decorated with small circles probably represent polished jade beads.

Because of her clothing, her headdress and the scepter she is holding, we know that she is performing an important ceremony for communion with her ancestors. The panel has a mysterious, sacred and magical quality.

Additional Information

Limestone, because it was plentiful, was the most common material used for Maya sculpture. When first cut, limestone is relatively soft and easy to carve. After it has been exposed to the atmosphere, it becomes much harder. The carved pieces were usually painted with a dark red paint, possibly made from an oxide of iron obtained from anthills.
**Lesson Summary**

**Title**  
*Wall Panel: Royal Woman, Mexico: Maya, A.D. 650-750*

**Objectives**

Students will:
1. Investigate Maya artistic and cultural traditions represented in the powerful female figure in *Wall Panel: Royal Woman*.
2. Identify aesthetic characteristics typical of Maya art.
3. Investigate the possible meanings of Maya glyphs.
4. Compare Maya mathematic glyphs to the Arabic number system.
5. Design a contemporary glyph and utilize the image in a print.

**Materials and Preparation**

- Newsprint paper
- Pencils
- Styrofoam board
- Brayers or spoons
- Printing ink
- Paper for printing (construction, fadeless, tissue, etc.)

Cut newsprint and foamboard the same size (@ 6” x 9” for younger students, 4 1/2” x 6” for older students).

**Procedure/Production**

- In pencil on newsprint, draw a simple line design in the style of Maya glyphs. Subject matter for the design could be based on animals, letters, numbers, names or objects from contemporary culture. Designs should use curved lines and shapes and fill the space, but lines should not be too close together or too detailed.

- Tape the finished drawing to the foamboard, image side up, with small pieces of masking tape. Trace over the image lightly with a dull pencil. This will transfer the image to the foamboard. Remove the newsprint and trace over the lines again with a dull pencil. The lines need to be fairly deep and even to print, but care should be taken not to cut through the board with the pencil. Write name on back of foamboard.

- Place foamboard face-up on a stack of newspaper. Squeeze or spoon out a line of printing ink on a printing tray and roll brayer in ink to coat evenly. Roll ink-covered brayer over foamboard. Roll in several directions and pay particular attention to the edges of the plate.

- Place inked foamboard face-up on clean piece of newspaper. Press printing paper right side down over the plate and rub evenly with hands or brayer. Carefully pull off print from one end and hang to dry. Repeat entire process to print an edition. The plate must be re-inked for each new print. Number, sign and title prints when dry.

**Resources**

- *Why There is No Arguing in Heaven: A Mayan Myth*, by Deborah N. Lattimore
- *Rain Player*, by David Wisniewski
- *The Maya*, by Jacqueline D. Greene
- World map

**Motivation**

Locate regions of Maya culture (Mexico, Guatemala, Honduras, El Salvador, Belize) on a world map. Use a time line to compare Maya culture to others in existence at the same times (the Maya thrived from 250 - 900 AD).

Investigate and discuss Maya history, culture, achievements in mathematics and astronomy, and daily life.

Examine and research Maya glyphs, many of which are abstracted natural forms. Discuss the glyphs used by the Maya to represent numbers.

Collect and discuss newspaper or other articles that are concerned with the Maya of today.

**Evaluation/Outcomes**

Did students:
1. Examine and discuss *Wall Panel: Royal Woman*?
2. Explore Maya history and culture?
3. Investigate the meanings of Maya glyphs?
4. Each create a print of a contemporary glyph?

**Interdisciplinary Connections**

**Language Arts**

Write a story about Lady-Nine Precious and the Maya world.

**Mathematics**

Translate math problems into Maya glyphs.

**Science**

Investigate the Maya's knowledge of astronomy and the use of the calendar.

**Social Studies**

Compare and contrast the role of Lady-Nine Precious with powerful, historical women from other cultures.

**Vocabulary**

- Maya
- Lady Bolon-K'an
- Lady Nine-Precious
- K'awiil
- Scepter
- Jade
- Glyph
- Abstract

- Mexico
- Low relief
- Indigenous peoples
- Headdress
- Costume
- Wall panel

**Content Checklist**

- Aesthetics (understanding the nature of art)
- Art Criticism (responding to and judging art)
- Art History (knowing history about art/artists)
- Art Production (creating art)
- Multicultural (includes diverse perspectives)
- Essential Elements
which were plentiful in the forests. Blue was the second most common color used.

Most of the colors have worn off the sculptures we see today, but on some pieces, a trace of the original paint can be found. Scholars feel that because paint fragments can be seen on this piece it was probably on an interior wall or doorway protected from the weather.

