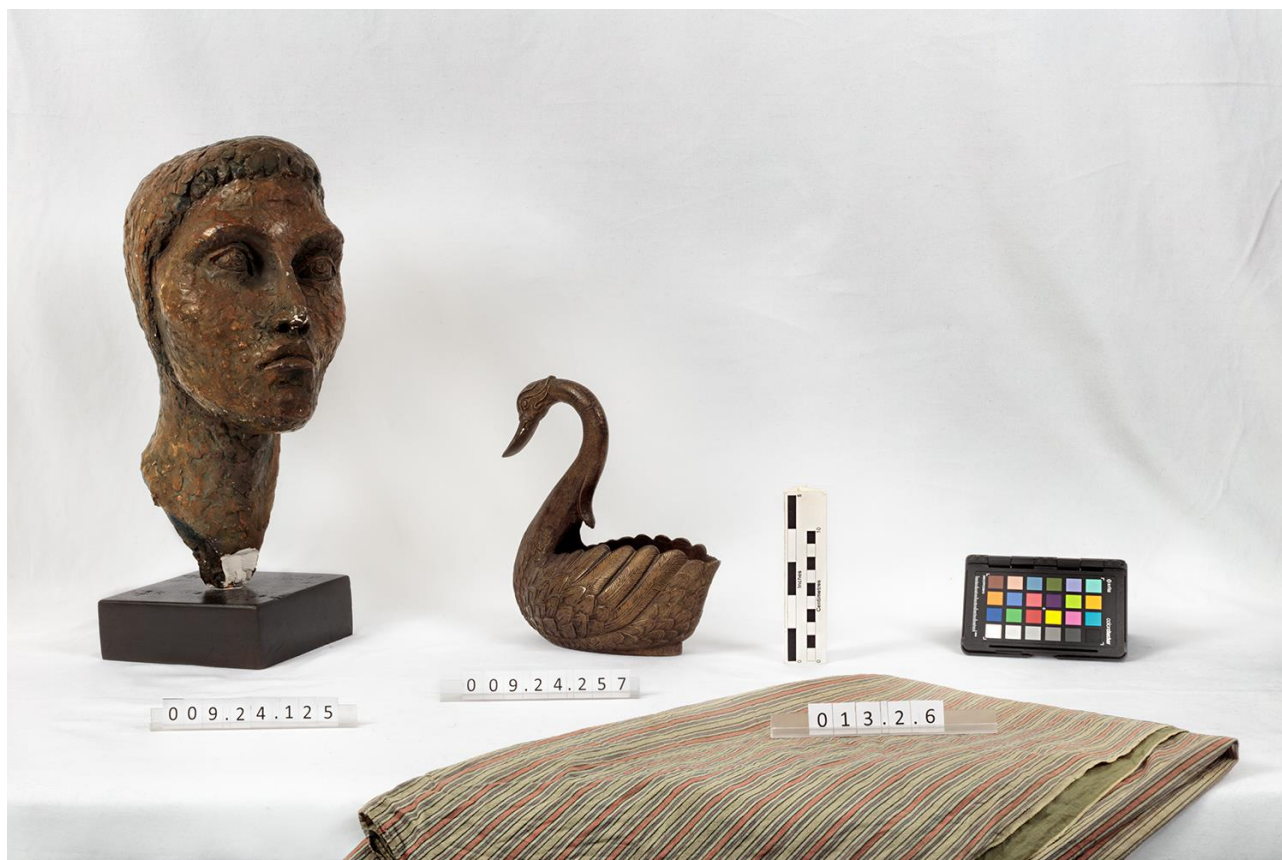


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RICHMOND ART GALLERY  
School Art Program



## Teacher Guide

### *Eternal Return*

Barb Choit, Kevin Day, Lucien Durey, Alanna Ho, Anchi Lin

Curated by Sunshine Frère

September 8 – November 19, 2017

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# Program Overview

Dear Teachers,

This guide contains information about the exhibition, the artists, and some classroom activities that will help you to prepare your students for their visit to the Richmond Art Gallery. Please review this package with your students to get the most out of your gallery visit. The suggested activities require a minimum of materials and are adaptable to the needs of different grade levels.

