

Vancouver Special: Ambivalent Pleasures



Tamara Henderson
The Scarecrow's Holiday, 2015
textile, wood, glass, sand, pigment, rope
Courtesy of the Artist and Rodeo, London

TEACHER'S STUDY GUIDE WINTER 2016

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

The exhibition *Vancouver Special: Ambivalent Pleasures* features works by forty contemporary artists produced within the last five years—Vancouver's post-Olympic period. The exhibition includes many emerging artists as well as those who are more established but whose ideas were forward thinking and visionary. Some are recent arrivals to Vancouver, while others are long-term residents who have already made significant contributions. Others are nomadic, working energetically among several locations. The featured artworks do not adhere to a particular subject or style, but share common ideas and inspirations. The exhibition includes painting, video, sculpture, mixed media and drawing.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Vancouver Special: Ambivalent Pleasures*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Vancouver Special: Ambivalent Pleasures* has three main goals:

- to introduce students to a variety of contemporary artists connected to Vancouver,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks in terms of ideas, materials, techniques and inspiration.

THE EXHIBITION: *Vancouver Special: Ambivalent Pleasures*

Since its inception in 1931, the Vancouver Art Gallery has regularly organized survey exhibitions of local art. The Gallery now introduces *Vancouver Special*, a survey exhibition that will occur every three years. The triennial model offers a sustained engagement with the contemporary artists who make Vancouver a dynamic art community. *Ambivalent Pleasures* is the first exhibition in this series and features works by forty artists produced within the last five years—Vancouver's post-Olympic period.

The featured artworks do not adhere to a particular subject or style, but instead offer a set of overlapping ideas:

- A number of artists engage with Surrealist strategies and ideas. They explore the unconscious, and diverse modes of perception. In some instances, the works have a comic tone; in others, a sense of darkness or unrest lurks beneath the surface.
- Several artists present a range of approaches to abstraction. This naturally includes a number of painters, as well as sculptors and artists working with textiles who connect to the history of Modern painting without necessarily putting brush to canvas.
- Other artists are invested in the possibilities of working conceptually to address today's social contexts. Questioning dominant systems of knowledge, these artists make sense of the world through materials, gestures and other types of expression.

The title of the exhibition, *Ambivalent Pleasures*, refers to the complex nature of pleasure in the early twenty-first century as we become increasingly aware of the social, economic and environmental costs of our desires, habits and patterns of living. We can see artists in this exhibition finding and experiencing pleasure in a variety of ways. Pleasure is present in the processes of making and the sensory nature of materials.

These artists live and work in an uncertain context of economic slowdowns, widening divisions of wealth, technological progress and global warming. Their artistic expressions of pleasure may offer ways of reflecting on where we are as individuals or a society and where we would like to be. At a time when our experiences of pleasure are often too fleeting or superficial, encountering these artworks reminds us to be conscious of finding our own modest pleasures as we negotiate the contradictory conditions of contemporary life.

This exhibition is organized by the Vancouver Art Gallery and curated by Daina Augaitis, Chief Curator/Associate Director, and Emmy Lee Wall, Assistant Curator.

ARTISTS' BACKGROUND

The following background information highlights some of the artists whose work may be explored in the school tour.

Derya Akay (b. 1988)

Derya Akay approaches everyday objects, materials and experiences as manifestations of knowledge and meaning. In his work, Akay uses ceramics, tableware, food, flowers and textiles for installations and public events. These materials, along with other found and borrowed elements, are frequently reworked by Akay into immersive, sensory environments that encourage warm social encounters.

Akay was born in Istanbul, Turkey, in 1988 and currently lives and works in Vancouver. He holds a BFA from Emily Carr University of Art + Design, Vancouver. The artist has participated in recent solo exhibitions at Kunstverein Toronto; Centre A, Vancouver; The Apartment, Vancouver; and Terasaki Gallery, Kofu-shi, Yamanashi, Japan; and in group exhibitions at Gardiner Museum, Toronto; SFU Gallery, Burnaby; and Access Gallery, Vancouver. Akay was awarded a 2016 Portfolio Prize and shortlisted for the 2015 RBC Emerging Artist People's Choice Award.

Mark Delong (b. 1978)

Mark Delong's bold and deliberate paintings, sewn and pasted collages and absurd drawings and videos are animated by a spirit of playful exploration and sharp wit. Working in a variety of media, the artist engages cultural and art historical reference points ranging from abstract modernist painting, to film and television, to bricolage and craft aesthetics. In his most recent body of work, Delong uses fruit and vegetable boxes collected from grocers in Chinatown as source material, cutting, sewing and layering the vibrant graphic imagery to create dense patchworked surfaces and three-dimensional forms.

