

Minneapolis Institute of Art

IPE Continuing Education The Future of [Museum] Education

with Alyssa Machida, Asian Art Learning Resources Fellow

Mia

What We'll Cover

Get to Know Me (Really Briefly!)
Arts of Asia Project Background
Philosophy, Vision, Approach
Resource and Curriculum Overview
Opportunities for Future Use
Questions? (2:35 – 2:45 PM)

Please write down your questions as they come up, and feel free to type them into the “Chat” box!



Kinkaku-ji (Golden Pavilion), Kyoto, Japan.

AT A GLANCE

Name: Alyssa Machida (she/her/they/them)

Born: June 26, 1991

Hometown: Santa Monica, California

College: University of California, Berkeley (May 2013)

Major: Art History

Thesis: “Image-Making and Problem-Solving: Exploring Optics, Cognition, and Temporality in *The Spinners* and *Las Meninas*”

Graduate Degree: Ed. M., *Arts in Education*, Harvard Graduate School of Education (May 2016)

Museums I’ve worked at:

Berkeley Art Museum, Berkeley

de Young Museum, San Francisco

Isabella Stewart Gardner Museum, Boston

Harvard Museum of Natural History, Cambridge

Harvard Art Museums, Cambridge

Detroit Institute of Arts, Detroit

Minneapolis Institute of Art, Minneapolis





Yosemite National Park

**What is
life-worthy
to learn?**

Arts of Asia

Project History

1992: *Arts of Japan*, interactive video program produced with financial support from General Mills

2001: *Arts of Japan* incorporated into larger project called *The Art of Asia*

2005: *The Art of Asia* is produced with support from Freeman Family Foundation

2009: New content created devoted to Chinese Ethnic Minority Textiles with grant from IMLS

2013: *The Art of Asia* site is archived on Mia's website due to declining technical functionality

2017: Grant application to Freeman Family Foundation to re-imagine the archived resource

2018: Research, community collaboration, content production begins at Mia

2020: Late summer/early fall launch

The Art of Asia [currently archived]

MIA MINNEAPOLIS INSTITUTE OF ARTS artsmia HOME

THE ART OF **Asia**

- INTRODUCTION
- ADDITIONAL RESOURCES

A resource for museum visitors, teachers, students, and everyone interested in Asian art, culture, and history. *The Art of Asia* features objects from The Minneapolis Institute of Arts' permanent collection, and explores several cross-cultural Asian themes.

HISTORY & MAPS

BUDDHISM

ARCHITECTURE

CERAMICS

EXPLORE THE COLLECTION

The Art of Asia v1.0

Problems to Solve

The Art of Asia was a robust site at the time and widely used by educators and learners alike—it served its purpose in the early 2000s though it was dense in its use of text and largely written from the curatorial perspective and did not incorporate many artist or community perspectives.

Its technology was deteriorating and was no longer functional.

In addition, the scope and depth of Mia’s collection of Asian art has grown significantly in recent years and Mia’s educational resources needed to expand to match the caliber of the collection.



Original Project Goals

Develop a robust suite of K-12 learning resources that will deepen understanding of Asian arts and culture utilizing the museum's significant Asian art collection.

Provide K-12 students and their teachers access to dynamic lesson plans, art activities, videos of artists, tour content, and other tools designed for cross-curricular and culturally sensitive learning in the classroom and at the museum.

These resources will be developed with the input of teachers and designed using new technologies, ensuring we can deliver easy-to-use tools that meet the needs of educators and students.

With our significant holdings of Asian art and our role as one of the region's largest arts educators, Mia is well poised to create engaging educational content that inspires curiosity, knowledge, and appreciation of Asian art and culture.

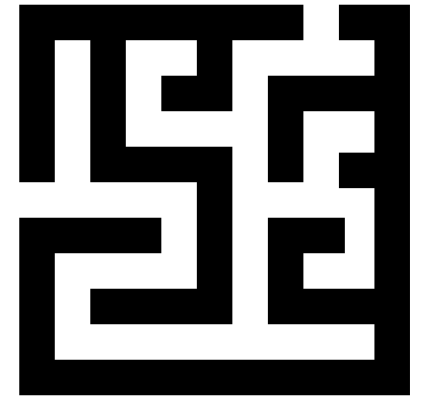
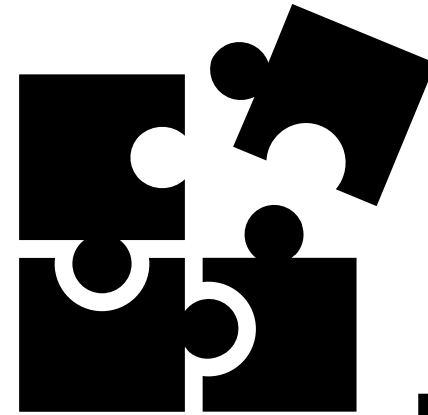


Tiffany Chung (Vietnamese, born 1969), *Reconstructing an exodus history: flight routes from camps and of ODP cases*, 2017, embroidery on fabric. The Henry Kinsell Endowment for Art Acquisition, 2018.12

Design Questions

Digital Learning Resource

- What is the new product we are developing?
- Who is our primary audience?
- How will they access the resource?
- How will they experience and engage with the platform interface?
- What purpose will this serve? What need will this fulfill?
- What artworks and objects from our collection will we select?
- What topics and themes will we cover?
- What classroom connections will we make?





Yosemite National Park

**What is
life-worthy
to learn?**

What is the purpose of education?

What are the needs?

What are the problems to solve?

How are art museums implicated?

What is our role and responsibility as educators and as a public learning resource?

What are the unique assets of this art museum?

How do we best leverage our knowledge and resources?

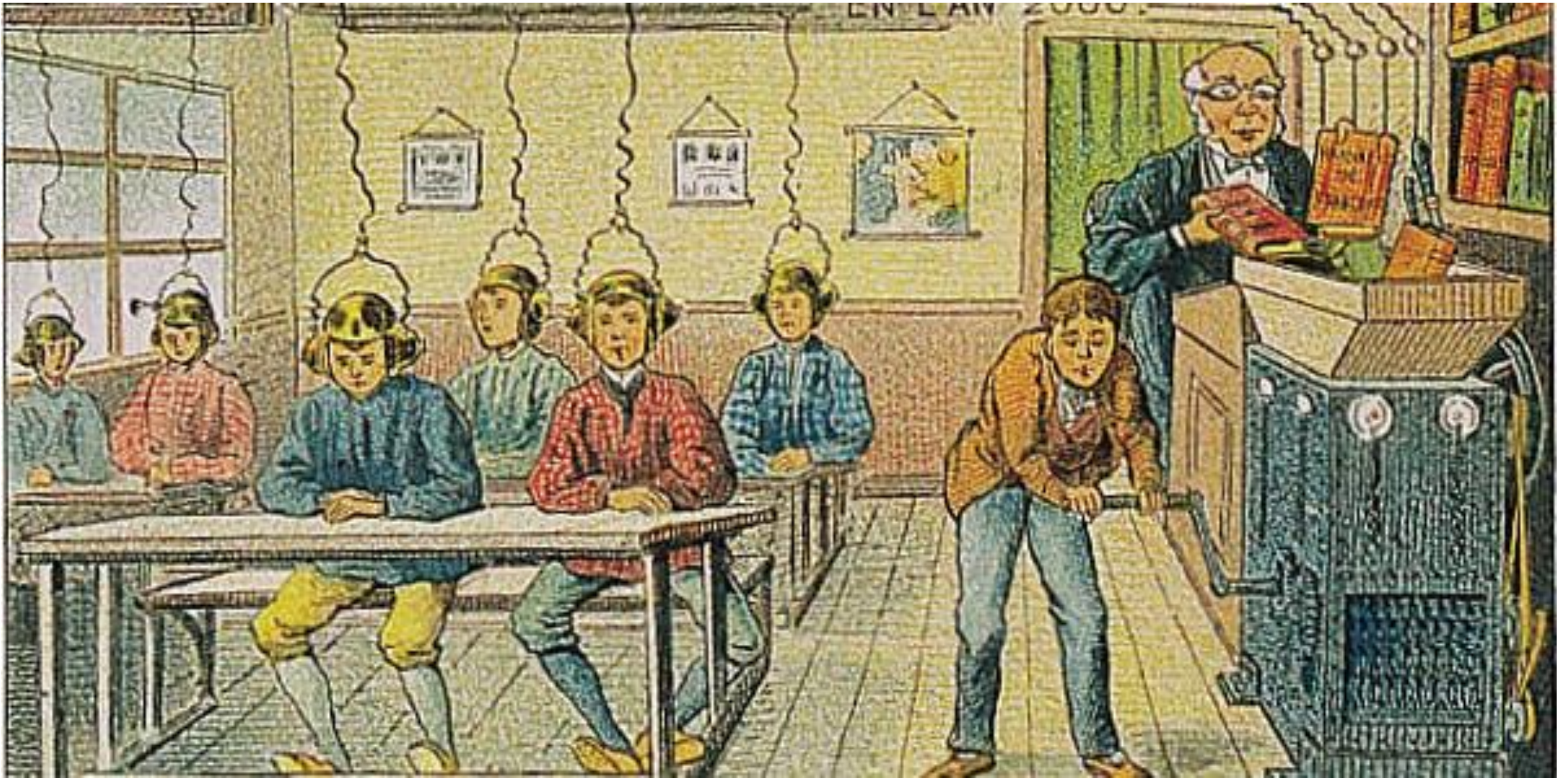
What is the curriculum?