Throughout the guide you will find art vocabulary words in bold that are defined in the vocabulary section, and resource links have been included for further topic explorations.

## Program Goals

The goals of the gallery tour and art workshop are to encourage students to:

- Describe and respond to works of art and explore artists' intent
- Observe and share how artists use processes, materials, and techniques to express ideas
- Explore personal experience, community, and culture through art making
- Examine the relationship between art and the wider world
- Create artworks using ideas inspired by imagination, inquiry, experimentation, and purposeful play

## Big Ideas explored

- People create art to express who they are as individuals and as a community
- People connect to others and share ideas through the arts
- Exploring works of art exposes us to diverse values, knowledge, and perspectives
- Works of art influence and are influenced by the world around us
- Artistic expressions differ across time and place
- Experiencing art challenges our point of view and expands our understanding of others

# Before Your Visit

## Discussion: The Significance of Artefacts

Eternal Return is an artistic response to Richmond Museum's *Migration Collection*, wherein each artist chose artefacts from the museum's collection to inspire their artwork. Both artwork and artefacts will be on display in the gallery. Before visiting the gallery, discuss the definition of an **artefact** with students. An **artefact** is an object made by humans, or the remains of a handmade object, which is typically an item of cultural or historical interest. For example, an animal bone isn't an artefact, but if the bone was carved with designs or used to make a tool such as a needle or spearhead, it IS an artefact. Artefacts are evidence of past cultures and lifestyles that we can learn from.

As a class, try to come up with as many examples of museum artefacts as you can and write them on post it notes. Start to discuss whether or not there are patterns in the types of objects that are considered artefacts, and have students group the artefacts into categories. Some sample categories:

- Functional items (pots, baskets, blankets)
- Artwork & decoration (vases, paintings, mosaics)
- Cultural & spiritual items (totem poles, religious statues)
- Technology (radios, record players, light bulbs)
- Historical people and events (The Last Spike in the CPR, the Magna Carta, the Crown Jewels)

When choosing objects to add to their collections, museums need to consider why a given object should be preserved and displayed. As a class, discuss why the artefacts you came up with are "significant" and why would a museum display them. What can we learn from the artefacts in museums? Why should we save objects from today for future generations?

## Activity: Class Museum

Pretend that you have been asked to create a museum exhibition for the future. This exhibition will show how children learn in 2017, and will be viewed in 200 years. Looking around the classroom, what objects would you choose to put in the exhibition? What will those objects tell future museum visitors about your life and how you learn? Start by having each student suggest an object to become a museum artefact, and then as a group, reduce the number to the "most important" five items.

**Extension:** in groups, have students write a museum label about one of the items, explaining what it is, how it is used, and why it was chosen. Then create a display of your artefacts with their labels somewhere in the classroom or school.

## Activity: Visit the Richmond Museum

You may also want to consider visiting the Richmond Museum on the day of your gallery visit. The Museum is located next to the gallery and has free admission. Please contact museum staff prior to your visit to avoid visiting while they are running a program. They have some class resource materials and a scavenger hunt available. Contact [museumed@richmond.ca](mailto:museumed@richmond.ca) to arrange your visit.

## At the Gallery

Your visit will start with a gallery tour of our current exhibition ***Eternal Return***. During the tour we will look at various artworks in depth, and discuss the overall themes of the exhibition.

Ideas explored:

- The role of museums and galleries, and the historical significance of artefacts
- The ability of artefacts to tell us stories about our past and ourselves, or about other cultures and perspectives
- How the context of an object can shape its meaning, and how artists can recontextualize objects through art to create new meanings

After the tour, we will go into the gallery classroom and students will have the opportunity to create a mobile inspired by the gallery artworks by Lucien Durey. Students will select items to be used in their mobile based on shape or colour, or chose a criteria of their own for selection.



