

With Drawn Arms: Glenn Kaino and Tommie Smith

Teacher Resource

September 29, 2018 – February 3, 2019

With Drawn Arms is the result of a multi-year collaboration between Los Angeles–based artist Glenn Kaino (American, born 1972) and gold-medal sprinter Tommie Smith (American, born 1944) known around the world for his gesture of protest at the 1968 Summer Olympic Games in Mexico City.

This exhibition includes sculptural installations, drawings, prints and film, which explore the impact of Smith’s historic gesture of protest as an act of moral agency in response to the struggle for international human rights and civil rights in the United States.

Artist and athlete worked together to deconstruct and reconstruct Smith’s iconic image from 1968, critiquing the relationship between that image and the various meanings that have been ascribed to it over the past 50 years.

This exhibition bridges generations and resonates powerfully in the present moment of reckoning with racial injustice in America.

The exhibition is organized in **five sections**:

- ***Invisible Man (Salute)***— Outdoor Piazza sculpture
- **1968: A Year of Global Protest** – ACC Lobby
- **2018: The Legacy of a Gesture (*Bridge*)** – ACC 2nd Floor Main Gallery
- **19.83 Series-** ACC 2nd Floor large Wedge Gallery
- **Tommie Smith Archives** – ACC 2nd Floor small Wedge Gallery

There are 3 main themes of the exhibition:

- 1) The **transformative power of the image** to peacefully protest injustice and inspire social change
- 2) **Bridging past and present** as well as social and cultural divides
- 3) **Passing the baton** as a metaphor for inviting emerging generations to see themselves reflected in Tommie Smith’s example through the language of art



The following pages provide prompts for active looking in this exhibition with your students. Prompts in plain black text are easily adaptable for **students of any age**. Green prompts are more appropriate for **elementary visitors**, while prompts in red are more appropriate for **teens or older**. When you tour with middle schoolers, try a few red-colored prompts to challenge them and gauge their aesthetic confidence, then choose prompts that allow them to interact with the art in a way that’s most engaging for them. **Most of the active looking prompts suggested here will also work well with other works of art in the exhibition.**

A Sample Introduction of the Tour:

Below is a sample introduction; adjust vocabulary for your group.

Fifty years ago, in 1968, Tommie Smith won a gold medal in an Olympic sprint and used his platform on the medal podium to execute a silent gesture of protest. He wanted to bring attention to human and civil rights around the world and in the United States, including the rights of African Americans like himself. [Feel empowered to use the laminated reproductions of the photographs of Tommie Smith on the podium. You may refer to this image throughout the tour. Also feel free to use the large scale vinyl image outside the entrance to the ACC building.]

We will see images of this gesture and examples of the many ways in which people have responded to it across the country and the world, including the artist Glenn Kaino, Tommie Smith himself, and students from schools and universities across the U.S., including Creekside High School here in Fulton County.

*Many of the artworks you're about to experience are the result of a collaboration between Tommie Smith and artist Glenn Kaino – *Have you ever worked together with another person or a group of people on a project? How is this different from working by yourself?**

Consider the title of this exhibition: "With Drawn Arms." What does the title make you think of? Could it have multiple meanings? Let's ponder how the title might apply to this work of art

Invisible Man

Sifly Piazza Sculpture

Invisible Man (Salute), 2018
Blackened cast aluminum
and mirror-polished stainless
steel



- **Circle of Perspectives:** Invite students to sit or stand in a circle around the sculpture. After 30 seconds to 1 minute of quiet observation, have students share what they can see from their perspective. Shift the circle so that each student has a slightly different vantage point and repeat. *How did your impression of the sculpture change when you viewed it from a different perspective?*
- **Picture Yourself:** Invite students to slowly circle the sculpture, taking time to view themselves in the mirrored portion. *How do you feel when you see your own reflection? Why might the artist have included the mirrored part of this sculpture?*
- **Strike a Pose:** Invite students to mimic the pose in the sculpture. *How do you feel when you strike this pose?*
- **Location, location:** The museum and the artist chose to display this artwork outside, rather than in the gallery. *How does that affect what you think about the artwork? How might it be different if it was inside the museum?*
- **What's in a Name?:** (before revealing the title) *What would you call this piece? What makes you say that?* Reveal the title, *Invisible Man (Salute)*. *Why might the artist have chosen this title? Does this change the meaning of the artwork for you? If you have time, share the allusion to the Ralph Ellison novel from 1952 about the social invisibility of Black Americans in white society. Once inside the exhibition, you can connect this to Smith's own feelings of invisibility when wearing sunglasses during races to help him block out the audience and focus on his race. They also helped him feel anonymous in a crowd. Point out the sunglasses in the photographs in the Anne Cox Chambers building. How do you feel when you wear sunglasses?*

