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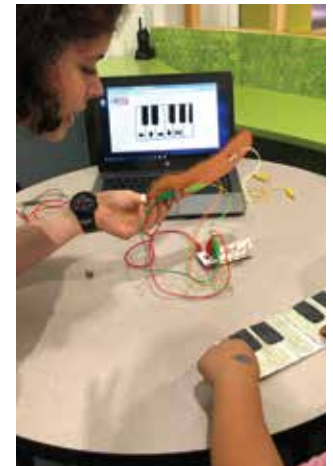
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Teaching Portfolio

CMOM: Exhibition and Programs Design of Art, Artists & You

Programs and Media

Fiber	Technology	Paper	Found Objects	Makerspace
Practice sewing boards	Gears	Collaborative collage	City installation	Bookbinding
Burlap/plastic practice embroidery	Snap circuits/kits	Bookmarks	Collaborative sculpture	Perler beads
Sewing pillows/other stuffed objects	Stop motion	3D animals/characters	Frames	Shrinky dinks
Embroidery	Green screen	Masks	Boats	Woodworking
Wooden looms	3Doodler pens	Flowers/gardens	Flying machines	Paper making
Cardboard loom	Scratch	Zines	Cars	Silk screen printing
Fabric collage/quilt	Makey Makey	Origami	Recycled maps	Paper mache
Finger knitting	Tinkercad	Cards	Build a fort	Marbling paper
E-textiles	Wind-up toys and paint	Paper dolls	Cardboard collage	Making paint
Cardboard circle weave bracelet	Take-a-part	Pop up characters and boxes	DIY games	Stuffed animal repair
Garlands/tassels	Wire sculptures & LEDs	Yayoi Kusama room	Toys	Painting
Yarn bomb installation	Squishy circuits	Collaborative cava	CD sculptures	Jewelry
Fashion design	Photography	Paper weaving	Time capsules	Leather stamping
	3D printing	Light up city	Architectural design	Soap carving
	Playdough touch		Telescopes/kaleidoscopes	Dying fabric
	Typewriter		Wicky Stick creations	Musical instruments



CMOM: Professional Development Instruction in *Art, Artists & You*

Mission and Vision

In *Art, Artists & You*, we facilitate experimental artmaking with families using diverse materials and nontraditional techniques that encourage dialogue between visitors and teaching artists to build knowledge around contemporary art, contemporary artists and issues important to children.

1. We introduce visitors to nontraditional artmaking through diverse materials such as paper, found objects, technology, and fiber
2. We expose visitors to contemporary art and working contemporary artists
3. We facilitate positive, accessible and creative experiences through questioning

Mission of the Facilitators

- Facilitate dynamic artmaking experiences with diverse materials that;
- Expose families to alternative or nontraditional making processes they cannot do at home, or may not have access to
- Build in opportunities for adult-child engagement through making
- Help children and their families build new skills in making and looking at art
- Use creativity to build confidence and as a vehicle to elicit dialogue
- Provides a platform for positivity and encouragement

Both

- Use materials and practices that are accessible to all visitors regardless of economic background
- Help families understand art beyond traditional practices (i.e. painting, drawing, and sculpting with clay)
- Demonstrate a multitude of ways to manipulate materials
- Expose families to contemporary art and artists
- Learn about concepts used in art in today's world
- Create an accessible environment for all visitors (physically and conceptually)
- Encourage creativity aren't usually accessible

Mission of the exhibit

- Provide access to quality works of art
- Provide access to real people working in the field such as artists, performers, and arts educators
- Exhibit art that tackles abstract issues that move far beyond their source materials
- Share a variety of voices, narratives and perspectives
- Exemplify a multitude of ways to manipulate materials
- Expose families to the way contemporary artists work, and what their studios may look like
- Create awareness that being an artist is a profession and influence respect for working artists

Modes of Engagement

Make and Talk: Talk to them about objects while they're making and/or incorporate their project into the conversation.

Scavenger hunt: List of artworks or descriptions to find in the exhibit

Safari: Take a tour around the exhibit while looking through various viewfinders

Game: Create a challenge for the group to accomplish; create a competitive game with teams

Act it out: Try to make your body look like the artwork

Worksheet: Create a reference for visitors to fill out, color in, circle, check off etc while looking at the art

Sketch book: Draw what you see; collect notes/materials in it; pair with zine making or book binding

Multimodal: Combine various approaches that satisfy visual, auditory, literary and kinesthetic learners



NYU Art + Education Masters Thesis Project: *Making for Change*

What are makerspace facilitation strategies that utilize a critical pedagogical framework, and which are successful in informal museum settings with short-term visitors?

