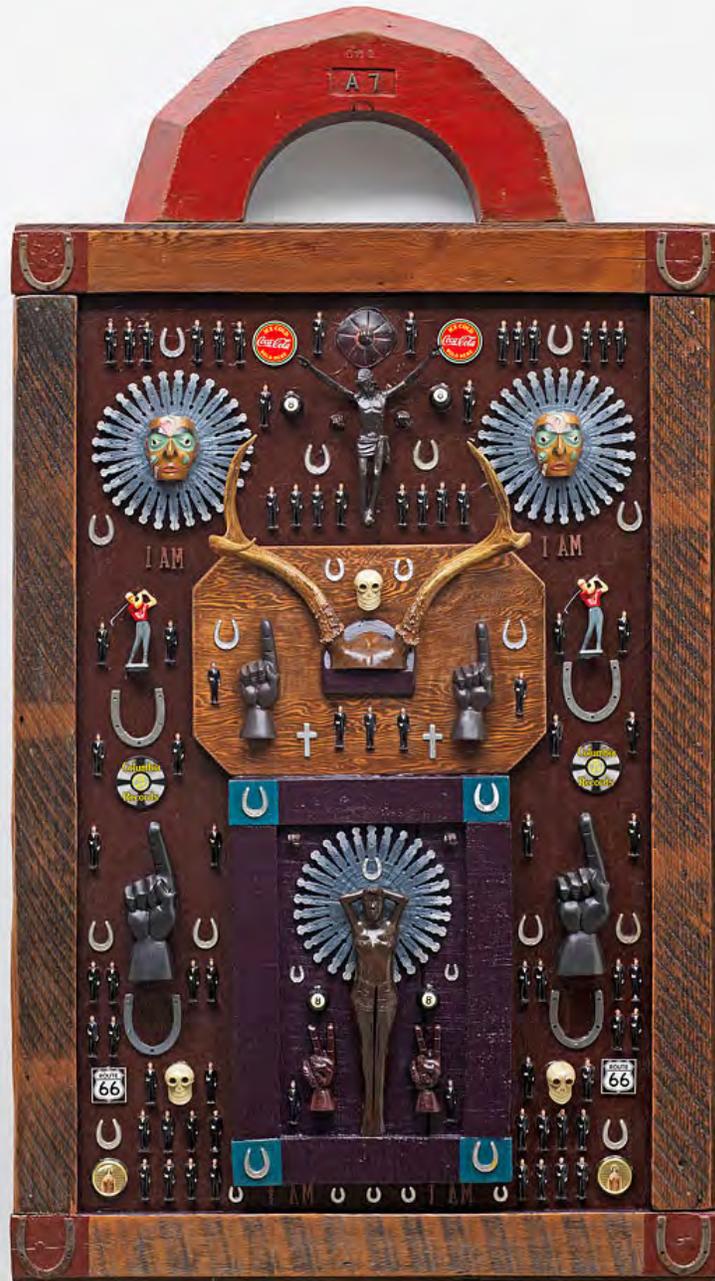


# Jan Wade Soul Power



TEACHER STUDY GUIDE  
FALL 2021

Vancouver  
Artgallery

# TABLE OF CONTENTS

3	PROGRAM INFORMATION AND GOALS
5	GLOSSARY
7	BACKGROUND TO THE EXHIBITION
8	ARTIST BACKGROUND
9	ARTIST INFORMATION
10	PREPARING STUDENTS
12	PRE / POST TOUR: ACTIVITIES AND RESOURCES
14	PRE TOUR ACTIVITY #1: WHO IS JAN WADE?
17	PRE / POST TOUR ACTIVITY #2: FOUND OBJECTS SCULPTURE
19	PRE / POST TOUR ACTIVITY #3: QUILTING COLLAGE
21	PRE / POST TOUR ACTIVITY #4: BLACK LIVES MATTER POSTER
23	PRE / POST TOUR ACTIVITY #5: PLAYLIST
25	TEACHER AND STUDENT RESOURCES   FURTHER LEARNING
25	FILM, AUDIO, LITERATURE



***"I like to use **SYMBOLS** that can be thought about in several different ways"***

- Jan Wade

# VANCOUVER ART GALLERY

## TEACHER'S GUIDE FOR SCHOOL PROGRAMS

Jan Wade has been creating her diverse body of work for more than 30 years, drawing upon her mixed African Canadian culture, heritage and ancestral roots. Her lived experiences and sustained research inform her unique practice, which she conceptualizes as an ongoing journey—one that is philosophical, cultural, intellectual and embodied—as she explores the places and practices of her ancestors alongside contemporary political concerns and social issues. *Jan Wade: Soul Power* presents a survey of the artist's rich repertoire, including mixed-media assemblages, paintings, textiles and sculptural objects from the 1990's to today.



