

# Curriculum and Family Guide and Activities

## **coexistence**

coexistencia

coexistence

koexistenz



Philippe Apeloig, France

Courtesy Museum on the Seam, Jerusalem

## May 26-June 17

**Celebrating diversity, tolerance & acceptance**

**A Celebration of Diversity on Asylum Hill  
Proudly Presented By The Hartford Financial Services Group, Inc.**



# Exhibition History



The Hartford Financial Services Group, Inc. is pleased to present **Coexistence**, a significant public art exhibition featuring 45 billboard-sized images created by artists from around the world. Each 9-foot-by-15-foot work of art is accompanied by a text panel that quotes leading philosophers, writers and artists, such as John Lennon, Pablo Casals, Martin Luther King and Yitzhak Rabin. The text panels are translated into four languages: English, Spanish, French and German.

**Coexistence** encourages people to think about the understanding of human relationships and the meaning, use, and misuse of words such as tolerance and respect. The examination of these images presents the potential for initiating valuable dialogue on issues of diversity such as race, ethnicity, religion and gender.

**Coexistence** began in Jerusalem in May, 2001 with the support of the patrons of the Museum on the Seam, the von Holtzbrinck family of Germany. The exhibition was created by the museum's curator Raphie Etgar in response to the cycle of violence in the region and displayed on the walls of the Old City of Jerusalem linking the gates from the Jewish, Christian and Moslem Quarters.

The exhibition has toured throughout the world to more than 25 cities, including Belfast, Sarajevo, Berlin, Copenhagen, Cape Town, Miami, Washington, D.C., Minneapolis, Austin, Houston and Auckland.

The Hartford is proud to host the first New England showing of Coexistence as part of its ongoing support of the arts and education in the Hartford region, as well as its commitment to a diverse and inclusive workplace for its 30,000 employees worldwide.

Providing more than \$7 million in support to nonprofit organizations in 2006, The Hartford has a long history of supporting the Asylum Hill neighborhood, the city of Hartford and Connecticut. The company is a major supporter of education, arts and cultural organizations, and community development efforts in the region.

**Coexistence** was initiated and created by curator Raphie Etgar and the Museum on the Seam, Jerusalem. More information can be found at the museum's Web site at <http://www.coexistence.art.museum/coex/index.asp>.

## Curriculum and Family Activities

This curriculum was developed by the Center for Holocaust and Genocide Studies at the University of Minnesota ([www.chgs.umn.edu/coexistence/](http://www.chgs.umn.edu/coexistence/)): Vicky Knickerbocker, CHGS Outreach Coordinator; Stephen Feinstein, CHGS Director; Noreen Brand, Educational Director, Florida Holocaust Museum; and other educators. It has been adapted with their permission for use by The Hartford. Images are courtesy of the Museum on the Seam, Jerusalem.

**Note:** *The curriculum is provided to users without charge and offers suggestions for use to deepen understanding of the exhibition.*

# Mission and Educational Purpose

This international art exhibition, which will be shown in Hartford from May 26-June 17, 2007, focuses on the theme of "coexistence" and was created to inform, motivate and create a conversation by those who view it.

**Coexistence** has direct meaning for teachers and students. These artistic images are a powerful way to complement students' understanding of what it means to be an informed and socially responsible citizen. The large posters can be analyzed by students to increase their insight into the meaning of coexistence in our global society

This artistic analysis can also be used to expand students' understanding of why people have not always gotten along. These reasons include religious, ethnic, or racial misunderstandings or conflicts. Furthermore, close study will increase their grasp of effective conflict-resolution strategies.

## Suggested Teaching Approaches

Below are a number of suggestions and activities that teachers may use to implement the **Coexistence** project in their own schools. These suggestions were developed with input from many centers of excellence which have used art as a way to enhance understanding of social issues.

*These strategies may be implemented in any order.*

### **ACTIVITY #1: Participate in The Hartford's Online Student Gallery**

In conjunction with The Hartford's presentation of the outdoor art exhibition Coexistence at its world headquarters the company is sponsoring an online art gallery of student expression on the themes of diversity, understanding and compassion. All Connecticut elementary and secondary students in public and private schools are invited to participate in the virtual exhibition. Home-schooled students also are welcome to participate.

