

imag'nation
LESSON PLANS

GHOSTCATCHING

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HIGH SCHOOL GRADES 9-12

Lincoln Center|institute
Developing Skills of Imagination, Creativity, and Innovation

Dear Educator:

The design and content of these Imagination Lesson Plans represent LCI's inquiry-based approach to teaching and learning. This approach develops in the learner the Capacities for Imaginative Learning*, defined outcomes for your students' work that align with the national Common Core Standards. The Capacities and Common Core Standards listed at the beginning of each Lesson Plan are the ones addressed in the plan.

Imagination Lesson Plans are initially rooted in the study of works of art and employ four main concepts: art-making, questioning, reflection, and contextual information and research. Each is based on a specific line of inquiry, which is a guiding question that gives the Lesson Plan its framework. Plans were developed for Elementary, Middle, and High School levels, and can easily be adapted for the specific grade you teach. They are intended for you to use as written or modified—used as a springboard for new ideas and further development, depending on your interest and curricular goals. You can complete the whole Lesson Plan in the course of several days, or spread it out over a number of weeks. As well, depending on the duration of your classroom period, any one lesson may be completed within a period or carried over to another day.

However you choose to adapt the lessons to your needs, we encourage you to conduct experiential lessons before you engage your students with the work of art; ask open-ended questions to guide students' noticings throughout the Lesson Plan; and teach further experiential lessons after you have viewed the work of art—the goal of these post-viewing lessons is to lead students to a synthesis that helps them acquire a deeper understanding. The Imagination Lesson Plans are designed to develop imaginative thinking abilities and creative actions that lead to innovative results for all students, and prepare students for greater in-depth learning in all subject areas.

We are eager to support imaginative learning in your classroom, and participate with you and your students in the joy of learning.

Sincerely

A handwritten signature in black ink that reads "Scott Noppe-Brandon". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Scott Noppe-Brandon
Executive Director

**Please refer to the PDF of the Capacities that accompanies this Lesson Plan.*

COMMON CORE STANDARDS ADDRESSED IN THIS LESSON

NOTE: These connections to the Common Core Standards are based on the general 6-12 Standards. Identify the grade-specific Standard that is appropriate for your class that also relates to the general Standard numbers below.

Reading Standards for Literature

Key Ideas and Details

Standard 1

Standard 2

Standard 3

Craft and Structure

Standard 4

Standard 6

Integration of Knowledge and Ideas

Standard 7

Writing Standards

Research to Build and Present Knowledge

Standard 7

Speaking and Listening Standards

Comprehension and Collaboration

Standard 1

Standard 2

Standard 3

Presentation of Knowledge and Ideas

Standard 4

CAPACITIES FOR IMAGINATIVE LEARNING ADDRESSED IN THIS LESSON*

Noticing Deeply

Embodying

Questioning

Making Connections

Living with Ambiguity

Creating Meaning

Reflecting/Assessing

*For the definitions of the Capacities, refer to the PDF that accompanies this Lesson Plan.

STUDENT LEARNING GOALS

Students will:

- Create their own interpretation for *Ghostcatching*, a digital work of art
- Gain an understanding of *Ghostcatching* by exploring its elements through the use of multiple modalities
- Enhance their understanding of concepts found in other subject areas by connecting them to concepts that they will explore during the study of *Ghostcatching*
- Deepen their skills of observation and description
- Learn to work collaboratively
- Begin to understand the layers of context and possibilities for research that surround a work of art

PREPARING FOR GHOSTCATCHING LESSONS

SUPPLIES AND CONTEXTUAL MATERIALS

Lesson One

Supplies:

White paper (8.5 x 11—two pieces of paper per student)

Ebony pencils or regular #2 pencils (one for each student)

Lesson Two

Supplies:

White unlined index cards (5 x 8—three per student)

Ebony pencils or regular #2 pencils (one for each student)

Blue painter's tape or masking tape (at least two rolls)

Lesson Three

Supplies:

Chenille sticks (two per student)

Small cubes of plasticine or other soft molding clay, or styrofoam (one per student)

Black construction paper (8.5 x 11 or larger—one for every two students)

White lined index cards (5 x 8—one per student)

Pencils

Lesson Four

Supplies:

White lined index cards (5 x 8—one per student)

Pencils

Lesson Five

Supplies:

