

Disremembered Identity: A Journey to Discovery

By

Tanya Lockwood

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Abstract

Our identity is a layering of our past and present experiences. Identity helps us to feel as though we belong within a group of individuals that have similar beliefs and customs. What happens when we are not able to recall who we were, where we came from, or what happened in our distant past? Disremembered feelings cause fissures that tear at the core essence of our identity. Discovering who we are is an essential aspect of growth as a human being.

This thesis helped me discover who I am by investigating the experiences of adopted Korean Americans who had similar identity issues. Regardless of one's age, gender, or upbringing, the feeling of a disconnection to their identity was prevalent and caused individuals to feel a void in their personal identity history. By understanding other Asian adoptees, I also started the process of redefining my personal identity through the perspective of motherhood.

Through personal reflections as a mother, information regarding South Korean adoption policies, research by Erik Erikson, Sigmund Freud, and others, I discovered I was not alone in my feelings of isolation. Instead, I have revealed the once perceived missing parts of my identity were never truly gone. Instead, they have been identified and have made me whole. I have become the foundation in which my children may understand who they are. In return, they have helped to reveal who I am and start the journey to discover my own identity.

Acknowledgement

As I researched issues revolving around my identity, the feeling of love for my parents grew. Jim and Pat (deceased) Scholten provided a life full of opportunities, support, and love. Over the years, they taught me many things. Most importantly, they taught me how to trust. Without them, my life would be drastically different.

My sister, Terri Herberg, taught me how to play. As children, she would lead the way to new adventures and is the source of many fond childhood memories. Thank you for accepting a little sister who looked nothing like you, but wanted to be just like you in many ways.

To my husband, Doug. Thank you for the endless hours of proofing my paper, taking care of the children, meals, and supporting me through it all. You have been a true partner in my journey. Without you, my understanding of love for another would not be as strong. Thank you for showing me how to love.

Lastly, to my children. I am so proud to be your mom. You make me laugh and fill my heart with joy. When I look at you, I see the little kid you use to be, the individuals you are today, and the potential future person you will become. Even though I do not know where I came from, in you, I see where I am and could not be happier.

Thank you for so many things and I am blessed to be known as your daughter, your sister, your wife, and your mother. You all are so very precious to me and I will love you forever.

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Identity

Erik Erikson

Psychologist Erik Erikson believed an individual's personality developed through social interactions and personal choices throughout life. Through individual experiences the "Ego" may develop personal identity. By interacting with others, a person goes through a series of eight stages of development. Piaget proposed cognitive stages of development (sensorimotor, preoperational, concrete operational and formal operational period). Erikson believed the way a child interacted with others was the driving force behind the development of their identity. He believed these developmental stages would take place over a lifetime with the end goal to develop a coherent sense of self (Kunst, 2014). With each stage, challenges arise that force choices to be made. These series of choices would ultimately strongly impact one's identity development (Heffner, 2017; Dweck, 2017).

Erikson's developmental stages spanned from birth to advance years in life. Throughout a person's life, any of the stages may be completed. Without the successful completion of one stage, the ability to successfully complete the next stage would be compromised. The following are the eight stages of Erik Erikson's psychosocial developmental stages: Trust vs. Mistrust (birth to age one.) Children develop the ability to trust others based on the consistent behavior of their caregiver. I.e. When hungry, the caregiver provides food. Autonomy vs. Shame and Doubt (ages one to age three.) Children begin to assert their independence through making choices. Physically more developed children want to try things on their own. Negative responses from others may cause children to feel they are wrong. Initiative vs. Guilt (age three to age six.) Children initiate independence more frequently. As children explore their world, they will begin to plan activities and initiate interactions with others. If criticized, children may feel guilty as though they are a nuisance. Industry vs. Inferiority (age six to puberty.) Children begin to

develop ability to plan and execute goals creating a sense of pride in their accomplishments.

Identity vs. Role Confusion (adolescence and transition to adulthood.) Children become more independent, explore possibilities and form their identity based upon their experiences. Intimacy vs. Isolation (young adulthood.) Children begin to explore intimate relationships that may lead to long term commitments with people outside of their family unit. Generativity vs. Stagnation (middle adulthood.) Careers and relationships are established with the focus shifting to families (having children) and developing a sense of community. Ego Integrity vs. Despair (senior citizens.) Individual work productivity shifts to emeritus status with a sense of accomplishments and a successful life. Without positive and supportive experiences during all of these stages, a person may develop an unhealthy sense of self. However, these stages may be successfully resolved over time (Heffner, 2017).

Sigmund Freud

Sigmund Freud credits Dr. Joseph Breuer's observation about connecting symptoms with psychic trauma and how working with Breuer on repression-theory helped him in developing of his working model for "psychoanalysis" (Freud, 1910). "Psychoanalysis" is a process in the way one thinks, which makes connections between every problematic situation to an earlier experience. These memories may be held in the subconscious. Understanding these later problems is known as "*Fixation*." Higher amounts of emotional stress in very early life will lead to some form of fixation based on that situation. Erikson used the terminology "Libido Theory" when describing Fixation. Basically, the libido serves as an organizational anchor at the beginning point for psychoanalysis. Freud stated that, "general pathology says that every process of development brings with it the germ of pathological dispositions in so far as it may be inhibited, delayed, or incompletely carried" (p. 212).

In the field of psychology, many have moved away from Freud's methods of psychoanalysis believing the use of hypnosis for therapy caused more harm than good. Even so, there are others who still believe components of Freud's theories are relevant and should still be used (Roth, 2016).

Identity

Just like Freud, Erikson believed previous experiences form the foundation of one's identity. When there are breaks in the foundation, issues regarding identity may manifest later in life. The history of a person's life plays a big role in the forming of that identity (Khan Academy, 2014). Through interactions with others, a person's experiences are constantly creating new iterations of their identity. Their social history molds the understanding of how he or she may fit into society. Erikson defined this as "*psychosocial*". Without a clear understanding of how one belongs, rifts in the basic foundational fibers of one's identity are created (Sonoma State University, 2013).

The Merriam-Webster's Collegiate Dictionary describes the word "*identity*" as, "the distinguishing character or personality of an individual" and "the relation established by psychological identification" (2017). While Freud used the term "*identification*" to mean the "earliest expression of an emotional tie" (as cited in Swayd, 2013) and Erikson called the study of identification as "*ego identity*" and later just "*identity*" (Swayd, 2013) they both pertain to how one's self identity is formed.

Swayd wrote that Erikson believed identification had three steps in the formation of identity and "introjection" is the first step. This is where a person's identity construct is created by the absorption of another person's (usually of authority) projected feelings and attitudes towards them (Mathews, 2013). The second is identification which references emotional ties described in the previous paragraph and the third is identity formulation which is when

childhood constructs of self-evolve based on societal recognition of who the child has become (Swayd, 2013).

For many adopted individuals, part of their identity foundation has missing parts. If personal identity is the interconnections between experiences and social interactions, what happens to an adoptee who is placed in an environment where they feel disconnected, like an outsider? “Who was I?” and “Who am I?” become questions that are crucial for developing and understanding one’s own identity.

Dr. Harold D. Grotevant stated there are “three aspects of identity: self-definition, coherence of personality, and sense of continuity over time” (1997). First, “*self-definition*” is the distinctive way in which an individual forms their personal identity based on how they view themselves and how others view them with the combination of personality characteristics and social style. Secondly, “*subjective sense of coherence of personality*” is when “identity involves individual and social constructs of meaning.” Lastly, the development of identity through connections between one’s past, present, and future refers to one’s “*sense of continuity over time*.” Erik Erikson referenced this as psychosocial construct (Grotevant, 1997, p. 5).

The development of one’s identity takes a lifetime to evolve with overlapping layers that are not created through a single path of events and is never fully formed. Even though identity starts to form during childhood, during the years of adolescence it develops due to addition changes (physical, cognitive, and social) with the individual. In the context of Korean-born children adopted into non-Korean families, the biggest contributor in forming identity is “dimensions of differentness” (Grotevant, 1997). The ability of an individual to “come to terms” which are not their choices, but with the uncontrollable situations life has chosen for them, such as the adopted family and culture.

False Memories

False memories are easy to create. Looking at images and reading words associated to an event may create false illusions posing as the truth. People who have difficulty recalling information from the past or projected future details and dates have memory failures. In Deese-Roediger-McDermott (DRM) Paradigm 1959, the focus was to study false memories in a controlled setting (Jou & Flores, 2013).

In the study by DRM Paradigm “omission memory error” (retrospective memory) is what most people refer to when an individual cannot remember something. They later went on to explain that commission memory error (false memories) are memories that never took place at all (Jou & Flores, 2013).