We ask that teachers encourage their students to create artwork expressing their own vision of coexistence to be exhibited within their schools. Each school should choose five (5) representative student creations to submit to The Hartford. Families who home-school their children may choose one student creation to submit. The artwork will be featured in The Hartford's online student art gallery at [www.thehartford.com/coexistence](http://www.thehartford.com/coexistence).

Schools should select artwork for submission on the basis of originality, artistic merit and clarity of theme.

To benefit student art programs in participating schools, the first 20 schools to submit artwork by May 25, 2007, will receive a \$250 gift card from Staples.

Artwork may be submitted to The Hartford through June 17, 2007. It will remain on display at The Hartford's Coexistence Web site until the end of 2007.

**Criteria:** Artwork may be a painting, drawing, collage or any other two-dimensional work.

Artwork must be on a sheet of paper, card stock or poster board (either vertical or horizontal), no larger than 11 x 17 inches. Digital files of artwork will also be accepted. All files should be in JPEG, TIFF or PDF format.

**Artist's Statement:** Students are encouraged to title their artwork and submit an artist's statement that describes their work. Artist's statements, as well as the student's name, grade and school, will accompany images displayed in the virtual art gallery.

**Student information:** Artwork submitted to The Hartford must include the student's name, grade, school, artist's statement, title of artwork, and home mailing address.

**How to Submit Your Artwork:** Artwork may be mailed or hand-delivered to: Coexistence Student Art, c/o Judie Bergstrom, The Hartford, 690 Asylum Avenue, Hartford, CT 06115. Digital versions of the artwork may be submitted electronically to [coexistenceforkids@comcast.net](mailto:coexistenceforkids@comcast.net).

**Return of Artwork:** Artwork must be accompanied by a large, self-addressed, stamped envelope at least 11 x 17 inches, or it will become the property of The Hartford.

The Hartford reserves the right to copy and modify any entry for reproduction and inclusion on its Web site.

We anticipate an enthusiastic response to this virtual student art exhibition and want to ensure that your students are able to participate in this important artistic celebration of diversity.

## **ACTIVITY #2: Define what the Coexistence exhibition will teach us**

Examine the meaning of the following words and phrases that relate to this international art exhibition:

- |                      |                                    |   |
|----------------------|------------------------------------|---|
| ■ coexistence        | ■ race                             | ■ free market   |
| ■ tolerance          | ■ respect                          | ■ "free market of ideas"                                  |
| ■ intolerance        | ■ "Love thy neighbor as thy self." | ■ civil disobedience                                      |
| ■ indifference       | ■ rights                           | ■ zero tolerance  |
| ■ equality           | ■ utility                          | ■ distinctions between "zero tolerance" and "intolerance" |
| ■ legal equality     | ■ harmony                          | ■ good  |
| ■ religious equality | ■ conversation                     | ■ evil  |
| ■ economic equality  | ■ "justified intolerance"          | ■ helping   |
| ■ love               | ■ "unjustified suppression"        |   |
| ■ harmony            | ■ liberty                          |   |
| ■ "other"            | ■ democracy                        |   |
| ■ conflict           |                                    |   |

Establish a discourse about these words and others that students suggest, and their relationship to this exhibition.

As a project, create an artistic image that conveys meaning of the words or phrase.

### **ACTIVITY #3: Coexistence – What does it look like today?**

Ask your students what a world based on peaceful coexistence might look like. Using two-columns, have student list peaceful and non-peaceful descriptions of coexistence.

Next, ask students to create a visual collage of pictures, quotes, newspaper clippings or photos that represent what peaceful and non-peaceful coexistence looks like.

Have a group discussion about these visual images and explore ways they are similar and different.

### **ACTIVITY #4: The struggle to achieve coexistence**

Have students work in groups to create a word map for conflict. Include considerations such as:

- What is conflict?
- What does it look like?
- What do people have conflicts over?
- Where is conflict today--in the world and in your city?
- What happens when a conflict occurs?

Remember conflict can be defined in several ways. Common synonyms of conflict are disagreement, fight, and battle. These definitions tend to emphasize competition and dissention and are often associated with violence, bullying, and aggression.

