BEYOND THE MARGINS



THE BRONX MUSEUM SCHOOL PARTNERSHIP CURRICULUM

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Welcome to The Bronx Museum!

The Bronx Museum of the Arts is a free contemporary art museum founded in 1971 to bring visual art to the community. In its first decade, The Bronx Museum was housed in the Bronx County Courthouse on Grand Concourse and 161st Street. In 1982, it moved five blocks north on the Concourse to 165th Street. The Museum is currently undergoing a major renovation to be completed in 2027, but remains open during construction. Admission to The Museum and participation in its programs are free of charge and open to all.

The Bronx Museum's Education Department focuses on arts programs which empower students to express themselves, develop skills, and see themselves as agents of change in their immediate communities and the world. We envision and work toward The Museum as a more equitable space where marginalized voices, particularly those of youth, can be heard.

Current education programs include guided tours, family programs, paid teen programs, older adult programs, and fellowship and public programs for emerging artists. These programs are designed to "speak to each other" and enable learners to expand their involvement from one program to another. This allows us to cultivate a creative community that feels at home at The Museum and includes a wide range of participants of different ages and experience levels, from young children to older adults.



Location:

The Bronx Museum
1040 Grand Concourse
Bronx, NY 10456

bronxmuseum.org
718-681-6000

@bronxmuseum

Accessible by 4, B, and D trains

School Partnerships

Our School Partnerships program offers NYC public schools the opportunity to connect closely with The Bronx Museum and its current exhibitions. Partners are provided with multi-session art curricula that partner teachers can use in their classrooms, as well as the opportunity for museum visits.

Each curriculum begins with a visit to The Bronx Museum.
If you are interested, book your visit by visiting bronxmuseum.org/learn/tours/ emailing education@bronxmuseum.org, or calling 718-681-6000 x 123.

We are excited to partner with you!



About Beyond the Margins

Beyond the Margins
October 9, 2026 - January 3, 2027

The Bronx Museum's Teen Summer program demonstrates how young people can collaborate with museums to reflect on and challenge the world around them. Tasked with curating an exhibition from the Museum's permanent collection, the fourteen NYC high school students participating in the Teen Summer 2026 session selected eleven artists across printmaking, photography, painting, and assemblage. The curatorial process brought shared values into focus through three guiding questions: How do artists defy convention? How do artists experiment with materials? How do artists use their work as a form of resistance?

Beyond the Margins explores what it means to defy: not as a singular act of rebellion, but as a sustained practice of surpassing limitations. The exhibition is a provocative collection of artists' distinct voices, creating an experience centered on how we demonstrate defiance in the face of challenges that are often greater than ourselves. Viewers are invited to consider: what does it mean to push boundaries, and how do we do it every day?

Teen Summer 2026 Cohort: Abigail Perez, Aidan Thompson, Anindita Mandal, Carolyn Todd, Iffat Abidah, Jayden Huang, Jordan Wilson, Luis Garcia, Max Santiago, Meliha Metjahic, Natalia Arrington, Nicole Huerta, Sarah Chen, Tristan Huggins

Educators: Duneska Michel, Jinette Jimenez, Madison Green

Beyond the Margins

8 Session Curriculum

Connection to Exhibition:

Students participating in this curriculum will explore the work of several artists in the *Beyond the Margins* exhibition, including Alberto Casado, Sokhaya Charles Nkosi, and Carlos Rolón. They will also have the opportunity to view selected works that are concurrently on view as part of another exhibition, *Saya Woolfalk: The Woodswoman Method*. Students will consider the ways in which artists choose materials, artmaking practices, and symbols that are accessible to them in their everyday lives.

Inspired by Casado's use of traditional Cuban craft techniques and Nkosi's printmaking practice that allowed him to resist systemic discrimination under apartheid in South Africa, students will use aluminum foil to create relief prints that reflect on their personal identity. By adding chine-collé, a technique that uses delicate papers to add texture and color to prints, students will explore how a single symbol can take on multiple forms and meanings. Through this making process, they will explore how intentional imagery can function as a form of resistance and communicate perspectives on social, cultural, or political issues.