Born in New Brunswick in 1978, Delong is a self-taught artist. His work has been included in exhibitions at Colette, Paris; Bee Studios, Tokyo; Spencer Brownstone Gallery, New York; ABEL Neue Kunst, Berlin; Perugi Artecontemporanea, Padova, Italy; MOCCA, Toronto; and LES Gallery, Vancouver. Delong has collaborated with artists such as Paul Butler, Jason McLean, Jacob Gleeson and Geoffrey Farmer, and has published books with Nieves, Seems Books and TV Books. The artist is represented by Cooper Cole, Toronto, and Ed. Varie, New York.

Tamara Henderson (b. 1982)

Tamara Henderson's immersive installations often include painting, film, textiles, sculpture and audio. Drawing on mythology and investigating realms of consciousness, Henderson's sensory explorations are informed by dreams, hypnosis, literature and transcendental experiences. Inspired by Surrealist literature, theatre, art and film, the artist's anthropomorphic forms and fantastical films are at once humorous and dark.

Henderson was born in Sackville, New Brunswick, in 1982 and studied at the Nova Scotia College of Art and Design, Halifax; the Städelschule, Frankfurt; and the Royal Institute of Art, Stockholm. Her work has been included in exhibitions at REDCAT, Los Angeles; Glasgow International; Moderna Museet, Stockholm; dOCUMENTA (13), Kassel; The Rooms, St. John's; ICA Philadelphia; Kunsthall Stavanger, Norway; The Apartment, Vancouver; Walter Phillips Gallery, Banff; Performa 13, New York; Art Gallery of Nova Scotia, Halifax; and

Western Front, Vancouver, among others. The artist was shortlisted for the 2013 Sobeys Art Award and is represented by Rodeo, London.

Garry Neill Kennedy (b. 1935)

With a career spanning five decades, Garry Neill Kennedy is recognized as one of Canada's foremost conceptual artists. He has produced thoughtful, often slyly humorous conceptual projects that remark critically on social and cultural systems and situations. In 2012, Kennedy and his wife, Cathy Busby, moved from Halifax to Vancouver, where they began teaching collaboratively at Emily Carr University of Art + Design and the University of British Columbia. The artist's presence in Vancouver has prompted a number of new commissions and restagings of older works. *Ambivalent Pleasures* revisits *Finchwell Continued*, a body of work presented at the Or Gallery in 1985 in Kennedy's first exhibition in Vancouver.

Kennedy was born in St. Catharines, Ontario, in 1935 and studied at the Ontario College of Art, Toronto; the University of Buffalo; and Ohio University. He has exhibited widely nationally and internationally, and his work was the subject of a major career retrospective at the National Gallery of Canada, Ottawa, in 2000. In addition to his extensive artistic practice, Kennedy is an influential educator who served as president of the Nova Scotia College of Art and Design, Halifax, from 1967 to 1990, and taught at the California Institute of the Arts, Valencia, and the École nationale supérieure des Beaux-Arts de Paris. In 2012, Kennedy authored *The Last Art College: Nova Scotia College of Art and Design, 1968–1978*, a history of the school published by the MIT Press. Kennedy's work is held in public and private collections across Canada and abroad, and he has been the recipient of numerous awards, including the Order of Canada, the Governor General's Award in Visual and Media Arts and an honorary doctorate from NSCAD University.

Lyse Lemieux

Lyse Lemieux's thirty-year art practice has focused primarily on drawing. Through considerations of process and materiality, she has explored the space between abstraction and representation while consistently maintaining an interest in the human figure. In recent works this reference to the body has manifested in collaged elements of second-hand clothing. The cut-up cuffs and collars from men's shirts, pleated skirts and what has been a significant motif throughout Lemieux's practice—the schoolgirl's tunic—are used by the artist for their material effects as well as their graphic qualities. The artist has also recently been experimenting with large wall drawings in which felt shapes are used to emulate the flowing lines of black ink.

Lemieux graduated from the University of British Columbia, Vancouver, and has exhibited nationally and internationally at the Centro di Cultura Canadese, Rome; Richmond Art Gallery; Charles H. Scott Gallery, Vancouver; Katzman Contemporary, Toronto; Trépanier Baer Gallery, Calgary; SFU Gallery, Burnaby; Oakville Galleries; and Sylviane Poirier, Montreal.

Elizabeth McIntosh (b. 1967)

In her painting, Elizabeth McIntosh explores abstraction through processes of collage, where elements of composition and colour are continuously negotiated. Recent work produced during a six-month residency at the International Studio and Curatorial Program in New York features the emergence of abstracted human figures drawn from art history and reimagined within vividly coloured geometries and abstractions.