What needs to be taught and learned?

What are the outcomes and impacts we want this to have on the learner?

What is the society we want to build?

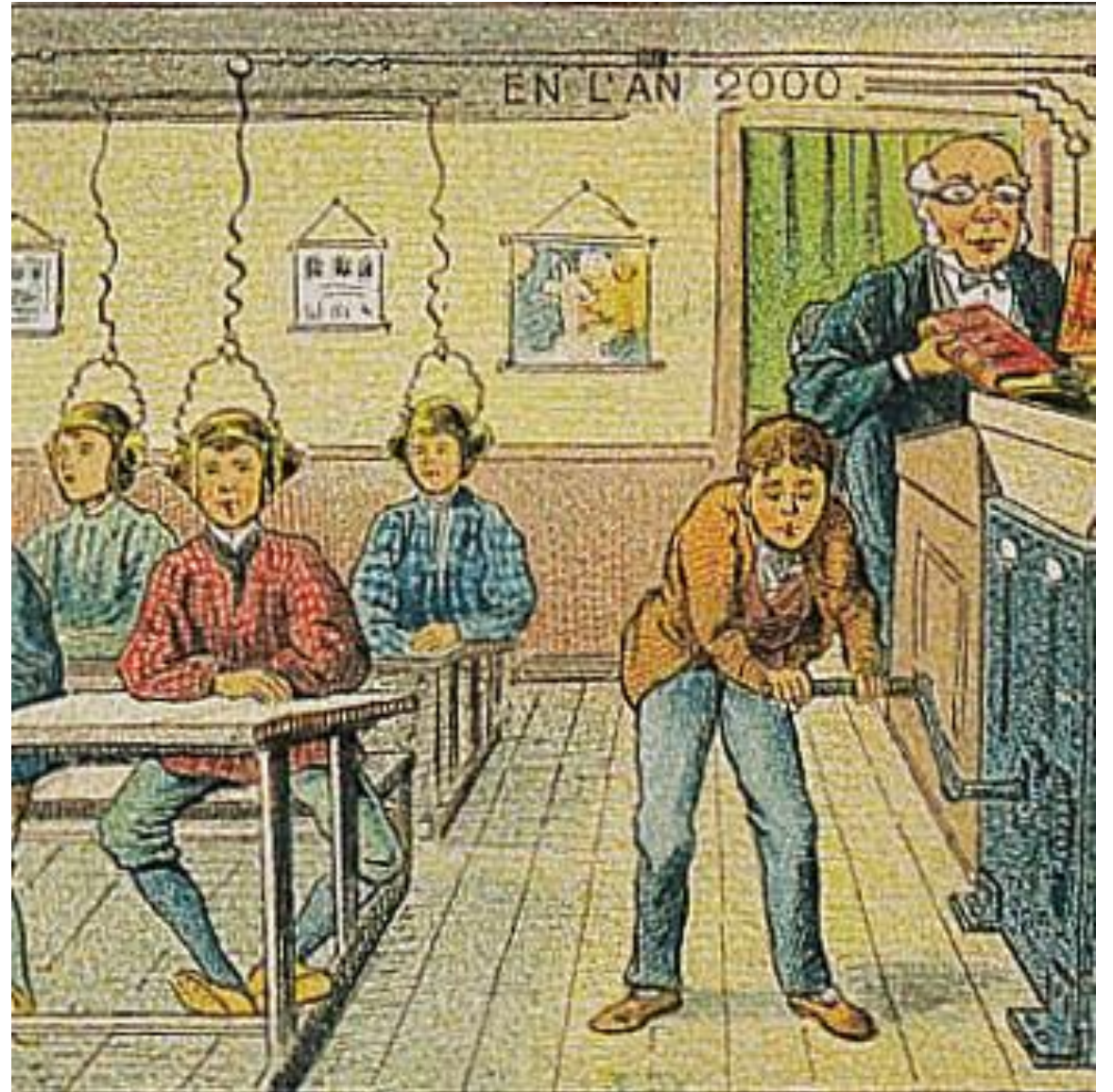
What is the future we want, and how do we prepare current/future generations for that future?



Vintage French Postcard, 1910

What (historically) has been the purpose of education?

How has this impacted methods and practices for teaching and learning?



What is the purpose of education now?

What kind of education do we need to build for the future we want to see?





