



TEACHERS' GUIDE

February 6 – March 22, 2009

Heidi Nagtegaal and Kristi Malakoff: *Guise*



Heidi Nagtegaal, 2007
*Facial Hair Study, Metallic Series:
Gold Ochre, Man seen at Broadway
and Fraser, 12" 3-banded goatee,
(Installation detail), crochet*

This guide is designed for teachers as a preparation and follow-up of the **School Art Workshop** at the Richmond Art Gallery, or for those who wish to use our online resources in their own classrooms.

Included is background information on the artists, information to prepare you and your students for your Gallery visit, and resources for further exploration.

More images and information on our exhibitions and programs are available at:
www.richmondartgallery.org



Kristi Malakoff, 2008/09
Maibaum (detail), black paper,
black foam core, dimensions variable
Photo courtesy of the artist

If you have any questions or comments regarding your School Art Workshop, please contact:

Kathy Tycholis
RAG School Program Coordinator / Instructor
604-247-8316
ktycholis@richmond.ca

Guide prepared and written by Kathy Tycholis

SCHOOL ART PROGRAM INFORMATION

Our educational programs complement the exhibitions to help develop visual literacy and educate visitors about contemporary art practices. The *RAG School Art Program* has been developed for students and teachers to experience contemporary art in person. The goal of the program is to learn about contemporary art and Art Gallery etiquette, practice art skills, and to develop visual literacy. We do this by:

- Using personal experience as a starting point to engage with art
- Learning vocabulary relevant to the visual arts
- Discussing the context of artworks to develop critical, conceptual and analytical skills
- Using real artist's materials and exhibition-related projects to inspire hands-on learning

PREPARING FOR YOUR WORKSHOP

Workshop Fee

Cost is a flat fee per class. Fee is payable on the day of your workshop at the Cultural Centre front desk.

The fee schedule for 2009 is: \$95 per Intermediate class, \$85 per Primary class, and \$75 per Pre-School/Kindergarten group.

Itinerary

The *RAG School Art Workshop* is 2 hours for Intermediate grades, 1 ½ hours for Primary grades, or 1 hour for Kindergarten/Pre-School groups.

The Gallery tour will last approximately 10-30 minutes depending on the age group, and the remainder of the workshop is spent working on a hands-on art activity.

Parking

Free parking is available at the Richmond Cultural Centre parking lot and the Minoru Arenas parking lot. If you are unable to find parking, you can park across the street at the Richmond Centre Mall for free for up to 3 hours.

Washrooms

Washrooms are located in the Cultural Centre rotunda (behind the front desk), and there is one unisex stall located in the art studio.

Photos

Please note that photography is not allowed in the Art Gallery, or in the Cultural Centre. Parents and teachers may take photos inside the Studio Art Classroom once the hands-on workshop begins.

After Your Workshop – Picking up Artworks

Most art projects take at least one day to dry, and will need to be picked up at a later date. Please discuss arrangements with the Art Instructor at your workshop.

PREPARING FOR A VISIT TO THE RAG

Students often have questions about the Richmond Art Gallery and why we do what we do. Here are some FAQ's you can discuss with your students.

WHAT IS THE RICHMOND ART GALLERY?

The Richmond Art Gallery is a **non-profit organization**, which means we are not in the business of selling art like a commercial gallery would be. Our mandate is to exhibit and collect **contemporary art**, showing art for visitor's enjoyment and learning.

WHAT IS CONTEMPORARY ART?

Contemporary art is a term used to describe **art of the present era**, often of an innovative or 'avant-garde' nature. Much contemporary art combines traditional forms (i.e. painting, sculpture), but also pushes the boundaries of common art gallery experiences or expectations. Contemporary means "of the times", so the artwork often comments on **current issues, concerns, and ideas** or is made with **new and innovative materials or techniques**.

WHERE DOES THE ART COME FROM?

The works shown in our gallery are by **local, national, and international** artists that have been made within the past 10 years. The Gallery Curator selects contemporary artworks for exhibitions that follows the Gallery Mandate. The Mandate of the Richmond Art Gallery is to mount exhibitions of interest to our local community and of importance to the larger, national and international contemporary art community.