White lined paper (8.5 x 11)—one per student

Pencils or pens

Contextual Materials:

Multiple copies of the interview with dancer Bill T. Jones (at lcinstitute.org)

Multiple copies of the interview with digital artists Paul Kaiser and Shelley Eshkar (at lcinstitute.org)

Webography (links to media about *Ghostcatching*, found at www.lcinstitute.org)

Three to four computers with Internet connection for online research
Stills from *Ghostcatching*
(Go to lcinstitute.org/Repertory/Ghostcatching, The Work in a Snapshot)

Lesson Six

Supplies:

White lined paper (8.5 x 11) (several per student)
Pencils
Small scissors (one for each student)
Large black construction paper approximately 11 x 17 (one for each student)
Glue sticks (one for every three students to share)

Lesson Seven

Supplies:

Pencils
White lined paper (8.5 x 11) (one per student)

Lesson Eight

Rubrics for the Capacities for Imaginative Learning
(Teacher may want to make copies of the Rubrics in order to hand out.)

The work of art, *Ghostcatching*, is available on Curriki. To view *Ghostcatching*, see instructions under “Online Access” on page 6.

*A PDF of the Rubrics accompanies this Lesson Plan.

NOTES TO TEACHERS

Wall Journaling

We encourage you to write on large paper posted on walls (vs. on a less permanent black board or smart board) when documenting during your study of the work of art. This way, wall journaling can be brought forward and referenced in subsequent lessons throughout the plan. As well, students can reflect on their past experiences, responses, connections, and questions as they enter each new experience.

NOTE: some lessons may specifically reference past wall journaling.

Portfolios and Displayed Student Work

We recommend that all student-generated art, writing, and other evidence of their process and learning be posted in the classroom throughout the duration of the plan—or, if there is a lack of space in the classroom, that student work be saved in a portfolio or container

(large folder or binder) to reflect on during the plan, and even after the Imagination Lesson Plan is completed, if you like. As with wall journaling, this is another way for students to reflect on their experiences and learning.

NOTE: Lessons may revisit prior art-making. The “Celebration of Student Work” lesson at the end of the plan, can involve a reflection on all wall journaling and student-generated materials as a way of honoring student work and reflecting on the learning and connection-making.

What You Will Need to View *Ghostcatching*

- Laptop computer with Internet access
- Projector
- Speakers

Extension cords (may not be needed depending on your set-up)

Large (6' x 9') screen, blank wall, or SmartBoard

NOTE: you may also need an additional SVGA or DVI cable to connect the projector to the laptop computer. As each computer and projector is different, please refer to your equipment’s specifications.

If your facility has an auditorium in which you can project *Ghostcatching* using existing projector equipment, or a projector and laptop computer (or similar setup), this is ideal. In the classroom, we recommend projecting onto a large screen, a SmartBoard-type device, or a blank wall. *Ghostcatching* should be viewed on a media cart-type setup only as a last resort. Whatever the venue, it should be dark. In a classroom, it may be useful to put brown paper over the classroom windows to further darken the room.

Online Access

You may access *Ghostcatching* by clicking [here](#) or entering the following URL:

http://www.curriki.org/xwiki/bin/view/Coll_Group_LincolnCenterInstitute/1_0?bc=;Coll_Group_LincolnCenterInstitute.LincolnCenterInstituteImaginationLessonPlansGhostcatching;Coll_Group_LincolnCenterInstitute.GhostcatchingWorkofArt_0. It is prudent to test the video on the equipment you will be using prior to the viewing.

THE GHOSTCATCHING LESSONS

Line of Inquiry*: In the digital work of art, *Ghostcatching*, how do the collaborating artists combine the elements of line and sound to represent human forms and their movement through closed and open spaces?

* A line of inquiry is an open, yet focused question that incorporates elements and concepts found in a specific work of art, and is related to the concerns of students and teachers. It invites questioning, guides our exploration throughout, and serves as the framework for constructing experiential lessons.

LESSON ONE: Lines, Relationships of Lines, and Lines to Create Human Figures

Activity #1. Identifying Different Kinds of Lines and Relationships of Lines

Each student is given 2 pieces of 8.5 x 11 plain white paper and an Ebony drawing pencil, if available; if not, regular #2 pencils will suffice.

