

RAG

RICHMOND ART GALLERY
School Art Program



Teacher Guide

Transference

Aimée Henny Brown, Saskia Jetten, Ross Kelly, Colin Lyons and Kathleen Ritter
January 13 – March 18, 2018

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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: What are prints?

The artists in the *Transference* exhibition are each experimenting with the medium of **printmaking**. Inquire about what the students know about **prints** and printmaking. Introduce the topic by showing rubber stamps. Stamp something on paper and explain that you've just made a print. Printmaking artists are people who design what goes on that stamp in the first place, and who use a variety of printmaking techniques and technologies to make artwork. Some questions for discussion:

- What prints have you made in your life? (stamps, potato prints, hand prints ...)
- What kinds of materials can you print on? (paper, fabric, have you ever had your hand stamped before?)
- Other than rubber stamps, what other ways are there to make prints? (using a computer printer, carving wooden or linoleum blocks, silkscreen printing on tee shirts, **Gyotaku** - Japanese fish printing are a few examples)
- What is the difference between printing and painting? Printing and drawing?
- Why do people make prints? (to make many copies of the same image, or to exactly record something for posterity as in Gyotaku and making hand and footprints of newborn babies)

Activity: Prints All Around Us

Have the students walk around the classroom and locate objects that have been printed. After they have gotten a chance to explore, sit them down and ask everyone to point out one thing they noticed was printed. Examples of common classroom objects: Tissue box, books, lined paper, the measurements on their rulers, the designs on a juice box, stickers, patterned fabric, graphic tee-shirts, comics, labels on pencils, etc.

Ask why they think printing is useful in our lives. Without printing, what would be different?

Some scenarios to consider:

- Without printing, books would be a rare; all copies would have to be hand-written
- Signs would need to be hand painted
- Every comic book would have to be hand drawn
- Clothes would be plain, no printed designs or patterns other than woven ones
- No printed posters to decorate your walls

Resources: This online scrollable graphic details the beginnings of print-making:
<http://mocomi.com/printing/>.

This picture book outlines the development of printing as we know it today: *Breaking into Print: Before and after the Invention of the Printing Press* by Stephen Krensky.

At the Gallery

Your visit will start with a gallery tour of our current exhibition *Transference*. During the tour we will look at various artworks in depth and discuss the overall themes of the exhibition. Printmaking is both an art form and a technical process. In this gallery tour and workshop we will be exploring both the art medium of printmaking and the technical processes involved in the transference of images.

Artists experiment in a variety of ways to discover new possibilities and perspectives, and the artists of the *Transference* exhibition have experimented with taking traditional printmaking techniques and combining them with new digital technologies and non-traditional materials. This spirit of experimentation will be encouraged in the printmaking workshop where students will learn how **monotype** prints are created with a printing press, and will have the opportunity to experiment with a variety of mark-making techniques to create one-of-a-kind prints.

Ideas explored:

- What is a **print**?
- What techniques, technologies, and processes are used to make prints?
- How do artists use experimentation to discover new approaches to making art?