IS THAT ARTIST STILL ALIVE?

Children often ask this question, as most of the artists they study are from art history. Unlike an art museum, which displays historical artworks, the Richmond Art Gallery only **shows works from living artists** who are currently active in their professional practice.

WHY IS THE GALLERY DIFFERENT FROM THE LAST TIME I WAS HERE?

The gallery **changes its art exhibitions every 6 weeks**. This means we can see many different artists' works throughout the year, so that there is always something new to see in the Richmond Art Gallery!

WHY IS THAT ART?

This is a common question heard in a contemporary art gallery, because the work is new and different than the usual artwork you see in art museums. Contemporary artists **respond to the world they live in**, just like artists have always done in the past. Sometimes, we cannot immediately understand what the artist is trying to communicate because we have not explored the subject in that way before. Yet this is what makes art so exciting, it opens up our eyes and mind to new images and ideas!

The best way to learn and enjoy your art gallery experience is to slow down, relax, and be open to ideas. Ask "what do I see?" or "what do I think is happening here?" while looking at an artwork. Look for clues to discover what an artist is trying to say or do. If you need more information, ask. Most importantly, **be curious** and have fun exploring contemporary art!

ART GALLERY ETTIQUETTE – STUDENTS AND PARENTS

Please remind students that appropriate behaviour is expected in the Gallery. Each artwork is an original piece of art that it is our job to display AND protect. It is important for **all** visitors to remember these rules of the Gallery:

- **No touching!** Please stay at least 12 inches away from the artwork. This includes works on the walls and any sculptural works on the floor.
- **No running in the Gallery.** Please be respectful of the Gallery space and very careful around the artworks. Most artworks are very fragile.
- **No yelling.** The Gallery is a public space, please keep voices low in respect of others who work in and visit the Gallery.
- **No food or drink** is permitted in the Gallery.

The Richmond Art Gallery is a small gallery that does not require extra chaperones with teachers. Parents may join the tour and workshop, however, **please note there is limited space in the art classroom.** We recommend that parents only accompany students on the tour, or just one or two parents join students in the workshop. To ensure that everyone enjoys their Art Gallery experience, please read through the following requests for Chaperones.

- **No photography in the Gallery please. Artwork is copyrighted** by the artist and may not be photographed. Photos are permitted in the art classroom only.
- **Please leave younger siblings at home.** Siblings can distract our attention, as well as disrupt students' concentration.
- **Please turn off your cell phone.** A ringing phone or a phone conversation is very distracting during the tour and workshop demonstration.
- **Be a Role Model.** It is important for the children to see you paying attention when the Classroom Teacher and Art Instructor are talking. Modeling good behaviour by listening to and following the Gallery Rules promotes the students to do the same.
- **Focus on the students.** Avoid the temptation to socialize with other parents/chaperones or to discuss your student's progress with the Teacher. Background conversations during the tour and workshop are very distracting. As a chaperone, your role is to stay focused on the students and keep them engaged with the activities at hand.
- **Artist at work – please do not disturb.** Art is a learning process, with no 'right' or 'wrong' way to create. The hands-on workshop is designed to encourage exploration of new ideas, materials, and techniques. Please allow this process to flourish by allowing students make their own creative decisions.

Thank you for all your help in making the students' Richmond Art Gallery experience a fun and educational time for everyone!

IN THE GALLERY : WHAT YOU WILL SEE

Guise is a two-person exhibition by Heidi Nagtegaal and Kristi Malakoff, comprised of large-scale installation works by each artist. Nagtegaal has crocheted a series of facial hairpieces in *Facial Hair Study*, and Malakoff's site specific work *Maibaum* is a large installation made entirely by hand-cutting paper. Seen together, both artists craft-based works consider the possibilities of transformation through simple materials.

Facial Hair Study is a playful look at costume and identity through the form of facial hair. A wide variety of styles and sizes of men's facial hair are crocheted with colourful yarns and displayed on the Gallery walls into different categories of colour spectrums. Each individual beard or moustache is a tribute to a specific colour, the person represented by the style of facial hair, the place where the style of facial hair was spotted, and the date the piece was made.

