



The Ziz Lesson

Grades 4-6

Grades 7 and up with minor modifications

Objectives

1. Students identify how Lipski used multiple influences (aviation, birds, history, and appropriation) to create *The Ziz*.
2. Students construct a sketch of a public art sculpture that appropriates an everyday object as its main visual feature.
3. (optional) Students compare the actual sculpture and a reproduction of the sculpture.

Arizona Visual Art Standards

CREATE: Concept 4: Meanings and Purposes

PO 101, 201: Explain purposeful use of subject matter, symbols, and/or themes in his or her own artwork.

RELATE: Concept 1: Artworlds

PO 102, 201: Discuss how artworks are used to communicate stories, ideas, and emotions.

RELATE: Concept 4: Meanings or Purposes

PO 101, 201: Interpret meanings and/or purposes of an artwork using subject matter, symbols, and/or themes

RELATE: Concept 5: Quality

PO 101, 201: Contribute to a discussion about why artworks have been valued within the context of the culture in which they were made

EVALUATE: Concept 5: Quality

PO 101, 201: Compare an original artwork with a reproduction (e.g. see the actual artwork at the Goodyear Ballpark to compare details, size, luminosity, three dimensionality, surface texture).

Preparation

Preview *The Ziz* website. The site is rather extensive, so plan for thirty minutes to show the entire presentation.

Collect small images of everyday objects for the students to use in their sketch.

Plan a field trip to the Goodyear Ballpark for the students to see *The Ziz*.

Materials

- Website
- Magazine images of everyday objects (at least one for every student)
- Colored pencils
- Glue
- Drawing paper

Vocabulary

Appropriation: to borrow elements from another artwork, object, or idea to use in a new work of art

Fiberglass: a covering material made of glass fibers in resin

Pedestal: an architectural support or base

Public Art: any work of art that is intended to be displayed in a public space which makes the viewer look at the art and the area around it

Ziz: giant griffin like bird in Jewish mythology

Activities

Preview: Introduce the lesson by asking if any student has been to the Goodyear Ballpark and seen *The Ziz*. Allow students to share their experiences with the sculpture.

Define public art. Ask students for examples of public art (make a list on the board) and have the students discuss what they think the message of these artworks are. Explain that *The Ziz* is considered a public artwork. What do the students think how *The Ziz* tells people about Goodyear?

Show the students *The Ziz* website, emphasizing the idea of appropriation and the use of symbols to convey meaning. Reinforce the ideas of the website by having the students list the major influences of *The Ziz* and why they were used.

See the end of the lesson for more information about *The Ziz* that you could share with your class.

Ask the students to now think of how to create their own public artwork. Pass out the images of everyday objects and have the students each choose one. Have them cut the object away from the background and allow them time to brainstorm how they will use this object in a public sculpture. Give each student a sheet of drawing paper and have them glue their object on the paper. Next, have the students draw their entire sculpture, incorporating the magazine image. Then, students need to draw the environment around their sculpture (Where would their artwork be?). If time allows, have the students incorporate color with colored pencils.

Assessment

Students identify how Lipski used multiple influences to create the Ziz.

_____ Student contribute to discussion of what influences Lipski used to create the *Ziz*.

_____ Student, by themselves or in a group, complete a list of the major influences used in the *Ziz* and why they were used.

Students define how appropriation can be used to create visual artworks.

_____ Students correctly define the word appropriation (verbal or written), giving at least one example of this phenomenon.

Students construct a sketch of a public art sculpture that appropriates an everyday object as its main visual feature.

Exceeds Expectations– Student creates a sketch of a public artwork that uses a common everyday object as its main feature and the student has included a background environment where the artwork would be placed. The sketch is well-crafted and contains much detail. Student gave a detailed explanation (verbal or written) as to why they choose to use the everyday object and what meaning their artwork has.

Meets Expectations – Student creates a sketch of a public artwork that uses a common everyday object as its main feature and the student has included a background environment where the artwork would be placed. Student gave an explanation (verbal or written) as to why they choose to use the everyday object and what meaning their artwork has.