The replacement of missing information, or a gap in memory, is known as confabulation. When this occurs, a person believes the false information as though it were true. Janis Fry wrote that for children this occurs more often due to underdeveloped prefrontal lobe function of the brain (2017). When questioned, child will automatically fill in the gaps in order to make complete memories. For some, the retrieval process is impaired leaving empty spots in a person’s memory. Under pressure to retrieve information, the brain automatically will fill in the gaps (Fry, 2017). As a Korean adoptee, if one’s identity is formed over a lifetime through interactions with others, what is the veracity of that identity if some of those memories are not even real?

Korean Adoption History

Korean War

During the Korean War (1950-1953) approximately 3.5-4 million Koreans were killed on both sides of the border (Hübinette, 2004). This left the land with around 10 million separated families, half a million widows, and tens of thousands of orphaned or needy children in South Korea (Kim, 2004). With so many deaths, many children were lost or orphaned and were considered “objects of humanitarian concern” and were therefore awarded overseas charitable contributions following the war (Kim, 2004). Western soldiers found themselves sheltering and nurturing these children. Many even adopted the children and brought them back to their home countries (Hübinette, 2004). These also include Amerasian children born to Korean women and western soldiers. Figure 1 is provided to show a more detailed account of the children and their condition.

In a land where purity of bloodline is a source of pride mixed raced children became problematic for the South Korean government. At that time, the United States (US) and the South Korean President, Syngman Rhee, were trying to project an image of true democracy in the “free world” (Kim, 2004).

Family background and category 1958–2001

<i>Years</i>	<i>Number</i>	<i>Abandoned</i>	<i>Poor family</i>	<i>Illegitimate</i>
1958–60	2,532	1,675	630	227
1961–70	7,275	4,013	1,958	1,304
1971–80	48,247	17,260	13,360	17,627
1981–90	65,321	6,769	11,399	47,153
1991–2000	22,129	225	1,444	20,460
2001	2,436	1	1	2,434
Total	147,940	29,943	28,792	89,205
<i>Years</i>	<i>Number</i>	<i>Male</i>	<i>Biracial</i>	<i>Disabled</i>
1958–60	2,532	734	1,159	1,588
1961–70	7,275	2,254	2,659	2,064
1971–80	48,247	17,320	n.a.	4,598
1981–90	65,321	30,460	n.a.	16,378
1991–2000	22,129	12,009	n.a.	8,987
2001	2,436	1,364	n.a.	743
Total	147,940	64,141	3,818	34,358

Source: Ministry of Health and Welfare (2002)

Figure 1. Is a reproduction of a table regarding the number of children adopted between the years of 1958-2001. It includes the child's abandonment background and whether or not the child was a boy, biracial or disabled. Taken from Hübinette, Tobias. (2004).

GI Babies

Dr. Eleana Kim wrote, how the terminology “GI babies,” children fathered by American servicemen, and “UN babies,” children fathered by United Nations (UN) forces, were often used interchangeably to describe mixed-blood children (2004). There was fear that the North Koreans would use the presence of these children as an ideological weapon against the United States with its Cold War expansionism, the conflict between the US and the Union of Soviet Socialist Republic (USSR) after World War II (WWII). This laid the path for World Vision International founder, Bob Pierce, to promote his evangelical Christian aid organization to help find new homes for the displaced South Korean orphans (Kim, p. 21). Ironically, what started out as the solution for anti-Communist, Christian propaganda was later used by the North Koreans as fodder for their criticism against the South Korean government for “selling” children to Americans (Kim, 2004; Washington Post, 1959).

As the world focused on the children left behind after the tragedies of the Korean War, the South Korean government helped to facilitate the adoption process. Their concerns for creating an elevated image of the Korean government in the eyes of world leaders equaled their desire for instituting legal policies and procedures for the longevity of international Korean adoptions.

The stigma of single Korean mothers carried a shame that was and is still felt throughout the culture. Honor may not have a physical presence, but it is as tangible as a baby. In a Confucian society, the emphasis placed on pure bloodlines and keeping detailed family ancestry records does not leave room for biracial children (Stevens, 2013). Filial piety is a tenet of Confucism where the primary duty of the children is to respect, obey, and care for the older generational family members (Dictionary.com, 2017). Having a child out of wedlock would be to disobey family traditions and cast a dark shadow of disrespect across the family name.

Holt International

In 1956, Harry Holt, a US Oregon farmer, adopted eight biracial children from Korea. Americans from across the country read about his actions and this sparked the interest for others to adopt Korean children (Liem, 2000). He then founded the organization that bears his name. Holt International would dominate the facilitation of international adoptions. By 1966 the number of biracial Korean children would drop to all-time lows and full-Korean children began to become the largest group of children to be adopted (Kim, 2004). The middle of the 1980's international adoptions peaked with almost 9,000 adoptions per year and when the 1988 Olympic Games were held in Seoul a new spotlight was shone on the South Korean government and the horrible practices were revealed to the Korean people (Hübinette, 2004).

As journalists started to write about the beautiful features of South Korea they too revealed the ugly truths. Matthew Rothschild wrote a featured investigative story for *The Progressive*, "Babies for sale. South Korean make them, Americans buy them" (1988). He exposed the Korean business of selling children brought in an estimated \$15 to 20 million per year. Most of the children were infants who brought a price of \$5,000 a child (1988). As additional newspapers and journals continued the exploration and revelation of the South Korean international adoption policies, the Korean journalists started to follow suit. The full scope of formerly classified documents was revealed. What was revealed was the way the Korean government got rid of unwanted children. (Figure 2 provides additional information on country destinations of South Korean adoptions.

Destination by country 1953–2001

<i>Main countries 1953–2001</i>	<i>Number</i>
United States (1953–2001)	99,061
France (1968–2001)	10,923
Sweden (1957–2001)	8,622
Denmark (1965–2001)	8,417
Norway (1956–2001)	5,806
Netherlands (1969–2001)	4,056
Belgium (1969–1995)	3,697
Australia (1969–2001)	2,837
Germany (1965–1996)	2,351
Canada (1967–2001)	1,543
Switzerland (1968–1997)	1,111

Source: Ministry of Health and Welfare (2002)

Figure 2. Is a reproduction of a table regarding receiving countries of South Korean adoptions, the amount of children adopted per year, and span of years each receiving country accepted South Korean children. Taken from Hübinette, Tobias. (2004).

In 2002, the Korean Ministry of Health and Welfare stated about 150,000 international adoptions took place between 1953 and 2001. One third of all worldwide adoptions were provided by Korea after 1945 (Selman, 2002; Hübinette, 2004).

Since 1988, the international adoption rates have decreased to about 2,000 per year with conscious effort taking place to completely phase out international adoptions in favor of domestic adoptions and foster care (Hübinette, 2004).

Personal Journey

Who Am I?

As a woman in her late 40's and a mother of two, the issue of "Who am I?" has haunted the fringes of my mind since childhood. Physically, I looked Asian, with Caucasian American customs and mentality. I am proud to say I am an American, but the disconnect between my physical and inner being has caused me turmoil for many decades and the voids increased as I grew older. The obvious manifestation of this strife was evident in where I felt I belonged. I never truly felt as though I identified with anyone based on the way I looked and acted. To Caucasians, I was an outsider because I looked Asian. To Koreans, I did not understand the Korean culture and was too "Caucasian" in my mannerisms and speech. The feeling of being an outsider has been prevalent in all stages of my life from childhood through middle age. These unseen scars have affected who I was and who I am, but I do not want it to limit who I will become. As a person, I feel emotionally disconnected from myself, and my heritage.

My life in Seoul, South Korea is a void. Where others may have memories of themselves at the age of five, I have nothing. Fragments of images are not reliable. Did I see a picture and in my mind it became reality? Are these images pieces of a dream that I have held onto for some sort of emotional anchor? The only true way for me to discover the truth is to make a journey to Seoul; visit the orphanage and search for the toy bin and my adoption file.

For now, I live in a shell. A shell that does not always connect the inner me with the external. From the outside I can easily be identified as an Asian and yet, I do not believe I truly am. To me, identifying with a culture has to be more than a physical reflection. The culture, customs, and traditions must be woven into the very essence of who one is.

At the age of five I was adopted from South Korea. There are two images of me. In Figure 3 is a small 2-inch by 2-inch black and white headshot that shows a forlorn young child with a shaved head staring blankly into the camera. When I look upon this image, I think about how confused and hurt I look. Did my five-year-old self really experience these emotions or was I projecting the underbelly of my insecurity on this one image based on my interpretation of my expression?



Figure 3. Photograph of myself from Seoul, South Korea at the approximate age of five. I wear a tag showing my Korean name, adoption number, and my estimated date of birth.

The adoption papers stated I was a happy child who loved fruit and cookies. It later stated that the only time I did cry was when I was physically abused by older orphans. In figure 4 is a photograph of myself smiling and I appear to be happy. There was even a photograph of me hugging a stuffed animal to my chest with what appeared to be a true smile of joy (photo lost). This toy, I later learned, was given to me by my adoptive family while I was still in the orphanage. Memories of hiding this toy under my cot surfaces in my mind and the beatings that followed bring back a feeling of sadness, which is confusing for me. Without a concrete knowledge of my past, there is no way of knowing if those beatings by older orphaned children really took place or if they are mental collages without true context.