**About the Time and Place**

The ancient Maya lived in what today are parts of Mexico, Honduras, Guatemala, Belize, and El Salvador. Their civilization was spread over 200,000 square miles that encompassed rainforests and plains. The Maya civilization was primarily agricultural. Crops of maize, beans, squash, peppers, cotton, and fruit were grown. Cotton was important in the Yucatan for use in the beautiful textiles which were woven there and widely traded.

As soon as their babies were born, Maya mothers placed them in a cradle with their heads compressed between two boards. After two days their foreheads would be flattened and sloping back in what was thought to be a beautiful shape. This sloping forehead is noticeable in many of the Maya works of art that show figures in profile.

Crossed eyes were another feature the Maya thought was beautiful. Mothers would hang small balls of resin on hair that fell between their children's eyes so that they would focus on the tiny ornament and develop this unusual characteristic.

Ears, lips, and noses were often pierced to hold ornaments, and front teeth were sometimes decorated with patterns. Some skulls have been found in which the teeth have decorations of inlaid jade.

**Glyphs**

The use of a written language is one of the characteristics of a highly developed civilization, and the Maya system of writing is considered to be one of their most significant accomplishments. They were able to keep records of important events and information about their lives over a period of time.

As scholars are able to determine the meaning of the glyphs, or symbols, we are able to learn more about the lives of ancient Maya and about what was important to them. The glyphs, which are sometimes quite elaborate, are a type of "picture" which can represent a word, an idea, or a group of words. Glyphs can be found in many of the stone carvings and on many of the ceramic vessels scholars study today.

A few ancient books, called codices, still exist showing this elaborate written language. Decipherment has been slow and complicated as many scholars and historians have worked to unlock the information recorded there.

---

**Maya Number System**

The Maya also developed an advanced number system in which a few simple symbols could be used in varying combinations to express numbers. A dot had the numerical value of one, a bar was five, and a shell-shaped symbol represented zero. The Maya were probably the earliest people to use the concept of zero. The numbers were read from bottom to top in vertical columns. In the chart you can see how combinations of these symbols represented the numbers one to nineteen.

---

**References:**


---

**NOTIFICATION OF CHANGES IN ADDRESS**

Please send changes in addresses or teaching assignments or notification of receiving duplicate newsletters to:

Harriet Laney, NTIEVA, PO Box 5098, UNT, Denton TX 76203 817-565-3954 FAX 817-565-4867 InterNet Laney@ABN.UNT.EDU
Department of Anthropology. All of the works were made in 1970, and the collection, comprised of 225 pieces, is the largest collection of Tukuna bark-cloth paintings, masks and costumes in the world.

**NTIEVA SPRING RENEWALS SCHEDULED**

All participants are invited to attend NTIEVA’s Spring Renewals. Fort Worth ISD, Hurst-Euless-Bedford ISD, the Kimbell Art Museum and the Meadows Museum will each host a renewal in March, April or May.

Please pre-register for all renewals by calling Nancy Reynolds at the NTIEVA office, 817-565-3986, before each renewal. Further details will be provided monthly by mail.

The Kimbell Art Museum in Fort Worth will host a March renewal on Saturday, March 26, from 1:00 - 4:00. Participants will be given an introduction to 16th century art and a tour of the Ludovico Carracci exhibition, followed by a discussion of interdisciplinary connections of Carravagio’s *The Cardsharps*.

On April 16, Fort Worth ISD will host a renewal at Burton Hill Elementary in Fort Worth from 10:00 - 3:00. The focus of the renewal will be art and technology, especially through the use of classroom computers. Art specialist Carolyn Sherburn and other Fort Worth teachers will demonstrate and share art- and computer-related strategies they have developed for the classroom. The video *The Imagination Machines* will also be viewed.

Hurst-Euless-Bedford ISD will host a renewal on April 23 from 9:00 - 12:00 at the Fort Worth Zoo. Participants will be given a guided tour through the African art exhibit on display at the zoo. There will be a reduced admission fee, payable at the Zoo.

Tentative plans also call for the Meadows Museum to host a renewal in Dallas during May. Watch the mail for further details.

Another related offering participants are invited to attend is a presentation by Dr. William McCarter, Dr. Albert C. Barnes: The Education of an Educator, Friday, May 27, at 6:00 at the Kimbell Art Museum in Fort Worth. The talk is in conjunction with the Kimbell’s exhibition, *Impressionist Masterpieces from the Barnes Collection: Cezanne to Matisse*.