1968: A Year of Global Protest

Lobby, Anne Cox Chambers Wing

John Dominis for Time/Life, *Medals Ceremony, October 16, 1968*
(reproduction on building exterior;
also laminated reproductions are
available to carry on the tour)



- **What's going on in this picture?** Utilize Visual Thinking Strategies to engage students in the image. **Beginning/Middle/End:** Imagine this work of art as a frozen moment in time, like one frame in a film or one image in a flip book. *What might have happened before this moment? What will the next moment look like? How do you know?*
- **Jump inside:** Imagine you could jump inside this artwork. Engage all 5 senses. *What might you see, hear, taste, smell, feel?* Invite students to look closely for 1 minute, then close their eyes, if they feel comfortable.
- **Thought bubble:** What might each person in the photograph be thinking?
- **Strike a pose:** Choose one of the figures in the image. Pose like that figure. How do you feel? Look back at the image; what do you notice that you didn't notice before?
- **Compare depictions:** How does this image compare or contrast with other images of Tommie Smith in the exhibition? How did the artist alter Tommie Smith's image to make an artistic statement?
- **Relate it:** Does this image remind you of other images you've seen or stories you've heard? What makes you say that?
- **Discuss:** Do you agree or disagree with Tommie Smith's decision to protest at the Olympics? What makes you say that?

Student art, Glenn Kaino Studio 2018

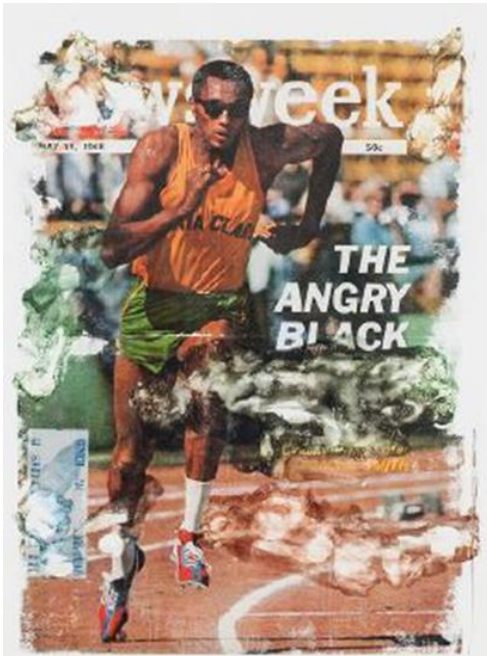


- **What's going on in this picture?** Utilize Visual Thinking Strategies to facilitate your visitors' interaction with the work. *What's going on in this picture? What do you see that makes you say that? What more can we find?*
- **Sketching Techniques:** Use the sketching technique templates and clipboards to investigate the techniques (hatching, crosshatching, shading, etc.) that the artist has used and then experiment with these techniques on your own using an artwork of another medium in the gallery.
- **Relate it:** Does this picture remind you of anything from your own life? Did you ever race, compete, etc. in sports or something else? How did it feel in the moment?
- **Jump inside:** Imagine you could jump inside this artwork. Engage all 5 senses. *What might you see, hear, taste, smell, feel?* Invite students to look closely for 1 minute, then close their eyes, if they feel comfortable.
- **Soundscape:** similar to jump inside, invite younger students to imagine they are inside this picture. *What sounds might you hear?* Once you've thought of several different sounds, invite students to make those sounds in chorus to make a 'soundscape.' (e.g. running feet, cheering crowd, heavy breathing)

1968: A Year of Global Protest (continued)

Lobby, Anne Cox Chambers Wing

Glenn Kaino, *Study for 19.83 #1-4*, 2013
Alcohol transfer print on paper



- **Looking 5x2:** Students note 5 observations about the work, then take 1 minute of observation and note 5 more different observations.
- **Consider Process:** *How might the artist have created this work? or How would you create a work that looks like this? What do you see that makes you say that?*
- **Circle of Viewpoints:** Take a moment to consider this story from multiple perspectives – brainstorm several. *Who might have written this article? How might they have felt about what Tommie Smith did? How might Tommie Smith feel about this article? How do you feel about it? How do you think the artist feels about the article? What do you see that makes you say that?*
- **Compare/Contrast:** Students compare and contrast the prints in the series of 4. Why do you think the artist made each one look slightly different?
- **Headlines:** After hearing the story of Tommie Smith's gesture of protest in 1968, *what headline would you use if you were to write a story about him?*

