

Canadian Art Foundation

The Canadian Art Foundation is a charitable organization that unites art, ideas and people from coast to coast through a diverse array of national and international programs.

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SCHOOL HOP

TEACHER'S GUIDE



The Canadian Art School Hop is a program created by the Canadian Art Foundation in 2000 to complement visual arts education in Toronto's secondary schools. The Canadian Art School Hop is a free education program that provides high school students with a half-day of gallery and studio tours led by local artist-guides, with bus service provided between schools and tour locations.

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Established in 2000, the Canadian Art School Hop is an artist-led tour and discussion session that motivates, engages and enhances a student's learning experience of the contemporary visual arts. The School Hop program provides the opportunity for high school students to develop an appreciation and understanding of contemporary art both as a form and as a practice. Each tour follows a program that concentrates on observational, representational, abstract, perceptual and conceptual approaches in relationship to each exhibition. The primary aim of this program is to provide equal access to all students while introducing the Canadian art world and the various artistic practices of individuals and cultural organizations.

Program content is designed to provide students with the tools to provoke them individually and collectively to discover connections between contemporary arts specifically and creative processes generally. Also encouraged is the exploration of specific relationships between art and everyday life (including broader culture and society). Each tour follows a program that explores key approaches to the visual arts—observational, representational, abstract, perceptual and conceptual—in relation to each exhibition or work that students come into contact with. The historical framework provided to students by the artist facilitators permits an understanding of a wider cultural context of contemporary art. For the duration of the tours, students are encouraged to participate in the discussions by expressing their own thoughts about the artwork they are seeing within the context of their own experiences and ideas. Students are inspired to think of art as a medium for meaning where they actively engage in art appreciation, interpretation and analysis. The exhibitions they visit during the School Hop are contextualized within thematic, conceptual and formal qualities of the work while helping students make personal connections relating to their own experiences.

The aim of this guide is to help you prepare for the School Hop before your visit and to help you optimize its lessons after your visit. Included at the end of each area of discussion are links to feature articles published by *Canadian Art* which will further contextualize each discipline. We encourage you to access the *Canadian Art* website as a resource to examine current exhibition listings, current critical reviews and writing and archived articles. Thank you for participating in this season's Canadian Art School Hop. For more information please visit www.canadianart.ca/foundation/programs/schoolhop.

Curriculum Links

Subjects: Visual/Media Arts, Media Literacy, Language Arts, Social Studies
Grade levels: 9 to 12

Pre-visit Discussion and Activity

Lead a discussion with your class reviewing critical questions that you want your students to consider before and after the School Hop in order to establish connections to your program of study.

Questions to Consider Before Your Visit

What are you looking at? How does this artwork make you feel? What does this artwork make you think of? What is the artist trying to say? What materials has the artist used and why? How do titles of artworks help us understand the work? How do you use materials and techniques to express ideas and feelings? Can the process of creating be just as important as the product you're creating?



ABOVE LEFT: SARAH SHARKEY-PEARCE, SCHOOL HOP ARTIST-GUIDE, FACILITATES DISCUSSION AT WYNICK/TUCK GALLERY WITH STUDENTS FROM GREENWOOD SECONDARY. ABOVE RIGHT: STUDENTS FROM GREENWOOD SECONDARY INVESTIGATE INSTALLATION ARTWORKS AT YYZ ARTISTS' OUTLET.

COVER LEFT: STUDENTS FROM BIRCHMOUNT PARK COLLEGIATE DISCUSS ARTWORK AT THE GLADSTONE HOTEL. COVER CENTRE: ANDREW HARWOOD, SCHOOL HOP ARTIST-GUIDE, DISCUSSES VIDEO ART PRINCIPLES WITH STUDENTS FROM GREENWOOD SECONDARY AT PREFIX ICA. COVER RIGHT: SCHOOL HOP PARTICIPANTS FROM GREENWOOD SECONDARY LISTEN TO NEW MEDIA ARTWORKS AT TRINITY SQUARE VIDEO.