Figure 4. Photograph of myself in Seoul, South Korea on the grounds of the orphanage. Approximate age is around the age of five. The sign I wear shows my adoption number.

Confabulation

Besides the emotions the two photographs evoke, I recall two other “memories.” The first is sleeping in a very long narrow rectangular room. The sleeping cots are in a single row on both sides with a center aisle for walking. At the far end of the room there is a large corner to corner angled covered bin that held our communal toys. The stuffed animal my adoptive parents sent to me was something I would try to hide under my pillow. It never worked. When I came to the United States, that cherished stuffed animal did not. I cannot explain why the stuffed animal was so important to me. The only logical explanation was the sense of having something completely for myself. In an orphanage environment, where resources are limited, the luxury of having anything solely for oneself would be rare. To have that special item taken away could have felt as though the connection to a family was not real. As an adult, the toy was a physical connection to my past and my time in the orphanage.

The second “memory” is of loud noises. I am on top of a flat cement roof. Freshly washed white linens float and snap in the breeze. The feeling of peace and serenity is shattered as loud noises draw me away and closer to the edge. There are shouts, screams, and crashes on the street below. As I peer over the edge of the stone wall I see men fighting.

Are these memories real or a confabulation? I have no one to help fill in these images with historical facts. For decades, I have wondered if I made them up. Are they vivid dreams of which I cannot let go? Is this all I have of my past and the only way I can imagine staying connected is to cling to them?

My American Family

When I was first adopted, my parents would take me to monthly adopted Korean gatherings. Families who had adopted a Korean child around the same time in Grand Rapids would get together to share their experiences and allow for the continuation of cultural connections. There was a man named Dr. Kim who was a Korean pediatrician and provided medical treatments, answered questions, and was able to communicate with the children who could not speak English. In Figure 5 is an image of my adoptive mother and sister. My father is taking the photograph.



Figure 5. This photograph was taken at O'Hare International Airport in Chicago, Illinois. I was approximately five years old. In order from left to right are Terri (Scholten) Herberg, Patricia Scholten, and Tanya Renae Scholten (Sun-Hee Kim). Not included James Scholten who was taking the photograph.

From the stories my parents told me, it was a very traumatic and frustrating experience for all. I would cower under the table and cling to anything stationary in order to not participate or be removed. I was screaming out of fear of being taken back, and Dr. Kim translated the cause of my disruptive behavior. After repeated attempts to allow me to have some sort of Korean cultural connection, the melt downs became too much and we stopped attending. I have no accessible memory of this.

To my core, I believe had I not been adopted, I would be a ghost of who I am now. Money donated on a monthly basis to Korean orphanages helped to cover food and basic education (Kim, 2009). It did not prepare non-adopted children, who became too old for the orphanage system, for a real chance on their own. The opportunities provided by my adopted family for preparing me for life have far surpassed any international donations that would have been given to the orphanage.

Jim and Pat Scholten gave me the emotional support, financial benefits, and unconditional love that helped propel me to where I am today. Growing up, I was blessed to be in such a loving and supportive family. My father always said that he never had the chance to be involved in sports as a kid. The need to help financially support his family outweighed his passion for baseball and desire to play in high school. From the age of five, he started working and that was not what he wanted for his children. Instead, my parents both strove to provide my sister and I with every opportunity that would allow us to be children. Our “job” was to do well in school and to enjoy life. My parent’s voices now echo in the chambers of my memory, as my own children hear me tell them that their “job” is to do their best in school and to enjoy making memories they will cherish forever.

I strove to do my best and yet, for the longest time, I felt like a failure. What I wanted to achieve was something that was not possible. To be blue eyed, blond haired, fair skinned, taller,

and thinner was my dream. These were what I saw to be the “normal” and I was far from it. Starting around the third grade, I desperately wanted to have eye surgery (blepharoplasty) that would create a bigger double eyelid so I would look more “American.”

When I was in high school I asked my mother why they adopted me instead of having more children of their own. Her response, “It was the Christian thing to do.” As devout Catholics, my parents felt the desire to help another in need. Because of them, my life transformed and was full of love, laughter, sorrow, and amazing memories. I am so very grateful for my parents, Jim and Pat Scholten, and for my sister, Terri (Scholten) Herberg for opening up their hearts and home to me. Even though I may still wonder about my origins and feel voids where their love could not fill, they truly have been and are my foundation and center. Because of that foundation, I am able to start replacing the voids in my memory with another version of myself and thus start redefining who I.

It was not until I was in college that I started to embrace my uniqueness. Attending Grand Valley State University was an amazing cultural experience. What I realized was that the “Barbie Doll” dream was only that, a dream. There were many people who thought I was beautiful. Being identified as “The Asian” took on a different context for me. Before it was the only way to single me out and I saw this as a negative because I so very much wanted to fit in. When I was described as “The Asian” in college I realized it allowed me to stand out and be unique. This new perspective really transformed my personal identity. I started to celebrate and enjoy being Korean. This was the beginning of my journey to redefine who I was and the identity that was starting to transform.

The fraying of my identity started long before I can remember, but the repair is something I will never forget. My children are helping me to redefine who I am. Through them, I see the visual history of our bloodline. I am now their anchor and they will never have to wonder

where they came from, because they only have to look upon my face. In Figure 6 is a photograph of myself with my two children.



Figure 6. In this photograph I am sitting with my two children. From left to right: Sienna at the approximate age of four years, myself at the approximate age of 36 years, and Lance at the approximate age of 6 months.

Portrait Paintings Reveal

I never believed myself to be a painter, yet I have always admired the “painterly” application of thicker unblended marks. Just like me, there are many hidden layers beneath the surface of the paint. Areas within some painting may have the most beautiful colors and other areas are absolutely hideous. Each layer represents me. Without them the surface that is viewed would not exist. Understanding the connection between myself and the paintings was a journey of self-reflection.

My husband, Doug, and I were both adopted. Through our children, our bloodline has begun even though our adopted ancestral bloodline will die in two generations. Both of our sisters, biological daughters to our parents, never had biological children of their own. When our parents and siblings pass, so will the Scholten and Lockwood bloodlines. The thought of this clenches my heart so tightly. That was why giving our children both of the surnames was so important to me.

The environment in which Doug and I were raised was supportive and nurturing. For Doug, he never really felt the need to know more about his birth family. It wasn't until recently, after discussing my feelings that he expressed a desire to know more. For I have wondered what my birth parents are like and who am I a reflection of? These thoughts brought a feeling of shame and ungratefulness. I had a fear of having a potential moral obligation, and responsibility to complete strangers who may not have enjoyed the type of life I was given. How could I turn my back on them if I discovered they were in need physically or monetarily? It would not be the Christian thing to do. Would my adopted family feel betrayed if I helped the family that gave me away?

For both of us, it isn't necessarily to make connections with our birth families to establish relationships, but we had more of a medical and characteristic curiosity. Who do I look like?

Where does the artistic talent come from? What should I know about my medical history? These are questions that have flickered through my mind at times, and are always present when filling out personal family history paperwork. There is something disconcerting about having to write, “unknown,” on medical records. Writing those words have always saddened me.

In a way, painting my children, husband, and self, helped to erase some of the sadness the written words created. Each brush stroke filled in empty spaces on the canvas and that became a reflection of my process towards redefining who I truly am. The external projection of a Korean or societal label of a mother, a wife, a sister, or a daughter is not my sole identity.

The six paintings, as a whole, reflect the journey I have been on my entire life. By protecting the core of my being it allowed me to shift and mold to adapt around different groups of personalities. That buffer zone provided me the space to understand others without letting anyone really see my true self. From the distance, I looked and acted as though my identity foundation was solid and whole. In Figure 7 is a portrait of my daughter from the first painting series. This series represents the invisible barrier. From a distance, the viewer is able to see the physical shell. Upon closer inspection, there are areas that blend and bleed into voids of nothingness. That is in all of us. I personally have camouflaged so well that even I thought I was whole.



Figure 7. This is the first painting of the author's daughter. The distance between the viewer and her creates a protective barrier allowing only a glimpse of the true person.

Within each series, I allow the distance between the portrait and viewer to reduce. Now a more exposed version of who I am is revealed within the portrait faces and within these words. It takes a lot of “eyes-closed” type of courage to share the darkest, most guarded secrets of mine with others. A few of those vulnerable moments are starting to fill the voided gaps within my soul and are represented as brighter colors in the paintings). Figure 8 is an illustration of this. The portrait provides a closer image of my daughter. What one will see beyond the image likeness are the hidden colors and unique marks that make each of us individuals.



Figure 8. This is the last portrait of the author's daughter. The viewer is able to see beyond the physical likeness and instead, start to glimpse the unique individual beneath.