McIntosh was born in Simcoe, Ontario, and lives in Vancouver. She holds a BFA from York University, Toronto, and an MFA from Chelsea College of Arts, London. Her work has been

included in exhibitions at CANADA, New York; VENUS, Los Angeles; the Logan Centre, Chicago; MOCCA, Toronto; and Vancouver Art Gallery. Her work has also been included in publications including *Vitamin P3: New Perspectives In Painting* and a monograph published by ECU Press. McIntosh was the recipient of the 2013 VIVA Award and has been granted a 2017 Fogo Island Artist Residency. Her works are held in the collections of the National Gallery of Canada, Ottawa; Musée d'art contemporain de Montréal; the Art Gallery of Ontario, Toronto and the Vancouver Art Gallery. McIntosh is Associate Professor at Emily Carr University of Art + Design, Vancouver.

Charlene Vickers

Charlene Vickers' work investigates memory, territory and culture as connections to her birthplace of Kenora, Ontario. Vickers, who is Anishinaabe from Wauzhushk Onigum First Nation, explores her Ojibwa identity through painting, sculpture, performance and video. In a recent series of watercolour and gouache paintings, Vickers references traditional porcupine quillwork techniques as graphic rhythms and abstract patterns.

Vickers holds a BA in Critical Studies and an MFA, both from Simon Fraser University, Vancouver. She has participated in exhibitions and performances at Urban Shaman Contemporary Aboriginal Art Gallery, Winnipeg; Grunt Gallery, Vancouver; Artspeak, Vancouver; and Morris and Helen Belkin Art Gallery, Vancouver. Vickers' work is held in the permanent collection of the Museum of Anthropology at UBC, Vancouver.

PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

Objective:

Students read, research and share information about some of the artists represented in *Vancouver Special: Ambivalent Pleasures*.

Materials:

- ❑ writing materials
- ❑ access to the internet
Some useful websites:
<http://canadianart.ca>
www.wikipedia.com
- ❑ Artist Information Sheet (p. 9), Student Worksheet (p. 10)

Process:

1. Divide the students into seven groups. Cut up the Artist Information Sheet (p. 9) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (p. 10), and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and find it on the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by their artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images, and have the class guess which image is by which artist.

Conclusion:

Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to know more about?

Artist Information Sheet

Derya Akay

- Born in Istanbul, Turkey, currently lives in Vancouver
- Attended Emily Carr University of Art + Design, Vancouver
- Creates conceptual artwork using found everyday objects and materials
- Won a 2016 Portfolio Prize and was shortlisted for the 2015 RBC Emerging Artist People's Choice Award

Mark DeLong

- Born in New Brunswick, currently lives in Vancouver
- Makes abstract work including paintings, sewn and pasted collages, drawing and videos
- Is a self-taught artist
- His work has been included in numerous exhibitions worldwide

Tamara Henderson

- Born in Sackville, New Brunswick
- Studied at the Nova Scotia College of Art and Design, Halifax
- Creates immersive installations that include painting, film, textiles, sculpture and audio
- Her work has been included in numerous exhibitions worldwide
- Was shortlisted for the 2013 Sobey Art Award

Garry Neill Kennedy

- Born in St. Catharines, Ontario, currently lives in Vancouver
- One of Canada's most important conceptual artists
- Taught art in universities in Nova Scotia, California, Paris and Vancouver
- Creates conceptual art, drawings and installations
- Has received numerous awards, including the Order of Canada and the Governor General's Award in Visual and Media Arts

Lyse Lemieux

- Lives and works in Vancouver
- Studied art at the University of British Columbia, Vancouver
- Her art practice has focused on drawing and using fabric and felt to explore the human figure
- Her work has been included in numerous exhibitions nationally and internationally

Elizabeth McIntosh

- Born in Simcoe, Ontario, currently lives in Vancouver
- Explores abstraction in painting and collage using bright colours
- Studied art in Toronto and London, UK
- Her work has been included in numerous exhibitions in Canada and the United States
- Her work is held in collections of the National Gallery of Canada and the Vancouver Art Gallery

Charlene Vickers

- Born in Kenora, Ontario, currently lives in Vancouver
- She is Anishinaabe from Wauzhushk Onigum First Nation
- Her work explores memory, territory and culture and includes painting, sculpture, performance and video
- Studied art at Simon Fraser University, Vancouver
- Has participated in exhibitions in Vancouver and Winnipeg, and her work is held in the permanent collection of the Museum of Anthropology in Vancouver

Student Worksheet

	Personal Information	Type of Art	Materials Used	An Artwork
Derya Akay				
Mark Delong				
Tamara Henderson				
Garry Neill Kennedy				
Lyse Lemieux				
Elizabeth McIntosh				
Charlene Vickers				

PRE-VISIT ACTIVITY: Watercolour Patterns (all levels)

Objective:

Students create pattern paintings using tempera or watercolour paints on paper.