Younger students will first choose a shape for their chosen mobile and draw it on the back of a piece of clear contact paper. Then the contact paper backing is peeled off, and students arrange their chosen objects on the sticky surface. Once the final composition is done, the mobile will be sealed with a second piece of contact paper, and the shape cut out. Finally a hole is punched in the top and ribbon threaded through to hang the mobile.

Intermediate students will first create a shape for their mobile using pipe cleaners, then select objects to add. Using problem solving and experimenting with wrapping, threading, and tying, they will add their chosen objects to the mobile. Students will be encouraged to carefully consider the objects they choose, focusing on material, texture, colour, shape, and to use the principles of composition when placing their objects.



## About The Exhibition

The title of the exhibition, *Eternal Return* is a concept that appears in philosophy, science-fiction, ancient history, and contemporary culture. It refers to the cyclical repetition of all things and situations throughout time. From the prestige an everyday item acquires when it becomes part of recorded history, to the surreal aura of a new or unknown artefact, this exhibition pays homage to the object and its power to invoke many returns.

There are two parts to this theme: first, the concept of cyclical time, and second, the context of an object within these loops. Cyclical time focusses on the many ways in which time and our lives unfold in repeating patterns and loops. The cycle of the seasons, the cycle of life, and the cycle of growth, decline, and rebirth are examples of cyclical time, and when applied to history, teaches us that the events of our time are connected to the many cycles of past cultures and civilizations, and will be repeated in the future. The curator of this exhibition, Sunshine Frère, is connecting the concept of cyclical time to the life cycle of objects. How objects may start as simple tools and can be discarded when obsolete, then are rediscovered by future generations and revalued in museums as artefacts, and in this case, further re-contextualized by artists into the inspiration for works of art.

Artists Barb Choit, Kevin Day, Lucien Durey, Alanna Ho, and Anchi Lin have selected artefacts from the Richmond Museum's *Migration Collection* to serve as context for new works of art with the theme of the *Eternal Return* in mind. Both artwork and the artefacts that inspired them are on display in the gallery. The artists' creations explore the history of the objects and invite us to experience them in new ways. *Eternal Return* presents a diverse variety of artistic approaches, with artists uniquely responding through gesture, video, photography, sound, and sculpture.



Barb Choit uses photography to highlight artefacts in her photographic series, *Richmond Reconstructions* (shown above at right). Her **photomontages** visually collapse centuries of art history and aesthetics into a single **still life** which she creates by digitally combining several images into one. Choit sets carefully-selected museum artefacts upon faux-fresco backdrops in the composition and style of the frescos of ancient Rome, and directly references specific works found in Pompeii and Herculaneum (shown above at left). Choit has deliberately chosen objects that are actually quite contemporary, having been created in the past fifty years or so, and yet have the appearance of much older, “historical” artefacts. Her work playfully asks us to consider the ways that museums create displays of artefacts and “recreate” history, shaping our perception of the objects and cultures they represent.



A large, colorful fish-shaped artwork made of a wire mesh filled with small, colorful objects and symbols, hanging on a wall. The fish is outlined in red and blue, with a yellow tail. The body is filled with a grid of small, colorful objects and symbols, including a heart, a wheel, and various geometric shapes. The tail features a spiral pattern. The artwork is mounted on a light-colored wall.

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*After My Garden Grows* is an immersive installation created by Alanna Ho, and consists of three components: a large hanging drum, a motorized music box sculpture, and a child's playroom. The title of the work refers to a documentary by Megan Mylan about a micro-agriculture project in India that seeks to empower girls and provide them with the financial resources to prevent childhood marriages. Alanna Ho's playroom reminds us that many of the world's children have the roles and responsibilities of the adult world thrust upon them far too early. The museum artefacts she has chosen, a cida toy, player piano scrolls, and illustrated poems are reinterpreted and transformed into slightly menacing versions of themselves. The music and sounds of the drum and music box are dissonant and distorted, and the playroom furniture is bound in red cords that invite touch yet suggest a loss of freedom as one is not allowed to touch objects in a museum setting.