---

**SPRING RENEWALS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 26</td>
<td>Kimbell Museum</td>
<td>1:00 - 4:00</td>
</tr>
<tr>
<td>April 16</td>
<td>Burton Hill Elementary</td>
<td>10:00 - 3:00</td>
</tr>
<tr>
<td></td>
<td>Fort Worth ISD</td>
<td></td>
</tr>
<tr>
<td>April 23</td>
<td>Fort Worth Zoo</td>
<td>9:00 - 12:00</td>
</tr>
<tr>
<td></td>
<td>Hurst-Euless-Bedford ISD</td>
<td></td>
</tr>
<tr>
<td>May</td>
<td>Meadows Museum</td>
<td>(date and time to be set)</td>
</tr>
<tr>
<td>May 27</td>
<td>McCarter’s Kimbell talk</td>
<td>6:00</td>
</tr>
</tbody>
</table>

---

**MASQUERADES AND DEMONS: TUKUNA BARK-CLOTH PAINTING**

The Meadows Museum at Southern Methodist University in Dallas will exhibit *Masquerades and Demons: Tukuna Bark-Cloth Painting* April 8 - May 29, 1994.

The exhibition features masks, costumes and paintings created by the Tukuna people of Columbia. The work reveals an unknown universe of spirits, demons and animals which appear during the *Moça Nove* festival, a puberty rite marking the coming of age of young women.

The Tukuna people live in the southeastern part of Columbia near the border of Brazil. After centuries of exposure to foreign influences, the communities and lifestyle of the Tukuna are fragile and reflect the threats confronting Amazonian cultures and ecosystem.

The paintings in the exhibit demonstrate the intricate relationship between art, human ecology and the natural environment in Tukuna society and are an eloquent reminder of the beauty and force of these examples of South American art. The bark-cloth paintings and masks form an ethnographic and aesthetically outstanding collection, characterized by large expressive paintings and highly original masks.

The exhibit comes from a collection assembled in 1970 with funds by the University of Illinois at Urbana-Champaign.
NTIEVA TO OFFER SEMINAR IN COZUMEL, MEXICO

NTIEVA is offering a seminar on Maya culture in Cozumel, Quintana Roo, Mexico, from December 26 - 31, 1994.

Tentative plans call for participants to investigate Maya culture through interactive activities, guest speakers and on-site visits to archeological ruins on Cozumel and at the seaside walled town of Tulum and inland Coba on the mainland. The Cozumel Island Museum, Museo de la Isla de Cozumel, will be the site of many of the seminar activities.

Cozumel is also one of the most beautiful sites for reef diving in the world, so participants may also want to explore that aspect of the island.

Before the arrival of the Spanish, Cozumel was an important Maya shrine to Ixchel, the Mayan goddess of fertility, childbirth and medicine, associated with the moon. Cuzamil, which translates as "Land of the Swallows," is the Maya name for the island of Cozumel. Maya pilgrims traveled from all parts of the Mexican peninsula to make offerings at the shrines of San Gervasio, especially women and girls who made the pilgrimage to the island to seek the blessing of Ixchel.

For further information, please call the NTIEVA office at 817-565-3986.

NTIEVA ADVOCACY EFFORTS UNDERWAY

In the fall of 1993, NTIEVA began a statewide advocacy effort funded by the Getty Center for Education in the Arts and the Edward and Batty Marcus Foundation. Two initial presentations were made at the annual conference of the Texas Association of School Boards and the Texas Association of School Administrators on September 24, 1993.

Approximately 200 trustees and administrators attended the presentations. Seventy people filled out information cards expressing interest in further communication with NTIEVA. Of those 70, sixteen offered to help host an advocacy presentation in their region of Texas.

The first of these regional advocacy presentations took place in San Antonio on February 23, 1994. Raquel Beechner, Art Curriculum Specialist for San Antonio ISD, hosted the event at the Plaza San Antonio Hotel. Twenty-eight people, representing five school districts, seven museums and cultural centers, two universities and the city's department of art and cultural affairs, attended the presentation.

The presentation, Learning Through Art: The Integration of Art Across the Curriculum, introduced participants to DBAE. After the presentation, the participants agreed to meet again as a group and scheduled their first meeting for this spring.

Four other advocacy presentations are scheduled at this time: El Paso - March 31, Tyler - April 15, McAllen - April 21, and Corpus Christi - set tentatively for April 21 or 22. If you are interested in attending one of these sessions or would like to invite administrators and trustees from your district to attend, please call Jefi Young at 817-565-4408.

NTIEVA PLAZA RESOLANA SEMINAR STILL OPEN

Openings still remain in NTIEVA's six-day summer seminar at Plaza Resolana in Santa Fe, New Mexico, July 18-24, 1994. This seminar will focus on the Pueblo Indian, Hispanic and Anglo cultures in New Mexico. Call Nancy Reynolds at 817-565-3986 for further information.
AMON CARTER MUSEUM
MASTER TEACHER PROGRAM

Ominous Hush: The Thunderstorm Paintings of Martin Johnson Heade, a dossier exhibition focusing upon the Amon Carter Museum’s Heade masterwork, Thunder Storm on Narragansett Bay, continues at the museum through May 1.

