

Guided Critique

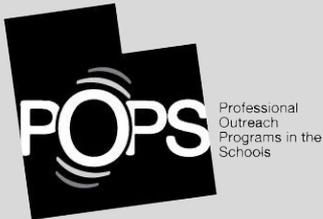
Beth Krensky

Journey (with Zev Gorfinkle), 2007

ink and thread on giclee print

Springville Museum of Art Collection

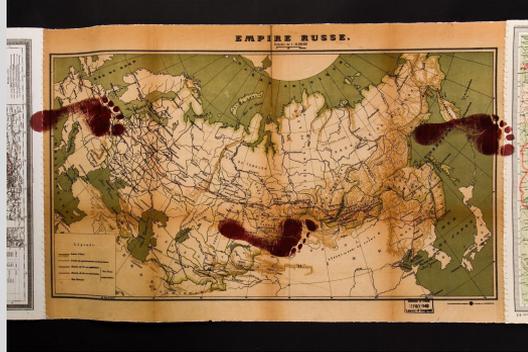
Grade Level: High School





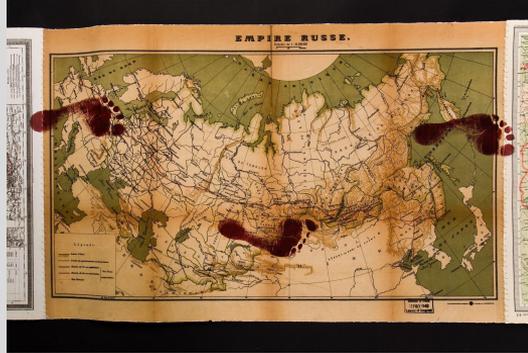
Beth Krensky
Journey (with Zev Gorfinkle),
2007
ink and thread on giclee print

Look at this artwork and describe what you see.



Beth Krensky, *Journey (with Zev Gorfinkle)*,
detail

1. What different materials is this work made of?
2. What comes to your mind when looking at this artwork?
3. How would you describe the style of this piece?
4. How do you think this was made? What steps went into making it?



Beth Krensky, *Journey (with Zev Gorfinkle)*,
detail

Respond

1. Does this work feel old or new? Can it be both? Why?
2. What type of story does this object tell?
3. Do you think this work is personal to the artist? How?
4. How do you, as the viewer, connect this artwork to your own life and experience?

Analyze

- 1. How is the meaning of this object affected by the way it is displayed? What if it were hung on a wall? What if it were outside? What if it was displayed on the floor?



- 2. The title of this piece is *Journey*. What kind of journey do you think the artist is trying to portray? Is it symbolic? Is it literal?

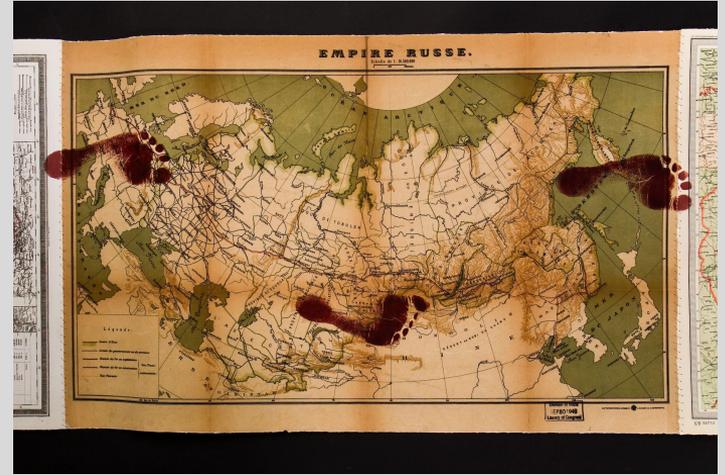
Context

- Utah artist Beth Krensky created this work in 2007
- “She’s inspired by . . . the idea of transforming discarded things into something precious.” (Fagg Weist, 2018)
- In 2018, she was named one of Utah’s 15 Most Influential Artists
- Krensky’s art practice is rooted in research.



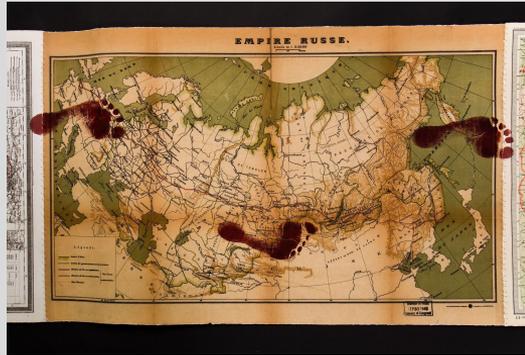
Context

- Krensky has said: “My own cultural roots have informed my practice, even if I have not always been conscious of this.”
- Krensky calls herself an activist who makes art because she is “compelled” to
- On *Journey*, Krensky claimed, “I think the piece is remarkably timely, given that we are a country of immigrants and we, or our ancestors, have all taken journeys to get here. I wish for our country to welcome the more recent travelers with grace and compassion.”



