



RICHMOND ART GALLERY  
**School Art Program**



## Teacher Guide

Cameron Cartiere and the chART Collective: *For All Is For Yourself*

jasna guy: *not by chance alone*

# 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



## About the Exhibitions



### ***For All Is For Yourself:*** Cameron Cartiere and the chART Collective

*For All Is For Yourself* is an art **installation** that encourages community awareness and long-term environmentally responsible action. The installation consists of 10,000 “bees” cut from hand-made paper embedded with flower seeds to highlight the importance of bees and the role we can all play to support important pollinator species.

#### **Exhibition Themes: The importance of pollinators**

Pollinator species are animals and insects that distribute pollen from one flower to another, thus allowing plants to create seeds for the next generation of plants. We normally think of bees when we think of pollinators, but in fact beetles, hummingbirds, wasps, flies, and even bats can pollinate plants. They play a crucial role in both sustaining the natural environment and in our food source, as much of our food depends on pollination.

Pollinator species numbers are declining, especially wild pollinators, due to pesticide use, parasites, and a loss of habitat. Faced with this complex issue, it can feel overwhelming for the average person to feel like they can make a difference. But there are, in fact, simple and effective ways we can contribute to the sustainability of bees and other pollinators, namely the creation of pollinator-friendly habitats in our community. This exhibition serves as an educational model providing training for community members to take an active role in the habitat solution.



## Community Collaboration

All the paper bees are handmade from shredded waste paper, and were made in a series of community workshops that served to teach the public about the pollinators, and encourage personal involvement in the solution. A group of dedicated project volunteers and over 200 community participants made enough paper to create 10,000 paper bees. Each sheet of paper is embedded with the seeds of a pollinator friendly flower, Gold Alyssum. Near the end of the exhibition, on Dec 10, participants and gallery visitors will be given half the seed-paper bees to plant in their own gardens to create bee friendly habitats. The remaining bees will travel to the Kelowna Art Gallery. In Kelowna the papermaking process will be repeated to replenish the “hive” back to 10,000 bees. After that exhibition, those paper bees will be used to create pollinator habitats in the Okanagan.



### The Western Bumblebee

The bee design represents the West Coast’s most threatened bumble bee – the Western Bumblebee (*Bombus occidentalis*). This species was chosen because unlike the honey bee, which is European, the Western Bumblebee is native to this area. Bumblebees are very important pollinators as they pollinate more flowers than honeybees, and there are many flowers that can only be pollinated by bumblebees.

The paper bees are pinned through the middle, just as botanical samples would be, against a backdrop of wooden panels designed to look like bumblebee nests. Bumblebee nests do not feature the familiar hexagon patterns of honeybee hives, but are instead rounded and bumpy, like a pile of popcorn. The exhibition also includes a sample of a real bumblebee nest and a preserved specimen of a western bumblebee.

### Artist’s Process

Similar to the way bees work together, the artist and exhibition coordinator Cameron Cartiere conceived of this project as a collaboration between herself and the local community, and the artwork represents the fruit of the labour of many hands. In addition to the volunteers and community participants, collectively referred to as the chART Collective, the gallery visitors who will take and plant the seed-paper bees are also part of the process. Unlike the model of the artist working alone in a studio, Cameron Cartiere has based much of her art practice on involving the community, and empowering people to create positive change in their neighborhoods.



Installing the artwork in the gallery

## ***not by chance alone:* jasna guy**

Artist jasna guy explores the subject of declining bee populations in an immersive **installation** consisting of sheets of tissue paper dipped in beeswax, on which are hand-printed images of bees, honeycombs, other pollinator species, and natural predators among others. Together, the small images unite to form a massive unified image containing symbols, patterns, flowers, and mythological figures related to bees. A companion artwork, *thistle, rose, gilded golden glad: to Dorothy Hodges* is inspired by the work of artist and beekeeper Dorothy Hodges, who documented pollen in the 1950s in England.



### **Exhibition Themes: Bee Knowledge**

Jasna guy is exploring the many ways in which bees and the greater environment are intertwined, as well as how humans have interacted with bees in different cultures and time periods.

*“The symbiotic relationship of bees to flowers informs the over-all design of the project. Native bees and honey bees exist solely on the crucial nectar and pollen they glean from flowering plants. In turn, we depend upon bees and other pollinators to provide us with a large portion of our food products. I wanted to address the biological and cultural ecology of the bees, to create a cycle of connections; thus, there are honeycombs, eggs and larvae; predators such humans, bears, birds and other creatures; varroa mites, hive beetles and other insects that prey upon bees. There are mythological and literary references. There are native bees, hummingbirds, beetles, wasps and other pollinators in a vast swirl of movement.”*

— jasna guy

### **Colony Collapse Disorder**

When the artist first heard about colony collapse disorder, in which entire colonies of honey bees die unexpectedly, she was struck by the thought of how to visualize an entire bee colony so that the scale of the loss could be understood. A honey bee colony represents up to 60,000 individual bees, a number so large it is hard for us to imagine. Guy started to experiment with different ways in which that many bees could be represented visually.