Anchi Lin creates a multi-channel video **installation** for her work, *A Sealer*. Lin was originally drawn to the mysterious quality of the can sealer handle (shown at left). The handle is meant to accompany a can-sealing machine used in the 1940s to preserve food at home, but without the machine, it becomes an inviting puzzle. The first video in the installation shows Lin using the handle, turning it repeatedly as if the machine is there. In the second video, Lin is using a modern technique to seal food by shrink wrapping plastic onto bottles and other food items using the steam from a rice cooker, and the third video displays all the food items preserved in this way. The sealer holds personal associations

for Lin, who as a child in Taiwan worked at a factory with her parents sealing bottles. The cycles of repetition in the rotation of the handle is mirrored in the monotony of the factory work she performed.

*Eternal Return's* juxtaposition of artefacts and contemporary art is not only meant to show how different the forms are, but also how similar everything starts. Objects change and grow over time, taking many forms and building on layers of significance that archivists and artists strive to uncover. This exhibition prompts viewers to look further beyond the physical and historical context of an object, and connect it with contemporary and personal significance to create new meaning within.

## About The Artists

**Barb Choit** holds a BFA from Emily Carr University of Art + Design, an MFA from the California Institute of the Arts, and an MA in Modern Art and Curatorial Studies from Columbia University. Choit has exhibited widely at international venues, including the Queens Museum of Art, New York; Swiss Institute, New York; Rachel Uffner Gallery, New York; China Art Objects, Los Angeles; Cooper Cole Gallery, Toronto; Office Baroque, Brussels; and Aratoi Museum, Masterton, New Zealand. Her work has been reviewed in publications such as *Artforum*, *Art in America*, *Canadian Art*, and the *New York Times*.

**Barb Choit website:** <http://barbchoit.com/>

**Lucien Durey** lives and works in Vancouver, British Columbia. Durey holds a BFA from Emily Carr University of Art + Design and an MFA from Simon Fraser University's School for the Contemporary Arts. Employing a variety of media, Durey produces performance, sculpture, painting, photography and installation. Recent exhibitions include *HOT DOG CAR WASH*, Campbell River Art Gallery, 2017, *Swimming Pool Blue*, Achterhaus, Hamburg, 2016 and *Hamsterly Farm Water Tower*, Capture Photography Public Art Installation, 2016.

**Lucien Durey website:** <http://www.luciendurey.com/>

**Kevin Day** was born in Taipei, Taiwan. He received his MFA from the University of British Columbia and is currently based in Vancouver. Day's practice and research explores the materiality and body of immaterial data in the age of flickering signifiers and encompasses sound, video, text, graph, and media installations. He has presented his work and research nationally and internationally at locations such as the Vancouver Art Gallery, the Creative Media Centre in Hong Kong, Kunsthall in Aarhus, Free Word Centre in London, Qubit in New York, and Gallery 1313 in Toronto. Day is a contributing author in an anthology on digital memories published through Interdisciplinary Press (London).

**Kevin Day website:** <http://daykevin.com/>

**Alanna Ho** is an emerging interdisciplinary artist based in Vancouver. Ho received a BFA in Music Composition and Theory at the University of Victoria. She further developed her practice at the Simon Fraser University School of the Arts. Ho combines deep play, new media, and community engagement in her practice. She has performed at the Western Front, Gold Saucer Studios, The New Media Gallery, Tidal~Signal, The Anvil Theatre, VIVO Media Arts Centre, The Greater Art Gallery of Victoria, Centre A, and the SFU Audain Gallery. Ho is the founder of the Rainbow Forecast Project, a non-profit art and community initiative. RFP generates contemporary art discussions by allowing children to construct their own creative ideas in a larger scale and interdisciplinary manner.

**Alanna Ho website:** <http://www.alannaho.ca/>

**Anchi Lin** is of Taiwanese heritage and she currently lives and works in Vancouver. Lin has completed a BFA from Simon Fraser University. Lin explores, negotiates and interfaces with concepts such as language, identity, gender and cultural norms. Lin works with video, performance and sculpture. Her work navigates the interstitial spaces of flux between individual and collective consciousness. Recent exhibitions and performances include: *A Glass of Wine* – with Alanna Ho at Centre A, 2017, *Water*, Digital Carnival Richmond World Festival, 2016, and *Condensation: A Stage with Quiet Applause* in conjunction with Cinevolution as part of Your Kontinent Pop-up Media Festival in Richmond, 2016.