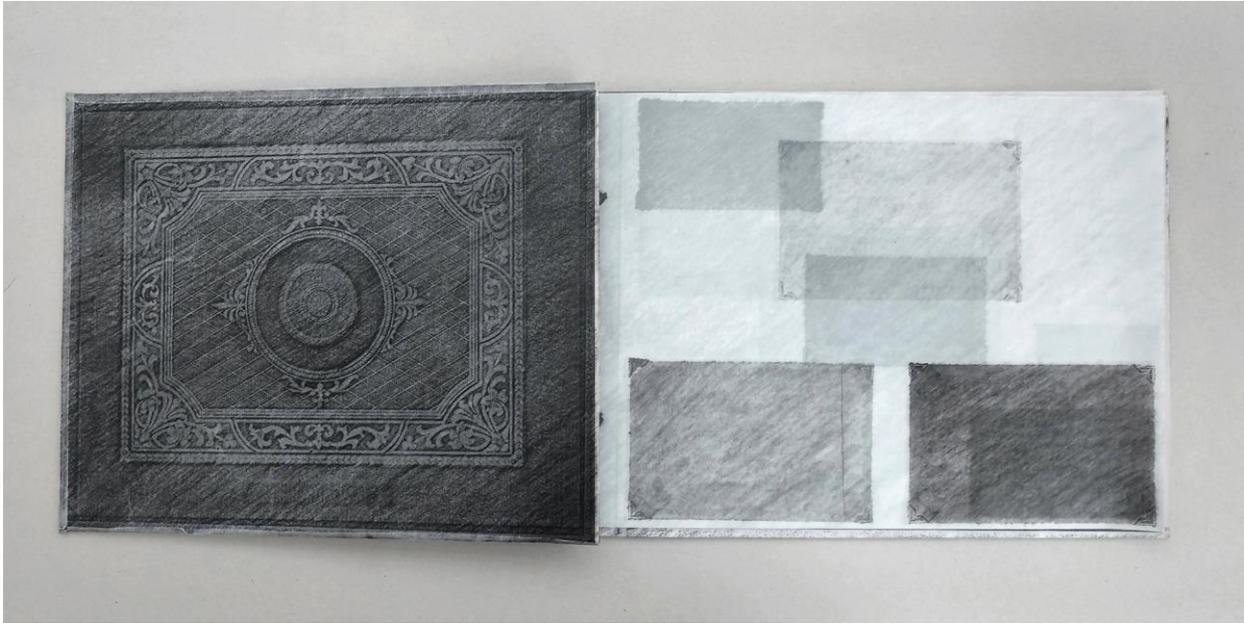
About The Exhibition

Transference, guest-curated by independent curator and artist, Hannamari Jalovaara, explores the medium of contemporary printmaking, and incorporates the works of five artists: Aimée Henny Brown, Saskia Jetten, Ross Kelly, Colin Lyons and Kathleen Ritter. The act of printmaking is an act of transference. When you make a print, you transfer ink or paint from one surface to another, and transfer marks, patterns, and images from one surface to another. We make prints to reproduce an original, but through this process we also create something new which can change or add to the meaning of the source. The artists in the *Transference* exhibition are each examining the act of printmaking and exploring new ways of creating meaning through the transference of visual information from one surface or medium to another.



In her work *Futur Proche: Monument, Prospect & Refuge*, Aimée Henny Brown is examining printed images from 20th century publications, and the ways in which the people who lived then imagined what the future would look like. Some imagined future worlds of technological marvels and others predicted more gloomy futures where humans would need to seek refuge from an environment plagued with new dangers. Brown has **collaged** these older images together to create new visions of the future that transfer these old ideas into new contexts. Brown then scanned and animated the collages, breathing life into these imaginary worlds and allowing us to immerse ourselves in them. By synchronizing historical sources into new ruins and landscapes, the collages simultaneously depict the past and potential futures.

Saskia Jetten explores identity and inter-personal relationships using the imagery of faces and masks. Her work is influenced by the characters of the Italian improvisational theatre, *Commedia dell'Arte*, whose costumes and masks serve a dual purpose of both concealing their identities and representing exaggerated character types. Jetten's masks and faces are printed on fabric and paper using a variety of printmaking techniques, including **relief printmaking** with linocuts and woodcuts. Some of the fabric prints are sewn together and filled with fibre stuffing to create sculptural creatures and characters that will be installed in the gallery. Jetten's mysterious beings with their fragile paper bodies seem to exist between states of presence and absence. The slow and time-consuming process of creating hand-made prints and books provides her the time to reflect on the identities of her creations.



Photographic printmaking is a means to reproduce images, as many copies of the same photo can be produced from a single negative. However this process only reproduces the contents of the image, and nothing about the surface qualities of the source photograph. Ross Kelly's work seeks to transfer this often overlooked or unseen aspect of photographs by using **rubbing** as a technique to reveal this hidden layer of information. The result is an artwork that acts very much like a traditional print, where the creases, lines, folds, and outlines of the source pages from photo albums are exactly reproduced. The only clue as to the original contents of the photo are the frame itself and the caption describing the image, allowing us to project into that space images from our own experiences and imagination.

Historically, printmaking has relied on an understanding of the properties of materials and chemical reactions. Inks used for hundreds of years were produced from iron sulfate, and printmaking plates were created by drawing on metal sheets that were then lowered into a bath of acid to **etch** the lines into the metal. Colin Lyons' work *Contingency Plan (prototype)* incorporates the science of printmaking into a project designed to use industrial waste to create materials to combat climate change. In the artwork, iron artefacts from demolished industrial factories are submerged in a solution of sulfuric acid to create a solution of iron sulfate. The iron sulfate is then added to water containing phytoplankton, which are microscopic organisms that live in the ocean and convert sunlight into energy through photosynthesis. Iron is a trace element necessary for photosynthesis in plants, so adding it to water is thought to aid in the growth of large numbers of phytoplankton. It has been hypothesized that releasing quantities of iron into the world's oceans might combat climate change as the phytoplankton remove carbon dioxide from the atmosphere as part of the

photosynthesis process. *Contingency Plan (prototype)* (shown below) is a model for structures to be built at specific abandoned industrial sites that would use the scrap iron left behind to produce iron sulfate. After sufficient time has passed, the solution would be released into the nearby waterways to facilitate the growth of phytoplankton and aid in combating climate change.