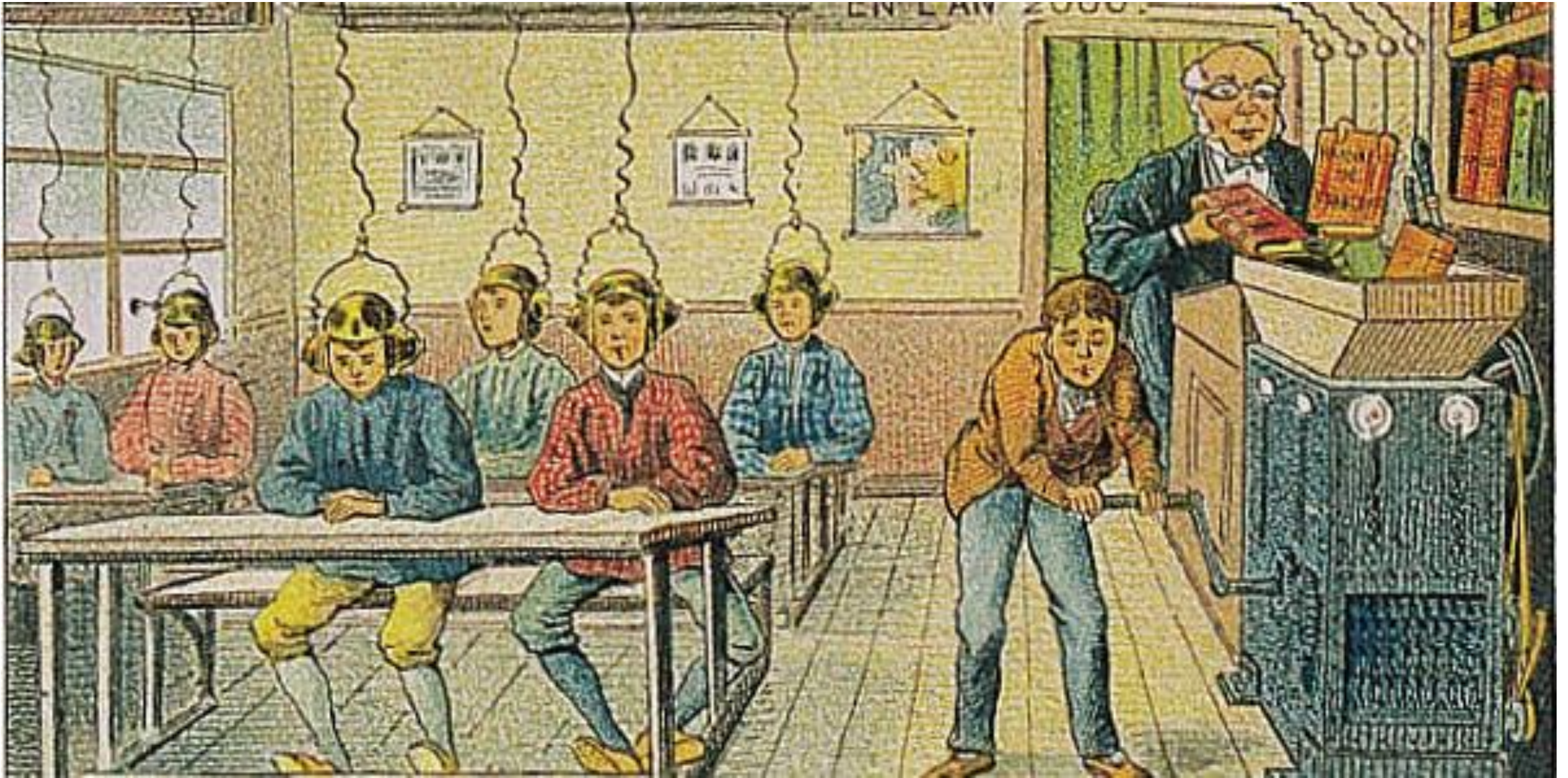
Critical

Anti-Oppressive

Decolonizing

Humanizing

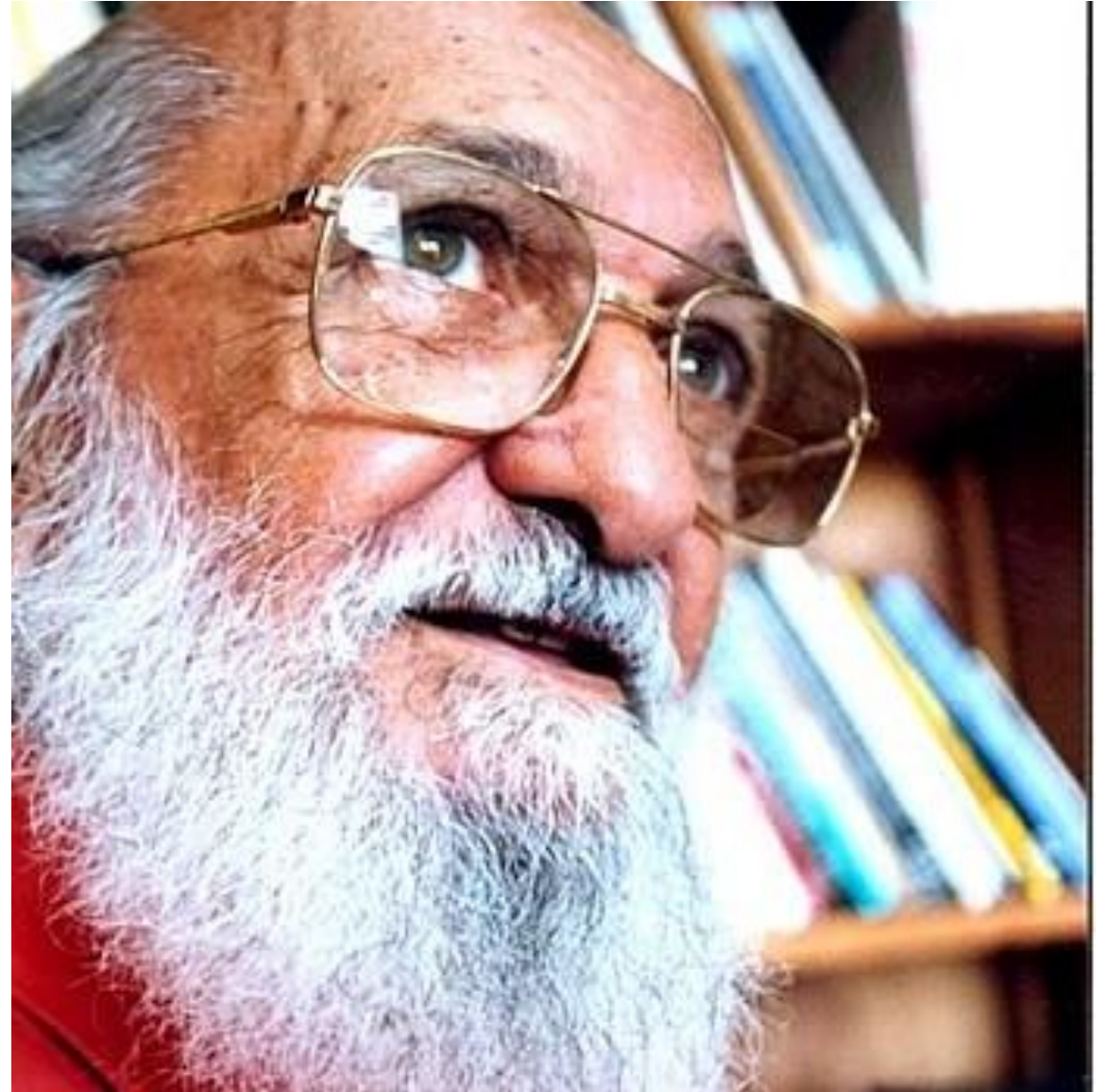
Transformative



Vintage French Postcard, 1910

“Banking education (for obvious reasons) attempts, by mythicizing reality, to conceal certain facts which explain the way human beings exist in the world; problem-posing education sets itself the task of demythologizing. Banking education resists dialogue; problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality. Banking education treats students as objects of assistance; problem-posing education makes them critical thinkers.”

- **Paulo Freire, *pedagogy of the oppressed***



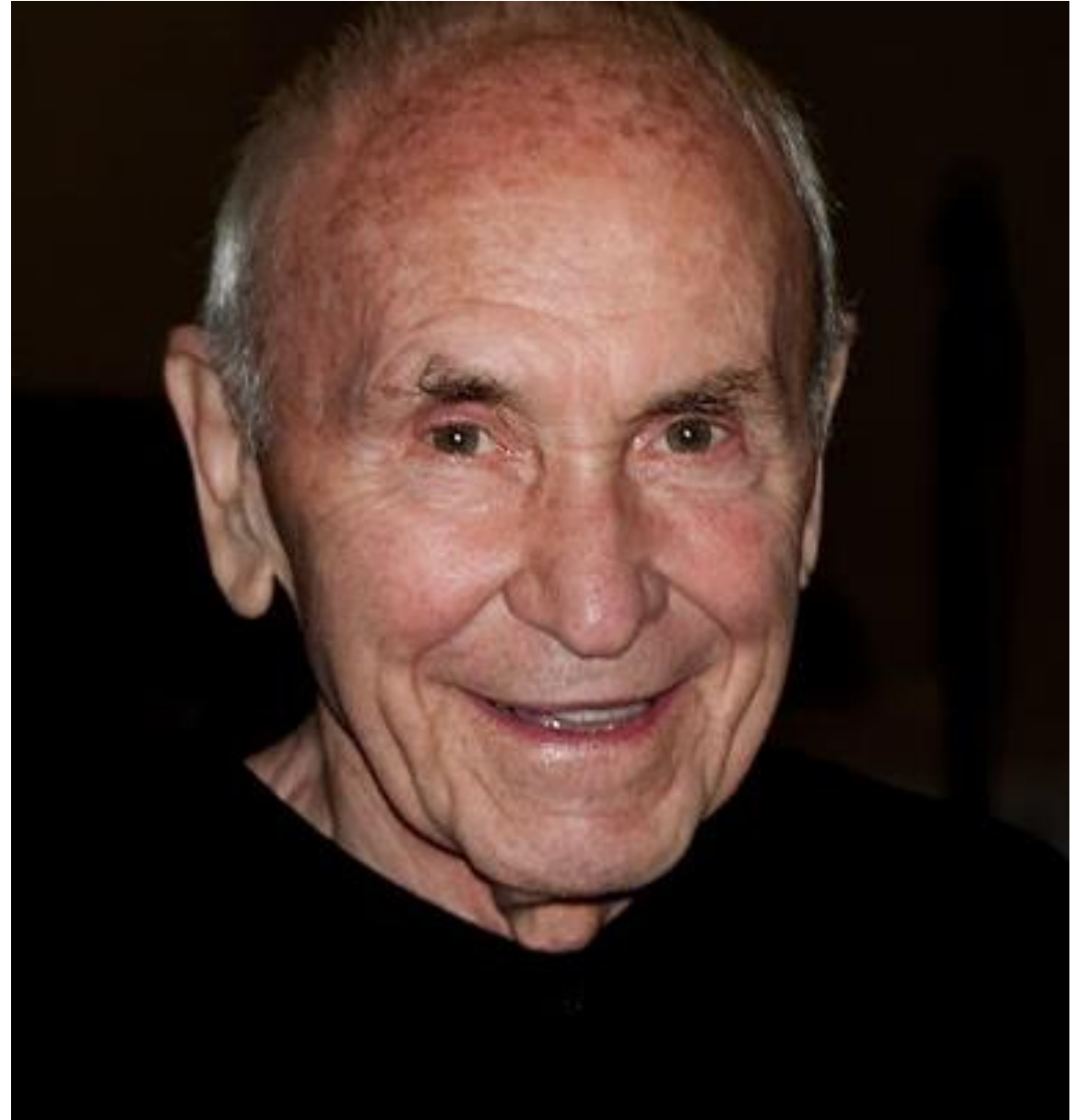
“Now, the crucial paradox which confronts us here is that the whole process of education occurs within a social framework and is designed to perpetuate the aims of society. Thus, for example, the boys and girls who were born during the era of the Third Reich, when educated to the purposes of the Third Reich, became barbarians. The paradox of education is precisely this—that as one begins to become conscious one begins to examine the society in which he is being educated. The purpose of education, finally, is to create in a person the ability to look at the world for himself, to make his own decisions, to say to himself this is black or this is white, to decide for himself whether there is a God in heaven or not.”

- **James Baldwin, “A Talk to Teachers” (1963)**



Transformative learning theory

- developed by Jack Mezirow
- used to describe how people develop and use critical self-reflecting to consider their beliefs and experiences, and over time, change dysfunctional means of seeing the world
- “learning that transforms problematic frames of reference to make them more inclusive, discriminating, reflective, open, and emotionally able to change.”
- Mezirow believed that this occurs when people face a “disorienting dilemma,” experiences that don’t fit into a person’s current beliefs about the world.
- When faced with a disorienting dilemma, people are forced to reconsider their beliefs in a way that will fit this new experience into the rest of their worldview. This often happens through “critical reflection” in the context of dialogue with other people.



