

# HOLDING SPACE



*Hammer Head*, 1940 Patti Warashina. Clay figure with a plexi top and wooden base, Canton Museum of Art Collection, 87.10

## THE ART OF BEING PRESENT WITH POWER-FIGURE SCULPTURE

Canton Museum of Art's *Museum To Go* program is funded in part with grants from:

## LESSON OVERVIEW

### Lesson Description:

Strong emotions like anger can sometimes take over, but mindfulness tools can help to manage them. In this lesson, students will learn mindfulness techniques for managing anger, expressing empathy, and modeling a 3-dimensional human figure using pinch and poke clay techniques.

### Museum-to-School Connection:

By looking closer at ceramic vessels and figurative sculpture from CMA's "Asian Voices" exhibit, students will learn about the notion of "containing" emotions and learn strategies for expressing themselves through clay media and communication.

### Student Learning Connection:

Students will be able to identify how to manage emotions (also called, "holding space") using mindfulness and teach someone else how to do the same.

### Wonder Statements:

Why is body language called a "language?"

How do human figures express unique physical and emotional characteristics?

Individuality and personality are shaped by developing strong character attributes.

Clay can be shaped into figurative sculpture that tells a personal story.

Holding space for someone means that you are present for them, unconditionally.

## LEARNING TARGETS

## LEARNING EVIDENCE

Create a character in 3-dimensions	Make a clay figure that stands upright and can be viewed from multiple angles
Create character attributes	Identify physical and emotional qualities that make a character unique
Add character details	Pinch a head and body; Poke facial features; Draw line and color
Develop mindfulness as a coping tool	Practice focused breathing; Practice holding space for oneself and others
Reflect upon Empathy	Role-play body language of others; be a mentor to others; write down ideas for coping

## LESSON PREP

### CHECK OUT THE “ART” STARRING IN THIS LESSON

- 360-degree virtual tour of CMA’s “Asian Voices” exhibit  
<https://outlook.office.com/mail/id/AAQkAGRIY2NlMDFmLWVvMzltNDgzYy1iZWZjLTl2Y2JjNGE0M2MwYgAQAG05QRRRqKlGgwZzqhBLXuW%3D#:~:text=https%3A/vtours%2Dcmaasianvoices.urbsee.work/>
- Focal artwork: Patti Warashina, **Hammer Head**  
[https://www.cantonartcollection.com/gallery.php?gallery\\_id=28](https://www.cantonartcollection.com/gallery.php?gallery_id=28)
- Comparison artwork: Tom Bartel, **Red Torso**  
[https://www.cantonartcollection.com/itemdetail.php?work\\_id=2039](https://www.cantonartcollection.com/itemdetail.php?work_id=2039)

### USE THESE WORKSHEETS FOR ASSESSMENT, GAME-PLAYING, & SYMBOL-MAKING

- Class set of pre/post-assessment worksheets (provided in this packet)
- Class set of mock museum labels (provided in this packet)
- Class set of body language poses (provided in this packet)
- Class set of “tools for coping” (provided in this packet)

### GRAB THE STUDENTS’ ATTENTION & BRING THEM BACK TO FOCUS WITH THIS

- Silver Chime for teaching Centering technique throughout lesson

### KEEP THE EMPATHY GOING... LESSON EXTENSION ACTIVITIES

[https://www.canva.com/design/DAFMH2fCq9I/i2WG4rmfZ\\_9KUUwDNZh1w/view?utm\\_content=DAFMH2fCq9I&utm\\_campaign=designshare&utm\\_medium=link&utm\\_source=publishsharelink](https://www.canva.com/design/DAFMH2fCq9I/i2WG4rmfZ_9KUUwDNZh1w/view?utm_content=DAFMH2fCq9I&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink)