## Artist's Process

The method guy finally settled on to represent such a large number of bees was **printmaking**, a process by which many copies of the same image can be reproduced easily.



Installing the artwork in the gallery

Small individual images were carved into soft rubber to create stamps, and these images were stamped repeatedly to create a larger design, mirroring the way in which a bee colony is made up of many individuals. In order to fit 60,000 bees, a single sheet of paper would not suffice, so guy designed a pattern that stretched over dozens of sheets of paper using a grid. In fact, the completed artwork is over 30 feet tall, which was too tall for the gallery space. Only the upper part of the completed artwork is displayed in the exhibition, featuring about 30,000 bees representing half a hive.

Research is a crucial component of jasna guy's process. She did extensive reading about bees, as well as taking courses in beekeeping and meeting with experts in the field. Many of the images included in the artwork come directly from her research into the history of humanity's relationship with bees, for example Persephone, who represents Spring in Greek mythology, the Minoan Bee goddess from the 7<sup>th</sup> century BC, and a skep, which is a traditional bee hive. Her research spans a variety of disciplines, including science, history, and literature.

Choosing bees as a subject matter for art making has provided jasna guy with a wealth of sources and ideas, and she says *"All of these aspects of bee culture intrigue me and quite literally take my breath away by their astonishing diversity."*



jasna guy Artist Talk



## About the Artists

**Dr. Cameron Cartiere** is an Associate Professor in the Faculty of Culture + Community at Emily Carr University of Art & Design. She is a practitioner, writer and researcher specializing in public art, curatorial practice, urban renewal, sculpture and sculpture parks. She is the author of *RE/Placing Public Art*, co-editor of *The Practice of Public Art*, and co-author of the *Manifesto of Possibilities: Commissioning Public Art in the Urban Environment*. Her current book (with Martin Zebracki, University of Leeds, UK) is *The Everyday Practice of Public Art: Art, Space, and Social Inclusion*.

The **chART Collective** is not really a “who” but more of a “what” – a method of working cooperatively towards shared aspirations and objectives. The current focus of the collective is community engagement on environmental issues through art and ecology. To this end, the collective includes a broad spectrum of talented individuals who bring together a variety of skills and expertise including communication design, beekeeping, creative writing, project management, illustration, visual arts, community engagement, garden design, industrial design, strategic planning and ecology. Members of the collective include: Brian Campbell, Geoff Campbell, Angeles Hernandez Correa, Ashley Guindon, Kristina Fiedrich, Jen Hiebert, Chloe Hight, Evan Hutchinson, Jaymie Johnson, Megan Smetzer, Lily Smetzer, Nick Strauss and Durwin Talon.

**Jasna guy** is a visual artist who works primarily with drawing, often incorporating photography, text, and collage as intrinsic parts of image-making process. Alarmed by decreasing bee populations and the subsequent impact on a broad variety of ecosystems, jasna guy's recent body of work, *not by chance* alone, now in its third year of making, explores the subjects of bee ecology and history. Jasna holds a Masters in Art Education from University of British Columbia. She is part of a new artist collective, "Women who run with the Bees" organized by Lori Weidenhammer.

## Want to know more?

The Richmond Art Gallery's video interview with the artists:

Interview with Cameron Cartiere: <https://www.youtube.com/watch?v=6SACtRzHRUM>

Interview with jasna guy: <https://www.youtube.com/watch?v=sa-HKAluCoI>

jasna guy's Blog: <https://jasnaguy.wordpress.com/author/art1fact/>

Cameron Cartiere's project website: <http://borderfreebees.com/>

# Before Your Visit

## Discussion: What is Installation Art?

In the gallery, students will see two art installations. **Installation Art** is a distinct category of art that can be hard to define, but that is very common with **contemporary** artists. Installation art consists of an object or a group of objects or effects (video, sounds, lights etc.) working together within a space to create an experience for the viewer. It is created, constructed, or arranged in a specific place by an artist, and can incorporate qualities and features of the place in which it is installed.