Discussion:

Charlene Vickers' work investigates memory, territory and culture as connections to her birthplace of Kenora, Ontario. Vickers, who is Anishinaabe from Wauzhushk Onigum First Nation, explores her Ojibwa identity through painting, sculpture, performance and video. In her series *Accumulations of Moments Spent Underwater with the Sun and Moon*, Vickers creates watercolour and gouache paintings that reference traditional porcupine quillwork techniques as graphic rhythms and abstract patterns.

Materials:

- watercolour or tempera puck paints
- paintbrushes
- white painting paper or watercolour paper
- pencils
- paper
- optional*: rulers, shape stencils

Process:

1. Discuss the work of Charlene Vickers. Have students look at the images of her work on p. 12. What medium does she use? How does she create the patterns? What are some things she has to take into consideration when painting? Discuss how her patterns are inspired by First Nations traditional porcupine quillwork techniques, as shown on p. 12.
2. Have students sketch out an idea for a pattern using pencil on regular paper. They will use this pattern as a basis for a painting. The pattern can be inspired by nature or their own cultural background, or be a simple abstract rhythmic pattern. See examples on p. 13.
3. Once students have created their patterns, provide them with larger pieces of paper appropriate for painting.
4. Students may use pencil to draw the pattern on their paper before painting.
5. Have students start painting their patterns, working from lighter colours to darker colours. Paints usually dry quickly, but students should wait for one layer to dry before starting the next one.
6. Have them fill the page entirely.
7. Display the students' work.

Conclusion:

Discuss:

- Have students look at the works and talk about similarities and differences in patterns, styles, colours and composition.
- Ask them why they chose their patterns. Do any of the patterns have a particular connection to a student's identity?
- Was the painting easier or more difficult than they expected?
- Discuss the process. What are some things they had to take into consideration while planning and creating their work?

Works by Charlene Vickers



Single painting from *Accumulations of Moments Spent Underwater with the Sun and Moon* series, 2015-16

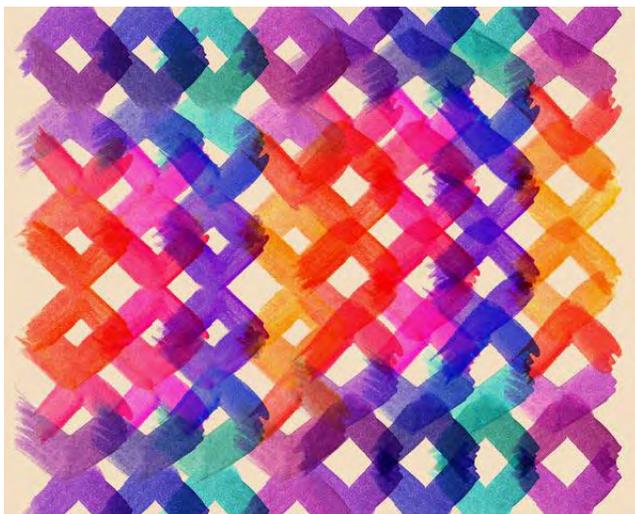
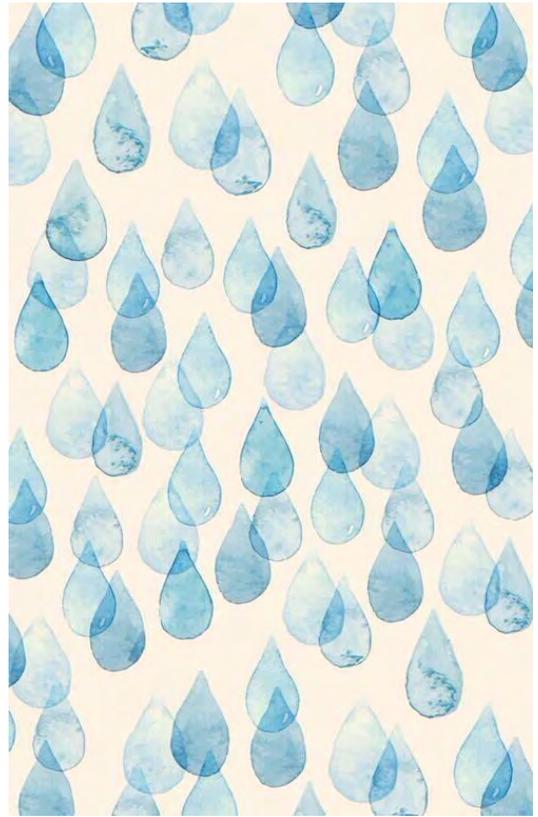


Accumulations of Moments Spent Underwater with the Sun and Moon series, 2015-16



Example of porcupine quillwork

Examples



PRE- or POST-VISIT ACTIVITY: Felt Paintings (all levels)

Objective:

Students create “paintings” using felt.