Skills and Concepts

Students will be able to:

- Use close looking to think deeply about the artworks they are viewing in *Beyond the Margins*
- Observe how different artists use certain materials and collective imagery as a form of defying convention
- Learn how to create their own relief prints and reproduce images of a symbol that is important to them

Opportunities

Students will have the opportunity to:

- Think about the ways in which artists use everyday materials and artmaking traditions to defy convention
- Explore the ways in which imagery and symbols can reflect acts of resistance among communities
- Consider how printmaking can be a useful tool for sharing a message that is important to them

Activities by Week

This program spans 8 sessions, beginning with a museum visit and ending with a project presentation.

1. Museum Visit
2. Visit Recap & Brainstorm
3. Symbolism
4. Introduction to Printmaking
5. Constructing Printing Plates

6-7. Printmaking & Chine-colle

8. Final day - Collaborative Print & Reflection

LESSON 1: Museum Visit

This curriculum begins with a museum tour of *Beyond the Margins*. We encourage you to book a guided tour with museum staff. See page 3 to book a tour during regular tour hours or email education@bronxmuseum.org if you have other needs. You can use the lesson below, should you decide to do a self-guided tour.

Skills and Concepts	**Opportunities**
Students will be able to: • Use close looking to think deeply about the artworks they are viewing • Work together to discuss the ideas behind the artwork • Observe how different artists use materials and imagery as a form of defying convention	Students will have the opportunity to: • Visit The Bronx Museum and view *Beyond the Margins* • Think about the ways in which artists use everyday materials and artmaking traditions to defy convention • Explore the ways in which imagery and symbols can reflect acts of resistance among communities

Materials	**Preparation**
• Clipboards • Pencils	• Worksheet (see page 28)

Description

• Self-guided or Educator guided tour
• Introductions + hand out worksheet
• Students talk amongst themselves and complete worksheets

Assessment

The exhibition invites you to consider how artists use certain materials and symbols to communicate a message they want to share. As you look at the artwork, consider why these artists picked these materials and see what symbols or images you can find. Students will be exploring the three artworks described below:

- An artwork created using the traditional Cuban craft technique of placing aluminum foil behind painted glass called *Welcome Holly* (2013) by Alberto Casado
- A multi-media artwork featuring a used boxing robe called *Untitled (Marrano)** (2013) by Carlos Rolón
- A linocut print called *Who Will I Turn To? (1974)* by Charles Nkosi

** The title of this artwork uses a historically derogatory word, which we suggest students and teachers avoid saying aloud out of respect to others. We chose not to censor the title but suggest the work be referred to as "Untitled."*

Assessment (continued)

Students are also welcome to view the following artwork by Saya Woolfalk that incorporate the chine-collé technique:

- *WoodsWoman: (Nervous System, Spine, Pelvis and Medicinal Plants Easily Obtained in North America)* (2022)

Students will record their observations of these artworks on the provided worksheets. Students' takeaways will be discussed in the next session.

LESSON 2: Visit Recap & Brainstorm

This lesson will start with a recap of the students' observations of the artwork they saw in *Beyond the Margins*. This will lead to a brief conversation about how meaning can come from the materials and processes an artist chooses and also how artists use specific imagery and symbols to convey messages about their identities and resistance.

Students will also have the opportunity to think about their own identities and the objects, traditions, and causes that are meaningful to them.

Skills and Concepts

Students will be able to:

- Identify the materials, processes, and symbols used by artists they observed during the museum visit

Opportunities

Students will have the opportunity to:

- Share and discuss their observations about *Beyond the Margins* as a class
- Reflect on their own identities and what is important to them

Materials

- Pencils
- Sketch paper

Preparation

- Printouts of artworks discussed at the museum (see pages 22-24)
- Completed worksheets from museum visit

Description

Introduction:

- Place completed worksheets and printouts of the artwork viewed in *Beyond the Margins* on tables for students to reference.
- Go around and ask students for one takeaway from the museum visit.
- To encourage students to think about materials, imagery, and symbols, use the questions below:

    - What were some of the symbols and images you noticed when interacting with the artworks we saw?
    - What caught your attention about those specific images?
    - What was the meaning behind some of the imagery and symbols observed?
    - What materials do you remember were used by these artists?
    - Why do you think the artists used these materials and methods?

All three artists we observed rely on specific artmaking processes, symbols, and images to represent what is important to them.

