



TEACHERS' GUIDE

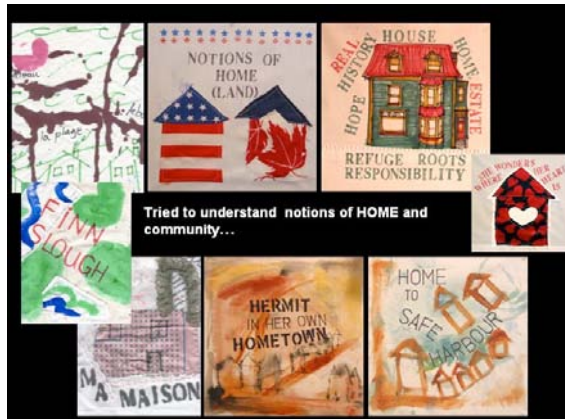
11 September – 16 November, 2008

Pam Hall & Margaret Dragu –
MARGINALIA: Getting Out of the House

Emily Rosamond –
The Patron Saint of Waterskiers and Other Entities

The 3rd Annual Artist Trading Card Exhibition

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.



Pam Hall & Margaret Dragu, *MARGINALIA* (detail), 2004-8

Included is background information on the artists, a pre-visit activity, a post-visit lesson plan adaptable to the needs of your students, and resources for further exploration.

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



Emily Rosamond, *Other Entities* (detail), 2008



Michelle Hendrickson, Hazel Chan, Judy McIntosh
Artist Trading Cards

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

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ABOUT 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. Our educational programs complement the exhibitions to help develop visual literacy and educate visitors about contemporary art practices.

What is a contemporary art gallery?

Contemporary art is artistic work from the present era that uses the current practices and styles of art. The works shown in our gallery are by local, national, and international artists that have been made within the past 10 years. We often hear the question, "Is that artist still alive?" Unlike an art museum which has retrospectives of historical art pieces, the Richmond Art Gallery shows works from living artists who are currently active in their professional practice.

Where does the art come from?

The Curatorial Mandate of the Richmond Art Gallery is to mount exhibitions of local, Canadian and international stature of interest to our local community and of importance to the contemporary art community across Canada. Artists from all over the world apply to have exhibitions at the Richmond Art Gallery, and the Gallery Curator selects exhibitions they believe would be appropriate and interesting to Richmond audiences.

Why is the Gallery different from the last time I was here?

The gallery changes its art exhibitions every few months. 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! Ask gallery staff and read the text panels on the walls for more information about the exhibition.

Most importantly, be curious and have fun exploring contemporary art!

SCHOOL ART PROGRAM INFORMATION

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:

- Viewing and talking about works of art in the Gallery
- Learning vocabulary relevant to the visual arts
- Discussing the context of artworks
- Creating art projects related to the exhibition and tour

Pre-Workshop Information

Fee – Cost is a flat fee per class. \$95 per Intermediate class, \$85 per Primary class, and \$75 per Pre-School/Kindergarten group. Fee is payable on the day of your workshop at the Cultural Centre front desk.

Schedule – The RAG School Art Workshop is 2 hours for Intermediate grades, 1 ½ hours for Primary grades, or 1 hour for Pre-School groups. The Gallery tour will last approximately 10-30 minutes depending on the age group or teacher preference, and the remainder of the workshop is spent working on a hands-on exhibition related art activity.

Parking - Free parking is available at the Richmond Cultural Centre parking lot, or if full you can try parking across the street at Richmond Centre Mall.

Washrooms / Accessibility: The Gallery is completely wheelchair accessible. Washrooms are located in the Cultural Centre rotunda behind the front desk, and there is one unisex stall in the art studio.

While in the Gallery : Art Gallery Rules

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 or from sculpture stands. Please keep 12 inches away from artworks on the floor as well.
- **No running or yelling in the Gallery.** Please be respectful of the Gallery space and very careful around the artworks.
- **No photos of the art please. Artwork is copyrighted** by the artist and may not be photographed. Photos are permitted in the art studio only.
- **No food or drink** is permitted in the Gallery.

After Your Workshop – Picking up Artworks

Most art projects take at least one day to dry. Please arrange for pick-up of paintings or prints at a later date. Artworks are packaged up with your school name and workshop date on the package. Please pick up your artwork packages from the Programming Room any time the Gallery is open, from Mon-Thurs, 10am - 6pm and Sat-Sun, 10am – 5pm. If the Gallery is closed for installation, please ask the Cultural Centre front desk to call Gallery staff.