Ask students to share word maps. Ask students the following questions:

- 1.** Can conflict be seen in a positive way?
- 2.** Is it possible that conflict may be viewed as an opportunity for positive growth and development?
- 3.** Because humans frequently have different tastes, preferences, and priorities, there have been cultural conflicts and misunderstandings. In the past, how have these cultural conflicts been resolved?
- 4.** What alternatives exist for resolving conflict that are engaging, respectful, and mutually satisfying?

Have students share group responses.

Have students create a class mural, tiles or quilt examining conflict.

## **ACTIVITY 5: Using art to enhance students' knowledge of coexistence.**

Choose artworks from the exhibition and explore with the students what the images represent symbolically.

Ask students to describe what they see in the artworks and what these images prompt them to think about.

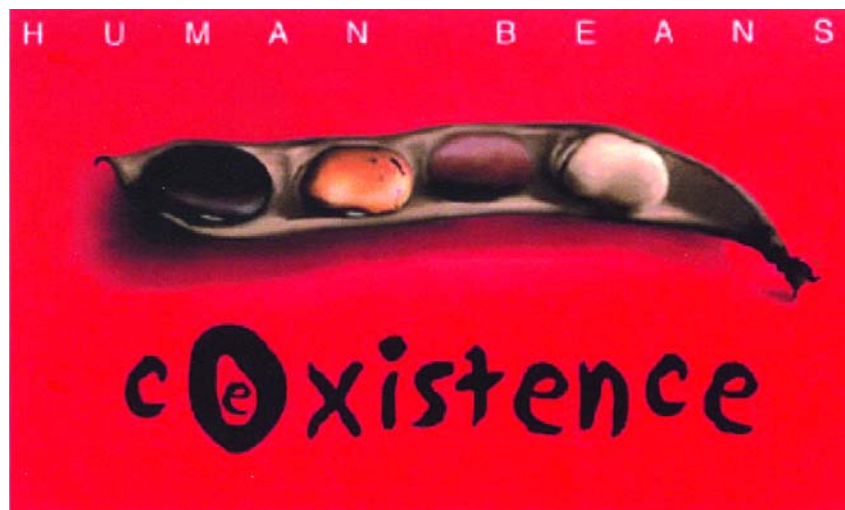
What do the images tell them about how people have interacted historically?

What do the images tell them about how people's lives may be similar or different?

What does the artwork suggest that people could do differently to live in greater harmony and peace with one another?

Two examples are given to help teachers increase their students' understanding of the artwork's meaning and how it relates personally to them and others.

### **ACTIVITY 5, EXAMPLE #1**



Artist: Jose Rementeria, USA

What object do students see in the image?

What do they think the title "Human Beans" means? How does this relate to "Human Beings?"

What is inside the bean?

What is the function of a seed? How can we compare the seeds of a bean to the composition or make-up of a human being?

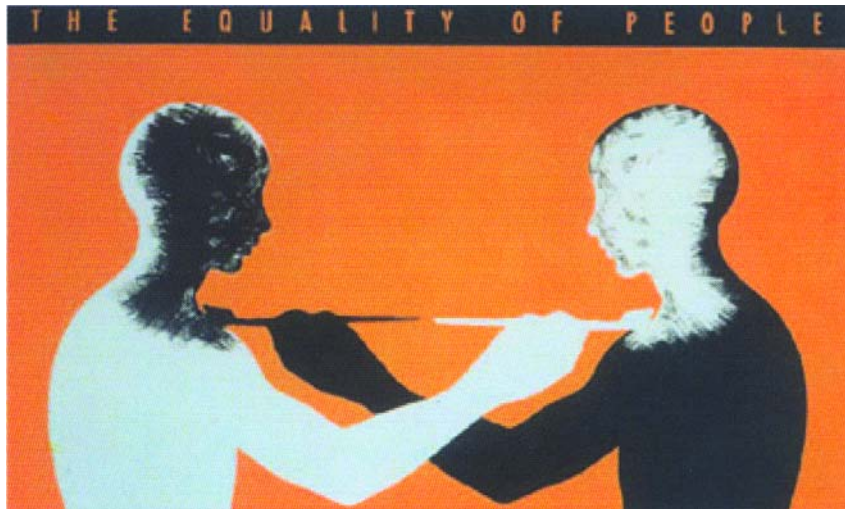
How has the artist chosen to represent the seeds of the bean? How do the different colors of the beans represent different human races and ethnicities?

Do different physical appearances or colors relate to coexistence?