Installation art is not about making one object, like a painting or a sculpture, instead it is about the relationships between objects, materials or things, and the context (place) that they are in. Most installation artists think about the viewer's entire sensory experience once they walk into the space. Installation art often includes physical involvement with the audience through touch, smell, sound or forcing the viewer to walk through the space differently, or creating an environment that surrounds the viewer.

## Background

Installation art first appeared in the 1960's and 1970's as artists started to abandon traditional art processes and materials for **unconventional materials** from everyday life. They were interested in questioning the "rules" about what you could make art out of, for example, instead of painting on a canvas, or carving a piece of marble, could you make art from soup cans, or leaves, or bicycle parts? Additionally, artists started to think about **interacting with the space** in which the artwork was to be viewed, and to consider spaces outside the art gallery for viewing art, such as out in nature, or in a public square. Lastly, artists started to consider the idea of the artwork being an **experience** rather than an object to be looked at, and began to include elements that appeal to a person's **senses** other than sight.

## Examples of Installation Art

*Work No. 210 Half the Air in a Given Space*, by Martin Creed



Artist Martin Creed filled one of the galleries at the Tate Modern with balloons allowing us to visualize half the air in the space. This work uses **unconventional materials**, has been designed to consider the **space**, literally filling it halfway with balloons, and creates a unique **experience** for the people viewing it by making them walk through the artwork itself. The touch of the balloons and the static electricity generated appeal to the **senses** of the people experiencing it.

<http://martincreed.com/>



## The *obliteration room*, Yayoi Kusama



Artist Yayoi Kusama created an entirely white domestic space inside the Queensland Art Gallery, and supplied visitors with sheets of colourful stickers to place wherever they choose. This work uses **unconventional materials** (white furniture, home items, and coloured stickers), and has been designed to consider the **space**. By entirely recreating the interior of a typical home, this creates a unique **experience** for the people viewing it by making them walk through the artwork itself and actually participating in its creation by adding stickers.

<http://www.yayoi-kusama.jp/e/information/>

## Before Your Visit

Introduce students to installation art and discuss ways in which it is different than other types of art they may be familiar with (such as painting or sculpture). Explain that the gallery exhibitions they will be visiting will be installations, and give them the following questions to consider when viewing the artwork:

- What materials are the artists using?
- How have the artists used the gallery space? The walls? The ceiling? The floor?
- In what ways is the artwork an experience for the viewer?
- What senses are the artworks appealing to?

## Want to know more?

*A Brief History of Installation Art*, article in A! Magazine, July 2010:

<http://artsmagazine.info/articles.php?view=detail&id=201007251946141353>

The International Centre of Bethlehem, *Installation Art Project*. Great teacher resource and PowerPoint presentation on installation artists:

<http://annadwa.org/cave/installation/resources.htm>

### Image Credits:

*Work No. 210 Half the Air in a Given Space*, Martin Creed, photo by Julian Stallabrass

The *obliteration room*, Yayoi Kusama, photo by Stephan Ridgway

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# After Your Visit

## Preschool – Primary Activity: Classroom “Hive” design art installation

Using the prints created in the gallery workshop, create an **art installation** that educates your school or community about local pollinators and how we can help!

**Step 1:** Prepare the prints by cutting the excess paper off, leaving hexagon shapes. If the prints are curled, press them under heavy books overnight to flatten them. The Styrofoam **printing plates** can also be included in the installation.



**Step 2:** Have the class as a whole come up with a list of things to add to the art installation. This could be additional information about the issues involved such as the names of pollinator species, or additional **materials** such as samples of pollinator friendly flowers or plant seeds, etc. (see resources section for more sources of information on bees and the issues). Some ideas to include:

Reasons why we should take action

- we depend on pollinators for our food
- we need to replace habitats that have been lost due to urbanization
- if we create shorter distances for bees to fly = less stressed bees

Actions we can take

- Start a pollinator garden, or add plants to an existing garden
- Create a bee-friendly water source
- Create a home for mason bees or bumblebees

**Step 3:** Choose an area of the classroom or school to display your prints and additional materials. Consider the **space** and how you will install the prints (using walls, ceiling, floors, hanging, etc.). Glue, pin, or hang the prints in your chosen space.

**Step 4:** Get Social! Share your work and spread the word on Facebook, Instagram or Twitter using #yaybees. Create your own page or link to the Richmond Art Gallery’s pages:

Richmond Art Gallery Facebook - <https://www.facebook.com/RichmondArtGalleryBC>

Richmond Art Gallery Twitter - [https://twitter.com/RAG\\_Gallery\\_BC](https://twitter.com/RAG_Gallery_BC)

Richmond Art Gallery Instagram - <https://instagram.com/explore/locations/7134588/>

## Intermediate-Secondary Activity: Take Action!

Investigate the issues using the provided resources and come up with actions your class can take to be a part of the solution.