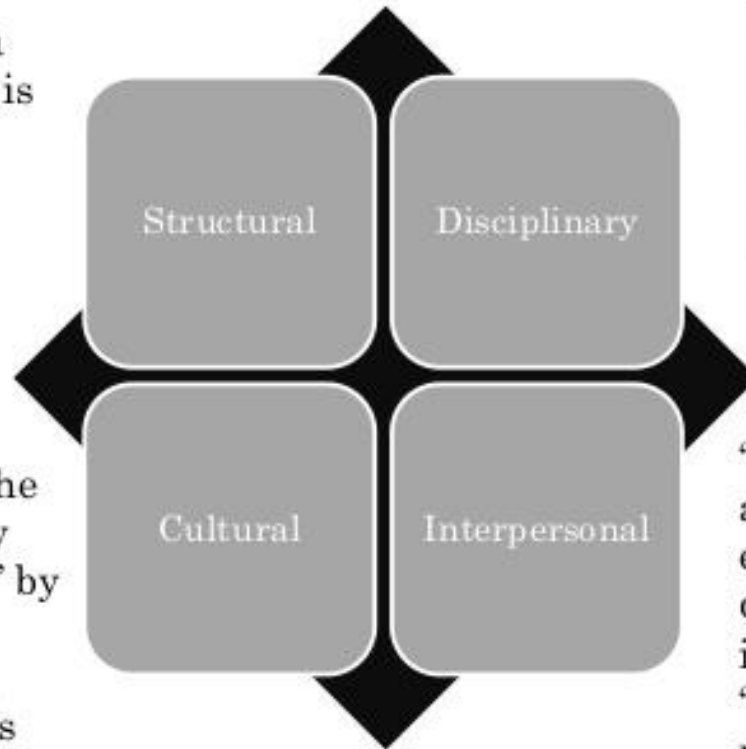
Understanding (Historical/Social/Political/Cultural) Context

- Even though Asian communities were part of the first waves of immigrants to the United States and made critical contributions to the making of America, anti-Asian discrimination has existed in the United States ever since their first arrival in the mid-19th century.
- Asian immigrants have been subject to various forms of prejudice, discrimination, and violence, targeted and scapegoated on a national scale, as well as on a global scale through colonization and global conflict.
- As a result, Asian Americans have a long history of being depicted and constructed as “the other”—portrayed and seen as exotic, terrorists, and “forever foreigners.”
 - For example, fear and hysteria surrounding the first Chinese emigrants to the US led to white communities referring to Chinese people as filthy and dirty and blaming them for spreading diseases—similar to the backlash in response to the spread of COVID-19.
 - During World War II, 120,000 Japanese Americans (many of whom had lived in the US for multiple generations) were unconstitutionally relocated and imprisoned for being wrongfully seen as “the enemy.”
 - After the attacks of 9/11, vilification and scapegoating of Arab, Muslim, and South Asian Americans led to Islamophobia and a surge in hate crimes in the United States
- In addition to this historical legacy of depicting Asians in dehumanizing ways, Asian American communities also continue to struggle with a lack of representation of their histories and experiences documented in history textbooks, classroom curriculum, and cultural media. As educators seeking to teach about Asian arts and cultures to students, it is important to understand the fuller context to see why it is so important to emphasize humanizing the experience of engaging with Asian artworks, to see the people behind their cultural products.

4 DOMAINS OF POWER (HILL-COLLINS, 2009)

“how racism as a system of power is set up,” and “organized” through “social institutions”

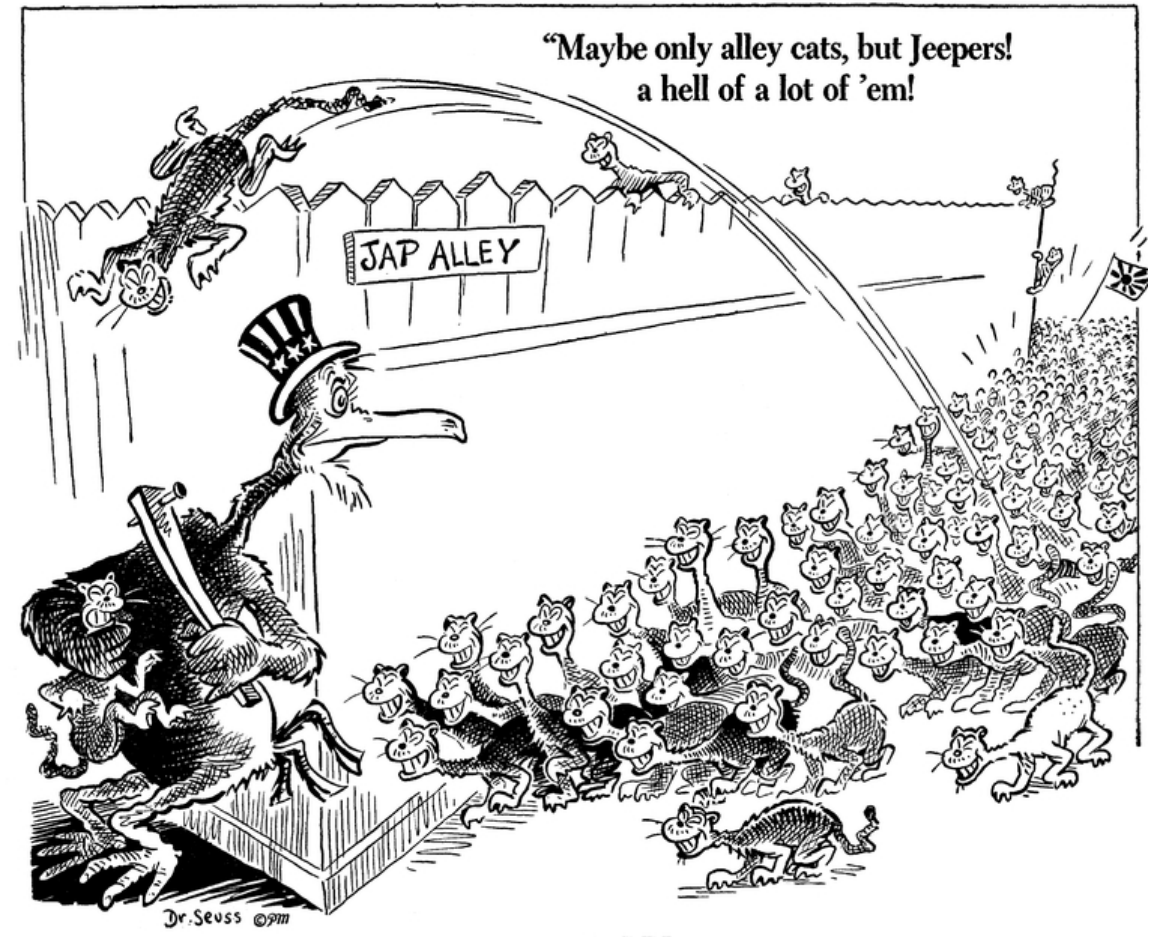
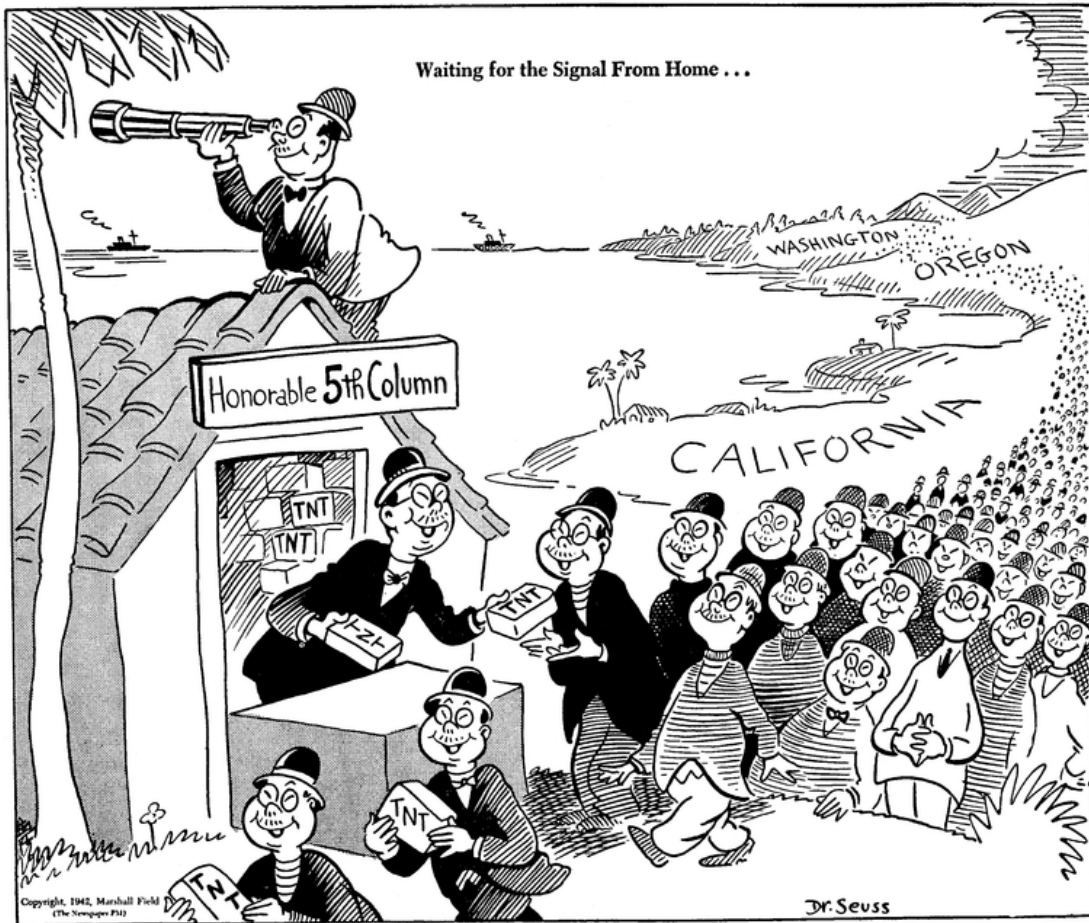
“manufactures the ideas that justify racial hierarchy” by “constructing representations, ideas, and stories about race and racism”