Approaches Expectations- Student creates a sketch of a public artwork that uses a common everyday object as its main feature and the student has included a background environment where the artwork would be placed. The sketch may be quickly done or has major craftsmanship errors. Student gave a brief and somewhat incomplete explanation (verbal or written) as to why they choose to use the everyday object and what meaning their artwork has.

Does not meet expectations- Student does not complete sketch and does not provide an explanation to their project.

Secondary Adaptation

Allow students to research their own object or artwork to appropriate in their own artwork. Have the students justify their choice in the final artwork.

Extension Activities

Have students research other public artworks in Goodyear or other works by Donald Lipski. Analyze the meaning behind these works, noting if they use appropriation of other ideas, artworks, or objects.

Have students research the history of Goodyear (or their hometown) and come up with a new public artwork for the city. What elements of history would they use? Where would they place their public artwork?

Additional Information

Who Made It?

Text from the Public Art Program from the University of Texas at Austin Website - http://landmarks.utexas.edu/artistdetail/Lipski_Donald

A native of Chicago, Donald Lipski attended the University of Wisconsin in Madison, then earned an MFA in ceramics from the Cranbrook Academy of Art in Michigan. After teaching art at the University of Oklahoma from 1973 to 1977, he moved to New York.

Like the Dada artists of the 1910s and 1920s and the pop artists of the 1960s and 1970s, Lipski uses ordinary objects from daily life—things easily recognized but not necessarily having a single or specific intended meaning. He is best known for extensive arrangements of found objects on the white walls of galleries. Usually they appear to have little or nothing in common, and Lipski's humorous and perplexing titles may enhance or mask meanings, such as *Xalupax* (1980–88) and *Rodin Rodinadanna* (2000).

Some juxtapositions present more direct implications, as in *Med-i-vac*, a medical rescue device that Lipski covered with razor blades. His *Broken Wings* sculptures in 1986 were made from dismantled airplane parts. The locale in which a sculpture was conceived can sometimes be directly relevant, as it was for *Tobaccolage*, made during Lipski's residency in Winston-Salem, North Carolina; the composition consists entirely of objects related to the making and marketing of cigarettes.

Unlike formalist artists, whose goal is visual beauty, Lipski's approach to art is primarily conceptual; that is, he seeks to express ideas and elicit viewer reactions. The visual appeal, however, remains strong and tantalizing.

When and Where Was It Made?

(Information taken from The City of Goodyear website - <http://www.goodyearaz.gov/index.aspx?nid=384>)

The Goodyear of today exists because of the cotton of yesteryear. It was part of the 16,000 acres purchased in 1917 for the Goodyear Tire and Rubber Company by junior executive Paul Litchfield. Cotton used to make rubber tires for airplanes in World War I was in short supply because foreign sources were in war torn countries or disease ridden. When Goodyear found that Arizona's climate and soil was similar to foreign sources, the company sent Litchfield to purchase land.

The small community that formed as a result of the Goodyear Farms cotton industry first became known as "Egypt" for the Egyptian cotton grown there and then, finally, was called "Goodyear." The community thrived as long as the cotton industry was strong. But after the war, cotton prices plummeted and Goodyear's economy suffered.

The town of Goodyear was incorporated in November 1946. At that time, the town had 151 homes, 250 apartments, a grocery store, drug store, barber shop, beauty shop and service station. The town became a city in 1985.

However, World War II brought a recovery in the early 1940's when the Litchfield Naval Air Facility and the Goodyear Aircraft Corporation located here, employing as many as 7,500 people at one time. Dirigibles or "blimps" were built at the Goodyear Aircraft Corporation.

The Litchfield Naval Air Facility was the training base for the Navy Blue Angels aerial demonstration team until 1968. After the war, the Naval Air Facility served as a storage base for thousands of World War II aircraft that were moth balled and salvaged.

Then, in 1968, the Navy sold the airfield to the City of Phoenix which named it the Phoenix-Litchfield Airport. In 1986, it was renamed the Phoenix-Goodyear Airport.