IN THE GALLERY : WHAT YOU WILL SEE

MARGINALIA: *Getting Out of the House* is a coast-to-coast correspondence project between Pam Hall (St. John's, Nfld) and Margaret Dragu (Richmond, BC). The artists have collaborated through mail, email, and phone conversations for the past four years, investigating personal connections to community, family, femininity, art, aging, and domestic life. Hall/Dragu have made and exchanged over 2700 fabric squares/carrés, daily emails, and occasionally meeting in a gallery to create an installation and performance. *MARGINALIA* takes the form of two large history-houses made up of the artists' squares/carrés, a short "art-aktion" performance that took place on the opening night of the exhibition, and thousands of postcard-sized images that the public can interact with.

The Patron Saint of Waterskiers and Other Entities is a sculptural installation that uses unlikely art materials such as toothpicks, dollar store finds, and household objects along with more traditional sculptural materials like fibreglass and clay to construct and assemble imaginary spaces. The title of Rosamond's piece is a clue to the fictional characters Rosamond has designed the constructions in the gallery for. Accumulations of objects, video, and sculptural forms are arranged throughout the gallery space for you to imagine what mythical characters may inhabit such a space, what particular objects may mean, or how they would be used. Throughout the duration of her exhibition, Rosamond will make additions and changes to the installation, to suggest the changes that might actually take place if one of her fictional characters was living there.

The RAG's ***Third Annual ATC Exhibition*** is a display of Artist Trading Cards from local, national, and international participants. An open call went out, and all the submissions are exhibited. Artist Trading Cards (ATCs) are miniature works of art that are made for trading. There is no restriction in materials used to create ATCs, but they must measure 3 ½" x 2 ½" in size and have the name of the artist on the back. ATCs are never sold, but are traded as a means to make art accessible to a broad audience and to encourage interaction. This year, participants were asked to reflect on one or more of the following themes which relate to the works of Dragu & Hall, and Rosamond when making their works: Life as Art; Correspondence; Gender Roles; Home and Domestic Life; Community; Friendship Across Distance and Difference.

Artist Biographies:

Pam Hall is a visual artist, film-maker and writer who has exhibited across Canada and internationally. Hall has also written and illustrated children's books, teaches graduate students in the United States, and works as a production designer in the film industry. She lives and works in St. John's.

Margaret Dragu is celebrating her third decade as a performance artist. She has presented her work in galleries, museums, theatres, nightclubs, libraries, universities and site-specific venues including parks, botanical gardens and public parade routes across Canada, the west and east coast of the United States and in Western Europe. Dragu is also a film/video artist, writer, choreographer, fitness instructor/personal trainer, and Richmond's own famous cleaning lady.

Emily Rosamond is a Vancouver-based artist working in sculpture, drawing, writing, performance and video. Rosamond has exhibited across Canada and has taught at Simon Fraser University and Emily Carr University. Rosamond has a BFA from York University and a MFA from Simon Fraser University, where she was awarded the SSHRC Canada Graduate Scholarship.

BACKGROUND: INSTALLATION ART

Installation art first appeared in the 1960s and 1970s as artists started to abandon traditional art processes and materials (i.e. painting on canvas, bronze sculptures, etc.) for unconventional materials from everyday life. Inspired by artists from the Dada and Fluxus art movements who used everyday objects as art, many contemporary artists use ordinary materials they find in their environment and employ them in new and different ways. The objects they transform and create have a feeling of familiarity, as the materials conjure up associations and ideas that reflect our everyday lives. In this way, artists educate our eyes to become more aware of the colours, textures, and shapes that we often overlook in our daily surroundings.

Rather than having isolated objects on a wall or table, installation artists take into account the viewer's entire sensory experience once they walk into the gallery space. The gallery becomes a complete art environment, and the viewer becomes a part of the artwork as they walk through and around the objects placed in specific ways. Installation art is not just a piece of art to look at, but an artwork to experience with all our senses as we walk through the space.

Installation art resists a strict definition however, because it has picked up influences from many different art movements. Materials used in contemporary installation art range greatly from everyday and natural materials, to new media and traditional art materials. Some installation art is site-specific, meaning that they are designed to only exist in the space for which they were created. Often the artist works within that space for a certain amount of time, constructing the installation on-site.

For this exhibition, Emily Rosamond worked at the gallery for a two-week period constructing and developing her installation on-site. At first glance, Rosamond's work seems to be a random accumulation of materials, yet it demands the viewer's attention by having us discover and explore meanings behind all of the objects and how the artist has constructed or arranged objects within the space. For Rosamond, constructing her installation in the gallery was an important part of the art-making process.

Despite the fact that installation art is usually seen in the context of an art gallery, it also has little, if any, commercial value due to its impermanence. Installation artists often create artworks that are temporary or time-based. Much installation art is dismantled after it is displayed, leaving photo or video documentation as its only trace. This is an influence of the Dada movement of the early 20th century and the Fluxus movement of the 1960s. Both art movements included a strong current of anti-commercialism in favor of a do-it-yourself aesthetic and artist-centered creative practice. Artists working in this way question the market system of artworks as a commodity, but rather view art as an experience or process.