- Alberto Casado paints elaborate scenes on glass and places crumpled aluminum foil underneath to give the illusion of stained glass, a technique often used by Cuban artisans to make home decorations.
- Carlos Rolón uses accessible materials like fabric and beads to communicate ideas about his Puerto Rican identity, incorporating symbols like the Star of David to bring awareness to histories of resilience.
- Additionally, Charles Nkosi was involved in a community of Black artists in South Africa who shared resources to practice printmaking despite being excluded from established artmaking schools and spaces.

Activity: Brainstorming and Sketching

After students have spent time reflecting and discussing their observations and notes on the artwork from *Beyond the Margins*, give each student a pencil and sketch paper and give them time to write and draw responses to the following questions:

- What identities make up who you are?
- What activity, memory, or tradition represents your community?
- What objects in your life feel important or meaningful to you?
- What is an issue or cause that you wish more people cared about?

LESSON 3: Symbolism

In this lesson, students will gain a deeper understanding of symbolism by referring back to artworks viewed in the *Beyond the Margins* exhibition at The Bronx Museum. Working in groups, students will consider how they can use simple visuals to communicate bigger ideas and will experience artmaking as a collaborative and cooperative process. This lesson will also give students the opportunity to work with the adhesive foam that they will be using in subsequent lessons.

Skills and Concepts

Students will be able to:

- Learn how to use adhesive foam to create different shapes
- Brainstorm as a group about symbols that hold meaning to them

Opportunities

Students will have the opportunity to:

- Consider how artists use symbols in their artwork to communicate ideas
- Experiment with using different shapes to create symbols

Materials

- Adhesive foam
- Pencils
- Drawing paper
- Scissors
- Chip board
- Color sticks

Preparation

- Printouts of artworks discussed at the museum (see pages 22-24)
- Each student should have access to their reflections from Lesson 2

Description

Introduction:

- Brief refresh on symbols: Begin by asking students, “When I say the word symbol, what ideas come to mind?”
- Symbol: a visual that stands for an object, idea, feeling, or experience
    - Ex: An owl is a symbol for wisdom or intelligence; A thumbs-up is a symbol for “okay”
- Where have you seen symbols before? Can you look around the room and point out symbols that you see?
- What about in the artwork we saw at The Bronx Museum? What symbols did you see and what did they mean?
- Why do you think artists use symbols in their artwork?

Activity: Foam Symbols

- Split students into small groups, making sure that each group has one sheet of adhesive foam, one piece of chip board, and enough pencils, paper, and scissors for each student.
- Give students time to find something that they have in common. Commonalities could be derived from shared interests, activities, identities, cultures, etc. Encourage students to use their writing and sketches from Lesson 3 as a starting point for discussion.
- Once their commonalities are found, students must work together to design a symbol that represents them as a group.
- Students will construct their symbols out of adhesive foam, cutting out the shapes and arranging them together on chip board.

Demonstration: Rubbings

- Show students how to create rubbings of their foam symbols.
- First, place paper on top of the symbol and use a color stick to gently rub the impression.





- Experiment with different colors and amounts of pressure. Encourage students to shift the symbol around their page to create overlapping images.





Reflection

Have each group show their symbol and speak about the thought process behind it. Some questions to inspire discussion:

- How did you come up with your group's symbol?
- What does this symbol represent to each of you?

LESSON 4: Printmaking

This lesson will be an introduction to printmaking, specifically relief printing. The lesson begins with a demonstration of relief printing with a pre-made project example. This ensures that students are familiar with the process of relief printing before being asked to design and construct their printing plates.

The main goal of this lesson is for students to have an awareness of image mirroring and positive and negative space. This will help them understand how the decisions they make while creating their plates may impact their final prints.

Skills and Concepts

Students will be able to:

- Learn about the process of making relief prints

Opportunities

Students will have the opportunity to:

- Understand that printmaking is a process that revolves around repeated imagery
- Consider what symbol best represents them

Materials

- Chip board
- Adhesive foam
- Scissors
- Aluminum foil
- Block printing ink
- Printmaking paper
- Brayer
- Inking plates
- Baby wipes
- Pencils
- Tracing paper
- Rags or paper towels

Preparation

- Prepare example plate to demonstrate printing
- Have foam pieces pre-cut to save time during demonstration
- Print-out of Sokhaya Charles Nkosi's artwork (see page 24)

Description

Introduction:

When we visited The Bronx Museum, we saw this artwork made by Charles Nkosi. He used an artmaking technique called printmaking to create this artwork.