Kathleen Ritter examines the life and work of Mina Loy, a feminist writer, artist, and inventor who lived and worked during the early half of the 20th century. Ritter has taken the punctuation marks from one of Mina Loy's plays and reproduced them, transposing the marks into a new medium, that of a musical score. Loy's text incorporates a great number of dashes and ellipses (marks that indicate a break, a pause, or unspoken words), and when Ritter isolated these marks from the text the result reads almost like Morse code. These silences and dramatic pauses have been transposed into sound as each mark becomes a corresponding note in a musical score. The manuscript punctuation has been recreated in a series of prints which will be on display, while the resulting music can be heard over speakers in the gallery space.

Transference's artists each explore contemporary printmaking in a way that is uniquely theirs; though all works are rooted in traditional print-making, they've branched out to produce vastly different outcomes. In their works, the significance of traditional print-making is retained even as contemporary forms of print-making are taken—a true *transference* of meaning.

About The Artists

Vancouver based **Aimée Henny Brown** completed her undergraduate degree in Fine Arts at the University of Alberta, focusing on print and book media. After moving to Halifax, Nova Scotia, in 2005, she obtained her Masters in Fine and Media Arts at NSCAD University in 2007. She has received several awards and grants, notably the Joseph Beuys Scholarship for Artistic Merit and several Canada Council Production Grants.

Aimée Henny Brown website: <http://www.aimeebrown.ca/>

Saskia Jetten is a contemporary Dutch printmaker who immigrated to Canada a few years ago and now resides in the Fraser Valley. She holds an MFA from the Royal Academy of Art (The Hague). Jetten has received numerous prizes, most notably the 'Grafiek Nu 10' Dutch Printmaking Award and the Alain Piroir Studio Residency Prize in Montreal, Quebec. Her works have been exhibited nationally and internationally.

Saskia Jetten website: <http://www.saskiajetten.com/>

Ross Kelly is an Irish born Vancouver-based artist who has Master of Applied Arts Degree, from Emily Carr University of Art and Design, and a Diploma in Photography from both Focal Point School of Photography, Vancouver, B.C and New York Institute of Photography. He has recently exhibited at Charles H. Scott Gallery, Art Beatus Gallery, Gallery 295 and The Remington Gallery.

Ross Kelly website: <http://rosskelly.com/>

Colin Lyons received his BFA from Mount Allison University (2007) and MFA in printmaking from University of Alberta (2012). Recent projects have been presented at Platform Stockholm (Sweden), The Soap Factory (Minneapolis, Minnesota), OBORO (Montréal, Quebec), Kala Art Institute (Berkeley, California), SPACES (Cleveland, Ohio), and CIRCA art actual (Montréal, QC).

Colin Lyons website: <https://www.colinlyons.ca/>

Kathleen Ritter is an artist based in Vancouver and Paris. She was an artist in residence at La Cité Internationale des Arts, Paris, in 2013. Her work has been featured in exhibitions at the Musée d'art Contemporain de Montréal; Access Gallery, Vancouver; G Gallery, Toronto; and Battat Contemporary, Montréal.

Kathleen Ritter website: <http://kathleenritter.com/>

Hannamari Jalovaara is a Vancouver-based visual artist and independent curator. She holds an MFA from Emily Carr University of Art + Design, a double Master's degree in Aesthetics and Art Education, as well as a degree in Art Therapy. Her print media works have been exhibited internationally in numerous juried and touring shows, and are included in both public and private collections. As an artist employing traditional and emerging printmaking technologies, this curatorial project continues Jalovaara's own research and provides opportunities for further investigation and dialogue between artists whose artistic output, materially and conceptually, is shaped in part by new technologies.

After Your Visit

Extension: Mixed Media Artwork

Monotype printmaking is an excellent way to create background textures and abstract compositions that can serve as the inspiration for line drawings and collages. After the workshop, each student should have a series of monotype prints. Even experimental prints can serve as the starting point for a new artwork or idea, so spend some time looking at the prints and come up with ideas on how to use the prints in a mixed media artwork.

Some ideas:

- Collage photos or magazine cut outs onto the prints
- Look at the shapes and lines and draw an image with sharpie on the print (Can you create a monster? An insect? A species of phytoplankton?)
- Cut smaller shapes from the prints, such as hearts or flowers, and create a collage grouping of the shapes, highlighting the diversity of colours and textures

Activity: Rubbings Collage

In the exhibition, Ross Kelly used rubbings as a way to transfer information about one surface to another, and Aimée Henny Brown used collage to combine prints to create new images. In this activity, combine both techniques to create a textural collage.