Hall and Dragu's installation and exhibition is a focus on the process of their individual art-making and provides the viewer with an experience of interacting with the art. The artists' years of correspondence through fabric squares became the artwork and a record of their communications, ideas, and daily art practice. Throughout the exhibition, viewers are asked to respond to the artists by moving the postcard images around to create their own story. The interaction and changes occurring throughout the show are an important part of the artwork, and will always change over time. This element of interaction is another influence of the Fluxus movement, which encouraged positive social and community connections through collaboration or interaction.

GLOSSARY OF ART TERMS

Artist Trading Cards (ATCs): Miniature works of art that measure 2 ½" x 3 ½" that are made for trading. Credited to Swiss artist M. Vänçi Stirnemann, who began trading sessions in Zurich, Switzerland, in 1997, ATCs have spread throughout the world as an art form and networking tool for artists. This democratic art form is open to all artistic abilities, any theme, and any materials. Trading sessions encourage personal interaction and promote the idea of art as a personal expression rather than a commodity. ATCs are thought to be a branch of Mail Art, and have their roots in the Fluxus movement.

Commodity: Something which can be bought and sold. Many artists believe that referring to an artwork as a commodity minimizes its significance as an expression of creativity.

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

Dada or Dadaism: A cultural movement that began during World War I, and peaked from 1916 – 1920. The movement involved visual arts, literature, theatre, performance art and graphic design. Dada artists concentrated their anti-war politics through the ridicule of contemporary culture and traditional art forms. At the same time, many of the works were irrational, cryptic, absurd and playful. Dada influenced many other art movements including Surrealism, Pop Art, Fluxus, and Punk.

Documentation: A record of an artwork, performance or image in textual, photographic, and/or video form.

Fluxus: An international art movement of visual artists, musicians, writers and performers that began in the early 1960s, and flourished throughout the 1960s and 1970s. Greatly influenced by Dada, Fluxus encouraged artistic experimentation mixed with social and political activism. Works often incorporate humour, spontaneity, and simplicity. Artworks focus on the artistic process rather than the making of art objects for the purpose of selling. Fluxus continues to influence many contemporary visual artists, musicians, writers, and performance artists.

Found Object: An image, material, or object that is not originally intended to be a work of art is obtained, selected, and exhibited by an artist. Sometimes the object is altered by the artist, or it may be exhibited without being altered in any way.

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.

Mail Art: Art which uses the postal system as a medium, sometimes also referred to as Correspondence Art or Postal Art. The term can refer to an individual artwork, the medium through which it is sent, or an artistic genre. Mail artists exchange items through the mail such as illustrated letters, self-published books or zines, hand-made postcards, artist trading cards, three-dimensional objects, and/or decorated envelopes. The International Mail Art movement evolved between the 1950s and 1970s, which then grew from influences by Dada and Fluxus artists. The Mail Art movement is still very active today, made more accessible through the internet postings and email.

PRE-VISIT ACTIVITY – ART IN DAILY LIFE

The artists in the current gallery exhibitions use everyday objects and occurrences as the subject and/or materials of their artworks. Use this observation activity to become more aware of the colours, shapes, and textures in our everyday surroundings and consider how artists use their observation skills to create artworks.

Objectives:

- Explore the function of art in daily life and how daily life is inspiration for making art.
- To 'think like an artist' by exploring your immediate environment as inspiration for art projects or materials.
- To consider how contemporary artists incorporate contemporary materials and concerns.

Preparation:

- Have a variety of objects on hand that you can lay out on a table or on the floor for all students to look at. These can be anything, preferably objects you would see and use everyday. Suggestions: food wrapping and containers, straws, coloured papers, school supplies, office supplies, sports equipment, kitchen utensils, school furniture, clothing, etc.

Activity:

- Assemble a collection of objects and lay them out for all the students. Students can look over the collection and select two or three objects that appeal to them. (This may be done as group work, or for younger grades the teacher can select groups of objects and ask the questions below to entire class.)
- Once students have selected their objects, lay them on their desk in front of them. They can study their objects briefly, then answer the following questions. These can be written or oral responses.
 1. Do you notice any qualities that your objects have in common? What are they?
 2. What differences do you notice between these objects?
 3. Can you express why these particular objects are of interest to you or attracted your attention?
 4. Do these objects you selected connect to a personal story or memory that you remember? If so, please write down or tell about that personal connection.
 5. What words would describe each object? Write down a list of adjectives that could be used to describe each object.
- Compare the objects you have collected and the word list you have created with your classmates. Do you see new ways of looking at objects after hearing other descriptions or connections to objects?
- Considering all the objects in the collection, do you see any that could be used to make or inspire an art project? What sort of art project would you make and which objects would you use?
- Make a sketch of your ideas for an art project using everyday objects as inspiration or as the material of your art project.