Through reflecting on my personal identity, I have started to peel away the hidden layers of shame, insecurity, and loneliness that comprised the voids within me. By acknowledging the pain of their existence my foundation has become stronger. The voids that I thought were empty never truly were. I would not allow myself to see what was held within those spaces.

Who I am is more than an abandoned, unwanted child. My family has shown me that I am worthy of love and in return, my love is worthy to give. I am who I am with all of the voids and by acknowledging their existence, I have the courage to expose their once subconscious influences. By looking straight at them, I am able to deflect their negative effects on my personal growth in order to become a more fulfilled version of myself.



Figure 9. This collage represents the entire portrait series of my family. The viewer is able to see my husband and myself as the beginning of our bloodline. As the portraits merge to the center and the images zoom closer to the faces, what is reveal are the similar characteristic that my children shared; that these are what they receive from my husband and myself. The canvas' are not varnished to represent the journey that is still underway in my self-discovery.

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Appendix A



Cultural Identity Self-Portraits:

Tanya Lockwood

Northview High School

High School: 10th-12th Grades

Duration: 60 minute classes –
16 days

Tanya Lockwood

Instructional Focus

Big Idea: Portraying the essence of who we are is largely due to the blending of our genealogical traditions with popular culture. As we become increasingly saturated and influenced by popular and visual culture, many of our traditions become diluted. Due to this, a need to understand our internal self and how it integrates with the external projection of who we are is necessary to see ourselves for who we truly are.

As an individual we must look closer and deeper to understanding who we are. As visual artists, we must explore the possible invisible fissures within ourselves created by the disjointedness of our true self compared to the projection we present to others. In doing so, we exfoliate the superficial layers that protect the core of our existence. After exploring their core characteristics, the students will create an original self-portrait by incorporating who they are that is not as noticeable as their physical self. The use of interviews, personality tests, and research will be used in this project.

Objective: The Learner will:

1. Research their identity through surveys and personality tests.
2. Research symbols that represent personal interests and personality strengths.
3. Apply Harmonic Decomposition to create compositional balance in the design.
4. Create intentional light source in order to create dramatic effect using light and dark areas (chiaroscuro).
5. Effectively discuss the connection of the inner versus the outer physical representation of self in their artwork and the message they are trying to convey.



Art Standards: (dark print are standards being utilized)

Create:

- Generate and conceptualize artistic works and ideas.
- Organize and develop artistic ideas and work.
- Refine and complete artistic works.

Produce:

- Analyze, interpret and select artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic works.

Responding:

- Perceive and analyze artistic works.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate a piece of work.

Connecting:

- Synthesis and relate knowledge and personal experiences to make art.
- Relate artistic ideas and work with societal, cultural and historical context to deepen meaning.

I. PERFORM: Standard 1: Apply knowledge to perform in the arts. ART.VA.I.HS

1. Apply acquired knowledge and skills to the creative problem solving process.
2. Intentionally use art materials and tools when applying techniques and skills to communicate ideas.
3. Demonstrate understanding of organizational principles and methods to solve specific visual arts problems.
4. Exhibit, present, and publish quality works of art.
5. Responsibly and safely manage materials and tools.

II. CREATE: Standard 2: Apply skills and knowledge to create in the arts. ART.VS.II.HS.

1. Identify, define problems, and reflect upon possible visual solutions.
2. Create artwork using materials and techniques with skill so that personal intentions are carried out.
3. Apply organizational principles and methods to create evocative works of art and design products.
4. Apply knowledge and skill to symbolize the essence of an idea.
5. Reflect, articulate, and edit the development of artwork throughout the creative process.
6. Use emergent technologies and materials to create artistic products that demonstrate knowledge of content, values, and aesthetics.
7. Create collaboratively to resolve visual problems.

III. ANALYZE: Standard 3: Analyze, describe, and evaluate works of art. ART.VS.III.HS.

1. Analyze and describe the formal characteristics of a work of art or design.
2. Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology.
3. Evaluate the quality and effectiveness of one's artwork.

IV. ANALYZE IN CONTEXT: Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts. ART.VS.IV.HS.

Observe and describe artwork with respect to history and culture.

1. Describe the functions and explore the meaning of specific art objects within varied

- cultures, times, and places.
2. Analyze the correlation between art, history, and culture throughout time.
 3. Use knowledge of art and design history to inform personal artwork.

V. ANALYZE AND MAKE CONNECTIONS: Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life. ART.VS.V.HS

Design creative solutions that impact everyday life.

1. Explore and understand the variety of art and design careers.
2. Explore and understand the application of the creative process throughout career pathways.
3. Identify commonalities, differences, and connections between the art disciplines.
4. Recognize the role of art across the academic curriculum.
5. Understand artistic knowledge as an important tool for successful living in the 21st century
6. Analyze the impact of visual culture on society.
7. Identify the role visual arts play in enhancing civic responsibility and community.

Integrated Standards:

Language Arts: Students will read various children's stories to discover the symbolism being taught.

- Read lyrics to The Who's song "Who Are You?"

English Language Arts - Writing (Artist Statement):

- [CCSS.ELA-Literacy.WHST.11-12.1d](#) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- [CCSS.ELA-Literacy.WHST.11-12.4](#) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-Literacy.WHST.11-12.5](#) Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Music: Students will explore various songs to determine identity connections.

- The Kinks; song "Lola"

Math: Students will look at math images and find correlations in the world where those math images are being used with or without the same meaning.


- Fibonacci Sequence

General Social Studies Standards and Benchmarks: Students will study how symbols have influenced society's views on various global event.


- K1.5 Understand the diversity of human beings and human cultures.



Multiple Intelligence:

- Verbal/Linguistic (word smart): Daily agenda posted, project direction sheet, PowerPoint presentation of each step with key phrases
 - Mathematical/Logical (number/reasoning smart): Daily agenda posted, project direction sheet, PowerPoint presentation in sequential order of importance/directions for project completion and rubric provided in advance
 - Visual/Spatial (picture smart): Images of artwork, demonstrations and sample project
 - Bodily/Kinesthetic (body movement smart): Hands-on experimentation with materials and enrichment activities to reinforce concepts
 - Musical/Rhythmic (music smart): listening to music appropriate for theme of lesson either of an era or with key phrases
 - Interpersonal (people smart): Collaborative work with others in small groups and “In-Progress Critique/Reflections” with others.
 - Intrapersonal (self-smart): Individual exploration of materials and project ideas, Artist Statements reflecting personal growth and connections between self and the world.
 - Natural (nature smart): Personal connection to nature, use of Organic shapes and forms or alternative natural forms for creating artwork.
 - Existentialist (BIG picture smart): Artist Statements written to reflect upon student connection to themselves, to their art and to the world.
- 

Learning Styles:

- Concrete Sequential (practical and focused on facts): Digital Presentations, Handout of Project Guidelines and Rubric, Example of finished project, In-Progress Critique/Reflection of work.
 - Abstract Sequential (analyze, research, logical, rational and of substance): Quiet & independent work time, demonstration of how to create work.
 - Concrete Random (trial-and-error, risk takers): Open-ended questions for project idea, exploration of materials, Mind Maps and Thumbnail sketches of ideas
 - Abstract Random (novelty and personal relevance): Variety of instructional methods being used, lots of time to discuss topic and ideas with peers, and personal anecdotes about my own work and life experiences.
- 

Performance Tasks:

Day 1: Introduction to Project

- Materials: Mulan Movie clip, 5 Minute Personality Test, sketchbook or scrap paper
- Art Start: Play Mulan Movie clip. Ask:
 - How do Mulan's family and friends perceive her?
 - Mulan Movie
<https://www.youtube.com/watch?v=ZnUEDaeoF0Q>
- Based on the video do you believe Mulan was being "herself?" Why or why not?
- Students take the 5 Minute Personality Test
<http://decal.ga.gov/documents/attachments/5minutepersonalitytest.pdf>
 - Go over results
 - They may also go to the class website and try the other personality tests.
 - <https://www.16personalities.com/>
 - <https://365tests.com/personality-tests/free-color-personality-test/>
 - <http://www.humanmetrics.com/cgi-win/jtypes2.asp>
- Portrait vs Self-Portrait presentation.
- Exit Slip: Identity Short Film: <https://www.youtube.com/watch?v=ikGVWEvUzNM>
- Homework: Personality Survey: Give to five people who truly know who you are at your current age. Have them fill out the personality test based on how they perceive you.