### DEAR TEACHER,

This guide will assist you in preparing for your class tour of the exhibition *Jan Wade: Soul Power*. It also provides follow-up activities to facilitate discussion after your exhibition tour. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Glossary section.

### LAND ACKNOWLEDGEMENT

*Jan Wade: Soul Power* takes place on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), S<sup>k</sup>wxwú7mesh (Squamish) and səliwətał (Tsleil-Waututh) Nations.

Above: Jan Wade: *Soul Power*, Installation View, Photo: Ian Lefebvre, Vancouver Art Gallery

# THE SOUL POWER TOUR HAS 3 MAIN GOALS

1

## TO INTRODUCE

STUDENTS TO THE RETROSPECTIVE COLLECTION  
WORKS OF JAN WADE

2

## TO CONSIDER

KEY THEMES WITHIN THE EXHIBITION INCLUDING THE USE OF FOUND  
OBJECTS, TRANSFORMATION, BLACK CIVIL RIGHTS MESSAGES,  
AND THE PREVALENCE OF SOUTHERN BLACK AESTHETIC IN THE  
COLLECTION

3

## TO EXPLORE

INDIVIDUAL ARTWORKS IN TERMS OF INSPIRATION, PROCESS,  
MATERIALS, AND HISTORIC CONNECTIONS TO PRESENT DAY SOCIAL  
JUSTICE MOVEMENTS THAT SPECIFICALLY IMPACT BLACK PEOPLE IN  
NORTH AMERICA

# GLOSSARY

***"Language is a moving and living thing, and we are always playing with it!"***

- Jan Wade

**ABSTRACT ART** Abstract art use shapes, colours, forms and gestural marks to represent visual reality.

**BLACK LIVES MATTER** Black Lives Matter is a current movement that started in 2013 which sparked protests against inequality and violence toward Black people.

**FOUND OBJECTS (REFOUND / RECLAIMED)** A found object is a natural or human made object, or fragment of an object, that a person finds (or sometimes purchases) and keeps because of the value they see in it. In *Jan Wade: Soul Power* the artist has transformed found objects to create artworks such as her Memory Jugs collection.

**GEE'S BEND QUILTERS** The Gee's Bend Quilters are a group of African-American women and their ancestors who live in the African-American community of Gee's Bend Alabama, along the Alabama River. The quilts of Gee's Bend are among the most important African-American visual and cultural contributions to the history of art within the United States.

**SLAVERY / ENSLAVEMENT** A practice where one human being was owned by another. An enslaved person was considered (by law) not human, but rather, chattel property (such as farm animals). Enslaved people of all ages were deprived of the rights held by free persons such as: body autonomy, property rights, and access to equal education, freedom to travel, and voting. In North America slavery began over 400 years ago. In the United States lawful slavery ended December 18, 1865 and in Canada lawful slavery ended on August 1, 1834.

**SOCIAL JUSTICE** The practice and theory of fairness within society. Social justice depends on four essential goals: human rights (safety, support, freedom, autonomy) access (housing, food, education, healthcare, economic resources) participation (voting, representation), and equity (fairness relative to historic and ongoing harm experienced)

# GLOSSARY

**SOUTHERN BLACK AESTHETIC** Jan Wade's artwork and process are influenced by Southern American Black culture and aesthetics, originally by way of her paternal grandmother and great-grandmother who were from Danville, Virginia. Southern Black aesthetic as interpreted by Wade is rooted in finding and repurposing materials of all kinds. Repurposing was necessary as a result of economic inequities. In addition, colour and abstract patterns of Southern American Black quilt designs are recognized by Wade as a notably Southern Black aesthetic.