Have physical differences between people caused conflict? What happens when people disagree or judge another person based on their physical appearance?

How might people resolve conflict and respect physical differences between each other?

## ACTIVITY #5, EXAMPLE #2



Artist: Cedomir Kostovic, USA

What are the students viewing?

Who are these people? What are the identifying characteristics of these people? How do we decide and judge?

What are the differences between the two figures? What are the similarities?

What can you conclude about the racial or national origins of the figures in the image?

Is there a basis for discrimination in this image?

What is the significance of the action of these people?

What is the message?

## **ACTIVITY #6: Think about the theme of Coexistence and the content of the exhibition.**

Consider what coexistence means to you.

- Explain how the word coexistence and the images and text will influence you in your life.
- Explain the difference between coexistence and tolerance.
- Describe the difference between respect and tolerance. Where does coexistence fit in?

Discuss the following questions:

- Who is reflected (or not) in your life, school and community?
- Why is coexistence important?
- What happens when coexistence and when it does not?
- What types of things cause conflict between neighbors?
- How can these issues be resolved peacefully?

Now, turn your attention to the images in the exhibition. Discuss the following questions:

- Where do the artists come from? How does their country of origin influence their work? What motivated their work?
- How was the text chosen to accompany the artwork?
- How does the text enrich the images?
- How does the artwork make you feel? Angry? Sad? Happy? Confused?
- Choose one image that you like the most and tell why.
- Give the image a title or name.
- What does this artwork say about coexistence and understanding?
- Does the image make you think of an event or something in your life?
- How do you think a person from another culture might interpret the artwork?
- Choose a second poster. What similarities are there to the first? What are some of the differences? Do they relate to each other?
- How can these posters open up dialogue about non-violent solutions to conflict?
- How do these images relate to events in the world today?
- How can this exhibition help us change the way we feel and think about issues?
- How can this exhibition help to change the way we feel about these issues in Hartford?

### **ACTIVITY #7: Examine the thoughts of the curator of Coexistence**

What are some other effective ways to promote coexistence?

According to Raphie Etgar, curator of the Coexistence exhibition, "Coexistence is more than a concept and more than a popular idea for our new global culture. It involves changing our lives and changing the way we think. Coexistence is not necessarily learning to live together but perhaps learning to live side by side."

Etgar is deeply committed to promoting greater peace and justice in the world. He has expressed concerns that humans throughout the world have relied on violence to resolve their interpersonal differences. It is his opinion that violence is not an effective problem-solving approach as it stimulates greater destruction, hostility and division. He contends that violence usually breeds greater contempt, fear and hatred of others.

As the Holocaust has taught us, Hitler's use of violence to solve the economic and social ills of Germany caused the death of many innocent people, led to the physical destruction of many countries, tore families apart, and pitted one neighbor against the other.

As a result of Etgar's concerns, he has helped organize an international art exhibition which he hopes will help educate more people about the need to develop less violent ways to resolve human conflicts whether they occur locally, nationally, or internationally. He is extremely hopeful this art exhibit will help people learn more respectful ways of interacting with one another.

As Etgar states: "People build walls to protect themselves. Perhaps there was a time when walls were useful, but today concrete walls cannot protect people from each other. More so, sometimes we need to protect ourselves from ourselves. I am even more concerned about the walls people build in their hearts, walls that are built in the hearts of children, when their world is destroyed, mental walls that are built in a moment of fear and hate and incitement. Many years of education and a great deal of effort will be needed to break down these walls. We are asking ourselves how we arrived at these terrible days - those of us who are within the conflict and those who are watching from outside and do not understand. What is happening today all over the world is a cycle that cannot be broken without brave and inspired leaders who must solve the problems with generosity, mutual understanding and non-violent thinking. What we need today in many places in the world is more consideration, kindness, modesty and love."

## Additional Group and Class Projects

### **1. Diversity in Your Community**

Wherever you live, the wide diversity of your community will probably surprise you. It has been said that a culture is the sum total of all the influences that a region has undergone. Undertake an investigative project on cultural diversity in your town or community. Who lives there? How do they live? Articles, interviews, posters or displays can be designed to highlight the range of identities and cultures. How is this diversity demonstrated in music? Reflect on the number of traditions of music and dance you've come across, and the mutual influences they show. Organize a concert or cultural festival that brings together a range of cultural traditions.