Day 2: Symbolism vs Signs

- Materials: Identity Self-Portrait presentation, computer/cart, Lola Song Lyrics or Christina Aguilera "Reflection", pretzel
- Art Start: What does this song mean?
 - Play either:
 - The Kinks, "Lola" https://www.youtube.com/watch?v=B7HTqoxks_4
 - Hand out lyrics to the song.
 - Ask: What do you think this is about? Talk about the "stereotypes and how they imagined what the lyrics represented."
 - **Lola** - This song has been called transphobic while others believe it to be a love song. (1) "Girls will be boys, and boys will be girls. It's a mixed up, muddled up, shook up world, Except for Lola. Lo lo lo Lola," it's with affection rather than disdain for his love interest.
 - Eight years later they released "Out of the Wardrobe," that tells the story about a Trans woman who comes out to her wife, that ultimately has a happy ending. "She says it helps their relationship /She says a change is as good as a rest /And their friends finally coming 'round to their way of thinking/She wears the trousers and smokes the pipe /And he washes up/ She helps him wipe/Cause when he puts on that dress/He looks like a princess."
 - Retrieved from <https://www.billboard.com/articles/news/pride/7966104/25-songs-about-gender-identity>
- Present Symbolism vs. Sign Presentation
 - Symbol Presentation - Discuss the difference between a sign and a symbol.
 - Pop Culture: Discuss what is it and show examples.
 - Discuss the differences between the two. Discuss how the song utilizes both. Brainstorm out loud, as a class, what the visual images of the song could be.
- Discuss Big Idea and how symbolism may be used to represent Big Idea.
- Pretzel - pass out a pretzel for students to look at and eat.

- Computers: Research visual images of their *personality* to create a photo library to use as resources for their painting. Avoid signs and instead find symbol.
- Start thumbnail sketch ideas of composition using Rule of Thirds.
- Homework - Personality Surveys due tomorrow.

Day 3: Photograph and Research

- Materials: computers, printer, sign vs symbol presentation
- Art Start: What are the differences between a sign vs symbol? - McDonald's sign
- What is Chiaroscuro? Presentation
 - Lighting techniques <https://www.youtube.com/watch?v=7uwR14oG7qA>
 - Basic Lighting Techniques <https://www.youtube.com/watch?v=2Y6bB86HmdA>
 - Four canonical painting modes <https://www.youtube.com/watch?v=Rp4G1pXx-cs>
 - Speed Chiaroscuro painting <https://www.youtube.com/watch?v=0DHZtTPKEHw>
- Survey Results. Have students add up the points for each column on all surveys and find an average. Compare the survey results with their own self-assessment. Have them use the findings in their research.
- Photographs - Students must take a new picture of themselves and focus on various facial expressions or poses that represent your personality. Use spotlights, a dark room, and take at least three images various facial expressions or poses. Print in color as an 8"x10".
- Research - Use results from the Personality Survey to help you determine what your self-portrait will represent about you. Add up and tally the points. Then create an average for each of the columns. Compare your personal results to the surveys. How inline is your perception of yourself compared to others?



Day 4: In-Progress Reflection of Design Idea

- Materials: sketchbooks, pencil eraser, project direction sheet, Mexican music https://www.youtube.com/watch?v=klVe7_2UEQ8
- Art Start: I See I Think I Wonder
 - Play Cyndi Lauper's "True Colors" song as students are entering the room.
 - Ask students what they See, Think and Wonder based on Frida Kahlo's self-portrait. Afterwards ask, "What do you understand about the person in the artwork based on visual imagery?"
 - [Tell] From her diary: This was painted shortly after Frida and Diego Rivera were divorced - it represented her emotions around her separation and marital upheaval. The right Frida, wearing the traditional Mexican (Tehuana) dress, represents the traditional woman that Diego loved in and the European Frida in the lacy white Victorian dress was the one Diego abandoned. Exposed, connected and bleeding, the two hearts symbolize the danger of bleeding to death from a broken heart. In the background, the stormy sky reflects her inner turmoil and in the end, Frida feels the only friend she has is the one she holds hands with.
 - Mexican music during Kahlo presentation (optional).
 - Identity and Visual Culture Presentation.
- Exit Slip - Play video on basic lighting <https://www.youtube.com/watch?v=2Y6bB86HmdA> (6:12 minutes)
- Studio - thumbnail sketch ideas of composition using Rule of Thirds



Day 5: Studio

- Materials: canvas, rulers, graphite, photograph, eraser, acrylic paint & materials
- Art Start: What personality type were you? How will you incorporate personal identity in your artwork?
- What is an Underpainting? Presentation.
- Studio:
 - Photograph: Grid photo 1" x 1" squares
 - Prep Canvas: Cut to 19 ½" x 22"
 - Boards ¾" (long sides) x 1" (short side), center 16" x 20" create 2" grid
- Studio Day - Grid transfer drawings. Emphasis proportions and review different techniques (sighting, use of other objects, and angles.)



Day 6: Studio

- Materials: Principles of Design - Repetition & Movement presentation, acrylic paint, charcoal pencils, painting materials, skin tone chart.
- Art Start: How will you create the Principle of Design: Repetition and movement in your composition?
- Demonstrate how to create skin tones. Pass out skin tone chart.
- Studio time: Finish underpainting and finalize research and sketches

Day 7: Studio

- Materials: Acrylic painting supplies, how to paint eye tutorial and project presentation
- Art Start: How might the eyes convey emotions?
- Studio Demo:
- How to paint expressive eyes

<http://www.pinterest.com/pin/347903139937383327/>



Day 8: Studio

- Materials: Acrylic painting supplies and project presentation, extra copies of a photo (laser or photocopied), gel medium, packaging tape or contact paper, Fluid Matte Medium, bowl of water, paper towels, brayer/plastic scraper
- Art Start: No Art Start - demo instead
- Demo - choose one or show both (optional)
- photo transfer - Fluid Matte Medium video (3:30 minutes)
<https://www.youtube.com/watch?v=nGkuTLhB4pg>
- Golden Tutorial on Acrylic Medium (3:13 minutes)
<https://www.youtube.com/watch?v=nGkuTLhB4pg>
- Do's and Don'ts (Part I) <https://www.youtube.com/watch?v=dxFv72NiDIw>
- Studio - Have students watch and explore the various mediums that may be incorporated into their paintings.

Day 9: In-progress Reflection and Studio

- Materials: Acrylic painting supplies and project presentation
- Art Start: In-progress Reflection/Critique based on Common Core Standards - Create: Different groups from last time. Students should discuss 1.) One area you like & why 2.) One area you need suggestions
- Studio Demo: How to paint mouths

Day 10: Studio

- Materials: Lined paper, Acrylic painting supplies, project presentation, Image Grammar presentation

- Art Start: What would you title this painting?
- Oskar Kokoschka "Bride of the Wind (The Tempest)" 1913-1914
- Write the first sentence of your artist statement in your sketchbooks. State what your Big Idea is about.
- Do's and Don'ts (Part II)



<https://www.youtube.com/watch?v=w8o-o4f9dL0&index=4&list=PLzkPhcui8uINLLoyKIRP3fnAMQpgNhA0U>

- Studio

Day 11: Studio

- Materials: Acrylic painting supplies and project presentation
- Art Start: In your sketchbooks, write how your personality is symbolized in the self-portrait. Write minimum of 1 concept with at least 2 supporting details. Add this to yesterday's Art Start (opening sentence.)
- Studio

Day 12: Studio

- Materials: Acrylic painting supplies, project presentation, Image Grammar presentation
- Art Start: What is another sentence that supports the opening sentence of your artist statement? Why this is? Write in your sketchbook.
- Studio

Day 13: In-Progress Reflection and Studio

- Materials: Acrylic painting supplies and project presentation
- Art Start: In-Progress Reflection - Describe how your Big Idea and personality is symbolized in your artwork.

Day 14: Studio

- Materials: Acrylic painting supplies and project presentation
- Art Start: Write the closing sentence. Make sure it refers back to the opening sentence.
- Studio

Day 15: Last Studio

- Materials: Acrylic painting supplies and project presentation
- Art Start: Get materials and start working
- Studio & finalize artist statements

Day 16: Presentations: Discuss by combining the steps when making comments.

Vocabulary:

- Heritage: Something that comes or belongs to one by reason of birth.
- Traditions: The handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice
- Popular Culture: Activities or commercial products reflecting, suited to, or aimed at the tastes of the general masses of people.
- Sfumato: Technique of allowing tones and colors to gradually blend into one another creating softened outlines or hazy forms. One of the four canonical painting modes of the Renaissance.
- Unione: Similar to Sfumato but bright colors are used to create outlines of forms. One of the four canonical painting modes of the Renaissance.
- Cangiante: Use of different colors to represent highlights and shadows within a form. One of the four canonical painting modes of the Renaissance.
- Chiaroscuro: An Italian term to describe dramatic effect of contrasting areas of light and

dark values in artwork. It comes from the combination of the Italian words for "light" and "dark." One of the four canonical painting modes of the Renaissance.

- Self-Portrait: An image of the artist created by the artist
- Big Idea: Life centered issues that has relevance for everyone.
- Signs: An object or idea that represents or points to something else in a fairly straightforward way.
- Symbols: An object or idea that has deeper meaning; represents ideas or qualities.
- Identity: The qualities or beliefs that make one group different from another group.
- Thumbnail Sketches: Mini drawings, about the size of a thumb, drawn to get a sense of overall layout and composition.