*"..always and never-endingly inventive and renewing itself...and...WE...are in this together...making the new from the old... no matter how much we do or do not have... nothing goes to waste...on any level..."* -

Jan Wade

**TRANSFORMATION** Transformation is a constant theme in Jan Wade's art process reflecting her Southern Black aesthetic of repurposing found objects. In her work, Wade utilizes found objects and challenges their value, symbolism or purpose by rearranging them. Everyday objects such as buttons and game pieces are transformed in her work to create new meanings.

*"The idea of 'Transformation' in art is not new, artists are always transforming"*

- Jan Wade



Jan Wade, *Obamanation*, 2009, Collection of Scott Smith and Indika Gnanaratna, Photo: Ian Lefebvre, Vancouver Art Gallery

# THE EXHIBITION | JAN WADE: SOUL POWER



***"My first and most profound artistic influence was the SOUTHERN BLACK AESTHETICS of my childhood."***

- Jan Wade

*Jan Wade: Soul Power* presents a survey of the artist's rich repertoire, including mixed-media assemblages, paintings, textiles and sculptural objects dating from the 1990s to the present day.

The Southern Black aesthetics shape the visual language and manifestations of her creative output. Her artworks are made almost entirely from found objects and recycled materials overlooked in everyday life. Painted wood, text, pop culture symbols, and common everyday objects are assembled and reworked into sculptures and installations. Reclaimed from alleys, given to her by friends and sourced from thrift stores, these materials are used as much out of necessity as due to environmental concerns.

Both Wade's materials and processes reflect a sustained interest in traditions of making as handed down from generation to generation. This sense of continuity between past and present informs all aspects of her art practice. The artist tends to transform her works over time—taking them apart, painting over or adding to them and eventually covering every surface, rendering them ever-changing. She often reassembles and combines stand-alone pieces into larger-scale installations. In this way, Wade's process embodies the the natural process of transformation, and reflects strength, hope, healing and resilience.

***"WE...are in this together...making the new from the old... no matter how much we do or do not have... nothing goes to waste... on any level... granddaughters of the Great Migration... Muna... MaMa...Aunts...Grandma...Mom... SOUL POWER... that is how we have lasted and thrived over 400 years..."***

- Jan Wade

Jan Wade, *Memory Jug*, 2016, Collection of Surrey Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery

# ARTIST BACKGROUND



Jan Wade has been creating this exhibition's diverse body of work for more than thirty years, drawing upon her mixed African Canadian cultural heritage and her ancestral roots. Her formative years were heavily influenced by her community and the perspectives of her Southern African American grandmother and great-grandmother.

After graduating from the Ontario College of Art in Toronto (1972–76), Wade moved to Vancouver around 1983 and became part of the city's underground art and music scene, with its innovative performances, do-it-yourself art shows and anti-establishment ethos.

In Vancouver, Wade decided she wanted her art practice to reflect who she is and where she had come from, and commenced her research into the African diaspora her ancestral roots. Wade continually generates and sustains empowerment and creativity through a combination of research, crafts and music.

Jan Wade, Residency at Elsewhere Museum, Greensboro, North Carolina, 2014, Photo: Unknown

# ARTIST INFORMATION



Jan Wade - b. 1952

- Born in Hamilton, Ontario in 1952
- Jan Wade has Black and European ancestry
- In her early childhood, Jan was cared for primarily by her grandmother, and great grandmother, surrounded by family and community.
- Jan Wade's work is influenced by her lived experience, heritage and the Southern Black aesthetic of her childhood.
- She grew up during the Modern Civil Rights Movement across North America.
- She attended Ontario College of Art and Design (1972-1976)
- She moved to Vancouver in 1983 and became part of the underground art scene.
- Jan Wade has exhibited work across North America, in London, England and Johannesburg, South Africa.
- In 2020 she became the first Black woman artist to have a solo retrospective exhibit at the Vancouver Art Gallery.

Above: Jan Wade, *Self-portrait*, 2001, Collection of Brad Gough and Gary Sulnier, Photo: Ian Lefebvre, Vancouver Art Gallery

# PREPARING STUDENTS: SLAVERY AND ENSLAVEMENT

## TERMINOLOGY

"There is debate about the terms 'enslavement' and 'enslaved people,' on one hand, and 'slavery' and 'slaves' on the other. Many authors and historians use both sets of terms, which have similar meanings but can represent different perspectives on historical events. For example, 'slave' is used to describe a person's property. It is a noun that critics of the term say reduces a person to a position they never chose to be in. The term 'enslaved' describes the state of being held as a slave. Historians who prefer 'enslaved person' explain that it makes it clearer that enslavement was imposed on people against their will. They also mention that adding the word 'person' brings forward the humanity of the people the term describes.