In conjunction with this exhibition, the Museum and the University of North Texas have collaboratively developed a master teacher program.

Under the direction of UNT Assistant Professor of Art Nancy Berry, Amon Carter Museum Education Director Allison Perkins and Curator Sarah Cash, two UNT graduate students in art serve as master teachers for the exhibition. Master teachers for this exhibit are Pam Stephens, Art Education, and Dana DeLoach, Art History.

Responsibilities of the master teachers included researching Heade and his works, compiling a comprehensive teacher materials packet and leading teacher workshops, docent training and student and family tours. Materials developed by the master teachers will travel with the exhibition to the Shelburne Museum and the Metropolitan Museum of Art.

Funded by grants from the Henry Luce Foundation and the National Endowment for the Arts, the Master Teacher Program will continue with additional exhibitions in 1995 and 1996. For information about programs and guided tours, contact the Amon Carter Museum at 817-738-1933.

KIMBELL TO HOST
IMPRESSIONIST
MASTERPIECES FROM THE
BARNES COLLECTION:
CÉZANNE TO MATISSE

The Kimbell Art Museum of Fort Worth has been selected by the trustees of The Barnes Foundation of Merion, Pennsylvania, as the second U.S. venue for the current international tour of Impressionist Masterpieces from the Barnes Collection: Cézanne to Matisse. The exhibit will be held at the Kimbell Art Museum April 24 - August 14, 1994.

For the first time, 80 of the finest French impressionist, post-impressionist and early modern paintings from the extraordinary collection assembled by Dr. Albert C. Barnes (1872-1952) have been shown away from their permanent home in the suburbs of Philadelphia.

The exhibition’s international tour began at the National Gallery of Art in Washington on May 2, traveled to the Musee d’Orsay in Paris (September 6, 1993 - January 2, 1994) and continues at the National Museum of Western Art in Tokyo (January 21 - April 3, 1994).

Following the four-month exhibition at the Kimbell, the collection will be seen in Toronto at the Art Gallery of Ontario and will conclude its international tour at the Philadelphia Museum of Art before returning to the Barnes Foundation.

Call the Kimbell Museum at 817-332-8451 for exhibit ticket prices and museum hours of operation.

ART EDUCATION IN ACTION:
A VIDEO TELECONFERENCE

On Thursday, April 28, 1994, the Getty Center for Education in the Arts will offer a national video teleconference on art education from 6 PM to 8 PM CST.

Art Education in Action: A Video Teleconference will offer a program featuring ideas about successful collaboration with the art and education communities and the benefits of discipline-based art education in an interdisciplinary environment.

Participants in the North Texas region are invited to view the teleconference in Chilton Hall, Room 111D, at the University of North Texas or at sites to be announced in Fort Worth and Plano Independent School Districts. Call the NTIEVA office at 817-565-3966 for further details.

Mark your calendar for this special event. For information on sites in other regions of the United States, contact the Getty Center for Education in the Arts at:

Teleconference
Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401

or call: Greg Chiemingo, Pacific Visions
310-274-8787
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933
THE TIME OF THE BUFFALO
January 15 - May 8, 1994
OMINOUS HUSH: THE THUNDERSTORM PAINTINGS
OF MARTIN JOHNSON HEADE
February 12 - May 1, 1994
RESURRECTING LITHOGRAPHY: TAMARIND PRINTS
FROM THE 1960S
February 19 - May 15, 1994
DALLAS MUSEUM OF ART
214-922-1200
MUSEUM OF THE AMERICAS
Now Open
SUSAN ROTHENBERG: PAINTINGS AND DRAWINGS
January 30 - March 27, 1994
THE AMERICAN WEST: LEGENDARY ARTISTS OF THE
FRONTIER
March 20 - June 12, 1994

KIMBELL ART MUSEUM 817-332-8451
FLORENTINE MASTERS: TWO CENTURIES OF ITALIAN
DRAWINGS FROM LEONARDO TO VOLTERRANO
January 22 - March 13, 1994
IMPRESSIONISTIC MASTERPIECES FROM THE
BARNES FOUNDATION: CEZANNE TO MATISSE
April 24 - August 14, 1994
MEADOWS MUSEUM 214-768-1674
SPANISH POLYCHROME SCULPTURE
January 21 - March 28, 1994
MASQUERADES AND DEMONS: TUKUNA BARK-CLOTH
PAINTING
April 8 - May 29, 1994
MODERN ART MUSEUM OF FORT WORTH
817-738-9215
THE WILD WEST: PHOTOGRAPHY BY DAVID
LEVENTHALL
January 16 - March 6, 1994

NORTH TEXAS INSTITUTE
for EDUCATORS
on the VISUAL ARTS

University of North Texas
P.O. Box 5099
Denton, TX 76203