Accommodations:

- Many students may not truly understand the difference between Signs and Symbols. Have various resources available for them.
- Show personal artwork/painting.
- Discuss - Traditional Korean colors used to protect children.
- Discuss - Korean Lotus Flower –
The lotus flower grows in muddy water and rises above the surface to bloom with remarkable beauty. The flower closes and sinks underwater at night, to rise and open again at dawn. Untouched by impurity, the lotus symbolizes the purity of heart and mind.

Assessments:

Self-Evaluation: Students will evaluate themselves using the project rubric.

Project Rubric:

1. **Symbolism:** Did the images represent the thoughts and meaning behind the artist's personality (Korean lotus flower = purity, strength)? Be able to list and explain symbols used.
2. **Chiaroscuro:** Was dramatic effect created using light and dark areas? Do they support and reflect your personality or mood portrayed?
3. **Color Theory:** Does the color scheme enhance the overall mood portrayed in your painting?
4. **Portrait:** Does image look proportionate for either a 1:1 or 1:2 ratios?
5. **Composition:** Was placement of images arranged to create an interesting composition in order to create a strong emphasis using either Rule of Thirds or Fibonacci sequence? Show thumbnail sketches to represent thought process and final design intent.
6. **Craftsmanship:** Was careful consideration given to the overall look of the finished painting? Was the paint applied to ensure all marks were made with intent to eliminate drops, smudges, tears, stains, etc. to do not contribute to the overall unity?
7. **Artist Statement - Layout:** Was the template for formatting followed? Did you have .5 inches for all margins, 1.15-line spacing, 12 font size for all text, 18 font size for title using quotation marks. Was the statement mounted onto black background paper with .5 inches of black paper showing?
8. **Artist Statement - Writing:** Was proper grammar, spelling and conventions of writing used? Was there a minimum of one paragraph (6-10 sentences) that included an opening sentence, supporting body of evidence, and a conclusion sentence?
9. **Artist Statement - Content:** Was thoughtful content expressing personal connection to artwork made? Did statement reflect what is not obvious from looking at the artwork? Were connections made between the world and self?

Resources

TECHNOLOGY:

- Computer
- Projector
- Speaker
- Document Camera

MUSIC:

- Traditional Korean Music <https://www.youtube.com/watch?v=GIRHoj9BhZI>
- Christina Aguilar "Reflections" lyrics (Mulan Movie) <http://www.lyricsmode.com/lyrics/m/mulan/reflection.html>
- The Kinks "Lola" lyrics <https://genius.com/The-kinks-lola-lyrics>
- Mexican music: https://www.youtube.com/watch?v=klVe7_2UEQ8
- Cyndi Lauper's "True Colors" <https://www.youtube.com/watch?v=LPn0KF1bqX8>

VIDEO:

- (Mulan Movie - Honor to Us All) <https://www.youtube.com/watch?v=ZnUEDaeoF0Q>
- Demo - photo transfer (Fluid Matte Medium video) <https://www.youtube.com/watch?v=nGkuTLhB4pg>
- Golden Tutorial on Acrylic Medium <https://www.youtube.com/watch?v=nGkuTLhB4pg>
- Who am I? - <https://www.youtube.com/watch?v=UHwVypIU3Pg> 4:58 minutes
- Jeannie Woller https://www.youtube.com/watch?time_continue=1&v=vHWsdNAgn64 10:31 min
- Identity Short Film - <https://www.youtube.com/watch?v=ikGVWEvUzNM> 5:18 min
- How to paint expressive eyes <http://www.pinterest.com/pin/347903139937383327/>
- Do's and Don'ts (Part I) <https://www.youtube.com/watch?v=dxFv72NiDIw>
- Do's and Don'ts (Part II) <https://www.youtube.com/watch?v=w8o-o4f9dL0&index=4&list=PLzkPhcui8uINLLoyKIRP3fnAMQpgNhA0U>
- Lighting techniques <https://www.youtube.com/watch?v=7uwR14oG7qA>
- Basic Lighting Techniques <https://www.youtube.com/watch?v=2Y6bB86HmdA>
- Four canonical painting modes <https://www.youtube.com/watch?v=Rp4G1pXx-cs>
- Speed Chiaroscuro painting <https://www.youtube.com/watch?v=0DHzTtPKEHw>

IMAGES: Cited within the daily agenda presentation. <https://goo.gl/Nz5WjJ>

Lola The Kinks

I met her in a club down in North Soho
Where you drink champagne and it tastes just like cherry cola
See-O-L-A cola.

She walked up to me and she asked me to dance.
I asked her name and in a dark brown voice she said, "Lola"
L-O-L-A Lola, lo lo lo lo Lola

Well, I'm not the world's most physical guy,
But when she squeezed me tight she nearly broke my spine
Oh my Lola, lo lo lo lo Lola

Well, I'm not dumb but I can't understand
Why she walk like a woman and talk like a man
Oh my Lola, lo lo lo lo Lola, lo lo lo lo Lola

Well, we drank champagne and danced all night,
Under electric candlelight,
She picked me up and sat me on her knee,
And said, "Little boy won't you come home with me?"

Well, I'm not the world's most passionate guy,
But when I looked in her eyes,
Well I almost fell for my Lola,
Lo lo lo lo Lola, lo lo lo lo Lola

Lola lo lo lo lo Lola lo lo lo lo Lola

I pushed her away. I walked to the door.
I fell to the floor. I got down on my knees.
I looked at her, and she at me.

Well that's the way that I want it to stay.
And I always want it to be that way for my Lola.

Lo lo lo lo Lola.

Girls will be boys, and boys will be girls.
It's a mixed up, muddled up, shook up world,
Except for Lola. Lo lo lo lo Lola.

Well I left home just a week before,
And I've never ever kissed a woman before,
But Lola smiled and took me by the hand,
And said, "Little boy, gonna make you a man."

Well I'm not the world's most masculine man,
But I know what I am and I'm glad I'm a man,
And so is Lola.

Lo lo lo lo Lola. Lo lo lo lo Lola.

Lola lo lo lo lo Lola. Lola lo lo lo lo Lola
(Repeat and fade)

Songwriters: Ray Davies
Lola lyrics © Warner/Chappell Music, Inc.

Reflections

Songwriters: David Zippel / Matthew Wilder
Reflection lyrics © Walt Disney Music Company

Look at me
You may think you see
Who I really am
But you'll never know me
Every day
It's as if I play a part
Now I see
If I wear a mask
I can fool the world
But I cannot fool my heart

Who is that girl I see
Staring straight back at me?
When will my reflection show
Who I am inside?

I am now
In a world where I
Have to hide my heart
And what I believe in
But somehow
I will show the world
What's inside my heart
And be loved for who I am

Who is that girl I see
Staring straight back at me?
Why is my reflection
Someone I don't know?
Must I pretend that I'm
Someone else for all time?
When will my reflection show
Who I am inside?

There's a heart that must be
Free to fly
That burns with a need to know
The reason why

Why must we all conceal
What we think, how we feel?
Must there be a secret me
I'm forced to hide?
I won't pretend that I'm
Someone else for all time
When will my reflection show
Who I am inside?
When will my reflection show
Who I am inside

How Others View You Survey Survey For: _____

Below are ten horizontal lines with four words on each line, one in each column.

In each line, put the number “4” next to the word that best describes the person this survey is for; a “3” alongside the word that describes him/her next best; a “2” to the next best word, and a “1” by the word that least describes him/her right now. On each horizontal line of words, you will then have one “4”, one “3”, one “2”, and one “1”.

For example: One choice for the first line of words would be as follows:

3 Likes Authority 4 Enthusiastic 2 Sensitive Feelings 1 Likes Instructions

L	O	G	B
1. ___ Likes Authority	___ Enthusiastic	___ Sensitive Feelings	___ Likes Instructions
2. ___ Takes Charge	___ Takes Risks	___ Loyal	___ Accurate
3. ___ Determined	___ Visionary	___ Calm, Even Keel	___ Consistent
4. ___ Enterprising	___ Very Verbal	___ Enjoys Routine	___ Predictable
5. ___ Competitive	___ Promoter	___ Dislikes Change	___ Practical
6. ___ Problem Solver	___ Enjoys Popularity	___ Gives In To Others	___ Factual
7. ___ Productive	___ Fun-Loving	___ Avoids Confrontations	___ Conscientious
8. ___ Bold	___ Likes Variety	___ Sympathetic	___ Perfectionist
9. ___ Decision Maker	___ Spontaneous	___ Nurturing	___ Detail-Oriented
10. ___ Persistent	___ Inspirational	___ Peacemaker	___ Analytical
___ TOTAL “L”	___ TOTAL “O”	___ TOTAL “G”	___ TOTAL “B”

Survey modified from the “5 Minute Personality” Test

<http://dec.al.ga.gov/documents/attachments/5minutepersonalitytest.pdf>

5 Minute Personality Test

Below are ten horizontal lines with four words on each line, one in each column. In each line, put the number “4” next to the word that best describes you in that line; a “3” next to the word that describes you next best; a “2” to the next best word, and a “1” by the word that least describes you. On each horizontal line of words, you will then have one “4”, one “3”, one “2”, and one “1”.