- What word associations do you think of when you hear the word *printmaking*?
- When have you used the word *print* before?

- **Printmaking:** an artmaking process where a design, usually a picture or words, is made on a surface and then copied or printed onto another surface. Printmaking means that you can make many copies of the same picture or writing.

- Why do you think artists use printmaking over another form of making art?

There are many different ways to make prints. We're going to focus on a type of printmaking called Relief Printing.

- **Relief Printing:** This is printing from a raised surface. The completed print is a mirror image of the original plate. Think of using stamps! This is a great example of relief printing.

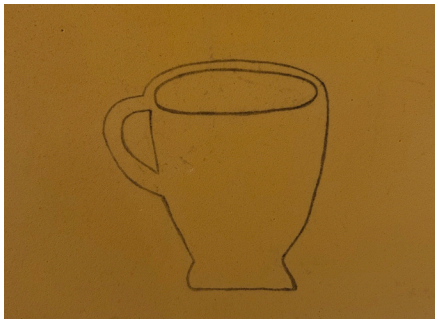
Use Charles Nkosi's print to discuss the use of positive and negative space with the students.

- **Positive space:** the parts of your print that are colored in
- **Negative space:** the parts of your print that are blank and where you do not want ink to show

Demonstration: Constructing Plates & Printing

- Show students how to transform a simple line drawing into a plate for printmaking.
- First, draw your symbol on the tracing paper. Flip the tracing paper over and place it face-down on the foam.
- Use the pencil to scribble over the image, applying pressure to the entire drawing to transfer the pencil markings onto the foam's surface rather than tracing directly onto the foam.





Demonstration: Constructing Plates & Printing (continued)

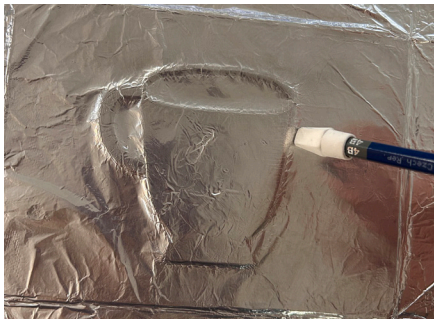
- Use scissors to cut along the lines and show students how to place and stick their foam pieces on the chip board.

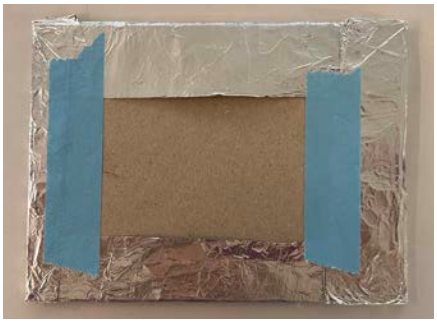




Tip: The symbol can be broken into multiple pieces as the foam is being cut. This is a simple way to incorporate negative space into the design. In the end, the pieces should fit back together like a puzzle.

- Once the symbol is complete, cover the plate with aluminum foil. Use your fingers or the eraser tip of a pencil to press in the foil around the foam. Finish the plate by wrapping the foil around the plate, folding it like you would wrap a present. Secure with tape.





- Introduce students to printmaking tools:
  - Ink
  - Brayer
  - Inking plate
  - Printing plate

- Demonstrate how to roll ink on an inking plate with a brayer. A little bit of ink goes a long way! Remind students to aim for a thin layer of ink, otherwise the print could come out too blotchy.

Tip: Roll until the ink sounds like velcro and looks like velvet.

Demonstration: Constructing Plates & Printing (continued)

- As you roll the ink onto the plate, emphasize how the ink appears only on the raised surface. Place printmaking paper on the plate and apply pressure in circular motions with your hands.
- Pull the first print and ask students: What do you notice about how this printed? Is it the same or different from the original plate?
    - Emphasize how the image on the plate is reversed upon printing. Ask students: If we want our image to print the correct way, what do you think we have to do? REVERSE IT! Using tracing paper to transfer our symbol is how we accomplish this.

- Pull 1-2 more prints. Discuss the differences in how each print came out. Ask the students:
    - Which print do you think came out the best?
    - What do you think makes a successful print?

- Show students how to easily clean up plates with baby wipes and rag/paper towels. Inking plates and brayers can be cleaned with water and a small amount of soap if needed.