Some ideas:



### Share the Message

Using the stamps created in the RAG workshop, create posters, postcards or flyers to educate the school and community about the issues.

### Create a Bee-Friendly Space

Plant a pollinator garden at your school, or create pollinator homes or “insect hotels” to hang at home or school.

### Seed Packets

Design your own seed packets using the stamps created in the RAG workshop, or a combination of drawing, collage, stamping, and paint. Seed packet templates are available online, or create your own artistic envelopes. Fill packets with pollinator friendly plant seeds for others to use in their own gardens, or sell the seeds as a fundraiser for your school garden.



### Get Social

Launch a social media campaign. Create a Facebook page, Tweet, or use Instagram using hashtags #yaybees or #pollinators.

Share your projects with us!

Richmond Art Gallery Facebook - <https://www.facebook.com/RichmondArtGalleryBC>

Richmond Art Gallery Twitter - [https://twitter.com/RAG\\_Gallery\\_BC](https://twitter.com/RAG_Gallery_BC)

Richmond Art Gallery Instagram - <https://instagram.com/explore/locations/7134588/>



# Resources

## Local

**Brian Campbell** is a Certified Beemaster, beekeeper and educator based in Richmond.

<https://thebeeschool.wordpress.com/>

**Lori Weidenhammer** is a local artist/educator who works with students of all ages on identifying native plants, eating locally, gardening for pollinators and guerilla gardening.

<http://beespeakersaijiki.blogspot.ca/>

**Campbell's Gold Honey Farm** is located in the Fraser Valley in West Abbotsford and offers school tours. <http://bchoney.com/tours/>

**Environmental Youth Alliance** provides a variety of environmental programs for children and youth. <http://eya.ca/>

**Earthwise Society** is a Delta-based non-profit organization that offers school programs on environmental education and stewardship. <http://www.earthwisesociety.bc.ca/>

## More About Pollinators

**Pollinators – what's the buzz?** Good introduction to the issues from the David Suzuki Foundation:

<http://www.feedthebees.org/wp-content/uploads/2011/03/DSF-Pollinators-Whats-the-buzz.pdf>

**Garden Guide for Pollinators:**

<http://www.feedthebees.org/wp-content/uploads/2011/03/Garden-Guide-for-Pollinators.pdf>

Great kid-friendly website on bees: <http://www.buzzaboutbees.net/>

Design and make a “**bee home**” – instructions can be found here:

<http://www.davidsuzuki.org/what-you-can-do/food-and-our-planet/create-a-bee-friendly-garden/>

**Pollinator Partnership**, an organization dedicated to the protection and promotion of pollinators:

<http://www.pollinator.org/>

**Illustrated guide** to pollinators and how to plant a pollinator friendly garden:

<http://www.fs.fed.us/wildflowers/pollinators/documents/AttractingPollinatorsV5.pdf>

**Canadian Wildlife Federation** – Interactive Poster on Pollinators:

<http://cwf-fcf.org/en/discover-wildlife/flora-fauna/fauna/explore-our-pollinators.html>

**Hinterland Who's Who on Pollinators:** <https://www.youtube.com/watch?v=f3aBOb79zVA>

# Resources

## Planting Guides & Where to buy Seeds

**West Coast Seeds** – Plants that attract Pollinators (*currently working with Cameron Cartiere on the Pollinator Pasture*) <https://www.westcoastseeds.com/product-tag/attracts-pollinators/>

**West Coast Seeds – Bee Garden Blend**

<https://www.westcoastseeds.com/shop/flower-seeds/wildflower-seeds/bee-garden-blend-wildflower-seeds/>

**Pollinator Partnership** planting guide for the lower mainland

<http://pollinator.org/PDFs/Guides/LowerMainland.ver6.hires.pdf>

**Earthwise Society – List of Bee Friendly Plants**

<http://www.feedthebees.org/wp-content/uploads/2012/03/Bee-Friendly-Plants-for-Your-Garden-and-Farm1.pdf>

**Feed the Bees Starter Kit**

<http://www.feedthebees.org/wp-content/uploads/2011/06/11-07-Bee-Garden-Starter-Kits-Available-Now.pdf>

## Books

**Picture Books:**

*Little Bea*, Daniel Roode  
*Bear and Bee Too Busy*, Sergio Ruzzier  
*The Very Greedy Bee*, Steve Smallman  
*The Honeybee Man*, Lela Nargi  
*The Bee Tree*, Patricia Polacco