For example: One choice for the first line of words would be as follows:

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___ TOTAL “L”	___ TOTAL “O”	___ TOTAL “G”	___ TOTAL “B”

Survey modified from the “5 Minute Personality” Test

<http://dec.al.ga.gov/documents/attachments/5minutepersonalitytest.pdf>

Art Talking Points

A way to talk about art

Step 1: "I SEE" - Describe the Elements of Art. What Elements do you see in the piece?

- **Lines:** vertical, horizontal, diagonal, zig zag, curved, implied, edge, thick, heavy, thin, weighted, continuous, discontinuous, etc...
- **Shapes/Forms:** geometric (square etc) or organic (free-flowing, no straight lines etc)
- **Textures:** Real or Implied - rough, smooth, shiny, dull, fuzzy, ect.
- **Colors:** A specific color scheme; bold, dull, strong, soft, etc.
- **Objects:** people (age?), trees, animals, buildings, instruments, water, food, boats, sky, rocks, there are no objects, etc.

Step 2: "I SEE" - Describe the Principles - The way the Elements are arranged (designed.)

- **Repetition: Pattern or Rhythm:** What Elements do you see that is repeated?
- **Contrast:** What do you see that is different between the Elements (dark vs light?)
- **Emphasis (focal Point):** What is the first thing you see when you look at the piece?
- **Balance:** What type is used? Symmetrical, Asymmetrical, Radial.
- **Unity: Variety/Proportion:** How does everything look like it goes together?
- **Movement:** How does your eyes visually travel to the other repeating Elements?

Step 3: "I THINK": What do you think the artist was trying to portray? What do you think the purpose or meaning of the artwork is? Use steps 1 and 2 to help you discuss. "I think" the artist is imitating nature?

- "I think" the artist is expressing a feeling or emotion?
- "I think" the artist's primary concern is the design?
- Does the name of the piece tell you anything about the meaning?

Suggested words you may use to help you describe what you THINK the meaning of this piece are: Strength, beauty, fear, hope, love, madness, courage, horror, death, sadness, peace, work, mysterious, war, happiness, fun, old age, color, anger, adventure, hate, loneliness...

Step 4: "I WONDER": What do you wonder about based on the other three steps? This piece is an excellent/good/bad example of _____ and I wonder why _____.

May wonder about:

- imitating nature
- emotionalism (showing a feeling or emotion)
- formalism (making the viewer aware of lines, shapes, colors or design)

May wonder if the artist was intentional with their choices of execution?

- I wonder if it would be more successful if the artist did _____?
- I wonder why the artist decided to _____?



Tanya Lockwood

Identity Self-Portraits

Direction Sheets

Big Idea: Portraying the essence of who we are is largely due to the blending of our genealogical traditions with popular culture. As we become increasingly saturated and influenced by popular and visual culture, many of our traditions become diluted. Due to this, a need to understand our internal self and how it integrates with the external projection of who we are is necessary to see ourselves for who we truly are.

Objective: Each student will research their identity through a variety of personality tests and surveys to create an original painting utilizing harmonic decomposition in either the realistic or abstract style. The painting will incorporate the Elements of Art & Principles of Design while effectively making visual connections to express their inner thoughts and feelings.

Vocabulary:

- Heritage: Something that comes or belongs to one by reason of birth.
- Traditions: The handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice
- Popular Culture: Activities or commercial products reflecting, suited to, or aimed at the tastes of the general masses of people.
- Sfumato: Technique of allowing tones and colors to gradually blend into one another creating softened outlines or hazy forms. One of the four canonical painting modes of the Renaissance.
- Unione: Similar to Sfumato but bright colors are used to create outlines of forms. One of the four canonical painting modes of the Renaissance.
- Cangiante: Use of different colors to represent highlights and shadows within a form. One of the four canonical painting modes of the Renaissance.
- Chiaroscuro: An Italian term to describe dramatic effect of contrasting areas of light and dark values in artwork. It comes from the combination of the Italian words for "light" and "dark." One of the four canonical painting modes of the Renaissance.
- Self-Portrait: An image of the artist created by the artist
- Big Idea: Life centered issues that has relevance for everyone.
- Signs: An object or idea that represents or points to something else in a fairly straightforward way.
- Symbols: An object or idea that has deeper meaning; represents ideas or qualities.
- Identity: The qualities or beliefs that make one group different from another group.
- Thumbnail Sketches: Mini drawings, about the size of a thumb, drawn to get a sense of overall layout and composition.

Materials:

graphite/charcoal pencil
acrylic or watercolor paint
ruler
eraser

canvas or watercolor paper
“selfie”
gel medium
Photoshop (optional)

Directions:

1. Give personality survey to five trustworthy individuals who you believe know you the best. Two to three must be given to family members.
2. **Symbolism:** Have images that represent the thoughts and meaning behind your personality based on your survey questions and personality test. Print these images out. (Korean lotus flower = purity, strength) Be able to discuss these in your artist statement and create a visual diary in your sketchbook.
3. **Composition:** Use Rule of Thirds intentionally for placement of objects to create an interesting composition and to create emphasis. Thumbnail sketches should represent your thought process and final design.
4. **Chiaroscuro:** When taking your photograph, be very intentional with the light source in order to create dramatic effect using light and dark areas that reflect your personality or mood of the portrait.
5. **Portrait:** When transferring your image, use the grid method and make sure the image looks proportionate. This will help you to create unity through proportion. Either create the image using a 1:1-inch or 1:2-inch ratio.
6. **Color Theory:** Make sure the color scheme enhances the overall mood you want to portray in your painting. By having a variety of hues and values it will provide visual richness.
7. **Craftsmanship:** Use careful control when applying the paint? Make sure all marks are made with intent to eliminate unintentional drops, smudges, tears, stains, etc. Have good coverage of paint.
8. Try a variety of special texture or photo techniques to enhance your artwork and provide interest. These should be done in your sketchbook as research before using on your final composition.
9. **Artist Statement:** Write the artist statement using Image Grammar techniques. Written supporting details explaining your heritage and connection from past to present? Make sure you follow the proper artist statement format.

Agenda:

Day 1: Intro to Project - Personality Tests

- Homework: Give the "How Others View You" survey to at least three (3) other people who you feel know you really well and will be honest. At least one must be a family member. Due Wed.

Day 2: Symbolism vs Signs

- Start research of visual symbols that represent their personality.
- Thumbnail sketch ideas of composition using Rule of Thirds

Day 3: Photograph & Research

- What is chiaroscuro?
- Homework Results
- Photograph - Take a new picture of yourself and focus on various facial expressions or poses that represent your personality. Print pictures of self as an 8"x10" photograph. Focus on dramatic lighting to create chiaroscuro and to capture mood of personality. Use Photoshop to create dramatic hue and saturation effects (optional.)

Day 4: In-Progress Reflection of Design Idea

- Studio
 - Grid transfer
 - Prep Photograph (Grid photo 1"x1" squares) & Canvas - Cut to 19 ½" x 22" Boards ¾" (long sides) x 1" (short side), center 16"x20" create 2" grid

Day 5: Studio - What is an Underpainting?

Day 6: Studio - Demo Skin tones refresher

Day 7: Studio - How to paint expressive eyes, mouth and hair.

Day 8: Studio - mixed media exploration

Day 9: In-progress Reflection and Studio

Day 10-12: Studio

Day 13: In-progress Reflection and Studio

Day 14-15: Studio

Day 16: Presentations



RUBRIC:

1. **Symbolism:** Did the images represent the thoughts and meaning behind the artist's personality (Korean lotus flower = purity, strength)? Be able to list and explain symbols used.
2. **Chiaroscuro:** Was dramatic effect created using light and dark areas? Do they support and portray your personality or mood?
3. **Color Theory:** Does the color scheme enhance the overall mood portrayed in your painting?
4. **Portrait:** Does image look proportionate for either a 1:1 or 1:2 ratio?
5. **Composition:** Was placement of images arranged to create an interesting composition in order to create a strong emphasis using either Rule of Thirds or Fibonacci sequence? Show thumbnail sketches to represent thought process and final design intent.
6. **Craftsmanship:** Was careful consideration given to the overall look of the finished artwork? Was the paint applied to ensure all marks were made with intent to eliminate drops, smudges, tears, stains, etc. to do not contribute to the overall unity?
7. **Artist Statement - Layout:** Was the template for formatting followed? Did you have .5 inches for all margins, 1.15 line spacing, 12 font size for all text, and 18 font size for title

using quotation marks? Was the statement mounted onto black background paper with .5 inches of black paper showing?