Activity: Designing Symbols (20 minutes)

With the demonstration of relief printing in mind, give students time to draw their symbols based on the brainstorming they did in the previous lessons.

Remind students to make their symbol as simple as possible. Encourage students to think of multiple iterations of their symbol. Ask them how they can use positive and negative space to add detail or dimension to their print.

The next lesson will be dedicated to constructing their plates.

LESSON 5: Making Plates

In this lesson, students will revisit their symbol drawings from the last class. This day is focused on constructing the printing plates. Students will spend the entire class drawing, tracing, cutting, and assembling the foam onto the chipboard. Students should not rush this process but are welcome to begin printing if time and space allow.

Skills and Concepts

Students will be able to:

- Transfer their symbol onto adhesive foam to create a relief printing plate
- Explore different ways to make their symbol appear on the plate

Opportunities

Students will have the opportunity to:

- Experiment with designing symbols and how these variations in design might communicate different ideas

Materials

- Chip board
- Adhesive foam
- Scissors
- Aluminum foil
- Block printing ink
- Printmaking paper
- Brayer
- Inking plates
- Baby wipes
- Pencils
- Tracing paper
- Rags or paper towels

Preparation

- Ask students to take out the sketches from the previous week
- Set up a printing station for students who are finished early

Introduction: (5 minutes)

Start the lesson with a brief review of the printmaking tools and concepts introduced in Lesson 4.

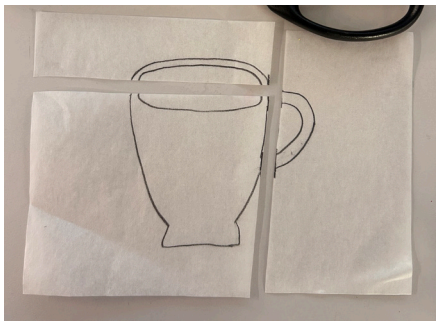
- Review of printmaking tools. Ask students what each one is used for:
  - Ink
  - Brayers
  - Inking plate
  - Printing plate

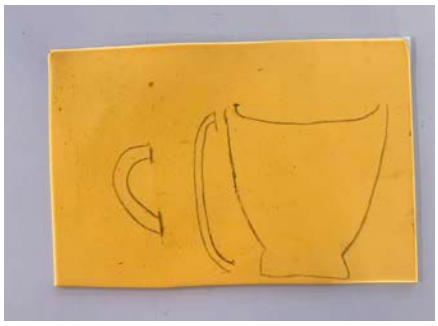
- Encourage students to be mindful of the following ideas as they construct their plates.
  - Positive space
  - Negative space
  - Mirroring

Activity: Creating Printing Plates

Demonstration: Remind students of how you created your plate in the last lesson. Review how to use tracing paper to transfer their drawing onto the foam and how to break their symbol into pieces to make it easier to cut out their symbol.

Tip: Give students the option to break their symbol into pieces while it is on the tracing paper before transferring pieces to the foam.





Provide pencils, tracing paper, chip board, and adhesive foam sheets to each student and allow them to begin constructing their plates.

Check-in throughout the lesson:

- Ask the class how the process is going.
- What is going well? What is challenging?
- Did anybody find any tips or techniques that worked well? If so, share them with the class.

Get a sense of the group's progress. Allow students to keep working on their plates until the end of the lesson. Students who are finished with their plates should move on to creating rubbings, as demonstrated in Lesson 4.

LESSONS 6-7: Printing & Chine-collé

In this multi-day lesson, students will gain experience printing their plates and will learn how to apply the chine-collé technique to their prints. First, students will spend time gaining familiarity with pulling their own prints using the plates they finalized in the previous lesson. Then, students will see a demonstration of how to use the chine-collé technique and will have the opportunity to apply it to their own prints.

Skills and Concepts

Students will be able to:

- Practice creating relief prints
- Learn how to use the chine-collé technique to add different details to their prints

Opportunities

Students will have the opportunity to:

- Understand that printmaking is a process that revolves around repeated imagery
- Experiment with a way to add detail to their prints to build on meaning through imagery and design

Materials

- Chip board
- Adhesive foam
- Scissors
- Aluminum foil
- Block printing ink
- Printmaking paper
- Brayer
- Inking plates
- Baby wipes
- Pencils
- Tracing paper
- Rags or paper towels

Preparation

- Print-out of Saya Woolfalk artwork
- Have chine-collé cut-outs already prepared

Activity: Printing (15-20 minutes)

- Allow students to spend about 20 minutes pulling prints from the plates completed in the last lesson.