Teacher asks the class to look around the classroom and to observe closely, guided by the following question:

- What different kinds of lines do you notice in the objects or architecture of our classroom? (Examples: Straight, curvy, zigzag, dotted, thick, thin, etc.)

Students share their observations, guided by the teacher's questions.

On chart paper posted on the wall, teacher documents a list of the different kinds of lines the students notice.

Teacher asks:

- Where do you see lines?
- How would you describe the lines you see?
- What are some of the names for these lines?
- Are there any lines that do not have a formal name? What would you name them?

Teacher asks students to turn their attention to an area of the classroom where they notice two or more lines relating or interacting in some way.

Teacher asks:

- How do the lines relate or interact?
- Do they intersect?
- Do they run parallel to each other? Describe other types of relationships that you see.
- Are there any unusual ways in which lines are relating? Describe.

Teacher asks students to observe closely just one of the lines that make up the “line relationship” they noticed. On one piece of paper, students write a brief description of that line, and then draw the line.

On the other piece of paper, students are asked to write a brief description of the above “line relationship,” and then to draw that line relationship.

Students are asked to share both drawings with a classmate. They are asked to notice the single line in the first drawing, and then where that line is and how it relates to/interacts with the other line(s) in the second drawing.

Teacher asks:

- What do you notice about your partner's single line and its relationship to the other lines?
- Are there any ways in which you perceive the single line differently when you see it in relationship to other lines?

Teacher decides on two “line relationship” drawings and focuses on one at a time. Teacher asks:

- What do you notice in this drawing?
- Do you notice any of the lines we wrote down earlier?
- Are there any new lines we see that we would like to add to our list?
- How would you describe the relationships of the different lines?
- Do any of the line relationships remind you of anything?

Teacher reads the description written by the student who did the drawing and asks:

- Does this description change the way you see the drawing in any way?
- Does anyone have a different way of describing this drawing?

Teacher can have students compare the two drawings, and ask:

- How are the lines and line relationships in these two drawings different?
How are they similar?

Teacher posts line relationship drawings with descriptions on wall.

Activity #2. How Can Simple Lines Be Used to Trace Human Figures?

Teacher asks one student to stand in an area of the classroom where he or she can be easily observed, and assume any kind of distinctive standing pose, paying particular attention to where he or she places arms, legs, body and head.

Teacher guides the class to look carefully at the pose and imagine drawing it using only different kinds of lines.

Teacher then instructs students who are observing the pose to trace the pose in the air with a finger, using only lines. As they draw in the air, they are asked to be aware of the lines they are making.

(Student who is posing rests and gets back into pose as needed.)

Teacher asks:

- What do you notice as you try to trace the pose using only lines?
- What kinds of lines are you drawing to record the details of the pose?
- Is there anything different about the lines you just traced in the air and the lines we listed and drew (in Activity 1)?

Another student takes a different pose and the class repeats the above process.

Teacher asks:

- Did you have any new discoveries about tracing a human figure with lines this second time around?

LESSON TWO: Sequences of Movement in Closed and Open Spaces

Activity #1. How Do the Parameters of Closed and Open Spaces Affect Movement

Teacher conducts a brief reflection on Lesson One, referencing wall documentation and student line drawings posted on wall.

Teacher asks:

- What are some of the things we explored in our last lesson?
- Describe *how* we explored. What are some of the things we did?

Next, students work in pairs. Each pair is given a total of six white, unlined index cards (4 x 6) and a pencil.

Partners select a small empty space in the room, approximately 2' x 2'. They use small pieces of blue tape (or masking tape) to identify the four corners of this selected space.

One partner stands within the 2' x 2' space and the other observes from outside the space.

The student standing inside, is asked to create and remember a sequence of three full body shapes/poses *with an awareness of the confined space within which she or he stands*. This student repeats the sequence of three poses at least twice for his/her partner.

The student on the outside (in the *open* space) observes and sketches the three poses, each one on a separate index card, using only different kinds of lines to record each pose.

They then reverse roles.

The partner in the open space, stays where he/she is, but now creates his/her own sequence of three physical poses. With these poses, he/she is asked not to stray too far from the other partner, but to *explore the possibilities for movement in the open space outside of the 2' x 2' closed space*. They repeat their sequence twice through.

The partner who is still inside the space sketches their three poses on three separate index cards using only different kinds of lines to record each pose.