The term “makerspace” is often associated with computing, technology, or even an environment to create DIY art, but how can makerspaces be catalysts for social change? I am intrigued by makerspaces because of the chance to explore a variety of tools and materials, both commonplace and unfamiliar, and the opportunity for learning through questions. Witnessing makerspaces in action inspires me to push these ideas further. Due to our current political climate, I am interested in how the Maker Movement can further help us be mindful and active citizens. My research involves an investigation into makerspace facilitation strategies that are designed to have a critical lens, and could be successful in informal museum settings. I gathered research through interviews of facilitators and students, literature, personal making explorations, and site visits to makerspaces. I am strongly inspired by the social action makerspace in a lower east side community school.

I have learned that successful facilitation comes from a content-driven, resource-oriented makerspace where social issues are made accessible to learners as they gain fluency of materials and knowledge around passion-based subject material. In a social action makerspace, projects should respond to a social issue and ultimately create change in society, just as PS188 students knitted plastic bag mats for the homeless this year. During these experiences, learners collaboratively construct knowledge through conversation, as well as build objects or ideas that could eventually lead to a more socially just future.

Criteria of Success

This criteria of success is based on interviews, research of spaces, projects, institutions and facilitators. Realistically, all aspects of the criteria may be impossible to achieve within an informal museum setting with short-term visitors, however, each criterion is one step closer to providing a successful social action museum makerspace:

- Content-driven affinity space is created
- Promotes accessibility to complex or controversial social issues
- Promotes reflection of self and personal experiences
- Visitor projects are arranged through passion-based learning
- Fluency of tools and materials are gained
- Constructivism occurs: visitors construct knowledge around a social issue through dialogue with facilitator or other visitor(s)
- Conversations enhance visitor's critical motivation and desire for change
- Constructionism occurs: learning by constructing a meaningful product
- The product responds to a social issue and ultimately enacts change in society



Children's Museum of Pittsburgh: Teaching Artist

Makerspace

A makerspace is a creative work space for designing, making, learning and exploring STEAM based concepts through a variety of media and tools. This space is flexible to have an informal or formal learning approach, but involves exploration of tools, material play, and revision of design to create something with purpose. Learners may develop a variety of crafts, including procedures of woodworking, fiber art, paper and recycled material building, digital resources, electronics and more. Facilitation of projects involve inquiry-based learning, and learners are involved in questioning, reflecting, and contextualizing their work. Makerspaces provide learners with freedom and promote agency to create in an environment that supports their ideas, and encourages iteration for optimal learning outcomes.

Recycle!

Recycled material sculpture is a staple activity for the Children's Museum of Pittsburgh. Learners are welcomed with an introduction of the activity that is occurring. Usually out on the table is a container of cardboard, scissors (both for cutting paper and cardboard), a few rolls of tape, a container of small miscellaneous supplies like straws and pipe cleaners, yarn and string, an awl for poking holes, and examples of learner or facilitator art. You will also see a rolling device with a few beams tucked in the corner that supports a dozen rolls of tape or so. There is also a large, 3-tiered container full of recycled materials. These materials range from old boxes and plastic storage to forgotten toys, recycled bottles, and small CDs. These materials are donated to the museum fairly often. Lastly, you will find a couple low-temp hot glue guns for use. Orienting children who have never used a hot glue gun before is very important. Once oriented, children are welcome to use them for binding.

Digital Art and Technology

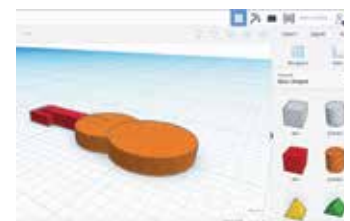
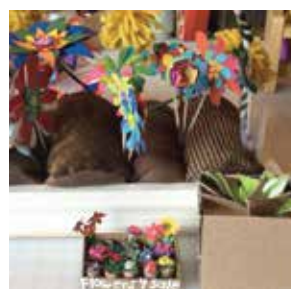
I largely gravitate toward facilitating digital arts due to my background in interactive media studies. I love using Adobe products such as Illustrator and Photoshop to create graphics and edit photographs. I also love making movies with iMovie, and using 3D design programs like Maya, and Zbrush. Many of these may seem impossible to facilitate with younger students, but the basic concepts behind these programs can be introduced through simpler programs, or even using a non-digital approach. You shouldn't be intimidated by technology and neither should your students!

Paper Crafts

You can do a lot with just paper! I learned many tricks by simply experimenting with paper to create flowers. There are hundreds of techniques, these are just a few. I encourage you to relearn some simple projects such as how to make a "cootie catcher" or even a few paper airplanes.

Fiber Arts

Fiber is a staple activity in the Pittsburgh Children's Museum Makeshop. From weaving to wet felting, there are infinite possibilities with fiber. When a fiber activity is present in the Makeshop, a 3-tiered bin of fabric is often available for visitors to use. Also available are fabric scissors, pins and needles, embroidery floss, thread, chalk for drawing, poly-fil or fabric scraps for stuffing, embroidery hoops, and practice sewing boards. In this post you can see the basics of sewing, embroidery, weaving and knitting. You can easily advance any of these projects for older students by encouraging a more detailed design, a multitude of colors, or a harder technique.