### LEARN MORE ABOUT THE ARTIST, PATTI WARASHINA

- “Patti Warashina: The Ceramic Self” by History Link  
<https://historylink.com/file/20442>
- “Oral History Interview with Patti Warashina” by Archives of American Art  
<https://www.aaa.si.edu/collections/interviews/oral-history-interview-patti-warashina-12864>

- Patti Warashina Artist's Homepage <https://pattiwarashina.com/home.html>
- "Patti Warashina at Work" by Museum of Glass (YouTube)  
[https://www.youtube.com/watch?v=\\_gyh9c7Yb-s](https://www.youtube.com/watch?v=_gyh9c7Yb-s)

#### LEARN MORE ABOUT HOW TO TEACH TOWARD EMPATHY & MINDFULNESS

- "Just Breathe" by Julie Bayer Salzman & Josh Salzman (YouTube)  
<https://www.youtube.com/watch?v=RVA2N6tX2cq>
- 11 Things That Will Help You Hold Space for Someone [Goodtherapy.org](https://www.goodtherapy.org)
- Holding Space For the Students – Teaching into the Future



## INTRODUCTION 10 mins

### **Impulse Control & Mindfulness**

Invite students to stand up at their desk. Ask, "Have you ever felt angry? What did you do?" Take 2–3 student shares, build and connect student ideas, and explain that today we are going to focus on how mindfulness can help us work with our anger when we get upset. Ask students the following questions and chart their answers: "When you are angry how do your eyes feel? How do your ears feel? Mouth? Hands? Feet? Stomach?" Share that we can use mindfulness to pay attention to warnings in our body before we experience a strong emotion like anger. When we start to feel different in our bodies (reference what students shared above when they detailed how their different body parts felt when they were angry) it can be a signal that we are angry and we can practice taking three slow breaths in and out through the nose to pause and calm the anger.

## TEACHER INSTRUCTION & MODELING 15 mins

### **Coping Strategies 2 mins**

Show the video "Just Breathe." After the video, ask, "What strategies were given to use when we may be feeling a strong emotion like anger?"

### **Empathy is a Two-Way Street 3 mins**

Ask students to raise their hands if they have heard of the word "empathy." (Let them know that it is okay if they have not heard this word before). Ask, "Does anyone know what the word means?" Write the word "empathy" on the board and all that the class already knows about the word. Explain that empathy means putting yourself in someone else's shoes and trying to understand how they feel. Sometimes, when challenging things happen to us, it's hard to have empathy. But it can help us connect with others who have been through similar experiences, and be there for them in a truly meaningful way.

### **Perspective-Taking - Body Language Activity 40 secs**

Provide each student with a body language activity card and 40 secs to pantomime their unique gesture. See slide 4 for instructions. Before students sit back down, show them one more gesture to imitate. See slide 5 for "Hammer Head" sculpture silhouette. Ask students how the activity made them feel or what they learned from it.

### **Act Like An Influencer - Pre-Assessment Game 2 mins**

Show students the sculpture, "Hammer Head," created by Patti Warashina." Explain that you will share Patti's story with the class and then students will be asked to create a catchy youtube headline for the artist's work, and vote on the best match. Explain that they can learn a lot about a work of art by thinking about it as if they were trying to influence the person viewing it (similar to how a social media influencer has to appeal to their viewers to get likes and subscribers).

### **Closer Looking 3mins**

After the youtube-related activity, encourage students to look closer at Warashina's sculpture as a whole and segmented parts. Ask, "What details did you notice that made you vote for one youtube headline over another? What kind of story do you think the artist, Patti Warashina, is trying to tell?" Invite students to take a deeper look at the sculpture, using VTS (Visual Thinking Skills) and pause periodically to ask comprehension questions to check for understanding. Ask, "What happened in this story? Did the main character overcome anger?" Ask students to tell an imaginative story about the subject matter and how it relates to empathy. Ask, "How can we add to our definition of empathy?"