Materials:

- Thin paper for the rubbings (no thicker than printer paper for best results)
 - Thicker paper (cardstock or construction paper) to collage onto
 - Peeled crayons, graphite sticks, or charcoal
 - Scissors
 - Glue sticks
1. Explore the school grounds and take rubbings of various textures and images in the environment. Experiment with your rubbings! Try doing a rubbing in one colour, then shifting the paper half a centimeter, and doing a rubbing on top in a complimentary colour. Or maybe take only graphite rubbings, but press harder to get darker markings. Take several rubbings of the same thing. Are they all the same, or are they different?
 2. Return to your classroom and cut your rubbings into shapes and objects.
 3. On a blank piece of paper, start arranging your cut pieces. Encourage students to plan their **composition** before gluing pieces down.

Examples of collages: <http://fogo.lilihustonherterich.com/Frottage.html>

Resources

Books

Breaking into Print: Before and after the Invention of the Printing Press by Stephen Krensky
(Picture book)

Art Lab for Kids: 52 Creative Adventures in Drawing, Painting, Printmaking, Paper, and Mixed Media-For Budding Artists of All Ages by Susan Schwake

Print Workshop: Hand-printing Techniques + Truly Original Projects by Christine Schmidt

Children's books that feature printmaking:

<https://wemakeartatps10.wordpress.com/2012/10/11/childrens-books-that-feature-printmaking/>

Online

Richmond Art Gallery's video interview with the artists and curator of *Transference*:

<https://www.youtube.com/watch?v=cFewu9NQwFM>

The history of printmaking. This short scrollable graphic details the beginnings of print-making:

<http://mocomi.com/printing/>

MoMA Introduction to Print-Making Video

<https://www.moma.org/explore/multimedia/videos/151/907>

Introduction to Print-Making Slideshow

<https://www.slideshare.net/mrsbauerart/intro-to-printmaking>

Gyotaku Lesson plan & video: https://artsedge.kennedy-center.org/educators/lessons/grade-5/Gyotaku_Japanese_Fish_Printing

Interview with Aimée Henny Brown by Tara Galuska:

<https://www.taragaluska.com/hello-wonderful/aimée-henny-brown>

Interview with Ross Kelly by Gallery 295 on Photography 2:

<http://gallery295.tumblr.com/post/59615061900/interview-ross-kelly-across-the-land-and-the>

Interview with Colin Lyons by Courtney Holmes:

<http://naturalmanufactured.com/newnm/?p=1496>

Glossary

Collage	To create an image by assembling cut out pictures and materials and gluing them down onto a new surface.
Composition	The placement or arrangement of visual elements in a work of art.
Contemporary Art	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.
Etching	A printmaking technique that involves coating a sheet of metal with protective material, then scratching a drawing into the surface to remove the protection in precise lines. The metal is then lowered into an acid bath, and the lines are “etched” into the metal plate by the acid where the protection has been removed. The metal is then cleaned, and ink applied to the lines for printing.
Gyotaku	A printmaking technique invented by Japanese fishermen to record the size and species of the fish they caught. Ink (sometimes squid ink) is applied to the outside of the fish, and then a sheet of thin paper is applied on top and rubbed onto the fish to transfer the ink.
Monotype or Monoprint	An image created by applying ink or paint to a flat surface which is then transferred to a sheet of paper, creating a completely unique image that cannot be reproduced exactly. Unlike other prints which are created in a series, a monotype or monoprint is a single image.
Print	The image that results from a printmaking process. Prints can be identical or can be one-of-a-kind as in monoprinting.
Printmaking	The process of creating an image or multiple images by first applying ink or paint to a surface called a printing matrix. This matrix can be a carved piece of wood, a rubber stamp, a fish, a sheet of plastic, or a hand for example.
Relief Printing	A type of printing where ink is applied to a raised surface created by carving into wood or linoleum, or by gluing objects to a background. Colour is applied by rolling paint or ink onto the raised surfaces with a roller, then the surface is pressed onto paper or fabric.
Rubbing (Frottage)	A technique that is used to reproduce the texture or surface qualities of an object by placing paper over top and rubbing over the paper with graphite, pencils, crayon, or other soft materials.

Image Credits

Cover & Page 6: Aimée Henny Brown, *Futur Proche: Monument* (detail), 2017, Archival Pigment print on Tyvek, hand-cut original.

Page 7: Ross Kelly, *But the things which are not seen are eternal*, 2017, graphite, pastel and charcoal rubbings on paper of found photographic albums.

Page 8: Colin Lyons, *Contingency Plan (prototype)*, 2017, Artefacts (Sinclair Meatpacking Plant), plexiglas, aluminum, glass, grow-lights, sulfuric acid, hydrochloric acid, copper sulfate, water samples.

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.



www.islbus.com

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