School Hop Activity

Pair off your students to explore different areas of the gallery exhibit. Have each pair choose an artwork to explore and report on to the rest of the class. Remind students to read the labels and any exhibit information placed in an exhibition binder for information about each of the artworks. As you discuss the artworks, ask students to highlight themes, issues and questions they encountered when viewing the work. As you give students time to view the artwork, consider the critical thinking strategy of "Retell/Relate/Reflect." As a group, consider what themes are recurring amongst these works. What common themes do you see among the different artists in a group exhibit or among the different works in a solo exhibit? Actively reinforce the visual vocabulary (the elements and principles of design) when looking at the artwork: colour, texture, value, form, line and shape. Ask students to express what they are seeing directly in the artwork versus giving an opinion.

Post-visit Discussion and Activity

Often students are curious about the process an artist undertakes to make and exhibit their artwork; alternatively, students might wonder how an artist affords their own studio practice, acquires representation in a commercial gallery or receives an opportunity to exhibit work in a publicly funded space such as an artist-run centre. Your artist-guide usually prompts several questions when visiting an artist's studio or a gallery. Back in the classroom, lead a group discussion about your visit, reiterating information provided by your artist-guide. What is or is not considered "art"? Is graffiti art? What does it take for someone to become an artist? What is the role of a curator? Is the gallery the only venue to view work?



DRAWING

Drawing is a starting point for most artists in any branch of the visual and media arts—even architecture. Whether sketching, making annotated drawings, creating schematics for a scale model or developing studies for a painting or sculpture, drawing helps lay the foundation of an artwork. Different types of drawing include still life, landscape, figure, portrait, abstract, allegorical/symbolist and fantasy. **How can drawings be executed through observation, imagination, memory and emotion? Which elements are most evident in these drawings? Consider the overall composition, such as the elements of line, shape/form, texture, colour and value. Focusing on the element of line in a drawing, what other lines can you identify? Consider lines that are scribbled, zigzagged, spiralled, converged, parallel and intermittent. How does drawing lend itself to recording social concerns? Recent contemporary drawing has exploded with the genres of comics, graphic novels, animated cartoons, manga, anime, computer animation and video games—how has drawing challenged our perception in these genres? What does the process of drawing do for your imagination? Do you believe the statement that learning to draw is learning to see?**

[Drawing: Online Essay Links](#)

**“Stephen Andrews: Picture Maker from the Shadow of Mass Media”
by Alexander Nagel**

www.canadianart.ca/art/features/2007/12/01/picturemaker/

**“Beyond the Polar Bear: New Directions in Contemporary Inuit Art”
by Michelle Lewin**

www.canadianart.ca/art/features/2006/09/01/beyond-the-polar-bear/

**“Alpha Girl: Angela Grossmann’s Portraits Cut to the Quick”
by Deborah Campbell**

www.canadianart.ca/art/features/2006/06/01/alpha-girl/



ED PIENS
Gathering for a Sabbath
2003 Three-panel
drawing, ink and Flashe
paint on paper
27.9 x 64.8 cm
Courtesy BirchLibralato,
Toronto

PRINTMAKING

Prints are produced by drawing or carving on a hard surface such as a wood block, metal plate or stone tablet. The surface is then inked and the image is transferred by applying pressure (either through a press or by hand) to create a mirrored impression or print. Paintings and drawings are unique objects but prints usually exist in an edition, with each image printed, signed and numbered. Types of prints are numerous: Woodcut, wood engraving and linocut are forms of relief printing in which the surface is carved away. Intaglio techniques include engraving, drypoint and mezzotint, where the lines are carved directly onto the plate, and etching, aquatint and spitbite aquatint, where the image is etched into the plate with acid. Planographic printing is the process of printing from a flat surface, as opposed to an incised or raised one; planographic techniques include lithography, serigraphy (or screenprinting) and digital printing. Monoprints, monotypes and counterproofs are examples of unique prints. **What type of prints are you viewing?** Identify the method. **How important is line, value and tone in creating a print?**

[Printmaking: Online Essay Links](#)