**Non-Fiction Books:**

*Honey Bee's Hive*, Joyce Markovics  
*The Bee*, Paul Srarosta  
*A Colony of Bees*, Richard Spilsbury  
*Bumblebees*, Sara Van Dyck  
*Honeybees*, Deborah Heiligman  
*Bees*, Deborah Hodge  
*Bees Inside and Out*, Gillian Houghton  
*Life Cycle of the Honeybee*, Bobbie Kalman

# Glossary

<b>Brayer</b>	The small hand-held rollers used to spread ink onto a printing plate.
<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 made in almost any medium and incorporating many different themes and ideas.
<b>Edition</b>	The number of prints an artist makes from one plate or design.
<b>Installation art</b>	A group of objects or effects (video, sounds, lights etc.) working together within a space to create an experience for the viewer.
<b>Plate</b>	The surface a print is made on (wood, metal, plastic, etc.). By pressing paper to the inked surface of a plate, a print is made.
<b>Print</b>	Prints are works of art generally done on paper. An image created on a printing plate or other object is covered with wet ink/paint, and then pressed onto paper. Most prints can be produced over and over again by re-inking the printing plate.
<b>Printing Ink</b>	Printing ink looks like paint, but is thicker and “stickier”. This is so that it can be rolled over the plate without running into the carved grooves of your design. It does not dry out as fast as paint so that you have time to roll it out and place your plate on your paper before it dries.
<b>Printmaking</b>	A term that covers all the different techniques of printmaking. Some forms of printmaking are: relief, etching, lithography, and silkscreen. For all methods, an image is created on a plate, block or screen, and then printed with inks or paints onto paper or fabric.
<b>Relief Printmaking</b>	Printing from a raised surface. Relief printing plates are made from flat sheets that are carved into (such as wood, metal, or linoleum), or have objects glued onto. Ink is rolled onto the surface of the plate with a brayer and the areas carved away will not print, leaving ink on the raised surface. Paper is placed on top of the inked plate and the image is transferred through rubbing by hand or through a printing press.
<b>Translucent</b>	A material that permits light to pass through it, but diffuses the light so that images or objects cannot be clearly seen through it.



# Upcoming Events at the Gallery

## **Family Sunday**

### **Fourth Sundays of the Month**

**Oct 25 and Nov 22**

**1:00 – 4:00 pm**

Free drop-in art program for all ages, this winter featuring guest artists jasna guy and Lori Weidenhammer leading bee-themed art projects.

## ***Bee-ing Part of the Solution: Swarm Giveaway and Panel Discussion***

**Featuring:** Cameron Cartiere, jasna guy, Brian Campbell, Dr. Elizabeth Elle, and Nancy Holmes.

**Moderated by Lesley Douglas.**

**Thursday, December 10**

**5:30 – 9:00 pm**

**FREE Event. Open to the Public.**

Join the exhibiting artists for a fun evening all about how you can help the bees! Everyone welcome to attend this free event, featuring a no-host bar from 7:00 – 9:00 pm.

**5:30 - 6:30 pm – *The Swarming*** – Take a bee! Cameron Cartiere will be giving away the seed-paper bees from her art installation, so you can grow some bee-friendly plants in your own garden next spring.

**7:00 - 8:00 pm – *Panel Discussion*** – Join the artists Cameron Cartiere and jasna guy, along with bee experts Brian Campbell, Dr. Elizabeth Elle, and Nancy Holmes for a discussion on the impact of declining bee populations and how we can all help pollinators to “bee” a part of the solution.

**8:00 – 9:00 pm – *Reception*** – Meet the panelists and enjoy light refreshments to close out the evening.

## **Drop-in Drawing for Adults**

### **First Thursdays of the Month**

**Nov 5, Dec 3**

**6:00 – 9:00 pm**

Free drop-in for ages 16+, to draw from the exhibition artworks and meet other artists.

## **Game On! Board Game Night for Adults**

### **Last Thursdays of the Month**

**Oct 29, Nov 26**

**6:00 – 8:45 pm**

Learn a new game or play an old favorite at the Richmond Art Gallery's *Game On! Board Game Night*. Whether you are a game newbie or a board game geek, all levels of experience are welcome. Bring your own game or play one of ours. Ages 16+

# RAG School Program Supporters and Partners

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## Image Credits

**Cover, page 5, 6:** jasna guy, *not by chance alone* (detail & installation photos), 2012-2015, silk tissue, archival printing inks, raw beeswax

**Page 3, 4:** Cameron Cartiere and the chART Collective, *For All Is For Yourself* (detail & installation photos), 2015, seed paper bees, pins, laser cut sustainable birch plywood