Activity #2: Noticing Detail and Interpreting the Line Sketches of Physical Poses

Each pair of students from Activity #1 now has six index cards with a different line sketch on each one.

Partners display their six index-card sketches on their desks, each three-card sequence grouped together.

The teacher gives the prompt: “What do you notice?” and then allows students time to independently and silently walk to the different desks and observe the sketches.

Teacher then selects one pair’s sketches and asks the following questions, first regarding one set of three:

- What do you notice about any of the three sketches?
- Can you describe the details of one pose you see?
- How would you describe the sequence of the poses?

Comparing the pair’s “open” and “closed” space sketch sequences:

- Is there anything distinctive about the poses created inside the *closed* space as compared with those created outside in the *open* space?
- What meaning can we create about the differences between these types of poses?
- Can anyone offer a different interpretation?

Index card sketches are saved, to be used as the starting point for Lesson Three.

LESSON THREE: Chenille Stick Sculptures and Their Imagined Sound

Activity #1: Creating Chenille Stick Sculptures and Considering Their Relationships to Each Other in Space

Student partners work with their six index card sketches from Lesson Two.

Looking over all their sketches, partners choose one pose from the *closed* sequence and one from the *open* sequence.

After partners have selected the two sketches, each partner receives two chenille sticks to translate one of the selected sketches into a chenille stick figure.

NOTE: Teachers and students may develop their own way of using the two chenille sticks to create a human figure. One suggestion is as follows: bend one of the chenille sticks in half. Twist the folded end once to create the head of the figure and the bottom two ends of the folded chenille stick become the legs. The second chenille stick is wrapped around the first chenille stick just below the head area to create the arms. The ends of the arms may be folded in to create the look of hands.

When partners have completed their two chenille stick figures, each student is given a small cube of plasticine or a small piece of Styrofoam (which will serve as a base for the figure), and a piece of black construction paper (8.5 x 11 or larger).

Students are asked to imagine and then create “a moment” involving their two figures. To prompt the students’ investigation of placement of their figures in relationship to each other on the black paper, the teacher asks:

- Do your two figures represent one person or two?
- What are some of the different ways you might place your figures in relationship to each other?
- Are you imagining a sequence?
- Are you imagining that the two figures are posing simultaneously?

Students leave their sculptures displayed on their desks.

Activity #2: Noticing Deeply Our Sculpture Choices and Imagining Their Accompanying Sound

Students have the opportunity to walk around to the various sculptures and silently notice.

Teacher then selects one pair of figures to notice with greater attention to detail.

Teacher asks:

- What do you notice about these two shapes?
- How are lines used to describe the human pose?
- What can you say about the relationship between the shapes?
- Which pose do you interpret as having been created in the *closed* space and which one in the *open* space? Why? Who sees it differently? Why?
- Do you see these figures representing one person or two? Why?
- If these are two people, do you imagine their movement to be simultaneous or sequential? Why?
- What meaning might you create about these two figures and their relationship to each other?
- If you could create sound—a sound effect, words, or music that accompanies these figures, what might it be?
- Does anyone have a different idea about the sound?

Activity #3: Reflecting On the Study of Ghostcatching So Far

Students are each given a white, lined index card (5 x 8) and pencil to record the responses to the following three questions:

- What are the different things we have studied so far?
- What exploration or learning moment stands out to you? Why?

- Everything we've explored so far has to do with the work of art we will be viewing in our next lesson. Reflecting on all we've done, what is something you are curious about. Write a question you have about the work of art.

The questions students ask (above) are brought with them to the viewing of *Ghostcatching* in the next lesson (# Four).

LESSON FOUR— Viewing the digital work of art: *Ghostcatching*

Questions asked by students on index cards at the end of Lesson Three are brought to this viewing lesson.

Activity #1: First Viewing of *Ghostcatching*

Activity #2: What Do You Notice? What Choices Did the Artists Make? How Were Lines and Sound Used in the Work?

Immediately following the first viewing, students talk to a partner about what they noticed in the work of art.

Then, teacher leads a whole-group discussion.

Teacher asks the following questions, and documents on chart paper on the wall the things the students noticed and the questions they have:

- What did you notice in this work of art?
- How would you describe the lines you saw?
- What are the different ways lines were used to show a human figure?
- Do the figures represent one or more than one person? Why?
- How would you describe the figure or figures in the work?
- What are some of the relationships you noticed between figures?
- In what ways did lines indicate movement?
- What did you notice about the spaces the figures moved in and out of?
- What different sounds did you hear?
- How did the sounds work with the movement?
- What connections are you making between the work of art and things you have explored or learned in other subject areas?