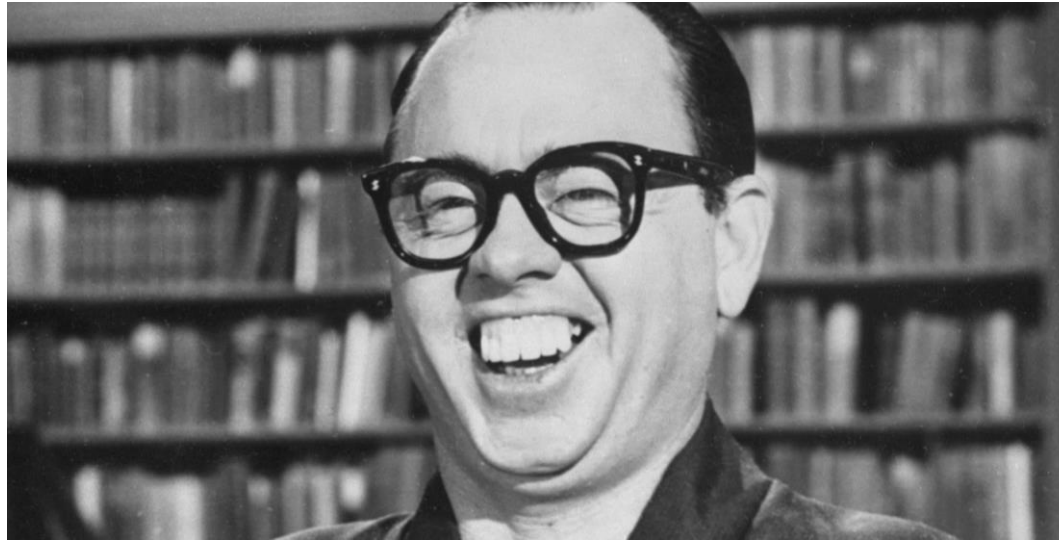


“use the rules and regulations of everyday life to uphold the racial hierarchy or to challenge it” and is organized through “bureaucracies” and rely on “surveillance”

“shapes race relations among individuals in everyday life” whereby during “ordinary social interactions” individuals “accept and/or resist racial inequality” in their lives



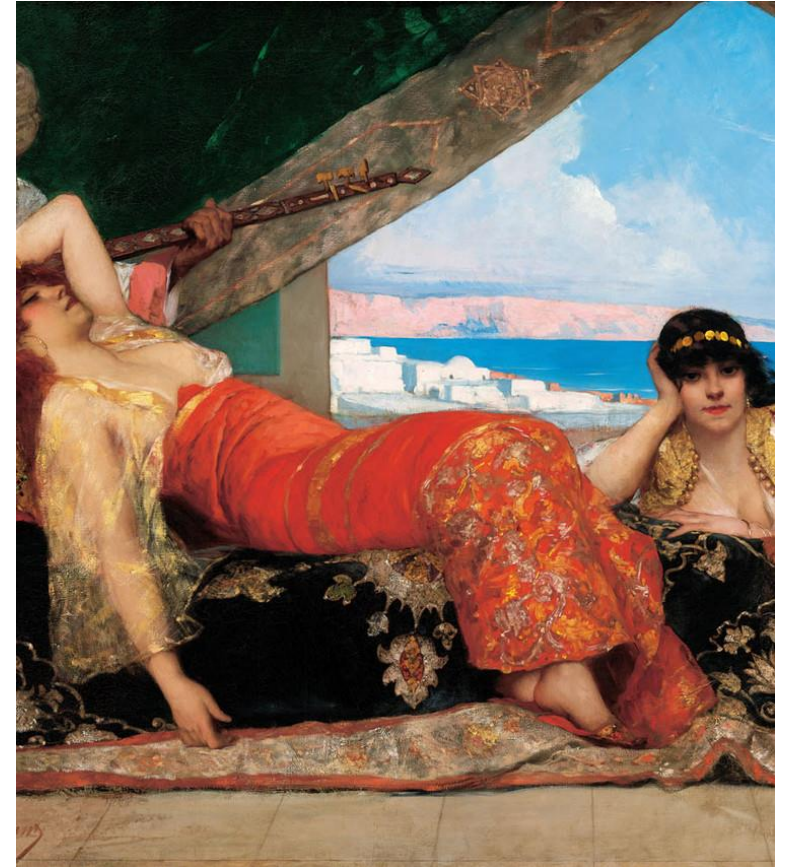




Yellowface and Whitewashing



Orientalism





Sex and the City 2





**Fetishizing
Exotification
Sexualizing**



User Testing: Assumptions and Expectations

What comes to mind when you hear the words “Asian art?”

Ancient

Traditional

Very Old

Dynasties

Religious

Mystic

Calligraphy

Jade

Landscapes

Porcelain

Dragons

Samurai

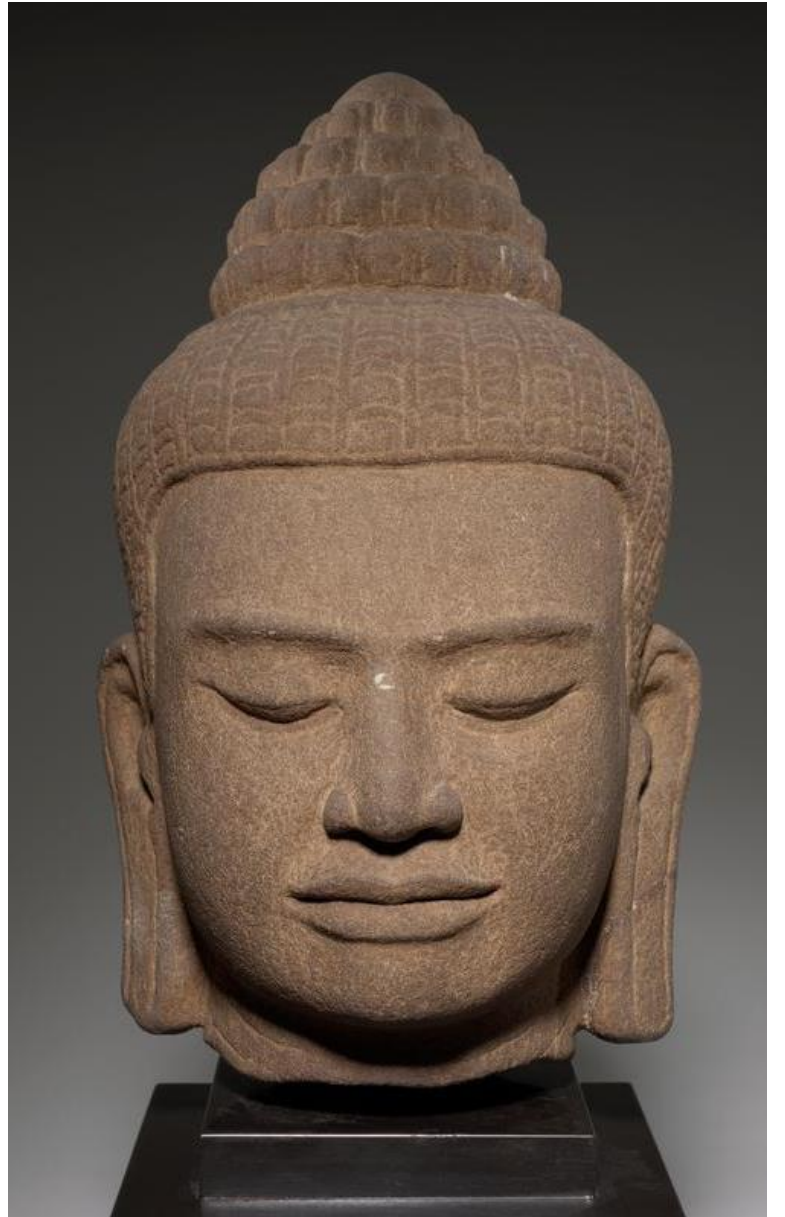
Kimono

Ceramics

China and
Japan

Screens
and Fans

Anime



With this historical and current context in mind...

What needs to be taught and learned?

Racism

Xenophobia

Discrimination

Prejudice

Orientalism

Yellowface

Whitewashing

Erasure

Fetishization

Exotification

Othering

Scapegoating

What is the purpose of education?