Displaying the finished objects onto the gallery walls according to colour palette transforms the simple material of yarn into a fine art object. However, these art objects defy the idea of permanence usually associated with sculptural art objects, as one loose pull and the whole piece unravels. The artist equates this idea of transformation of yarn and object with the notion of identity – our own personal identity constantly changes and unravels throughout our everyday lives. Nagtegaal's use of yarn also refers to ideas of comfort and the sense of touch, transforming the white walls of the gallery into a cozy, colourful environment.

Maibaum transforms the Gallery space into the realm of fantasy and fairy tales. The title *Maibaum* refers to the European pagan tradition of the Maypole dance. The tradition usually involves children weaving a ribbon around a pole in a celebratory dance to usher in the summer. Malakoff used this imagery to develop intricate paper cut-outs of life-size child figures performing a Maypole dance. While the Maypole tradition is often a colourful celebration, Malakoff depicts the scene entirely in black paper. Both the use of the colour black and the fact that the figures are motionless objects give this idyllic scene a sense of foreboding. The works appear both beautiful and intimidating, similar to old Germanic fairytales where the lush forest is also a dangerous place. Malakoff transforms the simple material of paper into delicate, detailed sculptures to create an experience of wonder for all who enter the installation space.

Artist Biographies:

Heidi Nagtegaal is a Vancouver emerging artist who graduated from Emily Carr Institute in 2005. She has been developing knitted artworks for the past four years, from small scale works to larger installations. Since graduating from ECI, she has exhibited in many Vancouver Artist-Run Centres and spaces such as CSA, Western Front, Centre A, and Helen Pitt Gallery ARC.

Kristi Malakoff is an artist currently based in Nelson, BC who graduated from Emily Carr Institute in 2005. She has been the recipient of many art awards, among them the Helen Pitt Award, the Alvin Balkind Memorial Scholarship and the Governor General's Award. She has participated in artist residency programs at the Banff Centre, the Stride Gallery in Calgary, and SÍM, Reykjavík, Iceland and has recently returned from living in Berlin. She has exhibited extensively in both group and solo shows throughout Canada and in England, the US and Mexico. Her work is held in private collections across Canada and the US.

PRE-VISIT DISCUSSION: KEY CONCEPTS

Crafts as Fine Art

The term “crafts” always had connotations of **domesticity**, which often meant **crafts** were considered inferior to the fine arts. The bias was based on the notion that crafts such as knitting, crochet, and quilting were domestic skills practiced by those with no formal art training, and had little aesthetic value. All crafts are generally considered **utilitarian**, functional objects for use in the home such as quilts, furniture, clothing, or décor. This is quite different than the view of fine art, which is developed purely for **aesthetics** and/or concept.

Craft is seen to follow distinct steps to a required or expected outcome. For example, one knits a scarf according to a specific pattern so that it can be worn as a scarf. Art on the other hand, has no fixed formula or outcome. There may be specialized materials and techniques that an artist uses, but often the process is more important than the final product. Art is generally free to explore, whereas craft (in the traditional sense) is fixed on creating a product that can be used for a specific purpose.

Contemporary art has played a huge role in blurring the lines between crafts and art. Many contemporary artists are reinterpreting traditional craft materials and methods in their artwork. The familiarity of the materials or methods used in these contemporary artworks immediately makes the works more approachable. The excitement comes from seeing how these familiar techniques are reinterpreted in startling or amusing ways. Nagtegaal’s *Facial Hair Studies* uses crochet, the craft usually used to make comfortable clothing or blankets, and develops a colourful installation akin to a series of abstract paintings. Malakoff’s use of traditional paper-cutting transforms a craft that is generally done on a small scale to a room-size installation.

Glossary:

Aesthetics: In art, the philosophical belief that the pursuit of beauty is the most important goal, and that the art object exists for its own sake.

Contemporary Art: Artwork that is produced in this current time, generally considered to be artworks made from 1970 to the present.

Crafts: A functional or decorative object such as jewellery, pottery or furniture that is usually made by hand or of natural materials (i.e. textiles, wood, clay, metal, glass).

Domesticity: Domestic activities; relating to home life or the family.

Installation Art: Art that has been arranged in a place by the artist or as specified by the artist. Installation art may be made from almost any medium, and considers where the art will be located to create an experience in a particular environment.