Some historians continue to use the terms 'slave' and slavery, without adding 'person', arguing that the terms are clearer and more familiar. They argue that adding the word 'person' implies a level of autonomy that enslavement took away from people." - Natasha Henry (<https://www.thecanadianencyclopedia.ca/en/article/black-enslavement>).

For the purposes of teaching the history and influences of *Jan Wade: Soul Power*, we will use the terms slavery and enslaved to speak to the experience of African people and their descendants who were trafficked and exploited during the time of lawful slavery in North America.

## TIMELINE

The enslavement of African people began over 400 years ago in North America and was abolished in 1834 in Canada and 1865 in the United States.

## WHAT IS SLAVERY AND WHAT ARE THE LASTING EFFECTS?

Slavery is when someone is forced to work for free, for the financial benefit of another person who has legal responsibility for or 'owns' them. A person who is enslaved does not have basic human rights and is bought and sold as property. The kidnapping, trafficking, and enslavement of Black people existed for over 300 years in North America. In the late 17th century laws were created that proclaimed Black people were inferior and protected slave owners from prosecution of human rights violations. This created the foundation for anti-Black racism as it functions today. Many Black Canadians and Americans are the descendants of those who were stolen from Africa and forced or born into slavery in Canada, the United States, and Caribbean. The lasting social impact of slavery in Canada and the United States means that all Black people are vulnerable to prejudice belief systems that were empowered for hundreds of years.

## **ABOLITION, CIVIL RIGHTS, AND BLACK LIVES MATTER**

There have always been people who knew slavery was wrong. Those who took action to end slavery were known as abolitionists. They were people of all backgrounds working together to form movements that would eventually abolish slavery. In the 1950's the Modern Civil Rights Movement continued to fight for equal human rights for Black Americans. This included the right to vote in elections and end segregation (lawful separation of Black and white people in privately owned establishments, public facilities such as buses and schools, and neighborhoods) Today's Black Lives Matter movement is a continuation of earlier initiatives to end systemic inequities impacting Black people disproportionately.

### **PREPARING STUDENTS: GRADES 4-12**

What are some present day effects of the history of enslavement in North America?

How are Black people still experiencing the effects of this history?

How are white settlers still experiencing the effects of this history?



Jan Wade, *Soul Power*, 2021, Courtesy of the Artist, Photo: Ian Lefebvre, Vancouver Art Gallery

# PRE AND POST TOUR ACTIVITIES

## KINDERGARTEN - GRADE 12 | TEACHERS



### 1. WHO IS JAN WADE? | K-12

Pre-Tour Activity



### 2. MEMORY VESSEL | K-12

Studying found objects and transformation



### 3. QUILTING COLLAGE | K-7

Studying the Southern Black aesthetic

Above, from top: *Jan Wade: Soul Power*, Installation View, Vancouver Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery. *Jan Wade, Memory Jug*, 2016, Collection of Surrey Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery. *Jan Wade, Breathe*, 2004-2020 Detail, Courtesy of the Artist, Photo: Ian Lefebvre, Vancouver Art Gallery



## 4. BLACK LIVES MATTER POSTER GR. 4-12

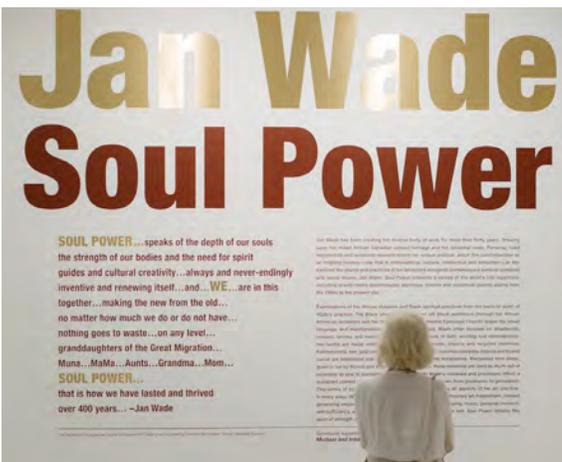
Black Lives Matter Poster - Jan Wade's connection to music, her history as a poster artists, and her many references to Black Lives Matter through out the exhibit