Glenn Kaino, *Unite*, 2018
Offset prints on paper



Glenn Kaino, *Unite*, 2018
Offset prints on T-shirts



- **Interpret:** *Why do you think the artist made this piece? What message was he trying to convey? Who is he talking to? What do you see that makes you say that?*
- **Artist's Choice:** *What do you notice about this piece? Why might the artist have chosen to ... ? Why might the artist have chosen the color blue for this poster? How might it change if you changed the color?*
- **Empathize:** Imagine that your image was on these posters or on this t-shirt. *How might you feel? What makes you say that?*
- **Relate it:** *Is there a person in your life or your community or the world that you would put on a poster or t-shirt? What word or phrase would you choose to include alongside their image? What color would you choose? Why?*
- **The Medium is the Message:** *What's similar and what's different about the poster versus the t-shirt? Do the differences in medium (poster vs. t-shirt) change the meaning or message? How so?*
- **Relate it:** *Have you ever witnessed or been part of a protest? What was it like? What images do you think of when you think about the experience? Why? Sketch.*
- **Relate it:** *Do you have a favorite poster or article of clothing? What message does it portray – about yourself? about the things you care about? How so?*

2018: The Legacy of a Gesture

2nd Floor Main Gallery, Anne Cox Chambers Wing

Glenn Kaino and Tommie Smith
Bridge, 2014

Fiberglass, steel, wire, and gold paint



- **Explore the space:** This is a large installation artwork. Take some time to explore the space. Look at this work from many possible vantage points. You can stand, sit, or even lie down (just be careful NOT TO TOUCH the artwork and to be mindful of other visitors). Give students 3 30-second intervals to look. *How did you feel? Did you feel differently in different positions? What did you notice about the artwork from different angles?* Younger students or larger groups may need a bit more structure – invite them to move to three different positions together as a group.
- **Ponder the title:** *What does the title make you think of? Why might the artists have named this artwork Bridge? How might you move to cross this bridge? Would it be easy or difficult? What makes you say that? Why might the artists have made the bridge curvy instead of straight across?*
- **Make a bridge:** Make a bridge with your arms – *can you connect it to your classmates to make the bridge longer?* Talk to your classmates to make the longest bridge you can make. *Can you make it in a different shape?*
- **Consider materials:** *What is this made of? Why might the artists have chosen these materials?*
- **Movement:** *Move your body or arms like this bridge might move. How does it feel? What does this shape remind you of?*
- **Sound:** *What sound might this sculpture make? What do you see that makes you say that?*

Tommie Smith Archives

Small Wedge Gallery, Anne Cox Chambers Wing

Relay baton

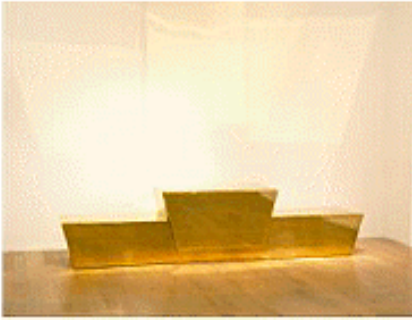


- **Looking 5x2:** Students note 5 observations about the work, then take 1 minute of observation and note 5 more different observations.
- **Relate it:** Tommie Smith has over 2,500 objects in his archives. *What is an archive? Do you have a personal collection or a specific object that's important to you? What is it and why?*
- **Touch:** Pass around a tactile version of a relay baton. *What do you notice? Encourage each student to make a unique observation. Did anything surprise you about how it feels?*
- **Movement:** *How do you think this object might have been used? Can you mimic the movement involved in using it? Has anyone used anything like this before?*
- **Alter it:** *How did Tommie Smith alter this object? What did he add? Have you ever added things to or otherwise altered objects you've owned? Why?*
- **Art or not?:** *Why do you think this object is included in an art exhibition? What makes you say that? Can we consider this object an artwork? Why or why not? Who gets to decide?*

19.83 Series

Large Wedge Gallery, Anne Cox Chambers Wing

19.83, Glenn Kaino, 2013



- **Visual Thinking Strategies:** *What's going on in this artwork? What do you see that makes you say that? What more can we find?*
- **Art of the Environment:** *How is this work of art interacting with its environment? (If prompting is needed, consider its placement, position, height, materials, light reflecting off the surface)*
- **Compare/Contrast:** *Let's compare and contrast the Bridge and 19.83. What is similar? What is different about the two? What shapes do you see in both? How might you interact with each?*

Concluding your visit:

Ask your students a few reflective questions:

What was your favorite object or artwork that you saw today? Why?