### **Holding Space 3 mins**

Ask the class to pause and to take a few deep breaths. Explain that we are going to practice a strategy they may use when they are feeling anger. Remind them that it is always okay to be feeling any emotion, including anger, but that violence and reacting on impulse is neither okay nor helpful. Explain that the goal is to "hold space" for the emotion first, with our breath and attention, and only then respond to a situation or person. Ask students to be aware of their posture, imagine their belly, chest, shoulders, neck, head being gently pulled up by a kite string. Sit tall and close their eyes or look down at the floor. Ask them to remember a person or argument that they may have gotten into over the past week (on an anger scale of 1 to 10, feeling around a 5). Ask them to reflect upon as much detail as they can about the person and situation. (Pause.) Ask them to notice how they feel in their body—tightness, shortness of breath, tight hands or face? Ask them to notice how anger may feel in their body—is it in their chest, belly? Guide them to take a few deep breaths into their belly. Ask them to begin to count their breaths as they continue to breathe deep into their belly. (Pause.) Explain that if they lose track of their numbers they may start again. (Pause for 2–3 minutes.) Ask them to release the numbers and to slowly open their eyes. Ask, "What did you notice when you thought of the situation? How did you feel? How do you feel now?"

### **GUIDED PRACTICE 5 mins**

Teacher selects group captains to take art supplies to tables. Students begin working clay

### **INDEPENDENT WORKING TIME 40 mins**

#### **Be an Empathy Mentor 5 mins**

You can be a mentor to someone else and teach them how to use mindfulness to help them with anger. Your assignment is to model a basic clay shape into figurative sculpture and come up with 3 - 5 mindfulness/empathy goals to teach to a younger sibling, friend or student about how to hold space for oneself and others when uncomfortable feelings, like anger, arise.

**Goal:** Younger students will be able to learn what happens in the body when they feel anger and learn how to use mindfulness tools to manage their anger, while expressing empathy toward themselves and others.

## **Sculpt a Clay Power-Figure 35 mins**

Circle around the room and connect with as many students as possible to check for understanding, answer questions, and provide support as needed. See slides 37-39 for step-by-step instructions.

### **DIFFERENTIATION ENRICHMENT**

Classroom teachers may ask advanced students to write their own story about overcoming anger through mindfulness and deep breathing. Support: Work one-on-one or in small groups with some students during independent work time that need extra support.

### **ASSESSMENT 5 MINS**

Walk around the room and check student comprehension of how to practice mindfulness of anger through what they decide to teach a younger student.

### **REVIEW & CLOSING 5 MINS**

Bring students back into focus for wrap-up. Explain that on another day they will be able to teach a younger student using their lesson. Ask, "When can we use the tools we have learned today to manage anger?"

### **ART MATERIALS**

- 1 8oz package white Model Magic air dry clay per student
- 1 foam base per student
- 1 skewer per student
- 6 toothpicks per student
- 1 clay hammer per student
- 3-5 golf tees per student
- 3-5 sticker labels per student
- 1 black Sharpie marker per student
- Variety of texture/rubbing plates per student
- Mock museum label
- 2D & 3D objects for comparison - teacher demo



## **VOCABULARY**

### **ceramic**

An art form made of clay and hardened by heat.

### **air-dry clay**

Clay that air dries and hardens over time rather than requiring being fired at high temperatures in a kiln.

### **armature**

A framework used to build from.

### **3-D shape**

A shape with three dimensions, such as width, height, depth.

### **organic shape**

Shapes that are curvilinear in appearance and similar to those found in nature.

### **geometric shape**

Shapes that are precise and regular, like squares, rectangles, and triangles.

### **body language**

Communicating non-verbally through gestures and movements.

### **attribute**

A quality or feature that is a characteristic of something.

### **figurative sculpture**

Art that is produced by carving or shaping stone, wood, clay, or other materials with strong references to the human figure.

## VISUAL RESOURCES

Featured Artist: PATTI WARASHINA



*Hammer Head*, 1987.

Patti Warashina (American, Born 1940).