Demonstration: Chine-collé (10 minutes)

- Show students how to apply the chine-collé technique to their prints. Remind students of the work of Saya Woolfalk and identify where she uses chine-collé in her artwork.
  - Chine-collé: a printmaking technique that uses thin, delicate sheets of paper to add color and texture to a print. In this process, the thin paper is glued to the backing paper at the same time that the image is printed.

- Demonstrate two ways of using the chine-collé technique. The first way involves layering the printed image with the chine-collé paper. The second way involves cutting the chine-collé paper to fit around the print.

First Method

- Cut the chine-collé paper to desired shape and size. Apply ink to the printing plate.
- Use a glue stick to apply glue to the back of the chine-collé paper and place it glue-side-up on the printing plate.
- Place printmaking paper on top and use your hands to apply pressure to the entire plate. Once the paper is lifted, the printed symbol and the chine-collé paper should appear in one image.





Second Method

- Show students how to create a stencil by cutting out their symbol from a previously made print. Using a pencil and chine-collé paper, trace around the symbol and cut away the space that will be occupied by the symbol.







Second Method (continued)

- Once the paper has been cut, apply ink to the printing plate.
- Use a glue stick to apply glue to the back of the chine-collé paper and place it glue-side-up on the printing plate.
- Place printmaking paper on top and apply pressure to the entire plate. Once the paper is lifted, the printed symbol and the chine-colle paper should appear in one image.





Activity: Chine-collé (Remainder of class time across 2 days)

Allow students time to create at least 6 good chine-collé prints. The prints serve as iterations of the same idea but they each have to be unique from each other in some way. Ask students to consider how the use of different colors, patterns, and textures can help them share a message through their print.

LESSON 8: Collaborative Print & Reflection

By thinking back on their artwork and creating a collaborative print, students will learn that reflection is an important part of the artistic process and will experience printmaking as a collaborative artmaking method.

Skills and Concepts

Students will be able to:

- Contribute their symbol to a collaborative artwork

Opportunities

Students will have the opportunity to:

- Reflect on their artwork and see their symbol as part of a larger whole

Materials

- Large printmaking paper
- Chip board
- Adhesive foam
- Scissors
- Aluminum foil
- Block printing ink
- Printmaking paper
- Brayer
- Inking plates
- Baby wipes
- Rags or paper towels
- Glue
- Chine-colle paper
- Pencils

Preparation

- Print out reflection question sheets for each student

Description

Introduction (15 minutes)

When creating an artwork, the process does not simply end when a final print is pulled or when you feel that your work is finished. An important part of the artmaking process is reflecting on what you have made and how you made it.

Reflection Questions:

- Have students answer the following questions in writing and discuss:
- What challenges did you face during this project?
- What surprised you about your project?
- What part of this project are you most proud of? Why?
- How did using the chine-colle technique change the story or meaning behind your symbol?
- Write 2-3 sentences about your artwork and the inspiration behind it:

Activity: Collaborative Prints (30 minutes)

- Split the class into two groups and give each group a large piece of printmaking paper that is big enough to fit every student's prints. Have students collage with chine-colle paper directly onto the printmaking paper. Once complete, students can take turns inking their printing plates and adding their symbol to the collaborative artwork.
- At the halfway point, have the two groups switch papers and continue the process of inking their printing plates and adding their symbol to the artwork. At the end, there should be two artworks that feature each student's symbol.
- Reflect: Have students stand around both artworks and discuss which one they would like exhibited at the museum.
    - Return to questions about what makes a successful print

We'd love to hear from you about the program!
Email education@bronxmuseum.org, or call 718-681-6000 x 123.