**Anchi Lin website:** <http://anchilin.ca/>

# After Your Visit

## Activity: Time Capsule

Bury a Time Capsule for the future generation to find and speculate about 2017. Alternatively, you may do this activity hypothetically and have the students only speak about what they would put in the box. For the speaking activity, visit this link here: <https://www.lessonplansdigger.com/2015/10/04/time-capsule-lesson-plan/>

### Materials:

- Large durable box or container (ex. Shoe box, aluminum coffee tin, metal lunch box)
- Duct Tape
- Ziploc bags (varying sizes)
- Objects to put in the Time Capsule!

### Procedure:

1. Discuss what a Time Capsule is with the class. Set a date to open the time capsule, and also locate a place to store it. Instead of burying it, consider hiding your time capsule in a closet or an attic, as underground burial will damage the capsule's contents quicker.
2. Locate objects for your Time Capsule. Objects that you think will become obsolete in that time frame will mean a lot. Include objects that have significance to your community. Have every student in the class suggest a possible object then decide on 5-10 items as a class. Ask for volunteers to bring in the suggested objects.
  - a. Examples of objects students could bring in (from *Wikihow*):
    - Popular toys or tools.
    - Labels or packaging of favorite foods or other products
    - Newspapers or magazines showing current events or current trends
    - Photographs.
    - Filled Journals.
    - Letters
    - Currency
    - Clothes and fashion items of the current time
    - Examples of current technology
3. Seal each object in a plastic bag, making sure to remove all the air. Place objects in the container, along with a short letter to the future detailing your intent! Make sure to include the current date and your names! Then, seal the container with duct tape. If the container is biodegradable (cardboard, etc.), wrap the entire container with several layers of duct tape to best preserve it.
4. Create a sign for the outside of the Time Capsule that clearly indicates the current date and the date it can finally be opened. Laminate the sign to preserve it and stick it securely to the capsule.
5. Store your Time Capsule, and leave it for those who'll one day find it! In the meantime, experience the future for yourself.

For more information on preserving Time Capsules, check out this link:  
<https://hubpages.com/education/Lock-in-the-Past-How-to-Make-a-Time-Capsule>

# Resources

## Books

*Stone, Bone, Antler & Shell* by Hillary Stewart

*Bailey at the Museum* by Harry Bliss

*The Magic School Bus Shows and Tells: A Book About Archaeology* by Joanna Cole

*Fancy Nancy: The 100th Day of School* by Jane O'Connor

*The Museum Book* by Jan Mark

*Get Into Art Telling Stories: Discover Great Art and Create Your Own!* By Susie Brooks

## Online

Richmond Art Gallery Interview with the curator and artists of Eternal Return

[https://www.youtube.com/watch?v=ZGr\\_DuHgh7g](https://www.youtube.com/watch?v=ZGr_DuHgh7g)

Theory of Eternal Return [https://en.wikipedia.org/wiki/Eternal\\_return](https://en.wikipedia.org/wiki/Eternal_return)

Richmond Museum Website <http://www.richmondmuseum.ca/>

Andy Warhol: Pop Art King (PBS Digital Studios) <https://www.youtube.com/watch?v=ekGySlb2iyQ>

Martha Rosler: "Semiotics of the Kitchen" (1975) <https://www.youtube.com/watch?v=Vm5vZaE8Ysc>

Who is Alexander Calder <http://www.tate.org.uk/kids/explore/who-is/who-alexander-calder>

Michelangelo & The Science of Fresco Painting | Chemistry Meets Art

[https://www.youtube.com/watch?v=lUddM\\_Y\\_snQ](https://www.youtube.com/watch?v=lUddM_Y_snQ)

Pompeii Exhibition at Montreal Museum of Fine Arts (Background Info)