"States of Beam: Remembering Carl Beam" by Ryan Rice

www.canadianart.ca/art/features/2006/09/01/states-of-beam/

"Warhola: A Horror Film" by Philip Monk

www.canadianart.ca/art/features/2007/04/30/452/



TARA COOPER

Build it with the Secrets

2006 Drypoint,

lithography, chine collé,

and digital print

Courtesy Open Studio,

Toronto

PAINTING

Consider what material choices artists make and the process an artist undertakes to make a painting. Consider the themes, issues and concerns an artist thinks about when making a painting. **Is the process similar to how a writer writes a story? How do different environments, journeys, geographies, histories and identities affect an artist's approach to creating and executing a painting?** Discuss different styles of painting, with a focus on contemporary practices (post-Warhol). Ask students to write down words that describe the artist's style of painting. They should utilize the language of art like the elements and principles of design, which helps strengthen their critical analysis. Then ask students to compare and contrast two artworks using some of the words from their list. **What is similar about these works and what is different? What is involved in a painter's process? What kinds of influences does an artist encounter when considering subject matter? How do you think their life informs their practice?** Personal beliefs, cultural traditions and current social, economic and political contexts can influence an artist and their interpretation of the meaning or message in a work of art. **How can these factors be represented in a non-representational manner?**

[Painting: Online Essay Links](#)

"Painting in Tongues: The Brush-stroke Language of Ben Reeves"
by David Jager

www.canadianart.ca/art/features/2008/06/12/painting-in-tongues/

"Karin Davie: From a Different Place; the Toronto-born Painter Makes a Mark in Manhattan" by John Bentley Mays

www.canadianart.ca/art/features/2006/09/01/from-a-different-place/

"The New Nature: John Hartman Revamps Canadian Landscape Traditions with his Aerial Urban Views" by Noah Richler

www.canadianart.ca/art/features/2007/03/15/the_new_nature/



HAROLD KLUNDER
*The Unknowable Secrets
of the World (Self-
Portrait)* 2004–06
Oil on canvas 2.13 x
2.13 m Courtesy
Clint Roenisch Gallery,
Toronto

SCULPTURE

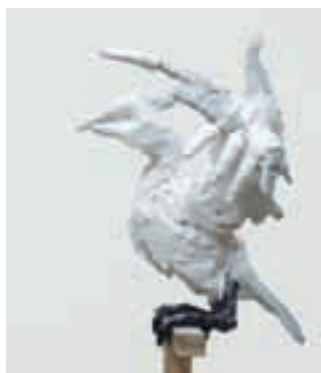
Sculpture is a three-dimensional artwork created primarily by two modelling techniques: reduction and addition. When students begin their analysis, focus on the artistic choice of subject matter and materials in the artwork. Consider how the artist organized the subject matter, elements and principles. Compare and contrast the use of texture, shape, scale and pattern. For example, how has the artist created contrast through the use of a bold geometric shape against a softly curving organic shape? Discussion should develop out of students' own experiences of using different processes and techniques in creating their own sculptures, as well as from observations of sculptures that they have seen. Remind students of the four basic sculpture techniques—carving, casting, modelling and assembling. Have students name as many kinds of materials and processes as possible that they think a sculptor might have used. **How does the artwork change when viewed from different vantage points? What other art mediums can be used in constructing a sculpture? Consider mediums such as light or sound; how can these be perceived as a sculpture or as artworks altogether?**

[Sculpture: Online Essay Links](#)

“Porcelain Dreams: The Multi-dimensional Shary Boyle” by Lorissa Sengara
www.canadianart.ca/art/features/2006/09/01/porcelain-dreams/

“Giardini Birdland: The Rising International Art Star David Altmejd Creates a Fantastical Hybrid Aviary inside the Tree-harboring Canadian Pavilion at the 52nd Venice Biennale” by Christina Bagatavicius
www.canadianart.ca/art/features/2007/06/01/giardini_birdland/

“A Trapper in the Woods: Vancouver’s Damian Moppett Strikes a Fine Balance Between Innovation and Homage” by Nancy Tousley
www.canadianart.ca/art/features/2008/03/01/a-trapper-in-the-woods/



DAVID ALTMEJD
Hand Bird 1 2007
Plaster and clay 48.3 x
73.7 x 48.3 cm Courtesy
Andrea Rosen Gallery,
New York
Photo Jeremy Lawson

INSTALLATION

Installation refers to an object and its relationship to a space or an audience. It is often made for a particular place or site and is temporary rather than permanent. Installation artists often have to rework their art piece if it is moved to a different space. **How does installation art differ from three-dimensional sculpture?** Installation art involves a different process when creating the work than the traditional art forms of drawing, painting or sculpture; because of this, this work was previously considered unsaleable as a traditional art object. Discuss what the artist's process could have been. Consider the arrangement, display and site-specific location or space of the installation work. Often the artist will start with a specific location in mind or they might research other factors to inform their decision, such as shape, light, sound, materials, function, history or people who use the specific place. When viewing an installation it is often noted as a "physical experience" that is made palpable through several senses (sight, smell, taste, hearing and touch), thus creating an interactive encounter. Similar to painters and sculptors, installation artists can be inspired by the materials they use. Since the 1990s, interactive installations have had a stronger presence in contemporary art. These installations often engage the viewer by encouraging the audience to act, or the piece itself responds to viewer activity. Types of interactive installations produced include installations that are Internet-based, gallery based, digitally based and electronically based.