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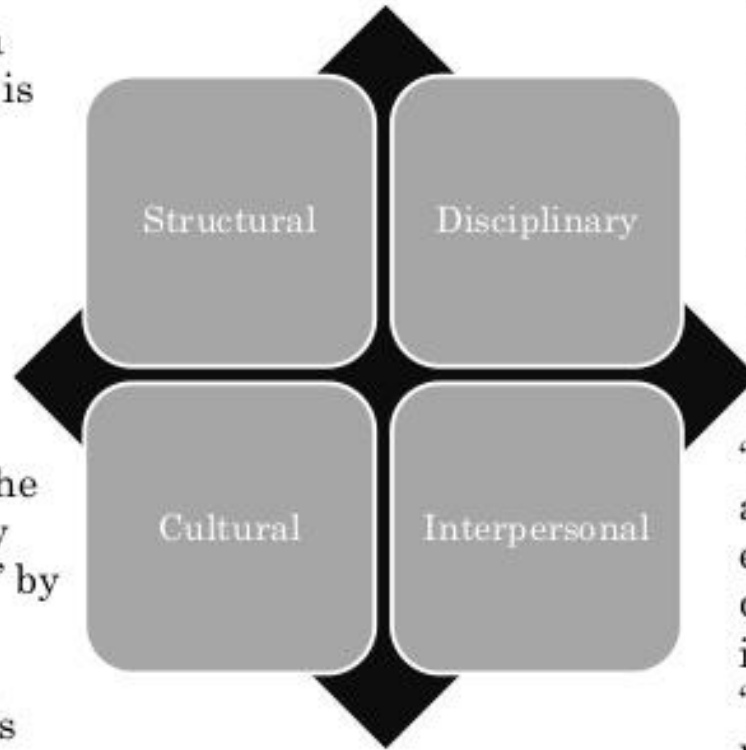
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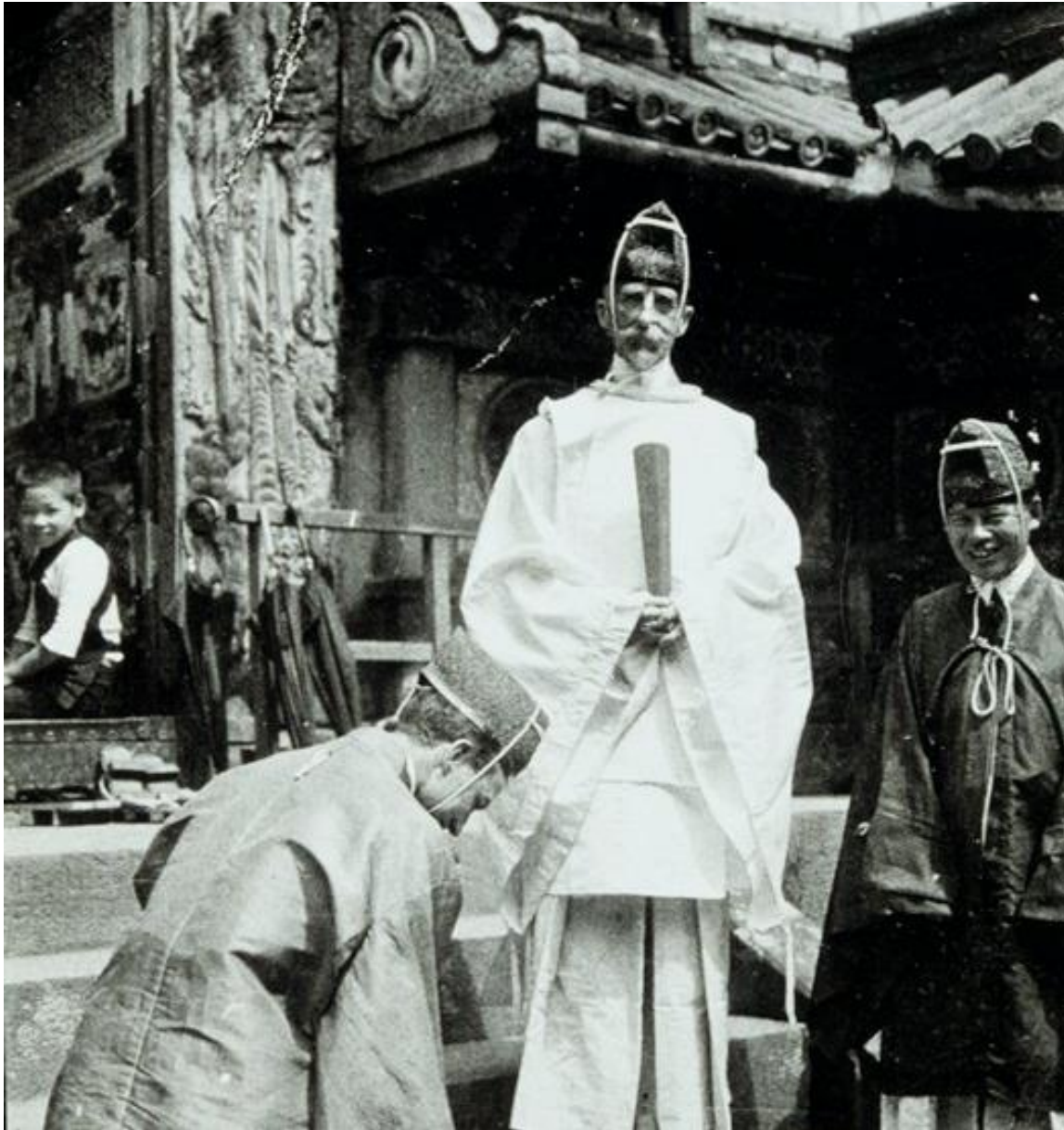
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“The evolution of the modern nation-state was enabled by the cumulative formation of a series of cultural institutions which pragmatically allowed national mythologies, and the very myth of the nation-state as such, to be vividly imagined and effectively embodied. As an imaginary entity, the modern nation-state depended for its existence and maintenance on an apparatus powerful (and beginning in the eighteenth century, increasingly ubiquitous) cultural fictions, principal amongst which were the *novel* and the *museum*. The origins of the professional discipline of art history, it will be argued here, cannot be understood outside of the orbit of these complementary developments.”

- **Donald Preziosi, *The Art of Art History* (1998)**



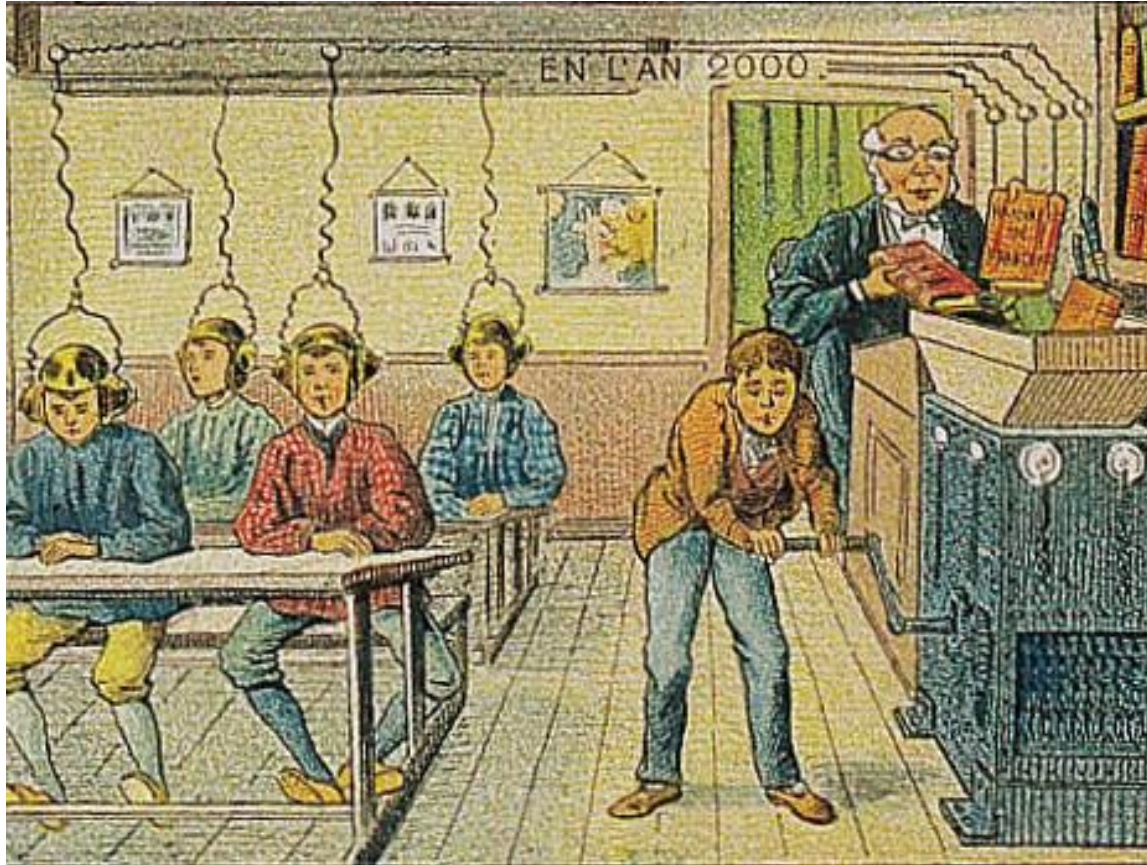
“I’ve always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person. The consequence of the single story is this: it robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.”

- **Chimamanda Ngozi Adichie, The danger of a single story, TED Talk**



What will be future of [museum] education be like?