<https://www.mbam.qc.ca/en/exhibitions/past/pompeii/exhibition/>

*After My Garden Grows*, documentary by Megan Mylan, 10 min

<https://www.youtube.com/watch?v=A655AYdyXyM>

International Time Capsule Society Directions on Time Capsule-Making

<http://crypt.oglethorpe.edu/international-time-capsule-society/tips-for-making-a-time-capsule/>

# Glossary

<b>Artefact</b>	An object or fragment of an object created by humans, representing a culture or a stage in the development of a culture.
<b>Ballad</b>	A light, simple song narrating a story in short stanzas, especially one of romantic or sentimental character.
<b>Collection</b>	An accumulation of objects gathered for study, comparison, or exhibition.
<b>Contemporary Art</b>	Artwork that is produced in this current time, generally considered to be artworks made from 1970 to the present. Contemporary art is a very broad term, including artworks of almost any medium and incorporating many different themes and ideas.
<b>Found Object</b>	An image, material, or object that is not originally intended to be a work of art that is incorporated into a work of art. Sometimes the object is altered by the artist, or it may be exhibited without being altered in any way.
<b>Fresco</b>	A wall painting or mural, created by painting on freshly applied plaster, popular in ancient Greece and Italy.
<b>Installation</b>	An artwork that is created in order to transform a space and place that directly involves the viewer.
<b>Juxtaposition</b>	A term used when making a side-by-side comparison such as when viewing two works of art simultaneously with the purpose of creating new meanings.
<b>Lithograph</b>	A lithograph is a print made by drawing on limestone with wax crayons, applying ink onto the stone and printing the image onto paper.
<b>Migration</b>	To move from one country, place, or locality to another.
<b>Performance art</b>	A type of art that is created in front of or presented to an audience by the artist.
<b>Photomontage</b>	A combination of several photographs joined together for artistic effect or to show more than can be shown in a single photograph.
<b>Still Life</b>	A picture consisting predominantly of inanimate objects.
<b>Video Art</b>	An art form consisting of moving pictures and sound created using video technology. Video art began in the late 1960s and early 1970s as consumer video technology became available and affordable for the general public.

## Image Credits

Cover: Barb Choit, *Richmond Reconstructions* (detail), 2017, photograph

Page 6 Left: Pompeii. West end of south wall of Oecus, wall painting of still-life with cock, basket of fruit and a towel. Photo courtesy of Davide Peluso.

<http://www.pompeiiinpictures.com>

Page 6 Right: Barb Choit, *Richmond Reconstructions*, 2017, photographic mural

Page 7 Upper Left: Kevin Day, *study guide (speech to text mis-recognition and vice versa)*, 2017, sound, artefact, and video installation

Page 7 Upper Right: School desk, 1930's, wood

Page 7 Lower Left: Lucien Durey, *Saguaro*, 2017, glass, steel, brass, paint, rope

Page 7 Lower Right: Alexander Calder, *Fish*, 1944, Metal, paint, wire, plastic, wood, glass, and ceramic. Hirshhorn Museum and Sculpture Garden Collection, Smithsonian Institution, Washington, DC. Source:

<https://hirshhorn.si.edu/collection/calder-fish-mobile/#collection=calder-fish-mobile>

Page 8 Page Upper Left: Lithographic Print, 1970s, Helmut Eppich Collection

Page 8 Upper Right: Alanna Ho, *After My Garden Grows* (installation photo, detail), 2017, Mixed media installation featuring kinetic & sound sculpture

Page 8 Lower Left: Can Sealer handle from the Richmond Museum collection

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## School Program Supporters and Partners



The Richmond Art Gallery School Art Program is one of many gallery programs made possible by the Richmond Art Gallery Association, a non-profit organization dedicated to extending the reach of our gallery exhibitions through community programming.



International Stage Lines is making it possible for more schools to visit by donating free bus travel to and from the gallery. Enter to win a free bus trip at <http://www.richmondartgallery.org/learn-and-create/schools/elementary>



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Richmond

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