[Installation: Online Essay Links](#)

"Ed Pien: Drawing Hauntology; Lost Demons and Other Foreign Guests Make an Eerie Return in Intimate Textured-paper Installations"
by Lai Wan

www.canadianart.ca/art/features/2007/06/01/ed_pien/

"Woodworkers: Alexandre David, Stéphane La Rue and Quebec's New Minimalism" by Isa Tousignant

www.canadianart.ca/art/features/2008/03/01/woodworkers/



SHARY BOYLE
The Clearances
2007 Installation view

PHOTOGRAPHY

Photography's roots are in a filmstrip-based practice of observing and recording what is occurring around the photographer's surroundings. Traditionally, photography captured the lives of ordinary or interesting people and significant events; it was a historical record made to seize a moment. From photography's inception in 1826 to more recently in 2008 when Polaroid ceased production of its film and paper, photography has played a key role in shaping our societal consciousness. There are numerous concepts, techniques and forms of photography. Besides the camera (analog or digital) there are other ways of making image-based artwork using light. Photocopying, Xerography and image scanning can all produce an image without developing film or printing from a memory card. **How does a photographer and their subject equally hold power in a photograph? What are the advantages and disadvantages of the traditional darkroom versus the more recent "lightroom"? Why do artists manipulate or alter images? How often do you see artists paying homage to or appropriating a particular style of photography? With the advent of media-based advertising and do-it-yourself blogs, does photography still play a big part in our visual culture? Does the old saying "a picture is worth a thousand words" still hold true today?**

[Photography: Online Essay Links](#)

"Jeff Wall: The Visible Man" by Murray Whyte

www.canadianart.ca/art/features/2006/05/11/393/

"Only the Precarious: The Photographer Alain Paiment's Macro-Micro Journeys" by Gary Michael Dault

www.canadianart.ca/art/features/2007/09/15/onlytheprecarious/

"Evan Lee: Photography 21" by Adam Harrison

www.canadianart.ca/art/features/2007/05/01/454/



ISABELLE HAYEUR
Succession 2005
Colour print
1.26 x 2.13 m

FILM AND VIDEO

When we speak of film and video in the context of contemporary art, we are looking at gallery-based artworks or works viewed as an installation to screen on a large area of a wall. Film art started with the avant-garde and auteur film movement in the 1920s and 1930s, primarily in Europe. Using mainly the filmstrip, film craft started to take on another means of expression, removing the narrative and experimenting on the filmstrip. Film art is not aimed at a mass audience. Video art exploded in Canada through the 1960s and continues to be a strong force in the contemporary visual arts here. Making art on videotape became a less expensive alternative to using the costly filmstrip in the early 1960s. Stylistically, video art doesn't follow the same parameters of ingredients as a film. There doesn't have to be a script, music, voice-over or storyline. **What are your immediate reactions to the film or video viewed? Does a film or a video always require a storyline? Can artists use film and video as part of performance art, installation art or Internet-based art?** Discuss the prevalence of mobile media (iPods, mobile phones and PDAs). **How does the sound relate to the visuals? What film techniques (close-ups, awkward angles, slowed-down frames, dramatic lighting) does the artist use?**