Discussion:

In recent works, Lyse Lemieux uses collaged elements of felt and second-hand clothing to create abstract compositions. Items such as black felt, cut-up cuffs and collars from men’s shirts and pleated skirts are used by the artist for both their material affects and their graphic qualities. Recently, Lemieux has also been experimenting with large wall drawings in which felt shapes are used to emulate the flowing lines of black ink.

Materials:

- ❑ felt (available at most dollar stores)
- ❑ scissors (pre-cut shapes are preferable for elementary students)
- ❑ white glue
- ❑ popsicle sticks or small glue spatulas
- ❑ thick black or white background paper
- ❑ *optional*: shape stencils, fabric scraps

Process:

1. Discuss Lyse Lemieux’s work. Have students look at the images on p. 15. What materials does she use? How is using fabric to “paint” different from traditional painting?
2. Provide each student with thick background paper or a large piece of felt.
3. Have them start by planning their composition using cut pieces of felt, felt shapes and other fabric scraps if available. See ideas and examples on pp. 16–17. For elementary students, felt should be pre-cut. For intermediate and high school students, scissors can be provided. Stencils can be used for drawing shapes onto felt before cutting.
4. Once they have planned their felt “paintings,” have students glue their final work onto thick paper or a background piece of felt. Use popsicle sticks or glue spatulas to apply glue to felt.
5. Lay the completed works flat so that the glue dries well.
6. Display students’ work.

Conclusion:

Discuss:

- How are the students’ works similar, and how are they different?
- How is using felt different from using paint or cut paper?
- Why would an artist use fabric instead of paint?

Works by Lyse Lemieux



Black is the size, 2014-15



Skirted Baroque, 2015

Ideas for preparing materials



Examples



PRE- or POST-VISIT ACTIVITY: Expression Exercise (all levels)

Objective:

Students learn to draw facial expressions.

Discussion:

In his series *Finchwell Revisted*, Garry Neill Kennedy appropriates cartoon drawings of faces that are remarkably simple, yet expressive. With an interest in social systems and situations, Kennedy often critiques power relations in his works. His longtime interests in portraiture, business culture, the interplay of corporate and personal identities, and the use of colour are apparent in his work included in this exhibition. The project draws on the absurdity of workplace dynamics, featuring large stenciled heads and texts inspired by cartoons of bosses and workers.

Materials:

- ❑ worksheets on p. 20, 21 or 22 (see below)
- ❑ pencils
- ❑ *optional*: coloured pencils, white drawing paper

Process:

1. Discuss the representation of emotion and expression in art. How do artists effectively show emotions? Have students look at examples of Garry Neill Kennedy's work on p. 19. What emotions is Kennedy drawing? How are the images similar? How are they different?
2. Explain the importance of practice and drawing exercises. The more an artist practises drawing and learns the subtle differences in facial expressions, the better they get at it.
3. Provide students with a copy of the facial expressions reference sheet on p. 20.
4. Provide students with a drawing worksheet—p. 21 for elementary students, p. 22 for intermediate or high school students.
5. Have students complete the worksheets. Colour is optional.
6. *Optional*: Have students create a final work of their favourite expression on white drawing paper using pencil and coloured pencils.
7. Display the worksheets and final work.

Conclusion:

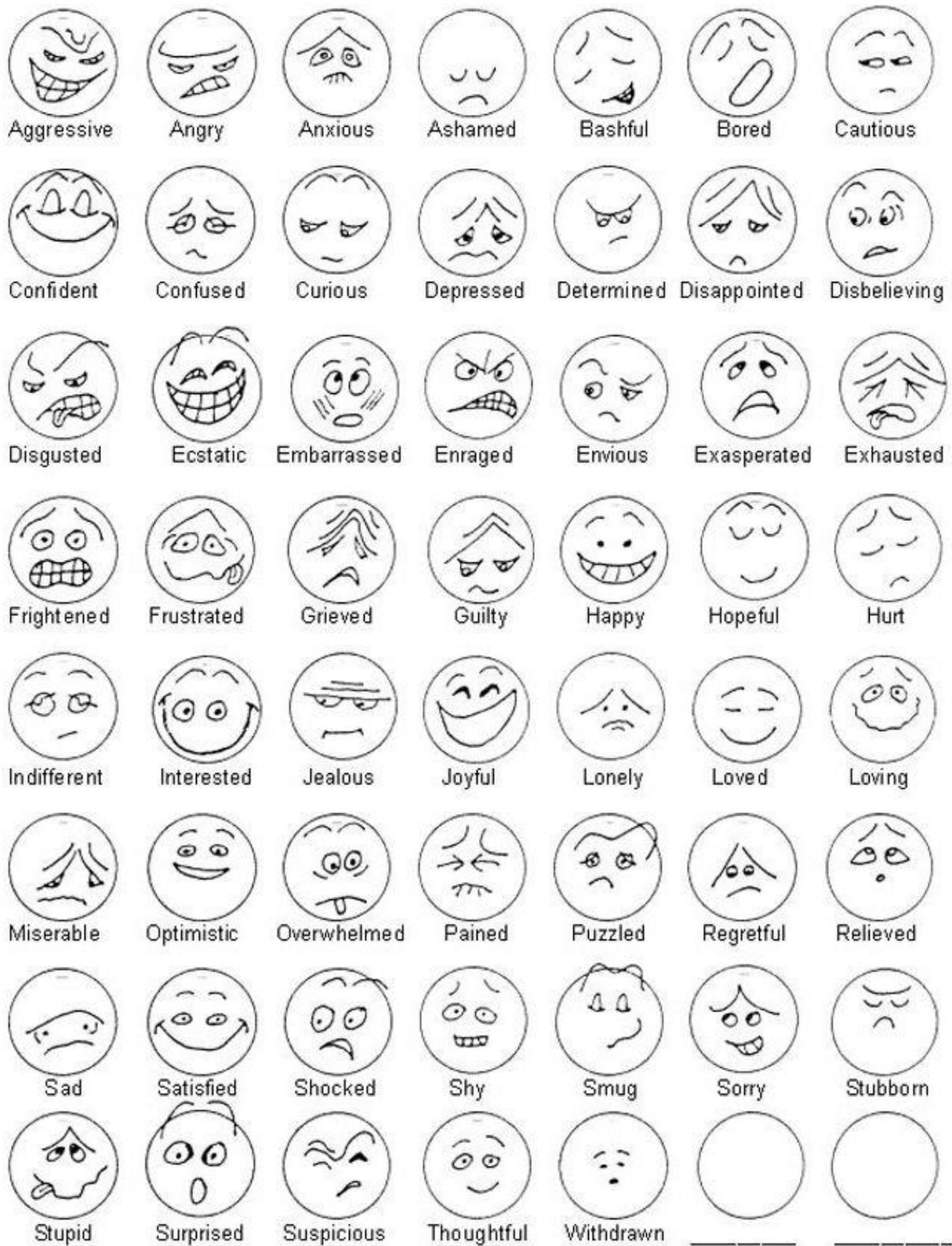
Discuss:

- Are the final works similar to each other, or different? How so?
- Discuss the process. How easy or hard was it to draw the different expressions?
- What did students learn about facial expressions? Was drawing them easier or more difficult than they expected?

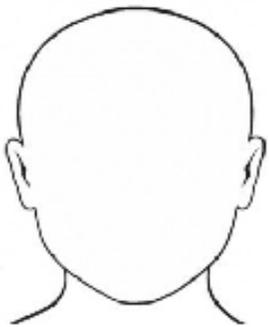
Drawings by Garry Neill Kennedy



Finchwell Continued, 1985



I am.....