Teacher asks students to look at the question they brought from the previous lesson (# Three), about the work of art, based on things they were exploring in class.

- How would you answer or react to your question now?

Teacher introduces the title: *Ghostcatching*, and asks:

- Why do you suppose the artists gave their work this title?

- What other titles would you give this work of art? Why?

Final question to the class prior to their second viewing:

- What new questions do you have based on your first experience with *Ghostcatching*?

Students share their questions aloud for all to consider.

Activity #3: Two Questions to Guide the Second Viewing

Students are given the following two questions to use as lenses to guide their observations during the second viewing of *Ghostcatching*:

Written up on the wall:

- What might be considered closed and open spaces in *Ghostcatching*?
- What sounds do you hear and how do the sounds correspond to the movement?

Activity #4: Second Viewing of *Ghostcatching*

Activity #5: Reflection on Second Viewing

Students are given white, lined index cards (5 x 8) and pencils.

Immediately following the second viewing, students are asked to use one side of their index card to capture their observations based on the first question and the other side for their observations regarding the second question.

Teacher references the two questions that were written on the wall prior to second viewing (see above).

LESSON FIVE—Gathering Reflections and Exploring Contextual Materials

NOTE: If possible, set up a “Contextual Corner” (or designated area) in the classroom for at least the duration of the Imagination Lesson Plan—including suggested contextual materials for this lesson (see page 4). Students can be assigned to bring in objects and written materials from outside of their school work (objects and materials that may or may not be directly related to *Ghostcatching*, as long as the students have connected them to it in some way.) They are asked to also bring in objects and materials from other subject areas (within their school work) that they in some way are relating to their study of *Ghostcatching*. Whenever students add new material to the corner, they present them to the class and speak to the connection they have made.

Activity #1: Personal Responses to the Second Viewing

Students share the reflections they wrote immediately following their second viewing of *Ghostcatching*, based on the two questions from the end of Lesson Four.

Additionally, teacher may ask:

- Where did you see what might be described as "closed" spaces in *Ghostcatching*?
- How did the digital artists create a sense of closed space?
- In contrast, where did you notice what might be called "open spaces?"
- How did the digital artists create a sense of open space?
- How did the human figures interact with these spaces?
- What do the different types of spaces in *Ghostcatching* mean to you?
- What sounds did you hear?
- How did the sound relate to the movement?
- Do you have any new insights as to why the piece is called *Ghostcatching*?
- What would you title the work now? Why?

These next two questions are to set up the next activity (#2). Teacher writes responses on wall.

- What questions do you have about *Ghostcatching*?
- Which of these questions might we be able to research?

Activity #2: Contextual Information & Research

Teacher passes out books and other materials to the groups (see Lesson Five contextual materials listed on pages 4-5). If possible, computers with Internet connection are set up. Students will also need white lined paper and pencils or pens.

Teacher asks students to individually identify a research question from above that they are curious about, and use it as a starting point to their exploration of the selected contextual materials. Students are, however, instructed to take notes on *any* information that stands out or is of interest to them. Teacher lets them know they will share one or two things they learned with the class.

Activity #3: Sharing Discoveries

Teacher guides the class in a discussion and sharing of the information discovered in the contextual materials provided. The discussion can also include new questions students now have, after this initial research (perhaps related to technology and/or additional information about the artists involved in the collaboration. These questions can serve as starting points for more extended research projects).

Final question from teacher:

- Does anyone have any new insights into *Ghostcatching* as a result of learning more about the work and its creators?

LESSON SIX—Relating the Idea of Open and Closed Spaces to Personal Contexts; Constructing Spaces with Words

Activity #1: Brainstorming Personal Experiences with Closed and Open Spaces

Teacher begins by having students revisit their index-card responses related to how closed and open spaces were used in *Ghostcatching* (Activity 5 of Lesson Four). These student responses lead into a teacher-guided discussion about interpretations of what was happening with the figure(s) in *Ghostcatching* when they moved through closed and open spaces.

This discussion leads to the concept of closed and open spaces as both actual physical spaces and as situations, based on the following questions.