Beyond the Margins

Featured artworks

Alberto Casado
Born 1970, Havana, Cuba; lives and works in Havana, Cuba
Welcome Holly, 2013
Printing ink, aluminum foil, and translucent paints on glass
31.5 × 23.6 inches (80 × 60 cm)
Gift of Holly Block, 2014.6.1

In his practice, Alberto Casado places sheets of crumpled aluminum foil under painted glass to construct vibrant images that reference Cuban history, politics, and identity. Casado employs the very techniques that Cuban artisans have historically used to create home decorations, forcing viewers to look deeper into an artform that has been labeled "kitschy". The title and central figure of this artwork likely refer to Holly Block, the renowned former director of the Bronx Museum who shared a close professional relationship with the artist and visited his homeland of Cuba in 2012 for the Havana Biennial.

Carlos Rolón
Born 1970, Chicago, IL; lives and works in Chicago, IL
Untitled (Marrano), 2013
Crystals, silk, cotton, and embroidery
80 × 59 × 4 inches (203.2 × 149.9 × 10.2 cm)
Gift of the J. Ira and Nicki Harris Family Foundation, 2016.20.1

Drawing from his upbringing in one of the few Puerto Rican families living on the Southwest Side of Chicago, Carlos Rolón's multimedia work explores identity, craft, spirituality, and belonging. *Untitled (Marrano)* serves as both an homage to his father's love of boxing and a nod to a community whose story resonates with Rolón's experience. *Marrano* is a derogatory term referring to the Crypto Jews of Spain and Portugal who secretly maintained their Jewish practices and beliefs despite being forced to convert to Catholicism following the Spanish Inquisition. Here, Rolón places the Star of David on the Puerto Rican flag, reflecting how identity and spirituality prevail through diaspora.

Sokhaya Charles Nkosi
Born 1949, KwaZulu-Natal, South Africa; lives and works in South Africa
Who Will I Turn To?, 1974
Linocut
15 1/4 × 11 1/2 inches (38.7 × 29.2 cm)
Gift of Richard LaFollette Wright, 1993.14.6

Sokhaya Charles Nkosi studied art at the Rorke's Drift Art Center where he developed his talent as a printmaker with the encouragement of his professors and mentors during the time. Nkosi practiced a range of mediums at the school alongside a cohort of other Black artists who were excluded from universities in South Africa during the height of apartheid. Nkosi's work reflected the experiences of his people, and his own internal processing as he wrestled with choosing to stay in South Africa despite the discrimination he endured.



Alberto Casado
Welcome Holly, 2013
Printing ink, aluminum foil, and translucent paints on glass
31.5 × 23.6 inches



Carlos Rolón
Untitled (Marrano), 2013
Crystals, silk, cotton, and embroidery
80 × 59 × 4 inches



Sokhaya Charles Nkosi
Who Will I Turn To?, 1974
Linocut
15 1/4 × 11 1/2 inches

Saya Woolfalk: The WoodsWoman Method

Featured artwork



Saya Woolfalk
WoodsWoman: (Nervous System, Spine, Pelvis and Medicinal Plants Easily Obtained in North America), 2022
Watercolor, gouache, kozo paper, Bristol paper, and Japanese gold and silver-foil paper and Nepalese lokta paper chine colléed onto Arches cotton rag
43 × 46 ⅛ inches

Beyond the Margins

Installation Images



Photo by Argenis Apolinario.



Photo by Argenis Apolinario.



Photo by Argenis Apolinario.