Film and Video: Online Essay Links

"The Witness: Althea Thauberger's Latest Collaborative Video Works"

by Rosemary Heather

www.canadianart.ca/art/features/2007/03/15/455/

"Painterly Aspects: Kunsthalle Bern's Bernard Fibicher on Mark Lewis's New Films" by Bernard Fibicher

www.canadianart.ca/art/features/2003/09/25/131/

"Picturing a Dark Time: Akbar Nazemi's *Unsent Dispatches from the Iranian Revolution 1978-1979*" by Arni Haraldsson

www.canadianart.ca/art/features/2006/07/04/441/



KELLY MARK
REM (stills) 2007
DVD 2h 16 min 33 sec

NEW MEDIA

Electronic art, sound art, technological intervention art and robotic/kinetic art traditionally fall into a category marked “new media,” which started to grow in the early 1990s with the rise of the audio CD. Two of the first new media inventions were the zoetrope and the praxinoscope from the late 1800s. Since then, there have been many additions to the area of new media, including Internet art, video games, virtual worlds (such as *Second Life*), websites, blogs, wikis and mobile media. New media can be presented as installation-based work, online work or performance-based work. New media artworks thematically discuss themes such as collaboration, identity, appropriation and open-sourcing, telepresence and surveillance, corporate parody and intervention and activism. **Why would artists want to make temporary new media works? What is the symbolic function of elements in new media artworks? What is the importance of social activism to new media practitioners? What would be some benefits to exhibiting new media projects?** (Think of your intended audience.) **Can you make a new media art-based installation and include other art forms? How does drawing help a new media artist in the creative process? Think of how a DJ uses sampling: how do you not infringe on copyright and create a successful, danceable tune?**

[New Media: Online Essay Links](#)

“Nervous Systems: David Rokeby” by Andrea Carson
www.canadianart.ca/art/features/2006/05/11/415/

“Venetian Opera: The Montreal-based Artist Rafael Lozano-Hemmer Represents Mexico in Venice with Interactive, Technology-based Artworks and Plans for a Gothic Palace” by Christine Redfern
www.canadianart.ca/art/features/2007/06/01/venetian_opera/

“Always Working: The Aesthetic Labours Of Kelly Mark” by Rosemary Heather
www.canadianart.ca/art/features/2007/12/01/always-working/



CHERYL SOURKES
Buenos Aires (from the series *Locations*) 2002-03 Inkjet print 24.1 x 33 cm
Paris (from the series *Locations*) 2002-03 Inkjet print 24.1 x 33 cm
Germany (from the series *Locations*) 2002-03 Inkjet print 24.1 x 33 cm
Courtesy Peak Gallery, Toronto

PERFORMANCE

Performance art started in the 1960s during the birth of conceptual art, with artists deconstructing the public or private gallery institution. Their work began through the guise of avant-garde theatre or by presenting simple repetitive actions at a specific time of day or at a specific place. Sometimes in performance art, one or more people perform in front of an audience; sometimes there is no audience. Performance art can be a scripted, unscripted or improvisational performance, and there may be music, dance, song or complete silence. This contrasts with the traditional performing arts where there is an audience, typically of hundreds. Performance art deliberately breaks the conventions of traditional performing arts in another way too: often, the audience becomes an active part of the performance. The audience may buy tickets for the performance, the performance may be free or the performer may pay the audience to watch the performance. **Is a video or sound recording of a performance-based work still considered an artwork, or is it just an archival record of an event? If there is no "story," why would the actions be considered art?** Look at alternative art practices in Canada in the 1960s such as dance, performance, body art, or "happenings." **Can you link any of these with the artwork you are viewing?**

Performance: Online Essay Links

"Bell, Book and Camera: A Fastwürms Grimoire" by R. M. Vaughan
www.canadianart.ca/art/features/2007/03/15/bell_book_and_camera/

"Scandalous Personas, Difficult Knowledge, Restless Images: The Work Of Lori Blondeau" by Lynne Bell
www.canadianart.ca/art/features/2004/12/09/259/



BGL
Marche avec moi /
Walk With Me 2006
Performance at the 9th
Havana Biennial
Photo Natalie Jean

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The Canadian Art Foundation

INTRODUCES the public to the visual arts through talks, films and presentations

ENGAGES audiences with unique arts programming, including festivals and tours

INITIATES dialogue among artists, patrons and curators

CONNECTS communities through events and lectures

SUPPORTS emerging artists with competitions and auctions

ENCOURAGES art education in schools

PUBLISHES *Canadian Art*, Canada's most widely read visual-arts magazine

To find out more about the Canadian Art School Hop, or if you would like your class to participate in the Canadian Art School Hop, please visit

www.canadianart.ca/foundation/programs/schoolhop/

or email schoolhop@canadianart.ca or phone (416) 368-8854 ext. 111

Teacher's Guide text provided by Pamela Matharu, School Hop Gallery Coordinator

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