8. **Artist Statement - Writing:** Was proper grammar, spelling and conventions of writing used? Was there a minimum of one paragraph (6-10 sentences) that included an opening sentence, supporting body of evidence, and a conclusion sentence?
9. **Artist Statement - Content:** Was thoughtful content expressing personal connection to artwork made? Did statement reflect what is not obvious from looking at the artwork? Were connections made between the world and self?

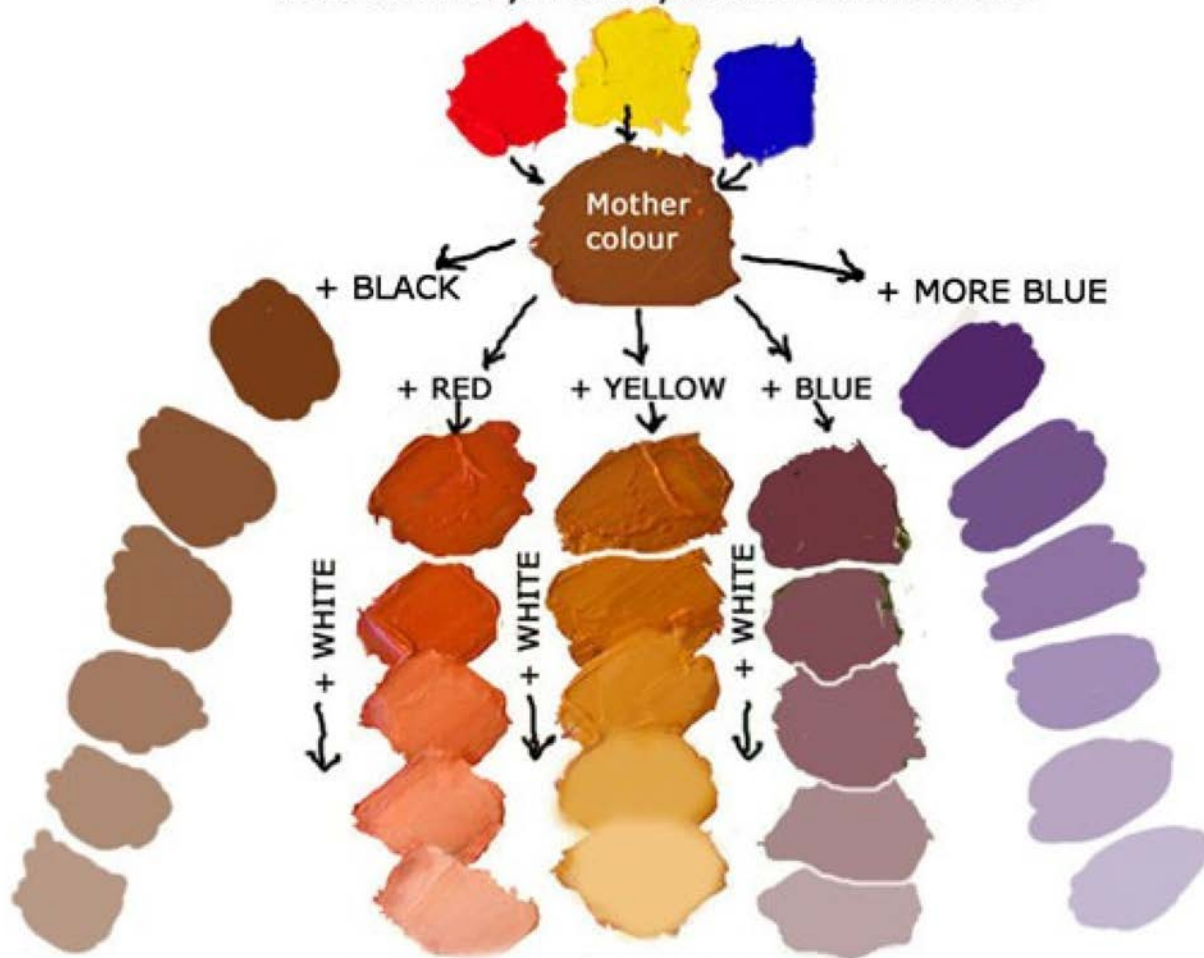


Wayne Eagleboy, *'We-the people'*

Skin Tone Chart

MIXING SUBTLE COLOUR RANGES FROM PRIMARY COLOURS

Start with red, yellow and blue only. Mix them together to form a neutral "Mother Colour". Use twice as much yellow as you do of the red & blue.



GREENS ARE EASY TO GET - JUST MIX BLUE & YELLOW TOGETHER
AND ADD A LITTLE RED TO MAKE INTO OLIVE GREENS.

<https://artintegrity.wordpress.com/2008/03/20/11-your-art-stories-here/>

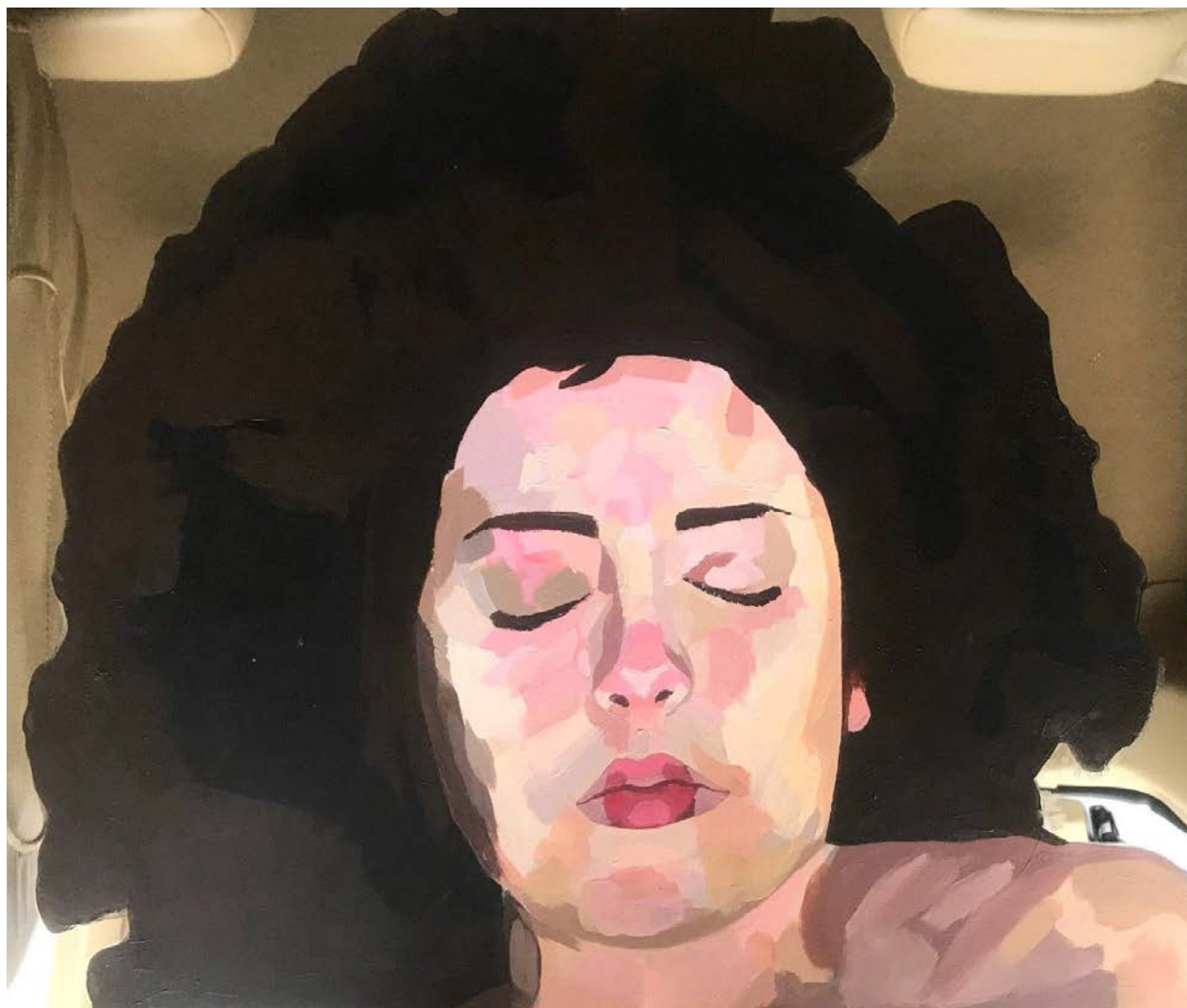


Student Artist:

X. D.

“Inner Ying Yang”

Oil on Canvas



Student Artist:
S. R.
"Reflections"
Acrylic on Mirror



Student Artist:

A. L.

"I Don't Know"

Watercolor on Paper



Student Artist:

L. D.

"Self Portrait"

Acrylic on Canvas



Student Artist:

A. H.

"The Therapist and The Miserable"

Acrylic on Canvas



Student Artist:

C. S.

"Bandaïd"

Acrylic on Canvas