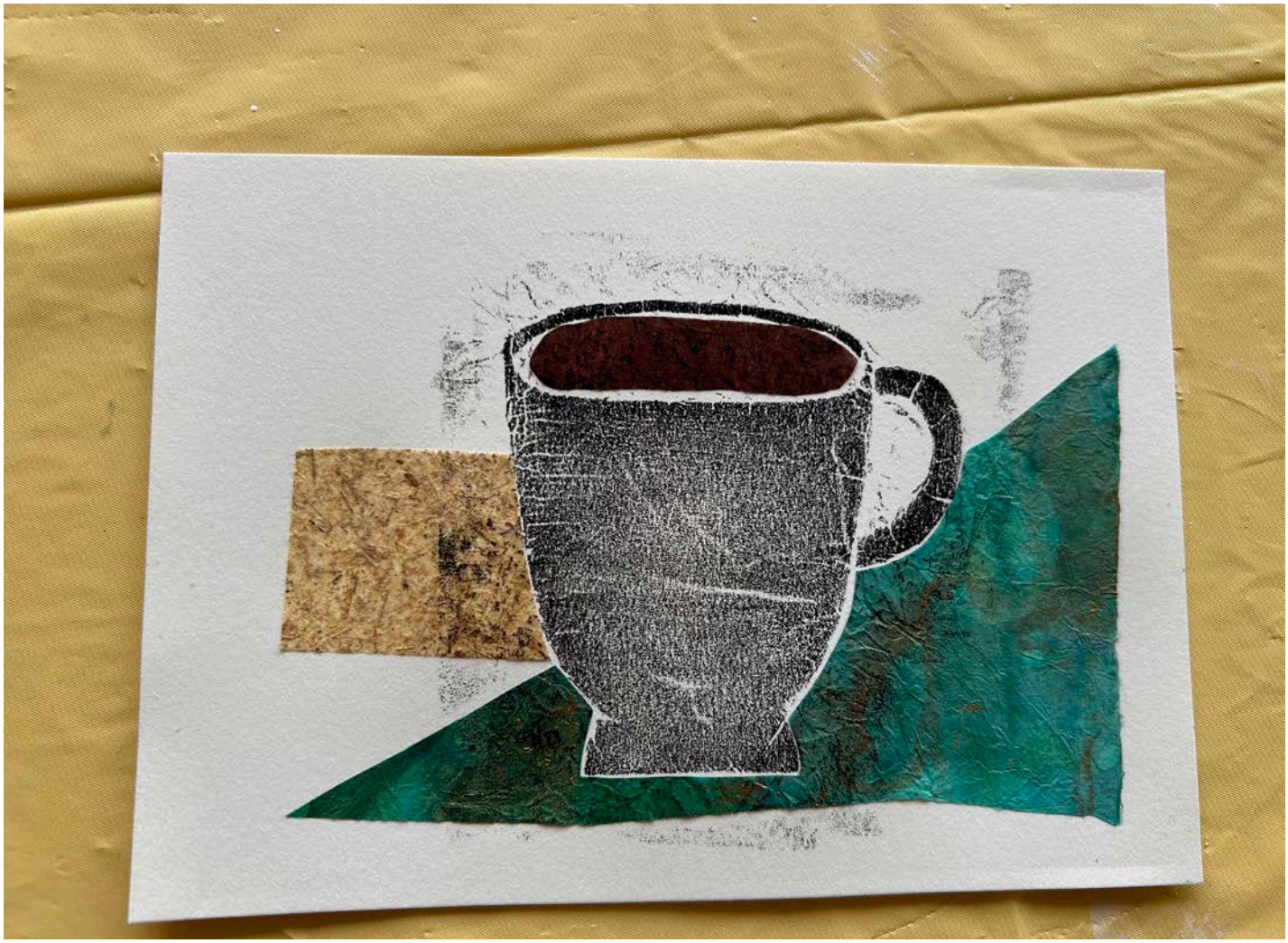
Photo by Argenis Apolinario.

Beyond the Margins

Selected Project Examples







Worksheet from LESSON 1: Museum Visit

THE BRONX MUSEUM

***Beyond the Margins* Tour**

The artists in this exhibition use certain materials, imagery, and symbols to communicate their ideas. A **symbol** is a picture, shape, or object that represents something else. For example, a heart can represent love; a dove can represent peace; a lightbulb can represent an idea.

As we explore, think about how the artworks relate to these three questions:
- How do artists defy convention?
- How do artists experiment with materials?
- How do artists use their work as a form of resistance?

Alberto Casado, *Welcome Holly* (2013)

In *Welcome Holly*, Alberto Casado uses a traditional Cuban craft technique typically used to decorate homes.

What are some forms of art that you see around your home or your family's home? How would you use these art forms to tell your own story?

Carlos Rolon, *Untitled (Marrano)** (2013)

In this artwork, Carlos Rolón uses both materials and symbols to share layered histories.

Think of a special object that you keep or wear. What does that object symbolize to you?

** The title of this artwork uses a historically derogatory word, which we suggest students and teachers avoid saying aloud out of respect to others. We chose not to censor the title but suggest the work be referred to as "Untitled."*

Sokhaya Charles Nkosi, *Who Will I Turn To?* (1974)

Sokhaya Charles Nkosi learned printmaking with other artists in school and uses it as a tool to create his own images and share his story widely.

What is a message that you would want to spread?

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Jamel Shabazz
A Time of Innocence, n.d.
Chromogenic print
16 × 20 inches (40.6 × 50.8 cm)

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