Critical

Anti-Oppressive

Decolonizing

Humanizing

Transformative

New Arts of Asia Curriculum 2.0

OVERVIEW

- Envisioned in collaboration with over 30+ local artists, educators, and community partners
- Approximately 30+ new “Lessons”/Sections
- Over 90+ artworks and objects featured
- Highlights historical and contemporary artworks
- Features over 10+ new videos including artist interviews and performances
- Bridges local and global by emphasizing Asian American (established and emerging) artists in the Twin Cities as well as those who have artworks represented in Mia’s collection



Tori Hong



Saymoukda Duangphouxay Vongsay



Ahnali Tran



Xais Nathan Vang



Oskar Ly



Chamindika Wanduragala



Marcus Young



Sun Yung Shin

New Arts of Asia Curriculum 2.0

AUDIENCE

- K-12 Educator as Primary User
 - Lifelong learners: Educators are both teachers and learners themselves
 - Ultimately, educators will be the ones facilitating the learning experiences and activities for the students
 - Resource aims to provide inspiration and support for integrating Asian and diasporic arts, cultures, and narratives into classroom curriculum ACROSS grade levels and subject areas
 - Non-prescriptive in approach:
 - Specifically and explicitly emphasizing “interdisciplinary” learning and connections
 - Intentional about modeling relevance of artworks to subject areas beyond (visual) arts education
 - Goes beyond “integration” of artworks into curriculum—stresses the need for diverse and inclusive narratives and examples in K-12 education curriculum
 - Not providing “Lesson Plans” for educators to deliver—educators need to learn, reflect, and process the information and incorporate aspects in ways that make the most sense for them

New Arts of Asia Curriculum 2.0

UNITS

- 1. Critical Foundations:** supports critically reflective and humanizing teaching and learning with Mia's Asian art collection. Provides guiding essential questions to encourage you to think critically about perceptions of Asia and Asian art and the presentation of cultural resources in museum collections.
- 2. Our Stories:** uses the power of storytelling to encourage exploration of identity and cultural heritage through art. We connect local and global stories by bringing together Asian artworks in Mia's collection with the work of visual and performance artists who are part of our creative community here in the Twin Cities in order to learn and build empathy across different identities and experiences.
- 3. Make It!:** promotes creativity and learning through hands-on doing and making that relate to diverse artworks in many mediums from across Asia. Activities range from simple (easy to do, basic materials, and manageable time commitment) to complex projects rooted in design thinking.

Critical Foundations

Essential Questions

Where is Asia?

What is featured in Mia's Asian art collection?

How can we humanize our teaching of Asian art?

What is the value of introducing our students to more contemporary examples of Asian art?

How are museum collections made?

Where do objects in our collection come from, and how did they get here?

Should these objects be on display in a museum?

How can we acknowledge histories of violence, racism, and colonialism when teaching and learning about Asian art?

How can we be mindful of cultural misappropriation when teaching with Asian art?

How can we incorporate anti-racist pedagogy in teaching and learning with Asian art?

How can we connect local community cultural resources to classrooms?

Our Stories

Essential Questions

Why do we need diverse and inclusive storytelling?

How do artists explore their identities through self-portraits?

What shapes how we view ourselves and each other?

How do artists navigate their personal and cultural identities through clothing?

How do artists reimagine cultural traditions?

How do artists tell stories through performance?

How do artists document community life and histories?

How do we communicate through the design and construction of spaces?

How can art help process trauma and facilitate healing?

How does the experience of exile complicate relationships to place and home?

How do artists tell stories of forced migration and displacement?

Make It!

Essential Questions

What is Maker Education?

What is the connection between design thinking and art?

How can art address contemporary environmental issues?

How does this artist capture the impact of toxins on their natural environment?

How can using recycled or repurposed materials add meaning to this artwork?

How can we design spaces that feel special?

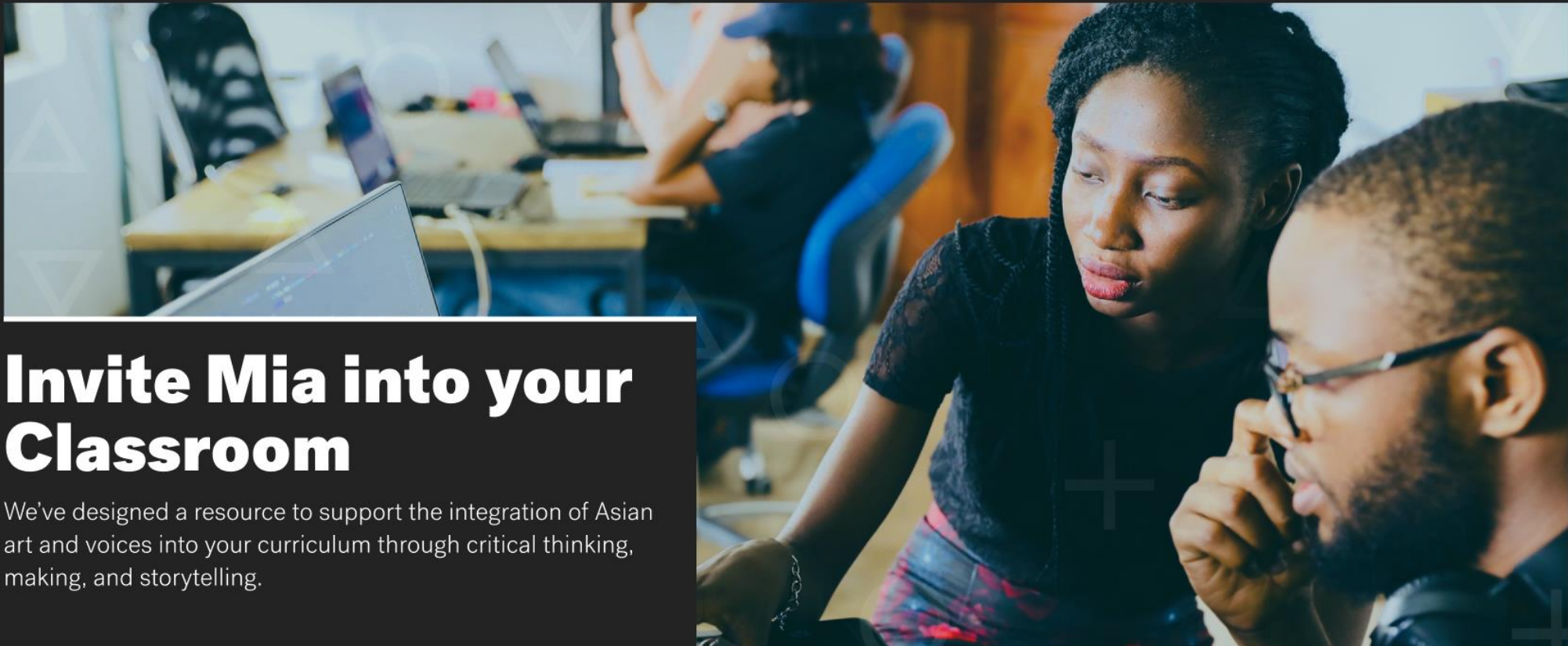
How do light and shadow help to create atmosphere in an environment?

What makes something a musical instrument?

What can we learn from maps?

How are innovations in technology changing textiles and textile production?

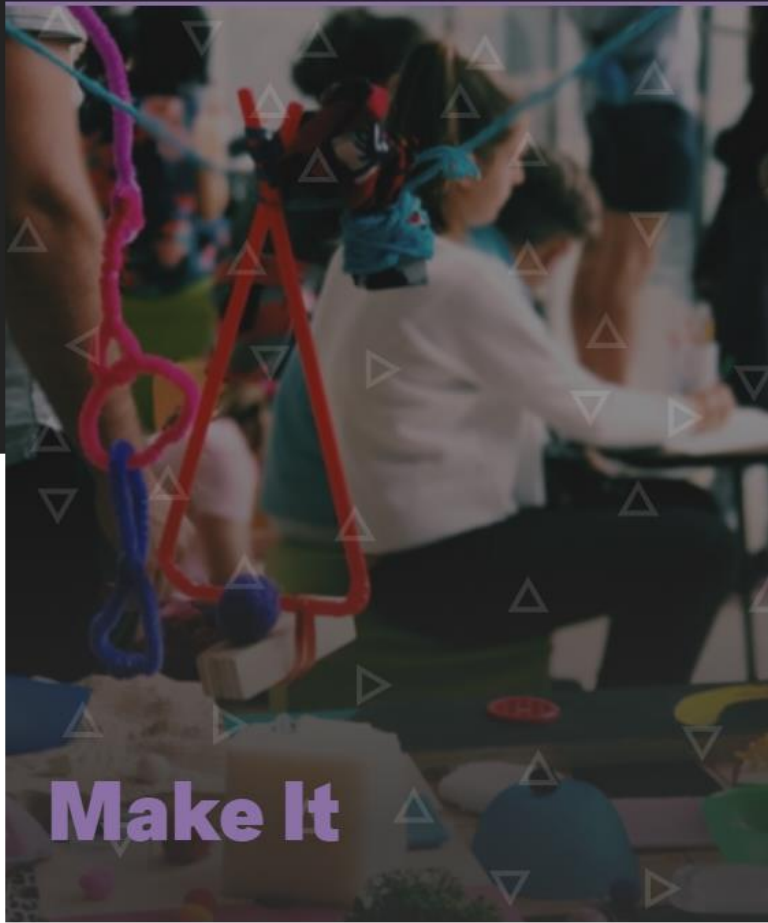
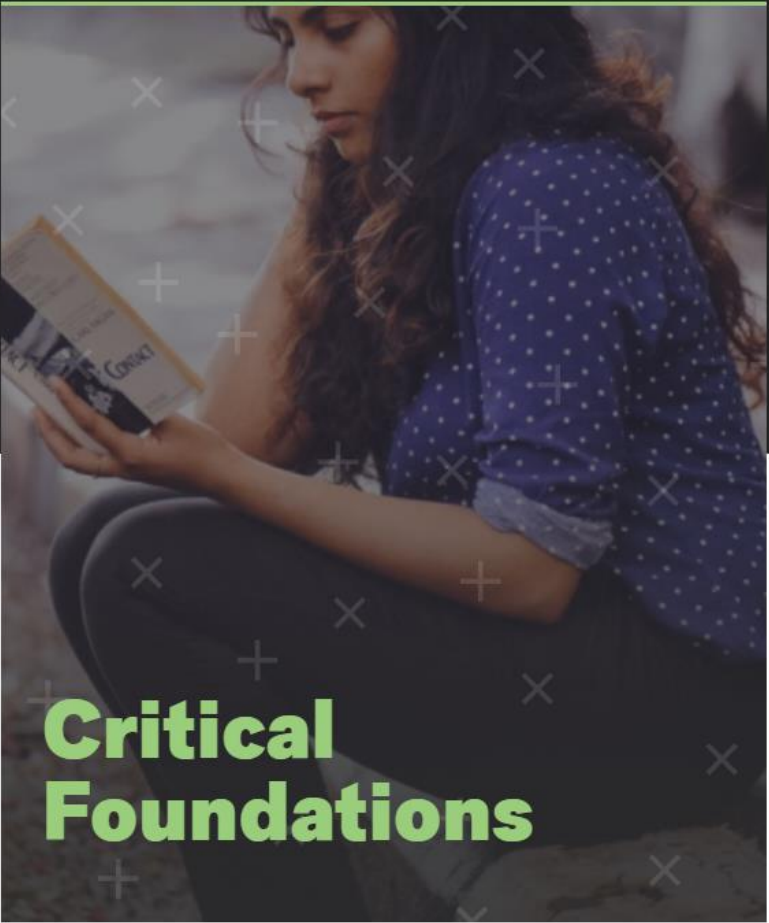
What can we learn from closely observing nature?