Utilitarian: Having a useful function.

IN THE GALLERY : WHAT YOU WILL DO

All tours and workshops are adapted for the grade level of your students.

TOUR:

As students are led through the exhibit, we will discuss the artists and their particular style of working. We will also look at the exhibition as a whole and how the artists' works relate to one another.

The tour will focus on:

- Introducing students to the various art materials and techniques the artists used.
- Encouraging students to think about subject matter and inspiration for creating art, and the ways artists express an idea or emotion.
- Introducing the basics of developing visual literacy (colour, composition, etc.).
- Discussing how the artworks involve the audience either through interaction or by encouraging exploration of meaning.

EXHIBITION-BASED WORKSHOPS:

Primary Grades: Pattern People and Animals

Students will learn the basics of drawing people and animals using simple geometric shapes. After students complete a line drawing of a person or animal, they will fill the shape with pre-cut shapes of flowers, stars and hearts for a colourful mosaic collage.

Learning Objectives:

- Learning about geometric shapes
- Drawing Skills: Using simple shapes to develop more complex images
- Cutting and pasting skills
- Using repetition to create patterns or a complex composition

Intermediate Grades : Printmaking on Foam Board

Students will draw from Nagtegaal's installation of knitted beards and moustaches to sketch a fantasy portrait in disguise. In the studio, students will enjoy our very popular printmaking workshop as they develop a series of relief prints using line, shape, and repetition.

Learning Objectives:

- Drawing from observation and from imagination
- Drawing with line; using line in an expressive way
- Using repetition to develop patterns and complex compositions
- Basic relief printmaking techniques (carving, inking, printing)
- Colour theory; using and mixing coloured inks and papers for various affects

PRE OR POST VISIT ACTIVITY – PAPER-CUTTING

Adapted from “Kirigami: The Ancient Art of Paper Cutting” on the *Education World* website – www.educationworld.com

Paper-cutting is a traditional art form in many different cultures. Countries such as China, Japan, Germany, Poland, and Mexico all have their own form of this traditional art. The themes of this type of art usually includes familiar things in people’s daily life and surroundings, such as trees, animals, and buildings. Paper-cuttings are usually hung in windows and doors, particularly in countries like China and Mexico, where they are found as decoration in ceremonies or festivals. Some forms of paper-cutting, such as Scherenschnitte from Germany and Switzerland, use one piece of paper to cut one continuous design or scene. Other forms, such as Wycinanki from Poland, use two pieces of paper which are folded over one another and cut, so that the artist may form a symmetrical pattern.

Introduction:

Discuss traditional paper cut art forms with your class. You can find many examples of paper-cut traditions from a variety of cultures to display to your class. You can choose one particular culture to focus on for this project, or display the variety of methods used around the world.

Depending on the complexity, this project can be adapted to any grade level. Younger grades can use one piece of paper with scissors, while older students may want to use layers of papers cut with exacto knives.

Objectives:

- To learn about an ancient art form.
- Practice some basic paper folding and cutting techniques to create a stylized illustration.

Materials:

- Paper for cut-out (black construction paper)
- Paper for background (Contrasting colour paper)
- Scissors (exacto knives for older students)
- Pencils
- Optional – patterned papers such as gift wrap or origami papers

Procedure:

- Start with an 8-1/2x 11-inch sheet of black construction paper and fold the paper in half - the long way.
- Cut the folded paper so they have a basic shape when the paper is opened up. This can be objects like a tree or fish or flower. Teacher can pre-cut this shape for very young students, or some students might want to draw this shape before cutting.
- Cut smaller shapes into the large shape. (Note: Students, especially young students, might want to use a pencil to sketch these details on one side of the unfolded outline/silhouette. Older students might simply cut shapes of “negative” image area out of the silhouette.)
- As students cut smaller shapes, ensure they do not cut all the way into the fold, or the shape will be cut off.
- Mount this black silhouette on a contrasting background colour or on a sheet of patterned paper.