Lesson Plans

Title: Goin' on a Bear Hunt

Theme/Big Idea: Installation Art

Grade Level: 1

Time Frame: 2 classes

Lesson Narrative: This lesson is a part of the fiction curriculum where the kids learn about installation art through Yayoi Kusama's work and connect it to theatre sets and dramatic play. With the room decorated to look like an adventure, the kids will be grouped into teams to create a piece of installation art that will be used as a location in our adventure. The students will then take part in the active call and response song, "Goin' on a Bear Hunt," where we will act out an adventure through a lake, mountain, thunder storm, mud creek, wheat field and a cave to find a bear.

Objectives:

Students will...

- Recognize and describe that people create art and art objects to communicate ideas and serve different purposes by looking at Yayoi Kusama's installation art. (1:1PE)
- Examine one cultural and historical artwork, The Wizard of Oz, and respond to the visual, expressive features in the work (1:3PE) as well as identify and describe cultural symbols, image and contexts in this work. (2:5PE)
- Be grouped into teams and create installations for our bear hunt based on imagination and observation of familiar objects and scenes (6 groups or less) using acrylic paint. (2:3PR)
- Engage in artmaking to produce a work that combines music, movement or dramatic play with visual art by moving through their pieces in the song/adventure, "Goin' on a Bear Hunt". (1:6PR)
- Express and share their own responses to works of art and consider the responses of others by talking about whether they like installation art and the activity of dramatic theatre. (1:8RE)



Lesson Plans

Title: Invent!

Sequence Theme/Big Idea: Watercolor inventions

Grade Level: 3

Time Frame: 4 classes

Lesson Narrative: This lesson encourages students to design their own invention after creating Leonardo da Vinci's. Students will brainstorm ideas and sketch them as well as practice watercolor techniques, prior to creating a final watercolor invention painting.

Objectives:

Students will...

- Brainstorm significant realistic and imaginary objects they desire to inspire a work of art
- Practice watercolor techniques
- Create a final, well-crafted design and painting

Vocabulary:

Wet into wet - wet paint on wet paper

Wet on dry - wet paint on dry paper

Drybrush - using a dry paint brush

Dry on wet - using a dry paint brush on wet paper

Flat wash - even color

Variied wash - multiple colors



Lesson Plans

Title: Pop Art Portraits

Sequence Theme/Big Idea: Pop Art

Grade Level: 4

Time Frame: 4 classes

Lesson Narrative 1: This lesson is meant to reintroduce Pop Art in a deeper fashion, with an emphasis on portraits. The students will closely read and dissect a description of Andy Warhol's Gold Marilyn Monroe in order to color the black and white image. They will then discuss the visual effects of the image and compare it to another Warhol work. Students will learn about portraits, contour line, and how to make their own portrait into a contour line drawing to eventually create a final pop art portrait.

Lesson Narrative 2: This lesson is continuing the learning sequence, "Pop Art Portraits." The students will continue discussing visual effects and talk about how a portrait pose or color scheme can express the personality of the figure. They will relate that to their own portrait by discussing what 2 analogous and 1 compliment color scheme will best describe their personality seen through their pose. They will practice painting with acrylic paint.

Lesson Narrative 3: This lesson is the last part of the learning segment, "Pop Art Portraits," where students will discuss why we make art and what inspires us. Students will also create a Pop Art background that is reflective of their own popular culture, by reusing a prior learned printmaking technique. Students will emboss Styrofoam to stamp a wallpaper printed background, which will be positioned behind their portrait to create their final project. Students will also analyze and reflect on their works and the works of others in a formal critique.



Lesson Plans

Title: Surrealism Photoshop Project

Theme/Big Idea: Surrealism

Grade Level: 9

Time Frame: 8 classes

Lesson Narrative: This lesson introduces the art genre, surrealism, and allows students to design and create their own surrealist compositions. Students will be introduced to Photoshop and learn how to edit photos to create a surreal composition. Students will also write an artist statement to accompany their projects and describe the inspiration.

Objectives:

Students will...

- Be exposed to surrealist works by Salvador Dali
- Free write and draw a dream to inspire them for their compositions
- Create a composition that is surreal in that it creates a realistic atmosphere with unreal circumstances
- Create a composition of a dream, story or idea that includes a background and at least two "characters"
- Experiment with Photoshop and properly edit photos with the lasso tool, magic wand and/or eraser, while making sure edges of the characters are cleanly edited
- Compile high quality photos and manipulate them to have similar lighting, color, saturation etc. (if they don't already)
- Write an artist statement describing their art, process, and the intentions of their work



Interdisciplinary Artist