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 have used.
- Encouraging students to think about subject matter and inspiration for creating art, and the ways artists express an idea or emotion.
- Discussing historical art forms and how this influences contemporary artists.
- Introducing the basics of developing visual literacy.
- Discussing how the artworks involve the audience either through interaction or by encouraging exploration of meaning.

EXHIBITION-BASED WORKSHOPS:

Primary Grades : Paper Quilts

Referencing the artworks developed by artists Pam Hall and Margaret Dragu, students will use shape, texture, line, colour and text to develop a "story" on paper. Following a grid format similar to a quilt, students will fill each square with an image, text, or combination of both to create many squares on one page. Materials used will include a variety of papers and fabrics for collage, oil pastels and felt markers for colouring, and the use of stencils to incorporate text or shapes.

Intermediate Grades : Draw, Paint and Collage – Building a Room

Students will select artworks in the gallery to sketch from, developing their own drawings on a small-format paper similar to a post-card. These cards can later be used as Mail Art if the students wish. (Websites in the *Resources* page of this guide will provide web-sites that list Mail Art exchanges.)

In the art studio, students will learn the basics of drawing a room in perspective. Adding to this drawing with pastels, collage, and paint, students will develop a room of their own design incorporating furniture, decorations, and colour. Rooms may be realistic, or incorporate some fantasy elements similar to Rosamond's works.

POST – VISIT ACTIVITY: ARTIST TRADING CARDS

Artist Trading Cards can be done in almost any media you have on hand. Projects may be a painting, drawing, collage, clay, weavings, books, etc. This project can continue all year long to be done in between large projects, as homework, or when students have spare time in class.

Objectives:

- To understand how artists use themes in their artwork.
- To experiment with a variety of art materials.
- To experience the art of exchange and the social element of ATCs.

Materials:

- Cardboard or poster board backing cut to size (2 ½" x 3 ½") - optional
- Pencils and erasers
- Scissors
- Envelopes to store completed ATCs
- Any materials you wish!

Preparations:

- Teachers may want to have a list of themes or materials for students to get started on. Themes can coincide with other class projects, focus on specific colours/shapes, or vary throughout the year with deadlines for specific themes posted throughout the year.
- Ensure students know the guidelines of Artist Trading Cards. While there are no rules for ATCs, there are some general guidelines which are followed by most ATC practitioners:
 - Trading Cards must always be 2 ½" x 3 ½"
 - The cards must never be sold
 - Trading is only done with your own cards. It is bad etiquette to trade away cards someone else has traded with you.
 - The back of the card must have the name of the artist. Optional to include is the date, title, series number, or class division. If trading with others through the mail, it is recommended to also include your city/province.
 - If storing in plastic sheets, it is advisable that the cards are not too thick with 3-D items so they will fit.
 - It is bad trading etiquette to refuse a trade with someone.

Procedure:

- After going through the ATC Guidelines, select a theme to begin ATCs. Students select materials and work on one or a series of cards.
- Plan a trading session either within class, or through mail by email call-outs (see Resources page). If organizing an in-class trade, ensure each student has made enough cards to trade one with each person in class.
- Begin your ATC collection!

RESOURCES

Artists for Further Exploration:

Dada Artists: Francis Picabia, Marcel Duchamp, Kurt Schwitters, Man Ray, Max Ernst, George Grosz, Hans/Jean Arp, Sophie Tauber, Hannah Hoch,

Fluxus Artists: George Maciunas, Joseph Beuys, John Cage, Al Hansen, Yoko Ono, George Maciunas, Nam June Paik, Dick Higgins, George Brecht, Ray Johnson

Contemporary Artists: Jessica Stockholder, Sarah Sze, Haim Steinbach, Franz West, Elspeth Pratt, Manfred Pernice, Tanya Mars, Franz West, Anna Banana

Websites to Explore:

Art With Text / Art With a Message (lesson plans) - <http://www.princetonol.com/groups/iad/lessons/middle/art-text.htm>

Artist Trading Cards - <http://www.artist-trading-cards.ch/>

ATCs in the Classroom - <http://www.artjunction.org/atcs.php>

Artist Trading Cards Links - <http://www.squidoo.com/atcs>

ArtLex Art Dictionary - <http://www.artlex.com/>

Dadaism - <http://www.nga.gov/exhibitions/2006/dada/cities/index.shtm>

Fluxus Portal - <http://www.fluxus.org/>

Mail Art Calls - <http://www.esthan.demon.nl/calls.html>

Mail Art Sites - <http://www.dragonflydream.com/mailartsites.html>

Margaret Dragu - http://www.geocities.com/ladragu/My_page.html

Pam Hall - http://www.pamhall.ca/about_the_artist/