RESOURCES FOR FURTHER EXPLORATION

Websites:

Ask Asia – Lesson Plan: Cutting Up With Paper -
<http://www.askasia.org/teachers/lessons/plan.php?no=35>

Craftsanity - Finger-knitting step-by-step - <http://craftsanity.com/pdf/wanderinghenry.pdf>

Heidi Nagtegaal links - www.headbandsandbracelets.com ; www.hammockresidency.com ;
www.heidi-nagtegaal.com (coming soon)

How to Knit Guide : Knitting for Kids - <http://www.how-to-knit-guide.com/knitting-for-kids.html>

Incredible Art Department: Art Lesson Plan – Cut Paper Portrait, Grades 8-12 -
<http://www.princetonol.com/groups/iad/lessons/high/Nicole-cutportrait.htm>

Kristi Malakoff - <http://www.kristimalakoff.com/Home.html>

Paper Cutting Traditions - <http://papercutting.net/>

The HeArt of Papercutting: A Blog Entirely Dedicated to the Magic Art of Papercutting -
<http://www.elsita.typepad.com/allaboutpapercutting/>

Books:

Brust, Beth Wagner. *The Amazing Paper Cuttings of Hans Christian Anderson*. Sandpiper, 2003.

Clewer, Carolyn. *Kids Can Knit: Fun and Easy Projects for Small Knitters*. Barron's Educational Series (1st edition), 2003.

Day, Linda S. *Grandma's Magic Scissors: Paper Cutting from A-Z*. Day to Day Enterprises, 2005.

Falick, Melanie. *Kids Knitting: Projects for Kids of All Ages*. Artisan, 2003.

Gschwandtner, Sabrina. *KnitKnit: Profiles + Projects from Knitting's New Wave*. Stewart, Tabori and Chang STC Craft Melanie Falick Book, 2007.

Hopf, Claudia. *Papercutting: Tips, Tools, and Techniques for Learning the Craft*. Stackpole Books, 2007.

Hung, Shu and Joseph Magliaro. *By Hand: The Use of Craft in Contemporary Art*. Princeton Architectural Press, 2007.

Peterkin, Allan. *One Thousand Beards: A Cultural History of Facial Hair*. Arsenal Pulp Press, 2001.

Artists:

Janet Morton
Evelyn Roth

Allyson Mitchell
Ed Pien

Janine Antoni
Peter Callesen

Cal Lane
Kara Walker

JOIN US AT THE RAG!

TEACHERS, PLEASE JOIN US FOR EVENTS RELATED TO THIS EXHIBITION:

Guise Exhibition Opening Reception:

A chance to meet the artists and the Art Instructor!

Thursday, February 5

7:00 – 9:00 pm

Guise Artist Talks:

Hear both artists Heidi Nagtegaal and Kristi Malakoff talk about their works and give a tour of the exhibition.

Saturday, February 7

2:00 – 3:00 pm

Knitting and Crochet Circles:

In relation to Nagtegaal's crocheted installation, we will be hosting Knitting and Crochet Circles in the Gallery. Join us in the RAG for these informal, FREE drop-in sessions to knit, crochet, chat, share projects, or learn how.

Tuesday, February 17

Wednesday, February 25

Monday, March 9

All session take place between 2:00- 4:00pm

Chinese Paper Cutting: FREE Demonstration

Watch artist Carol Pan demonstrate techniques in the traditional craft of Chinese Paper Cutting in the Gallery.

Saturday, February 21

1:00 – 2:00 pm

Chinese Paper Cutting: Hands-on Workshop for Adults

Join local artist Carol Pan as she teaches you some basic techniques in traditional Chinese Paper Cuts. Projects include a card and a bookmark. Pre-register through the City of Richmond Recreation Registration. Session fee includes all art materials and the use of traditional tools from China.

Saturday, February 21

2:00 – 4:00 pm

\$5.00 per person – Course # GA-10321

Register online at www.richmond.ca or by phone at 604-276-4300 or in person at the Cultural Centre front desk (outside the gallery) at 7700 Minoru Gate.

Family Sundays – FREE Drop-in

The fourth Sunday of every month is a FREE drop-in session for children and families to make an exhibition-related artwork. All supplies provided. Volunteer Richmond Secondary students are on hand to assist you and your family.

Sundays : February 22, March 22

1:00 – 4:00 pm