Clay figure with a plexi top and wooden base,  
Canton Museum of Art Collection, 87.10

### Artist's Statement:

"I was really (ticked) off." (Okay, the actual quote was a bit more colorful.) But, by 1970, Patti Warashina was facing another life crisis. In full anger-mode during divorce from her first husband, Warashina created a series of "woman altars" that soothed her madness and smothered it in humor. Thank goodness she abandoned her first career path – dental hygienist. Someone might have gotten hurt. Actually, **Warashina's entire life can be seen as an outsider expressing her frustrations and losses** through razor-sharp humor and prodigious artistic talent.

After watching her father be broken, spiritually and physically, when his assets and Spokane dental practice were frozen during WWII, she found herself at the University of Washington in 1958. "Women then went to college to get married. As an Asian, you wouldn't even consider a sorority. It was totally Anglo ... you kind of knew your place." Instead, Warashina found herself enthralled with art after a sophomore drawing class turned her away from dental studies. But, as always, **she was on the outside looking in**. "I found myself spending day and night at the art school, looking through windows and getting chased out by the campus police."

## COMPARE/CONTRAST – DEEPER LOOKING



*Hammer Head*, 1987. Patti Warashina (American, Born 1940). Clay figure with a plexi top and wooden base



*Red Torso*, 2009. Tom Bartel (American, Born 1969). Earthenware, 16 x 9 x 6in.



Comparison Artist: TOM BARTEL



*Red Torso*, 2009.

Tom Bartel (American, Born 1969).

Earthenware, 16 x 9 x 6in.

Canton Museum of Art Collection,

Gift of the artist, 2010.150

Artist's Statement:

**I believe creating images of, or depictions, about ourselves can be attributed to a primal need to ensure we survive or to simply tell important stories about what it means to be human.** I see our skin as having the same storytelling potential as the ceramic surfaces I develop. Ultimately, I view these "marks" as having the capacity to be both formally beautiful and to suggest changes that have taken place over time. Surface patterns are also used to blur the line between where clothing ends and skin begins, where the concepts of **mask, identity, disguise, and transformation are fundamental to my concerns.** Throughout our life our appearance slowly and inevitably changes; in the process our skin records this story."

## CULTURAL CONNECTION TO PAST (THERAPEUTIC) ART FORMS

### YORUBA PEOPLES - African Bakongo nkisi nkondi figures



Kakongo artist. *Power Figure (Nkisi Nkondi)*, 19th century, with 20th century restoration. Wood, iron, glass, resin, kaolin, pigment, plant fiber, cloth, 33 7/8 x 13 3/4 x 11 in. (86 x 34.9 x 27.9 cm). Brooklyn Museum, Museum Expedition 1922, Robert B. Woodward Memorial Fund, 22.1421.

This is a power figure made by a Kongo artist. **These figures are meant to serve communities, helping to fight evil forces and offer protection. Each time a nail is driven into the figure, the figure is activated and called forth to help.** Judging from how many nails are here, this figure has done a lot of helping. These works are actually "made" by several different people. There is a professional wood carver who carves it, and later a nganga (a ritual expert) places spiritually powerful materials in the belly of the figure to give them power.



## JAPANESE FEMALE SHINTO SPIRIT



### 女神立像

Place of Origin: Japan

Date: approx. 1100-1200

Historical Period: Late Heian (794-1185) or early Kamakura (1185-1333) period

Materials: Wood with traces of pigment

Credit Line: Gift of Mrs. Herbert Fleishhacker

Object Number: B69S36

This figure represents a Shinto goddess; her name is not known. She is depicted as an aristocratic woman, dressed in a thick kimono-like garment. **Shinto images like this one were not meant to be seen but were kept hidden in movable cabinets in a special part of shrines**, where they were privately worshiped. Since ancient times, the Japanese have worshiped spirits (kami) who were believed to exist abundantly in such forms of the natural world as mountains, rocks, waterfalls, and trees. As such, they were not depicted in human form, male or female. It was only in the ninth century, under the strong influence of Buddhist image-making, kami began to be depicted in human form.