Then, in 1949, a long history of aerospace and defense programs began in Goodyear when the Goodyear Aerospace Corporation replaced the Goodyear Aircraft facility. That plant was later sold to Loral Defense Systems and eventually evolved by merger and acquisition into the current Lockheed Martin Corp.

In the 1980s, the 10,000 acres that remained of the original Goodyear Farms was sold to SunCor which developed much of the land into the Palm Valley master-planned, mixed-use community located north of I-10 in Goodyear.

The Three Rivers Historical Society works to preserve the heritage of the cities which grew at the confluence of the Salt, Gila and Agua Fria rivers - Goodyear, Avondale, Litchfield Park and Tolleson.

What Does It Mean?

Baseball –

(text from the City of Goodyear website-
<http://www.goodyearaz.gov/index.aspx?nid=2304>)

The Goodyear Ballpark opened on February 21, 2009 - is located on a 3-acre parcel southeast of the future Goodyear City Center. The stadium includes 8,000 stadium seats, 1,500 berm seats, six suites, and a 500-seat party deck area, for a total seating capacity of 10,300.

Just south of the Ballpark, the Goodyear Recreational Sports Complex includes clubhouse/player development facilities and practice fields for each team on site of more than 100 acres. Many of these facilities are available to the City of Goodyear outside of Spring Training season for recreational leagues and special events.

Twelve Major League teams conducted Spring Training in the Arizona Cactus League in 2008. That number grew to fourteen teams in 2009 and will reach fifteen teams in 2010.

Cactus League play in Arizona started in Tucson in 1946 - the same year that Goodyear was incorporated - with the Cleveland Indians move from Florida. They went back east in 1993; but have now returned - to Goodyear!

As of Fall 2009, the Cincinnati Reds and the Cleveland Indians use the Goodyear Ballpark for their Spring Training.

Birds –

There are many species of birds that reside in Goodyear and the surrounding Estrella Mountains. Quail, roadrunners, and hawks as well as some water birds, such as egrets and herons, can live in the area. Lipski researched the wildlife in Goodyear as a possible influence for *The Ziz*.

The Ziz is a mythological creature from Hebrew who rules over all birds. The Ziz is an enormous – the Jewish stories tell of its head touching the sky. The leviathan and the behemoth also come from Hebrew myths. The Ziz is a metaphor for air and space as the leviathan is for water and the behemoth for land.

Appropriation –

In the visual arts, to appropriate means to adopt, borrow, recycle or sample aspects (or the entire form) of man-made visual culture. The term **appropriation** refers to the use of borrowed elements in the creation of a new work (as in 'the artist uses appropriation') or refers to the new work itself (as in 'this is a piece of appropriation art'). The artist who uses appropriation may borrow image, sound, objects, forms or styles from art history or popular culture or other aspects of man made visual culture. Inherent in the process of appropriation is the fact that the new work recontextualizes whatever it borrows to create the new work. In most cases the original 'thing' remains accessible as the original, without change.

(Above text from Wikipedia - [http://en.wikipedia.org/wiki/Appropriation_\(art\)](http://en.wikipedia.org/wiki/Appropriation_(art)))

One can find appropriation in other disciplines as well. Some examples are:
Music – many current songs use melodies or bass lines from past songs.

- *Men in Black* by Will Smith from *Forget Me Nots* by Patrice Rushen
SOS by Rhinanna from *Tainted Love* by Soft Cell

History – The Romans were known for borrowing cultural elements from other groups. Many Roman gods are variations of Greek myths; Jupiter was similar to Zeus, Mars to Ares, and Neptune with Poseidon.

How Does it Compare?

Some sites for public art examples (sites are not connected to the City of Goodyear's program):

City of Tempe's website - <http://www.tempe.gov/arts/publicart/>

City of Mesa's website - <http://www.mesaaz.gov/Residents/publicart/default.aspx>

City of Glendale's website - <http://www.glendaleaz.com/arts/>

City of Scottsdale's website - <http://www.scottsdalepublicart.org/>

City of Chicago's website -

<http://egov.cityofchicago.org/city/webportal/portalEntityHomeAction.do?entityName=Public+Art&entityNameEnumValue=157>

City of Los Angeles' website - <http://www.publicartinla.com/>