Teacher asks:

- When do you experience a physical closed space in your everyday life? Describe.
- When have you experienced a situation that felt like a closed space even though the physical space you were in was open? Describe.
- When do you experience a physical open space in your everyday life? Describe.
- When have you experienced a situation that felt open even though the physical space you were in was closed? Describe.

Activity #2: Constructing Closed and Open Spaces with Written-Word Collage

Students are given one or more (as needed) pieces of lined white paper (8.5 x 11) and pencils.

Students are asked to write eight to ten words or phrases describing a closed or open space—either physical or situational. (Students choose which kind of space they will focus on.)

Students are asked to write their selection of eight to ten words and phrases on the lined paper, leaving an empty line between each of the words and phrases.

Each student is then given a pair of small scissors and a piece of large black construction paper (approx. 11 x 17). A number of glue sticks will be shared by groups of students.

Students are asked to cut the words and phrases on their paper into strips of lines (these strips of paper lines will be of varying lengths, depending on the length of the words and

phrases). They try out different arrangements of these strips of paper lines on the black construction paper to create a visual representation of either an open or closed space.

Once students are satisfied with their arrangement, they glue their paper lines to the black construction paper.

Activity #3: Noticing the Details of the Art-Making Choices

The student work is posted on the walls or placed on top of desks so it can be viewed easily.

Once students have had an opportunity to look at the work on their own or with a partner (with whom they can discuss what they see), the teacher selects one or more samples of the work and asks:

- What do you notice about the arrangement of the word strips on the black paper?
- Can you describe the lines or shapes it makes?
- What relationship(s) do you interpret between the words themselves and the shape of their arrangement?
- In what ways is the shape closed? Open?
- Does anyone interpret a combination of the two? How?
- Do you see another collage with a similar or very different shape? In what ways are they similar or different?

Teacher chooses one of the collages and asks:

- What sound might accompany this shape?

Teacher asks students to find three more collages to create sound for. Then, lining the total of four collages in a row, asks:

- Who can imagine a sound score for these collages? What does this sequence of collages sound like?

Reflecting on the work of art, teacher asks for whole-group discussion:

- Does the sound we made relate at all to some of the sounds we heard in *Ghostcatching*?
- Thinking back to *Ghostcatching*, does your collage share any similar lines or shapes?
- Does your collage share any similar themes to *Ghostcatching*? Explain. Describe.
- What was most meaningful to you about your experience studying and experiencing the work of art, *Ghostcatching*?

LESSON SEVEN—Celebration of Student Work

Display on walls and desks all student work and wall documentation created during the study of *Ghostcatching*.

Hand out pencils and white lined paper (8.5 x 11).

Students are asked to walk around the room to view the various materials produced by the *Ghostcatching* Imagination Lesson Plan. They are asked to divide their paper with a vertical line down the middle, and at the top of the left side write “Reflections,” and at the top of the right side write, “What I Learned.”

As students come to different evidence of their experience with *Ghostcatching*, they write at least three things in the Reflections column and at least three things in the What I Learned column.

There is a whole-group sharing and discussion of responses to what was written in the two columns.

Students are asked to keep their papers for the next lesson (Eight).

LESSON EIGHT—Self-Assessment

Teacher prompts:

Taking out papers with “Reflections” and “What I Learned” from last lesson.

Students look closely at their “What I Learned” statements and consider revising them by writing a more detailed description of their learning, or writing additional statements.

Students are then asked to choose one of their statements that is most meaningful to them.

Teacher writes the Capacities for Imaginative Learning addressed in this plan on the wall (listed at the beginning of the plan). Teacher asks students to look closely at their chosen “What I Learned” statement and pick one or two Capacities from the list that they are most relating to that learning.

Teacher asks:

- What are one or two Capacities that you feel you were practicing in the lessons that helped you to achieve the learning you describe in your chosen statement?

Teacher has students look at the Rubrics for the Capacities for Imaginative Learning for the one or two Capacities they have chosen, and asks them to assess themselves based on the “Types” listed for that specific rubric.

Whole-group discussion.



Bill T. Jones

Cover photo: *Ghostcatching* © 1999 Bill T. Jones, Paul Kaiser & Shelley Eshkar
Photo of Bill T. Jones: Kevin Fitzsimons/Courtesy Wexner Center for the Arts