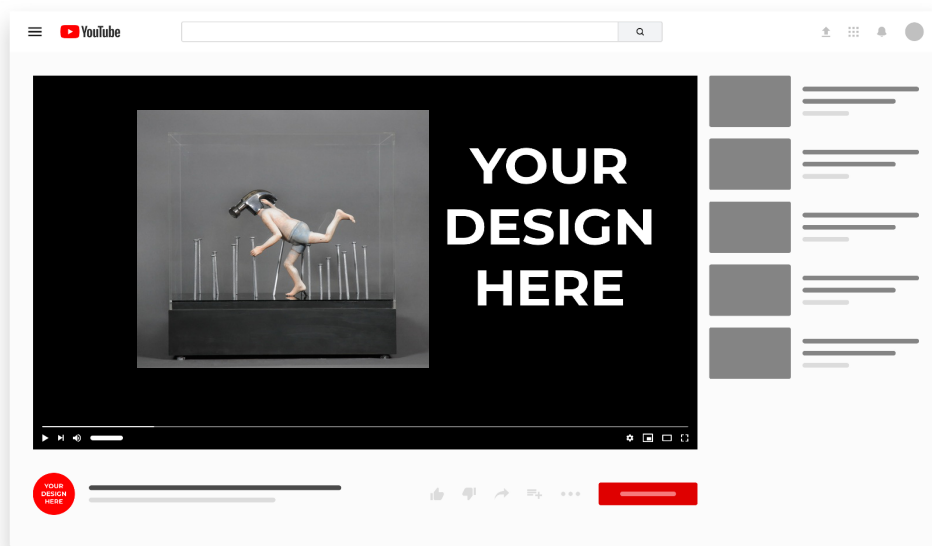


## PRE-ASSESSMENT

ClassroomTeacher\_\_\_\_\_Date\_\_\_\_\_

### BE THE INFLUENCER

Imagine you are a famous YouTube content creator with 999 subscribers. Your next video upload will feature 2 photos side by side. One is a photo of Patti Warashina's sculpture, "Hammer Head." The photo next to it is a selfie and you are wearing an unusual object on your head. What object will you choose to symbolize an emotion you or someone you know could be more mindful of?



Before you go viral on YouTube, you will also need to create a catchy headline (clickbait) to describe both photos with hopes that you'll hit 1K subscribers. How can you grab the attention of your fans using descriptive words that appeal to their emotions? Write your headline here:

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## POST-ASSESSMENT

ClassroomTeacher\_\_\_\_\_Date\_\_\_\_\_

### **BE A MENTOR OF MINDFULNESS and EMPATHY**

Write down 3-5 tips for teaching younger kids how to “hold space” for themselves and others during times of sadness, anger, frustration or worry.

- 1.
- 2.
- 3.
- 4.
- 5.

Now, teach another student! Then write down how it went below.