## 5. PLAYLIST | GR. 8-12

Studying songs selected by Jan Wade as part of the 'Soul Power playlist'

'Jan Wade's Playlist' found on the Vancouver Art Gallery Spotify account



## 6. FURTHER LEARNING TEACHERS & STUDENTS

- Film
- Audio
- Literature
- Resources

Above from top: *Jan Wade: Soul Power*, Installation View, Vancouver Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery. *Soul Power* Playlist, Spotify. *Jan Wade, Epiphany, 1990-2021*, Installation Photo, Vancouver Art Gallery, Courtesy of the Artist, Photo: Ian Lefebvre, Vancouver Art Gallery

# WHO IS JAN WADE? | K-12

## PRE-TOUR ACTIVITY



### OBJECTIVE

Students connect with the life, artistic process, and collections of works by Jan Wade.

### MATERIALS

- Writing materials
- Access to the internet
- Artist Information sheet (p.15) and the Student Worksheet (p.16)

### PROCESS

- Divide the class into small groups
- Give each group one of the categories from the Artist Information Sheet (p.15)
- Give each student a copy of the Student Worksheet (p.16) and ask them to consider what they need to find out to complete their section
- Have them conduct research using the Internet, either at home or at school
- Ask each group to find and describe a piece of work by the artist and add it into the space provided on the Worksheet
- Have each group present their information while the rest of the students fill in their worksheets

### CONCLUSION

Discuss the following:

- What were some of the most interesting things that students learned or discovered?
- Which piece are students curious about seeing in the exhibition?
- Does Jan Wade's work connect to or resonate with students' lives? Why or why not?
- What else are students interested in finding out about the artist?

Above: Jan Wade: Soul Power, Installation View, Vancouver Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery

# WHO IS JAN WADE? | K-12

## PRE-TOUR ACTIVITY

### ARTIST INFORMATION SHEET

#### Her Life

- Born in 1952 in Hamilton, Ontario
- Her mother was European descent and her father Black Canadian with ancestral lineage from the Danville, Virginia in the Southern United States
- In early childhood she was primarily cared for by her paternal grandmother and great-grandmother while her parents were working
- Attended the Ontario College of Art and Design from 1972 - 1976
- Relocated to Vancouver, British Columbia in 1983 and still lives here today
- Aside from Canada, Jan Wade has lived and worked in Cuba, Haiti and the U.K
- Has been making art for over 45 years
- Has exhibited her art across North America, in London, England, and Johannesburg, South Africa
- First Black woman artist retrospective at the Vancouver Art Gallery

### PROCESS

- Inspired by Southern Black aesthetics abstract styles in quilting and sculptures
- Creates work in the moment, no planning or editing - she trusts and follows her inspiration
- Uses materials that already exist - 'found objects / refound objects / reclaimed objects'
- Uses well known cultural symbols in her work to invite the viewer to reflect on these objects
- Transforms her work over time to create new work

### EXAMPLES OF WORK

Jan Wade uses found objects create of artworks through many different mediums including sculpture , embroidery, collage and painting

- *Crowned, a memory jug*
- *Yes*
- *Prophesy*
- *Boneheads*

# WHO IS JAN WADE? | K-12

## PRE-TOUR ACTIVITY

STUDENT WORKSHEET (FILL IN THE CHART WITH THE FOLLOWING)

<b>ARTIST'S PERSONAL INFORMATION</b>	
<b>ARTIST'S PROCESS + MATERIALS</b>	
<b>BODIES OF WORK</b>	
<b>INSTALLATION AND EXHIBITION</b>	
<b>AN ARTWORK: TITLE + DESCRIPTION</b>	

# MEMORY VESSEL | K-12

## INSPIRED BY: MEMORY JUG

### OBJECTIVE

Students connect to Jan Wade's creation process of utilizing found objects. Students will choose a person or they would like to honour or memorialize, and find objects that they feel represent that person to create their own memory vessel.

### DISCUSSION

During slavery, Black people who were enslaved were restricted from burial markers (like gravestones). Their friends and family would decorate a vessel to place on their grave as a memorial. The vessel was covered with mud to adhere personal objects of the person who died. These were called Memory Jugs. Jan Wade has made Memory Jugs both in honour of people who are still alive and as a memory to those who died as a result of racial injustice. She has created them using found objects including symbols, and text that represent her message.