Invite Mia into your Classroom

We've designed a resource to support the integration of Asian art and voices into your curriculum through critical thinking, making, and storytelling.

Explore and Be Inspired



Our goal is to inspire interdisciplinary learning



Language Arts and Literacy



Mathematics

Political Science



Science



Social Studies

Test Subject

Visual Art

Lessons Featuring **Language Arts and Literacy**

Our Stories

Test Lesson

Language Arts and Literacy Mathematics
Political Science Science Social Studies
Visual Art

Critical Foundations

How can we humanize our teaching and learning about Asian art?

Language Arts and Literacy Mathematics

[VIEW ALL LESSONS →](#)

Heading

We encourage you to start here! Guiding essential questions encourage you to think critically about definitions and perceptions of Asia and Asian art, the presentation of cultural resources in museum collections, and how to connect with additional community resources to enhance your learning about Asian art and culture.

Subjects

Mathematics

Geography

Science

SHOW MORE +

Topics

Consectetur

Ridiculus Bibendum

Tortor



Critical Foundations

Where is Asia?

Meta info Sed Posuere Consectetur

VIEW LESSON →



Critical Foundations

What's featured in Mia's Asian art collection?

Meta info Sed Posuere Consectetur

VIEW LESSON →



Critical Foundations

How can we humanize our teaching and learning about Asian art?

Meta info Sed Posuere Consectetur

VIEW LESSON →

Critical Foundations

How can we humanize our teaching and learning about Asian art?

Language Arts and Literacy

Mathematics

Maecenas faucibus mollis interdum. Vestibulum id ligula porta felis euismod semper. Praesent commodo cursus magna, vel scelerisque nisl consectetur et.

PRINT LESSON 



Date / Era
Image / Piece Name
SKU ID 2003.59

Nullam quis risus eget urna mollis ornare vel eu leo. Praesent commodo cursus magna, vel scelerisque nisl consectetur et. Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor.





Closer Look: What's a Folding Screen? - Virtual Family Day, April 2020

[Download](#) ↓

April 29, 2020 | 4:43

Donec ullamcorper nulla non metus auctor fringilla. Sed posuere consectetur est at lobortis. Etiam porta sem malesuada magna mollis euismod. Nullam id dolor id nibh ultricies vehicula ut id elit. Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum.

Teaching and Learning Strategies

- 1** Emphasize the human: How can we teach in ways that prioritize human experience over objects? Objects in museums have been removed from their contexts and their people. Each object has a human story to it
-

- 5 Teach about Asian and Asian American histories, and not only well-known ones. Look for examples via Google, local and national Asian cultural centers, and crowd source from your peers! It's important to increase exposure and familiarity to Asian and Asian American histories because a major issue facing Asian Americans is invisibility and erasure of Asian and Asian American histories. Insert visibility, human voices, faces, stories, include Asian American and Pacific Islander narratives.

- 6 Invite Asian teaching artists and speakers. Don't keep it 2D, abstract, and hypothetical—make it [real!](#)

Additional Resources



Teaching Standards



Educator Tags



Lesson Glossary



Outro:

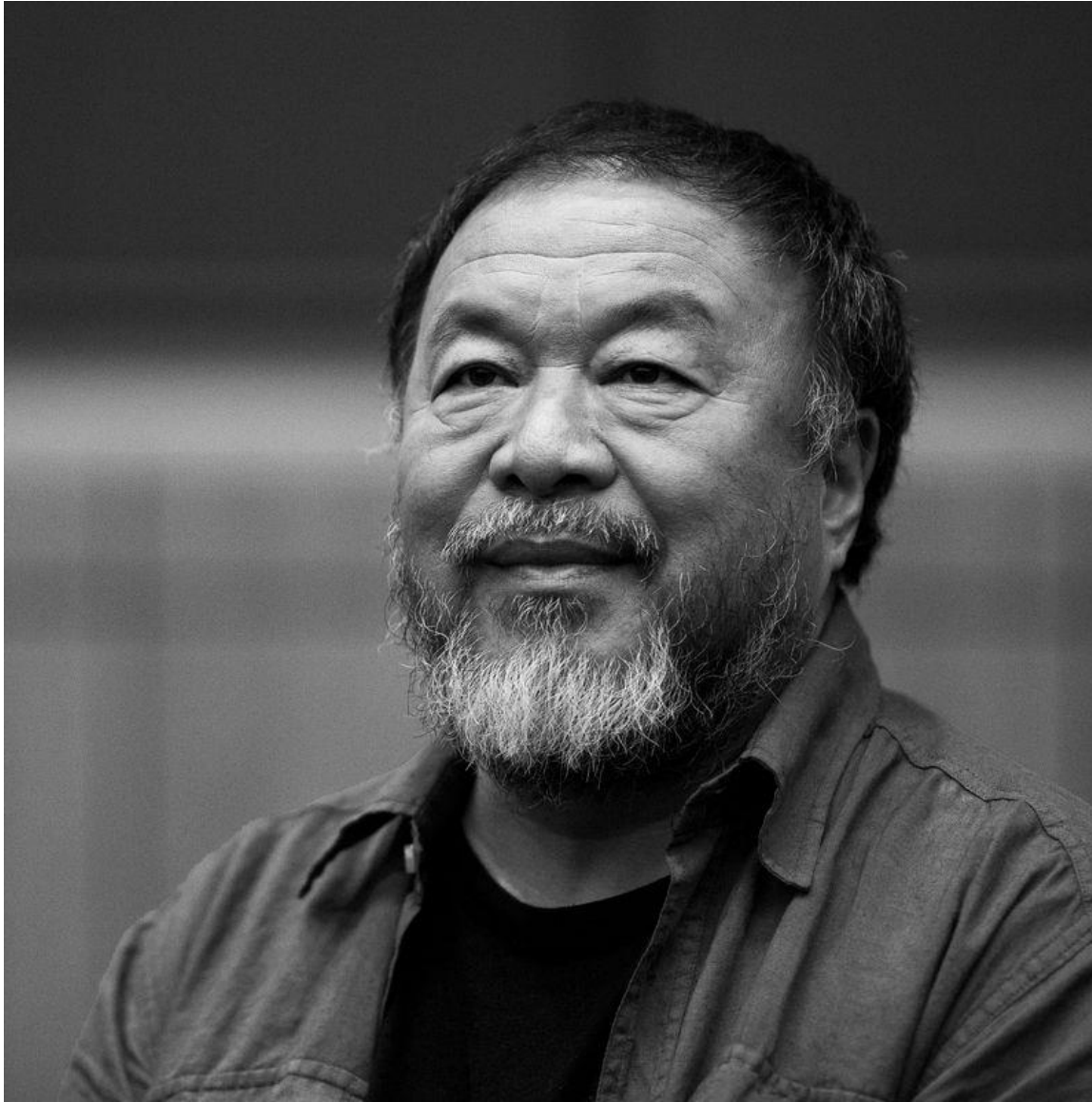
Opportunities for Future Use
& Questions for Reflection



Zhang Huan



Pushpamala N.



Ai Weiwei



Yamamoto Taro



Kondo Takahiro



Naoya Hatakeyama



Zarina Hashmi



Siah Armajani



Tiffany Chung



Baatarzorig Batjargal



Wing Young Huie



Pao Houa Her

Thank you!

Alyssa Machida | amachida@artsmia.org