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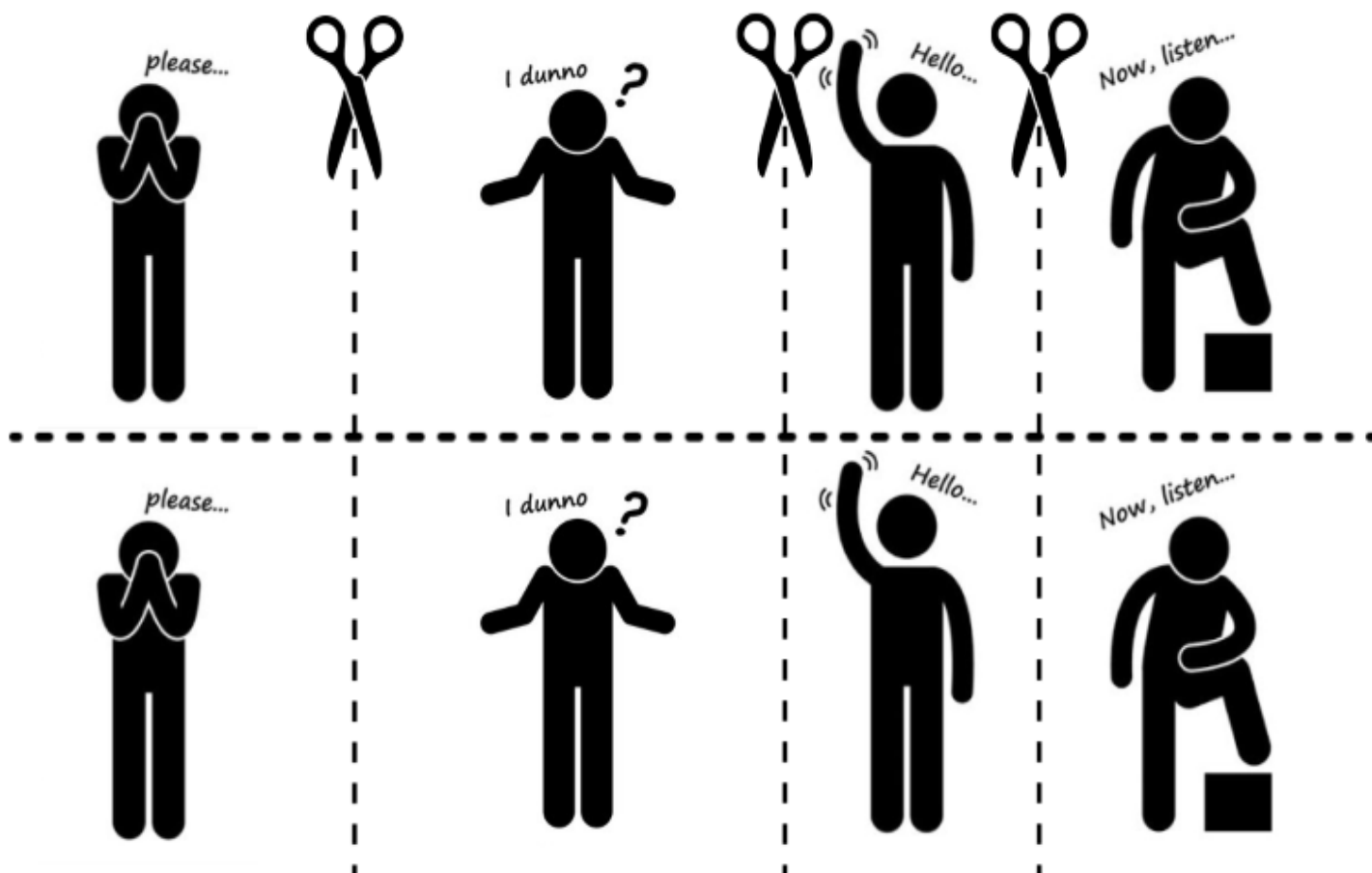
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# Empathy Stretch / Mirroring Game

## HOW TO PLAY

- Draw a card
- Find a partner
- Count to 3
- On 3, both stretch!
- If your stretches match, hi-5 & move to next person
- No match = shake hands and move to next person
- Time is up after 40 secs
- How many matches did you make?







#### HOW TO CREATE AN OBJECT LABEL:

*Title*, date completed

Artist's first / last name

(Artist's nationality, artist's birth year)

List the material(s) the object is made of,

List the height x width x length

Where is the art located (or who currently owns it).

Is the art it gifted to someone's collection, purchased by a museum or on loan to a museum?,

What year was it gifted, loaned or purchased (and how many other pieces of art were acquired that same year?)