***"I saw a photograph of (a) MEMORY JUG when I was quite young. I also saw pictures of great WOODEN SCULPTURAL PIECES and was amazed to find out they were taken years before in African slave GRAVEYARDS in the Southern United States. They FASCINATED ME ...I loved their sculptural forms and the at times, the playfulness of their content."***

- Jan Wade

### MATERIALS

- Access to the internet
- Recycled container (ex: yogurt container)
- Found objects - feel free to bring things from home! Research early memory jugs (online) examples: Scrabble pieces, play jewelry, stones or beads, small toys, dolls, buttons, dice and other game pieces, puzzle pieces
- To decorate: strips of (news)paper and a papier mache paste
- Paint, brushes, water and trays
- A hot glue gun / crafting glue

Above: Jan Wade, *Memory Jug*, 2016, Collection of Surrey Art Gallery, Photo: Ian Lefebvre, Vancouver Art Gallery

# MEMORY VESSEL | K-12

## INSPIRED BY: MEMORY JUG

### PROCESS

- Begin by sharing with students the definition of found objects and the artist's use of them in her sculpture series Memory Jugs
- Ask students who they would to dedicate a memory vessel to
- Ask student if they have special objects that remind them of the person to decorate or put in their memory vessel
- Offer student an opportunity to bring their special objects and / or plan a group exercise where students go outside, on field trip, and / or look around the classroom to find more objects to add to their sculpture
- Students transform their container by adhering strips of (news)paper with an adhesive paste made with glue and water, flour and water
- After the new surface is dry, students can paint, write on or attach their objects to their memory vessel with a glue gun or white glue or more papier mache paste

### CONCLUSION

Ask students to share their experience of creating a found object sculpture. What would they like to dedicate their creation to?



Above: Jan Wade, *Soul Power*, 2021, detail, Courtesy of the Artist, Photo: Ian Lefebvre, Vancouver Art Gallery

# QUILTING COLLAGE | K-7

INSPIRED BY: *BREATHE*, 1990'S - 2020

## OBJECTIVE

In small groups, students create abstract collage patterns resembling community quilting in style and process, to build connections to the Southern Black aesthetic represented in *Breathe* on the tour.

## DISCUSSION

The artist is deeply influenced by the Southern Black aesthetic. Her textile piece *Breathe* is a embroidery on linen collection of 28 individual abstract textile works framed and hung like paintings. *Breathe* is inspired by the quilting patterns and community of her childhood and the abstract art of the American South where her paternal grandmother and great-grandmother are from.

Jan Wade references the quilters of Gees Bend Alabama, a group of Southern Black women who are direct descendants of enslaved people. Their bold abstract patterned quilts have become well known as representing Southern Black Aesthetic.

Jan Wade wants to empower traditional textile arts such as crochet, embroidery and quilting. She questions, "What makes painting more valuable than embroidery?"

## MATERIALS

- Colored construction paper
- Scissors
- Backing material (paper, cardboard, found object)
- Glue stick / white glue