What will you tell your family, best friend, or a teacher about your trip to the museum today?

What's **one word** to describe your visit today?

Fill in this sentence: I used to think ____, now I think ____.

What are some ways that you saw Tommie Smith and Glenn Kaino collaborate in this exhibition? Was it a successful collaboration? How so?

Do you have any new thoughts about the title: *With Drawn Arms*?

Artist Glenn Kaino declared that this this exhibition- the result of his collaboration with Tommie Smith, the participating students, and Michael Rooks, the Curator-- is "like catching lightning in a bottle." What might he have meant by this?

About Glenn Kaino

Glenn Kaino was born in Los Angeles, California in 1972. He received his BA at the University of California - Irving and his MFA at the University of California - San Diego in sculpting. Practicing the concept of *kitbashing* – combining materials to create a new perspective, Kaino joins these unlikely elements to create art that challenges traditional thought. His portfolio ranges from sculpting, performance, drawing, and painting. Aside from his practice, Kaino collaborates with organizations and companies on creative projects and experimental sites for artists.

About Tommie Smith

Athlete, coach, professor, and author, Tommie Smith ranks as one of the fastest sprinters in history. He was born in Clarksville, Texas in 1944, and his family moved to California in the '60s where Smith was able to focus on sports. Receiving an athletic scholarship at San Jose State University (SJS) he and other black students dealt with racial inequalities. Smith was inspired by his sociology professor to use his platform to protest this racism.

Breaking records at SJS, Smith qualified for the 1968 Summer Olympics in track and field. He won first place in the 200-meter dash. While on the winner's stage Smith (with John Carlos) clinched their fists in the air during the winner's ceremony to protest racial injustice in the United States. Following the Olympics, Smith continued with his education at SJS where he received a BA in social science, and a MA in social change from Goddard College. From there on he pursued an athletic career, became an educator, and continues to address human rights. Smith holds an honorary doctorate from SJS and was inducted into the National Track and Field Hall of Fame in 1978.

He now lives in Stone Mountain, Georgia.

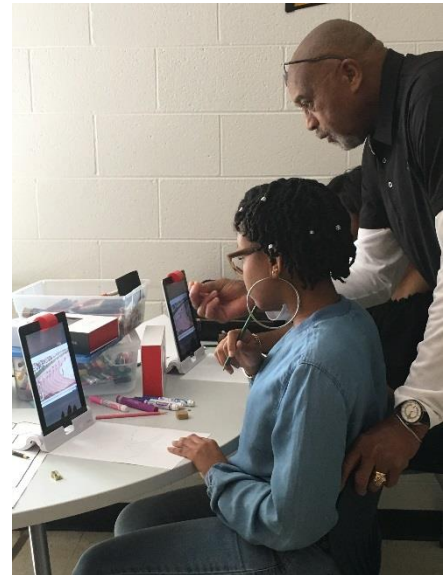
Alcohol Transfer Prints

A method of transferring printed pigments to another surface using a solvent, like alcohol or acetone. The image will be flipped during the transfer, so some artists flip the image prior to transferring so that the final image will be turned the correct way. Glenn Kaino altered his transfer prints by rubbing while the ink was still wet to create splotches of blurred or no pigment.



Collaboration between Kaino, Smith, and students

The image below shows Tommie Smith working with a student (not an art student) from Creekside High School in Fulton County! Glenn Kaino showed them the device, Osmo, which attaches to an iPad and helps students trace an image onto paper. These supportive tools empower all students to be artists! We have several tools listed below to support young artists on our field trips (viewfinders, sketching templates, etc.)



Georgia Standards of Excellence Connections:

Visual Art

VAK.CR.1 Engage in the creative process to generate and visualize ideas by using subject matter and symbols to communicate meaning.

VAK.CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art.

VA3.CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art.

VA5.RE.1 Use a variety of approaches for art criticism and to critique personal works of art and the artwork of others to enhance visual literacy.

VA7.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

VAHSAD.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

VAHSAD.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom.

VAHSAH.RE.1 Identify and describe how artistic expression is conveyed visually through subject matter, media, technique, and design (e.g. composition, color scheme).

VAHSVA.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

Social Studies

SS2H1 Describe the lives and contributions of historical figures in Georgia history.

SS2CG3 Give examples of how the historical figures in SS2H1 demonstrate positive citizenship traits such as: honesty, dependability, trustworthiness, honor, civility, good sportsmanship, patience, and compassion.

SS5H6 Describe the importance of key people, events, and developments between 1950- 1975.