Four blank, light-colored, rectangular artist's labels are shown, each with a hole punched at the top. They are arranged in a row, and each is tied with a white string. The labels have a vertical line near the top and several vertical lines below, creating a structured area for writing.





# THINKING ABOUT SYMBOLS

## Prompt

After discussing Patti Warashina's use of the hammer as a symbol for what "tool" she used to COPE with feelings of low self-confidence, judgment by her peers, and social isolation due to gender and cultural identity – brainstorm these options for which tools they personally identify with to represent how they manage stress.



**Hammer Head, 1940** Patti Warashina. Clay figure with a plexi top and wooden base, Canton Museum of Art Collection, 87.10

Students may want to write down their responses and ideas.



**Example:** I relate to a tape measure, because a lot of the time I feel like I just don't **measure up** to my friends.

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Then, ask the students to cut out the tool that best reflects how they cope and insert it carefully into the top of their clay figure (like a headdress). Can you think about your symbol in reverse and turn a negative emotion into a positive one?

Provide each group of students with a photo reference sheet to each student for them to cut out. Images include:

Measuring tape	Do I <b>measure</b> up to others?
Drill	Why does it feel like I <b>drill</b> small problems into bigger ones?
Hammer	Instead of <b>pounding</b> down my feelings, what can I do?
Screwdriver	If I <b>fasten</b> things up nicely, maybe I can hide what's bothering me?
Tweezers	I easily get hung up on not being perfect, and I <b>pick</b> myself apart.
Pliers	Sometimes I feel so shy, I'd like to <b>squeeze</b> myself into a ball.
Cement Mixer	Anger is a <b>mixed up</b> rush of feelings that leaves me exhausted.
Scissors	I'm always the one people depend on to <b>trim</b> up the loose ends.
Sander/Grinder	I keep my rough edges <b>polished</b> so people will notice my shine.
Chisel	People's words <b>chip</b> away at me, sinking my confidence.
Vice	When I'm frustrated it feels like there's a <b>clamp</b> on my head.
Prybar	If you want to know what's bothering me, you'll have to <b>pry</b> it out.

















## **TEACHING STANDARDS**

### **Literature: Craft & Structure**

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text  
RL.4.6 Explain the differences in the point(s) of view in a text and different perspectives of the characters.

### **Fine Arts/Theater: Creating**

3PR Improvise, create and perform dances in response to prompts.

### **Fine Arts/Visual Arts: Perceiving/Knowing**

1PE Use sensory details and descriptive language to identify and describe universal themes, subject matter and ideas expressed across arts disciplines.

2PE Notice and describe different visual effects resulting from artmaking techniques.

3PE Compare and contrast art forms, techniques and functions and artistic styles from a variety of cultures and historical periods.

### **Fine Arts/Visual Arts: Producing/Performing**

2PR Experiment with art materials by using them in unexpected and creative ways to express ideas and convey meaning.

3PR Generate ideas and employ a variety of strategies to solve visual problems.

### **Fine Arts/Visual Arts: Responding**

2RE Develop and share their ideas, beliefs and values about art.

3RE Recognize and describe the relationship of artworks to their social and cultural contexts

5RE Refer to criteria and use art vocabulary when discussing and judging the quality of artworks.

6RE Give/use constructive feedback to produce artworks that achieve learning goals

### **Mathematics: Geometric measurement: understand concepts of angle and measure angles.**

a. Understand an angle is measured with reference to a circle with its center at the common endpoint of the rays, by considering the fraction of the circular arc between the points where the two rays intersect the circle.

### **Physical Education: Principles of Movement**

1 Explain the importance of weight transfer in object propulsion skills (e.g., throw, strike).

### **Science: Physical Science**

4.PS.2 Energy can be transferred from one location to another or can be transformed from one form to another.

### **Technology: Use digital tools to construct learning**

3-5.ICT.3.b. Interpret images, diagrams, maps, graphs, infographics, videos, animations, interactives, etc., in digital learning tools and resources to clarify and add to knowledge.