# QUILTING COLLAGE | K-7

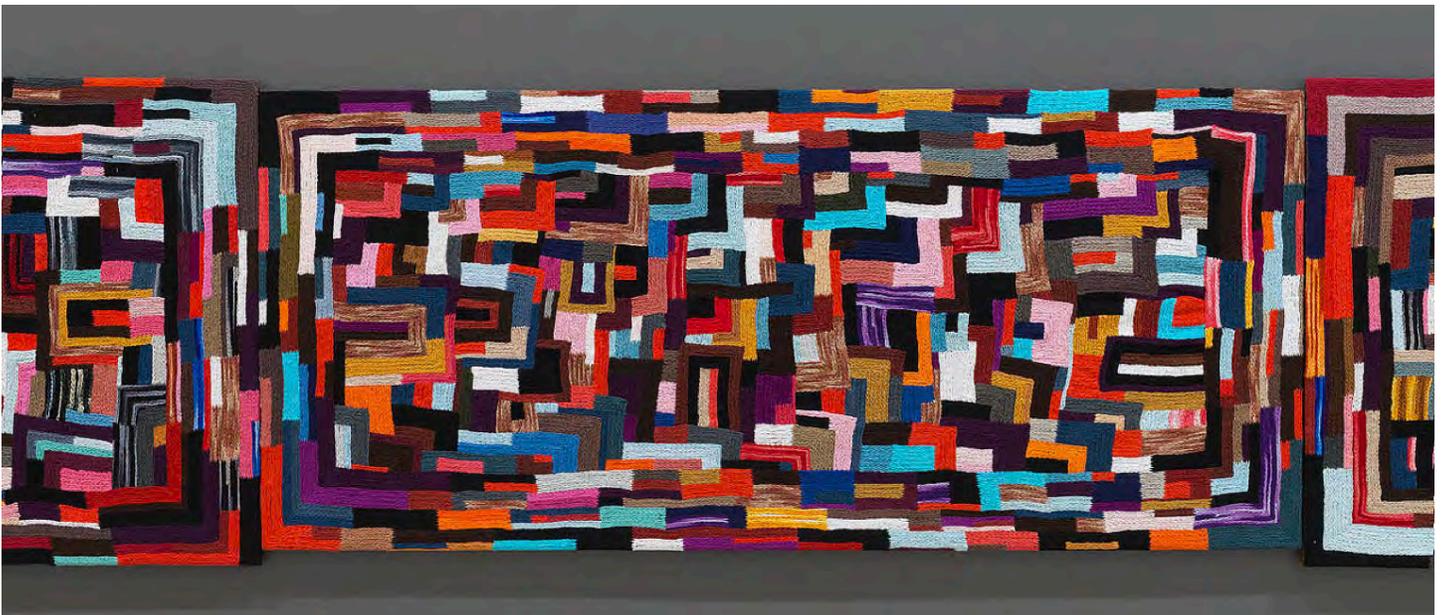
INSPIRED BY: *BREATHE*, 1990'S - 2020

## PROCESS

- Begin with a classroom conversation on quilting. Have they ever seen a quilt being made, or helped to make one?
- Quilting is recognized as a form of textile art and sometimes displayed in museums and galleries
- Watch a documentary on the quilters of Gee's Bend (link on Teacher Resources page)
- Discuss abstract patterns, and the artistic contribution quilts made to the Southern Black aesthetic
- Discuss the Jan Wade's work *Breathe* and show students a close up image of the pattern created by the artist
- Divide the students in groups of 3 to assemble their quilt pattern collage
- Students decide who will cut the colorful construction paper, who will arrange the shapes, and who will glue the pieces of coloured paper to the backing you provide or have found for this project. They can take turns at each activity
- As students are creating their patterns on their collage, play selections from Jan Wade's playlist

## CONCLUSION

- Students discuss their patterns and their process with the class
- Student groups put up their collage inside or outside their classroom to create a mural



Jan Wade, *Breathe*, 2004-2020, detail, Courtesy of the Artist, Photo: Ian Lefebvre, Vancouver Art Gallery

# BLACK LIVES MATTER POSTER | GRADES 4-12

INSPIRED BY: *I AM HUMAN*, 2015 | *SOUL POWER PLAYLIST*, 2021

## OBJECTIVE

Students will create a Black Lives Matter poster inspired by the lyrics and music of Jan Wade's Playlist. This activity brings together Wade's love of music, dedication to social justice, and her poster art era.

## DISCUSSION

Jan Wade has produced art in many different formats and mediums including Poster Art!

She moved to Vancouver around 1983 and became part of the city's underground art and music scene, with its innovative performances, and do-it-yourself art shows. During this period, Wade began collaborating with musicians on poster designs and making hand-painted T-shirts, showcasing her interest in handmade aesthetics and alternative artistic subcultures.

For Jan Wade, text is an act of resistance. It honours, it remembers, it confronts.

It functions as a refusal of the spectacle of Black pain and trauma— images that are prevalent in visual culture. Intentional joy in the face of painful history is a radical gesture and potent decolonizing tool.

Black Lives Matter is a focus in her recent works including *I am Human*. #BlackLivesMatter was first shared online in 2013, in response to the acquittal of George Zimmerman who had murdered 17-year-old Trayvon Martin. The hashtag soon became a global movement, dedicated to justice and equality for Black people. This activity will connect students to Wade's history as an artist, her love of music, and the Black Lives Matter message in her work.