### **2. Human Rights**

How are the rights of persons belonging to national, ethnic, religious, linguistic or other minorities guaranteed in your community, nation, or region? Is the same true for indigenous people, migrant workers, asylum-seekers and refugees, and disabled people? Are their rights promoted and protected? Do you find that your law-enforcement officials are adequately educated about human rights? What can you do to improve attitudes or behavior toward minorities?

### **3. Do-It-Yourself Coexistence Program**

Create your own coexistence curriculum or program. This means deciding what are the component parts of coexistence, how it is the same or different from the idea of "tolerance" and how you think the values associated with coexistence can best be transmitted. Scrutinize your text books and televisions, newspapers and magazines for stereotyping, including gender-typing, and assumptions about nationalities and ethnic groups. What are coexistence priorities for your town, country or region? What are the "conflict issues" and how might they be solved?

### **4. Say No to Violence**

How does violence come into a community, school or home, and how can it be stopped? Act out the dynamics of coexistence and intolerance through role playing, dialogue, and dilemma-

solving. Organize public debates, take sides in a debate, and then switch sides and speak for the opposite position. How do you imagine peaceful co-existence of diverse individuals and groups? What makes it work, and what undermines it?

### **5. Ecological Diversity and Human Diversity**

Every community is based on interdependence. Like the plants and animals, we couldn't survive if we were all the same. What are some examples of this truth drawn from daily life in your town? What are concrete examples of how a culture of peace and tolerance can promote environmental preservation? Start a project in your school or neighborhood.

### **6. Current Events**

Organize discussions about current events in relation to tolerance and intolerance. Analyze actual conflicts of the past and present. How might they have been resolved or avoided? How is the issue of human rights reported in the news today? What are the fundamental rights and freedoms recognized by the international community? How do multi-cultural, multi-linguistic countries work? What are the common interests that diverse peoples share?

### **7. Sports and Tolerance**

Do sports events foster coexistence, antagonisms, and hatreds--or is it just a game? What are the possible links between sports and intolerance (such as exclusion of those unable to compete, chauvinism and violence), and may these be remedied? Can violence ever be healthy in this arena? Would sports events succeed if both sides exchanged half of their players in the middle of the game? How is winning important and how does it relate to enmity, even hatred?

### **8. International Outreach**

Start an international conversation or school-pairing project, by mail or computer. Write to others in another country about issues and problems you face in your lives. Exchange audio cassettes or pictures. Explore the possibilities of participating in international summer camps or student exchanges. Ask your school to join UNESCO's Associated Schools Project.

## ART CRITICISM: AN INTRODUCTION

Too often, we, as art viewers make quick judgments about works of art based on only a few seconds of observation. By practicing this three-step process of critiquing a work of art, we can become more proficient in good observation habits that will serve to make us better viewers of artworks. We will be able to justify our responses to works of art, based on clear guidelines as related to the elements of art and principles of design.

## **LEARNING OBJECTIVE**

The student will view an approved piece of artwork and write a two-page critique about the artwork. The written critique will include the four-stage process of description, analysis, interpretation and evaluation.

## **VOCABULARY**

- **Critique** – art criticism that involves explaining an artwork and judging it.  
It attempts to describe, analyze, interpret and evaluate works of art.
- **Concept** – something conceived in the mind; an idea or thought that is abstract or realistic.
- **Criticism** – the process of making judgments about the merit, value or significance of works of art.
- **Objective Criteria** – an unbiased standard on which a judgment or decision may be based.
- **Aesthetic** – relating to the beautiful and pleasing to the senses.
- **Craftsmanship** – the skillful practice of constructing or making well-designed objects of quality, durability and function.

All people who look at art make judgments about it. Some of these are essentially statements of preference, statements that describe what pleases or displeases us. However, there are differences between what we like and dislike, and what we regard as artistically excellent. In the art critique process, we attempt to explain these differences. We also attempt to discover “What is Art?” and “Why do we value some creative products more than others?”

This process of looking at art is known as art criticism and involves explaining an artwork and judging it. Art criticism attempts to describe, analyze, and interpret works of art. In order to make an intelligent judgment, one needs to have a foundation in art criticism. Knowledge and objective criteria are essential for analysis, interpretation and judgment.

