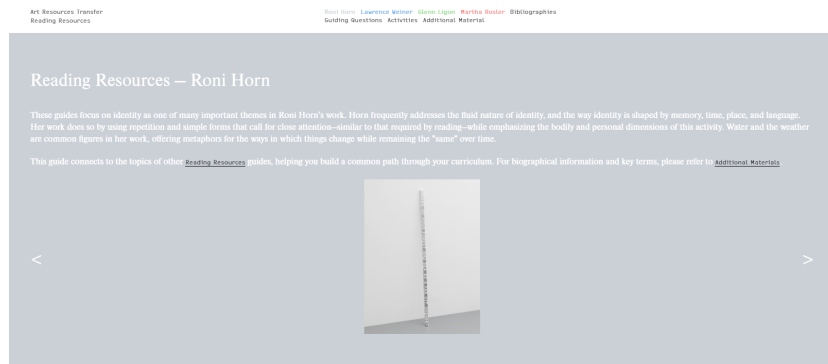


RISS Review: Reading Resources — Roni Horn

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Reading Resources — Roni Horn guide is a free web resource from the founders of Art Resources Transfer (A.R.T), artist Alejandro Cesarco, writer Kylie Gilchrist, and education consultant Wendy Tronrud. According to the website, “The Reading Resources is an

annual series of online teaching guides that supplement the free art books provided by the D.U.C. Library Program.... It aims to facilitate the direct use of D.U.C. books in educational activities, and to equip readers with broader strategies for communication, critical inquiry, and social action.” The design of this website is visually appealing, simple, and clean which allows the user to focus and engage with the content and images provided. Overall, the resource is successful in giving anyone with access to the internet multiple ways in which to begin to understand Roni Horn’s artwork.

This guide is broken down into four parts: Guiding Questions, Activities, Additional Materials, and a Bibliography. The navigation is not as clear initially as it could be, requiring the user to scroll “below the fold” to see each section within the guide, or to find the direct links to each section at the top of the screen. These channels of learning are derived from the Understanding by Design (UbD) Framework and backward design, in which educators start with the desired outcomes of a course and then create and design curriculum, assessment, and instruction modules working backward.

Adults

ACTIVITY GROUP 1: IDENTITY AND DIFFERENCE


These exercises are written for kids, with the idea that an adult or teen can help read the exercises aloud or help the child complete them however necessary.

Taking selfies is so commonplace today that we can forget that self-portraiture is a long-standing art practice and form. Yet our ability to take self-portraits on an immediate and daily basis perhaps allows us to see something new about the relationship between them. Does our selfie from two weeks ago look up to be selfie from today? How do we change over years, days, or even with a different pose in the moment?

Self-portraiture is one key aspect of Horn's practice. Yet her work extends beyond simple images of herself. Instead, her "self-portraits" include landscapes, objects and other people.

Horn's work, *This is Me, This is You*, explores these ideas. One of Horn's doubles is her niece. You can learn more about the work by [watching this video](#).

We would love to hear how you have used Reading Resources. Please share feedback and student work [here](#).



EXERCISE 1

Take two selfies, or have someone take two pictures of you, one after the other. Look at them together side-by-side, on a screen or printed-out. Take a few moments to respond to the following prompts, either in writing or by discussing with someone else.

1. What do you observe by comparing/contrasting the two photos? Do you notice anything that you may have missed with only one photo? List or describe 3-4 observations.
2. You are no longer one, you are two. Which one looks more like you, and why? (You have to choose! Don't think too hard--just choose the one with which you first identify.)

As an instructional tool, this resource works well beginning with the Guiding Questions section that frames the theme of Identity found in Roni Horn's work. The explanation of the theme and the relationship to the artists' work uses very accessible, basic language that is written for the

broadest of audiences in an approachable style.

From there it outlines a number of Activities that act as subsections of the larger theme, and a number of exercises that can be built upon one another. All of these exercises are easy to follow and contemporary in their approach, relating terms like "selfies" to "self-portraiture." There are a number of levels defined by general age group, but the content is somewhat identical, with slight variation in the explanation or production aspect of the activity. While this is clearly an attempt at making these activities user friendly, those with slightly more knowledge on the subject may find it lacking in critical connections. The last exercise in each activity always refers the viewer to other reading resources, which helps participants connect Roni Horn's work to other contemporary artists.

The Additional Material section includes key terms consisting of free popular articles, videos, interviews, and museum websites, as well as a bibliography with similar materials. The variety of information provided does engage the user, however having additional materials based on the participants' level of understanding would expand the usability of this guide. There is also a place for participants to "talk back" to the creators of these guides, which is a link out to a form where there is a survey and a place to upload images.

Contemporary Art can often be hard to understand or access if the viewer doesn't have previous understanding or knowledge on the subject. This resource in its current state is a fantastic primer or resource for contemporary art museums and libraries that work with the general public, school children, or even entry level college students. This guide successfully breaks down complex themes within art and helps the participants to begin to understand and engage with the artwork through the approach outlined in this guide.

Additional Material

KEY TERMS

1. Roni Horn's biography ([by the Guggenheim Museum](#))
2. Guide to Minimalism ([by Art Story](#))
3. The Case for Minimalism (video) ([PBS: The Art Assignment](#))
4. A thematic intro to Roni Horn's retrospective "Roni Horn aka Roni Horn" ([Late Modern, Feb 23–May 9, 2020](#))
5. Vatnasafn / Library of Water ([project by Roni Horn](#))
6. Interactive Prompts on Roni Horn ([iC21 Learning Library](#))
7. Student resource on artists and the weather ([Late Education](#))
8. Additional information on Roni Horn ([teacher & work](#))

VIDEOS



BIBLIOGRAPHY

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6. Marjorie Miccucci, "Roni Horn and her Literary Doubles," *Arts & Museum Journal*, August 31, 2018
7. "Roni Horn by Mimi Thompson," *Book Magazine*, July 1 1989
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