sad



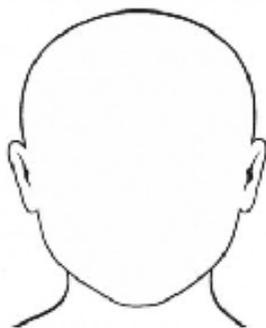
happy



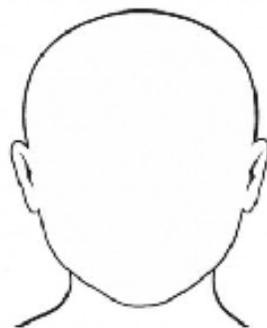
tired



angry

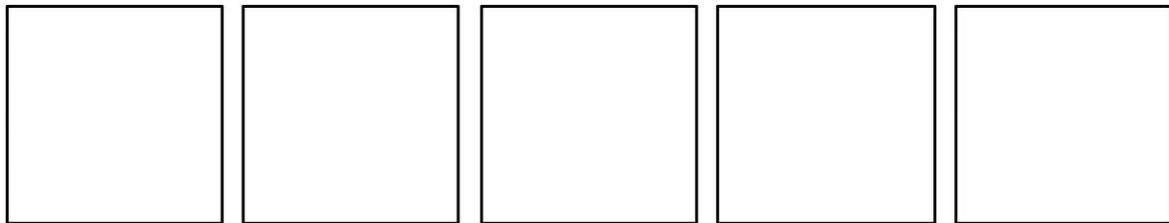


afraid



surprised

25 Essential Expressions Challenge



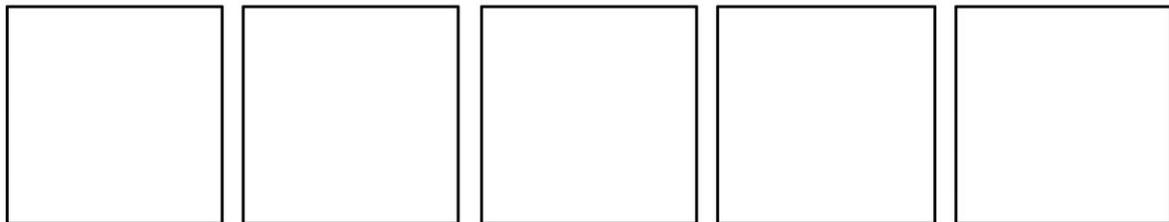
HAPPY

SAD

PLEASED

ANGRY

CONFUSED



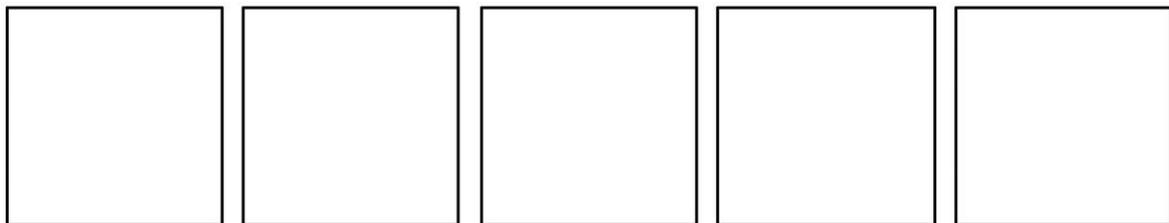
TIRE

SHOCKED/SURPRISED

IRRITATED

WTF?!

TRIUMPH



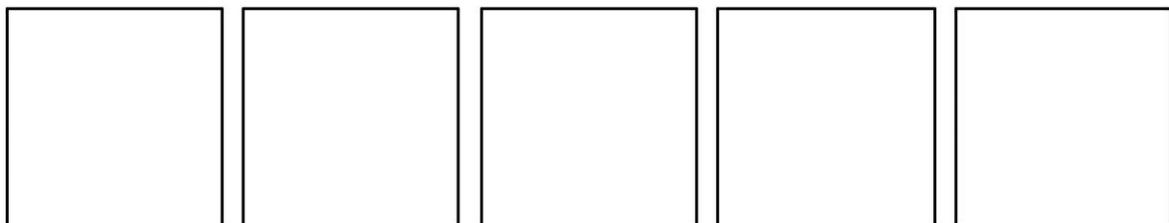
FEAR

BEREFT

FLIRTY

SERIOUS

SILLY



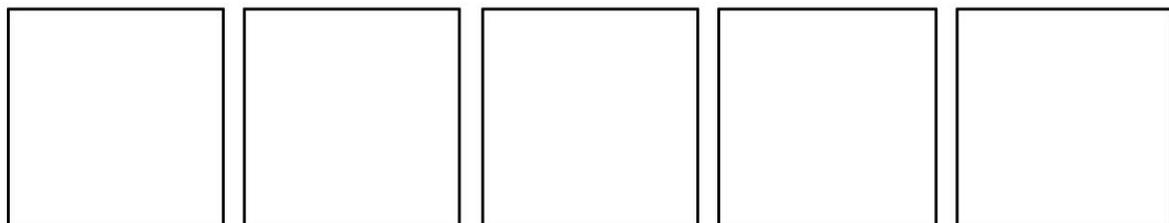
HOLLOW/BLANK

INCREDULOUS

CONFIDENT

FIERCE

DESPONDENT/POUTY



DRUNK

RAGE

SARCASTIC

DISGUSTED

ILL/NAUSEOUS

Exercise sheet © Nancy Lorenz 2007

PRE- or POST-VISIT ACTIVITY: Creating Characters (all levels)

Objective:

Students create characters that personify nature or man-made objects.