The following is an introduction to the process of art criticism, including description, analysis, and interpretation. A further resource is An ART CRITICISM CHECK SHEET: A WAY TO TALK ABOUT ART (pdf file): <http://jeffcoweb.jeffco.k12.co.us/isu/art/artcriticism.pdf>

## **1. DESCRIPTION**

The purpose of description is to point out what can be seen and to slow down the viewer’s tendency to form conclusions too quickly. In this initial state of looking at an artwork, the critic/viewer answers a short list of questions about the work--what is it made from? How is it made?

Making a list, or a “visual inventory,” forces you to notice things that might have been overlooked. The visual inventory includes the elements of art, such as line, shape, color, texture, volume/form, space and value. The visual inventory also includes the medium, or what the art-

work seems to be made of, such as paint, clay, pencil, paper, etc. At this point, no mention is made of subject matter, and no judgments are made. In your description, avoid using loaded words or expressions that reveal feelings or preferences.

Description is an impartial inventory. Examples of neutral words that useful to use in a description are straight, large, rough, smooth, light, dark, and colors.

## **2. ANALYSIS**

Analysis is another type of description. We are no longer naming or describing the technical features of the artwork. This stage brings into focus the relationships among the elements of art as described in the previous state, with the principles of design, such as contrast, balance, proportion, rhythm, movement, emphasis, unity and repetition/pattern.

In the analysis stage, you will describe how the media and elements of art were used to create the special effects that the principles of design produce in art.

For example, you may discuss the way the paint is brushed on, or the kind of tools or manipulation used to create a surface. Describe whether some areas are flat and others are modeled. Is there a gentle transition of color or is there a sharp contrast between one area and another? Is the force of gravity natural or do the objects seem to be falling? Is the object believable or is it primitively executed? How are the colors used, and do they create a mood?

Once you determine the answers to some of these or other questions about an artwork, you need to support your statements. For example, if you decide that a painting is abstract, then explain why you concluded it is abstract by looking at the shapes or objects and how they were used to make the artwork.

## **3. INTERPRETATION**

This stage of looking at art is the most difficult, the most creative and the most rewarding. It is the step when you have to decide what all your earlier observations mean. In this stage, you attempt to determine what single large idea or concept seems to sum up all of the traits in the artwork.

This stage can also be called the explanation of the work of art. What is the artist trying to say? Some works may be purely decorative and the meanings lie in the optical enjoyment of its surface; other works may symbolize historical events.

## **OTHER WEB SITES OF INTEREST**

<http://www.tolerance.org/teach/index.jsp>

<http://www.museumoftolerance.com/mot/index.cfm>

<http://www.pbs.org/americaresponds/tolerance.html> (A PBS CURRICULUM)

<http://www.ccsf.edu/Resources/Tolerance/>

<http://www.teachtolerance.org/>

Center for Holocaust and Genocide Studies at the University of Minnesota:

<http://www.chgs.umn.edu/coexistence/>

The United Nations Declaration of Human Rights

<http://www.un.org/Overview/rights.html>

UN RESOLUTION ON Elimination of all Forms of Religious Intolerance

<http://www1.umn.edu/humanrts/resolutions/47/129GA1992.html>

<http://www1.umn.edu/humanrts/resolutions/48/128GA1993.html>

<http://www.un.org/documents/ga/res/42/a42r097.htm>

<http://www1.umn.edu/humanrts/commission/thematic52/95-relig.htm>

UN 99th plenary meeting, Resolution 50/183 of 22 December 1995

[http://www.uq.net.au/slsoc/manussa/un\\_rel\\_2.htm](http://www.uq.net.au/slsoc/manussa/un_rel_2.htm)

[http://www.hbhsmun.org/Topic\\_Research\\_Human\\_Rights.htm](http://www.hbhsmun.org/Topic_Research_Human_Rights.htm)

[http://www.uq.net.au/slsoc/manussa/un\\_rel\\_2.htm](http://www.uq.net.au/slsoc/manussa/un_rel_2.htm)

[http://www.adl.org/PresRele/UnitedNations\\_94/4400\\_94.htm](http://www.adl.org/PresRele/UnitedNations_94/4400_94.htm)

<http://academic.udayton.edu/race/06hrights/WCAR2001/NGOFORUM/Religious.htm>

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