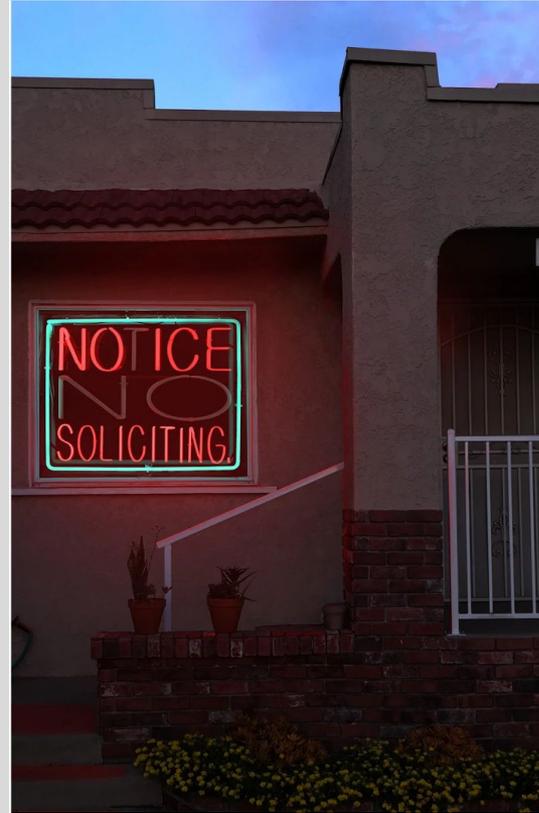
Connect

1. How does *Journey* demonstrate Krensky's artistic motives and techniques?
2. Do you think this artwork is relevant to events happening in the world today? How?
3. What perspectives or opinions do you think Krensky has about those issues? Why do you think that? Would you agree or disagree with those perspectives?



Activist Art and Immigration

- Activist Art aims to make social change by creating art that facilitates a social dialogue and raises viewers' consciousness.
 - The Tate Museum states that Activist Art is about “empowering individuals and communities.”
- L.A. artist Patrick Martinez uses a variety of media to make social commentary on current events, including immigration.
- As seen in his photograph *Notice No Soliciting*, Martinez makes art that he hopes exposes social injustice.
 - Martinez claims, “Empathy is necessary when dealing with issues surrounding immigration and the unfortunate types of circumstances that can force family members to leave their homeland.”



Patrick Martinez, *Notice No Soliciting*, 2018



Compare

1. Compare Krensky's *Journey* with Martinez's *Notice No Soliciting*. What shared themes or messages do you find in the two pieces?
2. How do these artists approach stories of immigration in their art? How do they differ? How are they similar?
3. How do these pieces succeed in generating social empathy for the viewer?



More from Beth Krensky: “Action” Works

- Krensky not only uses materials to create art, but also creates what she calls “action” works
- Click on the picture for a link to view her work titled “Shroud of Tears”



Art History Connection: Performance Art

- The Tate Museum defines Performance Art as “artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted”. The artist often uses the human body as the medium in such works.
- In the 1960s and 70s, an international and interdisciplinary community of artists that called themselves “Fluxus” argued that the artistic process is more important than the finished process.
 - In a recorded performance art piece like Kresenky’s “action” works, which do you think is more important - the performance itself or the recording of it? Why?
- **Connect:** How could Kresenky’s *Journey* be considered a performance art piece? What action does it record? Which part of the piece do you think Kresenky would want emphasized -- the action or finished product?



Art Project

- Using an approach inspired by Beth Krensky, create a work of art that goes on a “journey” with your ancestors. This could be a journey of immigration, of experience, of learning, or of relationships.
 - Decide whether you want to use materials or performance to create your artwork.
- Do some research -- find out about where and how your ancestors lived. What experiences might they have had that you can relate to in your own life?



More Learning Activities

- Write a narrative, fictional or otherwise, about one of your ancestors. Include in this narrative how the way that their choices and experiences may have affected your own life.
- Research performance art. Find one example of a performance art piece that particularly resonates with you. What message do you think it conveys?
- Think of a current world issue that you are interested in or passionate about. How could you use art to address that issue?

Additional Resources

- About Beth Krensky:
 - Artist website: <http://bethkrensky.com/>
- Activist Art Information:
 - https://en.wikipedia.org/wiki/Protest_art#Activist_art
 - <https://www.tate.org.uk/art/art-terms/a/activist-art>
- “13 Artists on: Immigration”, Zoë Lescaze, 2018, The New York Times Style Magazine
 - <https://www.nytimes.com/2018/06/19/t-magazine/immigration-art.html>
- Fluxus Information:
 - <https://en.wikipedia.org/wiki/Fluxus>