In many ways, Wade operates outside the cultural and contemporary art mainstream: generating empowerment and sustaining creativity from community, music, personal research, self-sufficiency, social justice, familial traditions and a truth to self.

# **BLACK LIVES MATTER | GRADES 4-12**

**INSPIRED BY: *I AM HUMAN*, 2015 | *SOUL POWER PLAYLIST*, 2021**

## **MATERIALS**

- Poster board / thick paper
- Paint and brushes
- Markers / crayons
- Scissors and magazines
- Internet access and audio listening capability (speakers, headphones)

## **PROCESS**

Discuss with students the Black Lives Matter and the power of poster messaging. Examples:

- Discuss the power of Posters / Poster Art to communicate a message. Make connections: Do the students have posters at home? Have they seen posters around their community? How do these posters share a message? (patterns, photography, collage, bold letters)
- Black Lives Matter Discussion Prompts: Have you heard the phrase Black Lives Matter? What does it mean to you? Why was the hashtag created? What are some goals of the Black Lives Matter movement? How can we support these goals in our school community?
- Share with students examples of how and why Jan Wade's practice and process is inspired by and in service to this statement. Explain that today they are going to create their own Black Lives Matter poster to hang in their school, classroom, or community as a reminder
- Offer the students (age appropriate) songs from Jan Wade's Soul Power playlist - available on the VAG Spotify account to select lyrics that they can draw inspiration from for their poster
- Organize students in small groups of 2-4 to create the poster - if a student wants to work on their own for certain reasons that is fine
- Ask students to include words and phrases that they feel empowers the joy, beauty, and value of the message Black Lives Matter

## **CONCLUSION**

Hang up the posters in visible areas of the school or classroom.

# PLAYLIST | GRADES 8-12

INSPIRED BY: *SOUL POWER PLAYLIST, 2010*

## OBJECTIVE

Students connect with the Jan Wade process through one of her most joyful inspirations - music. Students research one of the song's in the playlist. Why might Jan Wade have included this song on her playlist? They respond to this question and tell the story of that song in their own way, through writing or another medium.

## DISCUSSION

Jan Wade has described music as the "heartbeat of culture" and it appears throughout her artworks in pattern, quotes and references. When Wade draws upon abstraction or the rhythm of music, she is relating her artworks to words, written, spoken and sung.

Wade continually generates and sustains empowerment and creativity through a combination of research, crafts and music. It structures her practice (through the idea of a visual beat) as a kind of push and pull that often appears in the rhythm and repeating patterns of her artworks. Music connects her to family, to community and to her childhood.

***"the words...are sacred...not to be taken for granted...from early work songs and Gospel music to James Brown..."Say it Loud"...Aretha..."Respect"...Tupac...the words of Black people laid over a pulsating rhythm have become the heartbeat of the culture and revolutionary social ideologies...a Shout-Out for real change..."*** Jan Wade

## MATERIALS

- Access to the internet
- Writing materials
- Optional storytelling materials: paints and other art supplies
- Headphones and / or classroom speakers

## PROCESS

- Begin by sharing with students the importance of and focus on music in the Jan Wade's work.
- Listen to selections on her playlist
- How do these songs communicate truth and resilience?
- Watch 'Black Art Is Black Money' as a class (found on Teacher and Student Resources p.#) as class, a short film about the history of Black art and culture
- Students choose to work independently, in pairs, or small groups to find a song from Jan wades playlist and research it. Why might Jan Wade have included this song on her playlist?
- They will then tell the message of the song in writing or through another medium

## CONCLUSION

Ask students: "What's on your playlist?" Have a classroom conversation on their experience with Black music.



Above: Soul Power Playlist, Spotify

# FURTHER LEARNING

## TEACHER AND STUDENT RESOURCES



*"The idea of TRANSFORMATION in art is not new, artists are always transforming"*

-Jan Wade

### VIDEO / AUDIO

Jan Wade, Elsewhere 2014

While I yet Live | Gee's Bend Quilters

Black Art Is Black Money

Art in Conversation with Jan Wade

Black Lives Rooted: Jan Wade

### BOOKS

Jan Wade: Soul Power

Black Writers Matter

Souls Grown Deep Volume 1: African American Vernacular Art of the South: The Trees Gave the Dove a Leaf

Next Generation: Southern Black Aesthetic Resource - I Dream Library

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