Discussion:

Tamara Henderson's installations often include paintings, along with a variety of other artistic mediums. In the exhibition *Vancouver Special: Ambivalent Pleasures*, Henderson includes four paintings that personify different aspects of the environment. These clown-like characters were inspired by J.G. Ballard's book *The Drowned World* (1962), which considers the effects of climate change and other environmental concerns. In her paintings, Henderson makes reference to various elements and materials in the faces and bodies of anthropomorphic characters. For example, in *Drowned*, the character is covered with aquatic colours, flowing water or waves for arms, seaweed on its head and corals for feet. In the painting *The Fog*, Henderson uses soft pastel colour to create a hazy character, as if lost in a cloud and barely visible, almost floating and looming like a fog.

Materials:

- ❑ thick background paper
- ❑ old magazines (e.g. *National Geographic*)
- ❑ coloured construction paper
- ❑ scissors
- ❑ glue

Process:

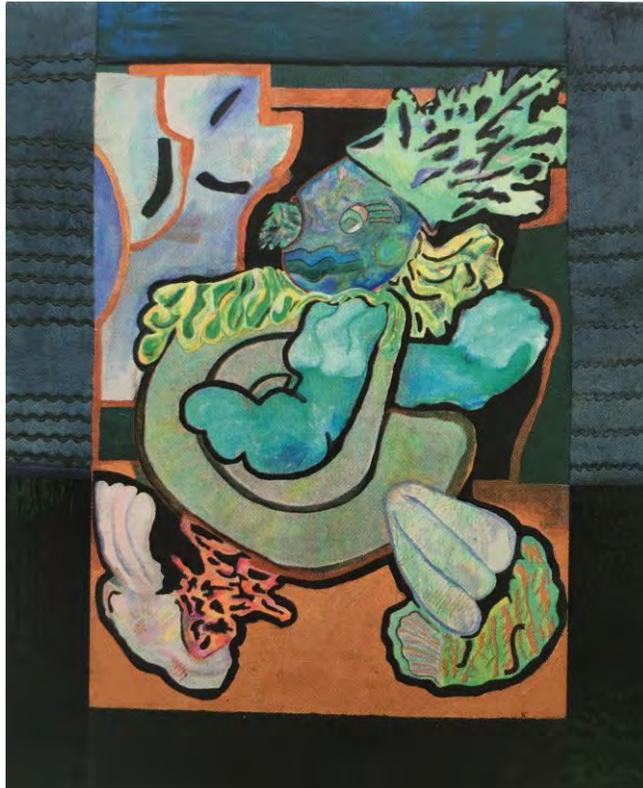
1. Discuss Tamara Henderson's works with students. Have them look at the images of her paintings on p. 24.
2. Discuss the concept of anthropomorphic artwork and the personification of nonhuman entities. Refer to examples on p. 25.
3. Have students look through old magazines and choose a subject they would like to represent in a character, such as a season, water, fire, weather, food, nature, animal, technology, cars. . .
4. Once students have decided what character they want to create, have them cut out a series of images that relate to their chosen theme.
5. Have students arrange their cut-out images on a background piece of thick paper to create the face of their character. If necessary, students can also use coloured construction paper to add shapes to their image.
6. Have students glue their arranged face collage to the background paper.
7. Encourage them to fill the page, layering images as they work.
8. Display student work.

Conclusion:

Discuss:

- How are the students' works similar and how are they different?
- What have the students personified? Why?
- Do students perceive their chosen subject differently now? How so?
- Why would an artist want to personify something?

Paintings by Tamara Henderson



The Drowned, 2015



The Fog, 2015

Examples



Spring and Nature



Seashells and Ocean



Cars and Vehicles



Fruits and Vegetables

VOCABULARY

abstract/abstraction: a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

appropriation: the use of pre-existing objects or images with little or no transformation applied to them. The action of taking something for one's own use, typically without the owner's permission.

anthropomorphic: attributing human traits, emotions and/or intentions to non-human entities.

bricolage: something constructed or created from a diverse range of available things.

conceptual art: art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. Also called conceptualism.

contemporary: created in the last thirty years. Most contemporary artists are living artists.

installation: art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

Modern/Modernist: a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

personification: the related attribution of human form and characteristics to abstract concepts such as nations, emotions and natural forces like seasons and the weather.

Surrealism: a twentieth-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.

triennial: occurring every three years.

RESOURCES

Print:

Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1999.

Vancouver Art Gallery. *Vancouver Special: Ambivalent Pleasures*. London: Black Dog Publishing, 2016.

Online:

www.artcyclopedia.com

<http://canadianart.ca>

www.contemporaryartgallery.ca

www.crafthubs.com

<http://napalmnacey.deviantart.com>

www.pinterest.com

www.thecanadianencyclopedia.ca

www.thesmarterteacher.com

www.wikipedia.com

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