

TEACHER’S STUDY GUIDE
Winter–Spring 2019
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Your upcoming Gallery tour includes two distinct exhibitions: Mowry Baden and Displacement. Mowry Baden features 38 artworks, including sculpture and drawing, by the acclaimed Victoria-based artist, Mowry Baden, from the late 1960's to the present. Displacement is offered as a complement to the Mowry Baden exhibition and consists of 28 sculptures from the Vancouver Art Gallery’s collection.

Dear Teacher:

This guide will assist you in preparing for your tour of the exhibitions Mowry Baden and Displacement. 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 Mowry Baden and Displacement has three main goals:

- To introduce students to a variety of contemporary artists,
- To contemplate how everyday objects presented in new ways can enhance students’ perceptions of space and thought,
- To explore individual artworks in terms of ideas, materials, techniques and inspiration.
THE EXHIBITIONS

*Mowry Baden and Displacement*

**Mowry Baden**
This interactive exhibition features fifteen sculptural works from the late 1960's to the present by acclaimed artist, Mowry Baden, from Victoria, B.C. An internationally recognized artist, Baden is known for using everyday objects, like seatbelts and mop buckets, that request the participation of the viewer to rouse curiosity and often laughs. By creating tasks in which the viewer touches, turns, pushes, and sometimes even attaches themselves to, Baden's creations no longer rely on vision as the only sense when connecting with the art. Creating what Baden terms a “perceptual crisis”, a heightening of the other senses, is an important element of Baden's work highlighted in the exhibition. According to Baden, the best way to experience the exhibition is with an open mind, open body, and a fearless approach. In doing so, the exhibition will take the viewer out of their everyday experience.

**Displacement**
Sculpture, seen in a new context, an unusual size, or an unexpected medium is a frequent subject to provoke thought, empathy, and understanding in contemporary art. This exhibition contains sculpture belonging to the Vancouver Art Gallery collection from a diverse group of artists, including Sonny Assu, Aganetha Dyck, and Ken Lum, who work to "displace" or alter assumptions and easy answers. The exhibition is presented in conversation with Mowry Baden, by asking the viewer to question the artists' disruptions, interventions, and displacements. Some works may emulate the best of the human spirit while other sculptures address issues of racism, exclusion and the joy of finding beauty in everyday simple objects we usually take for granted.
ARTISTS’ BACKGROUNDS

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

Mowry Baden (b. 1936)
Born in Los Angeles, Mowry Baden has lived and worked in Canada since 1971. He studied art in the United States and first came to Canada to teach at the University of British Columbia in 1971. He has been based in Victoria, BC since 1975 and taught at the University of Victoria for twenty-two years. Baden is a sculptural artist and is known for using everyday objects, like seatbelts and mop buckets, to create sculptures that put a new perspective on common things one’s eyes usually glaze over. He encourages the viewer to participate with his art where he creates a “perceptual crisis” that heightens senses other than sight. He feels that the best way for viewers to connect with his art is to actually use it and in doing so, the viewer becomes a part of the piece. His work has been exhibited and collected widely in North America. Baden has been commissioned to produce public artworks in Canada and the United States. He has received numerous awards, including the Governor General’s Award in Visual and Media Arts (2006) and a John Simon Guggenheim Memorial Foundation Fellowship (2014).

Sonny Assu (b. 1975)
Sonny Assu was raised in North Delta, BC, over 250 km from his ancestral home on Vancouver Island. He did not discover his Ligwilda’xw/Kwakwaka’wakw heritage until he was eight years old. Later in life, this discovery would be the conceptual focal point that helped launch his unique art practice. Assu’s artistic practice is diverse, spanning painting, sculpture, photography, digital art and printmaking. Assu negotiates Western and kwakwaka’wakw principles of art making as a means of exploring his family history, and colonization, the experiences of being an Indigenous person in the colonial state of Canada. The works in the exhibition, Displacement, address issues of racism faced by his grandmother in Day School (similar to Residential School) and his own experience in public school. He recently received the 2017 REVEAL Indigenous Art Award and his artwork is collected in private and public collections throughout Canada, the United States and UK.

Aganetha Dyck (b. 1936)
Aganetha Dyck was born in Marquette, Manitoba. In 1972 she moved to Prince Albert, Saskatchewan, where she began taking courses at local art centres. After moving back to Winnipeg in 1976, she worked on her art and later furthered her study of art history at the University of Winnipeg from 1980 to 1982. Dyck is known for her transformation of commonplace, domestic objects into fine art, thereby validating activities that are traditionally considered feminine. She shows us that the “exotic” can be found in the most mundane and everyday things, if one examines them with an open mind. Dyck won the Governor General’s Award in Visual and Media Arts and the Manitoba Arts Council Arts Award of Distinction in 2007. Her work has been exhibited in galleries and museums across Canada, and in Europe.

Sherry Grauer (b. 1939)
Sherry Grauer was born in Toronto, Ontario. She studied art history in Massachusetts. In her third year there, she went on an exchange to Paris, France. It was there that she realized she would rather make art herself than study it. Her early studies consisted of formal training in anatomy and visual art techniques. Grauer is a mixed-media artist, working with materials such as wood, mesh, plaster and canvas, who is known for her paintings, relief paintings, and sculptures. She likes to work on several pieces at one time, leaving a painting unfinished while
she tackles a sculpture. She has had solo and group exhibitions across Canada and has made work for many private, public and corporate commissions.

Ken Lum (b. 1956)
Ken Lum is a Chinese-Canadian artist and educator. Working in a number of media, including painting, sculpture and photography, his art considers the individual's place in society while investigating race and class distinctions. Lum uses mass produced consumer materials, diminishing the boundary between art and popular culture. Lum rarely produces his own art but works with studio photographers and tradespeople on his projects. Lum is a prolific writer with numerous published articles, catalogue essays and juried papers. He has won numerous awards. In 2017, Lum was appointed as an Officer of the Order of Canada.

Teresa Marshall (b. 1962)
Based in Nova Scotia, Mi'kmaq artist and activist Teresa Marshall is known for the materiality of her practice, one that is marked by a reverence for Indigenous aesthetics and traditions. She is not afraid to deal with issues bluntly and ask questions. Marshall's work responds to an ongoing history of colonialism in Canada and its ramifications, particularly land claims, which are still felt today by many Indigenous groups. She participates in a wide range of art related activities that focus on issues faced by Indigenous people, with a specific concern for the well-being and celebration of the Mi'kmaq culture.

Luanne Martineau (b. 1970)
Luanne Martineau was born in Saskatoon, Saskatchewan, in 1970. She studied at the Nova Scotia College of Art and Design and the Alberta College of Art and Design, and she completed her MFA at the University of British Columbia. She is a multimedia artist who has exhibited both nationally and internationally. She is best known for her hand-spun and felted wool sculptures. The material of her practice points to familiar, comforting craft-based hand work, while her imagery is decidedly grotesque and ungainly, leaving the viewer to manage these contradictions. Drawing on sources as diverse as popular cartoons and Abstract Expressionism, she makes contemporary art that is familiar yet sometimes imbued with uncomfortable social satire. Martineau's art is characterized by an investigation of craft in juxtaposition with the legacies of modernism.

Patrick Traer (b.1957)
The Montreal artist Patrick Traer is best known for his embroidered textile and upholstery works, which often intrude into the viewer’s space as large sculptural installations. The artist’s unconventional use of fabric, commonly associated with craft and domesticity, is matched with his unusual subject matter, which reinvents the meanings of these materials. He holds a bachelor’s degree in English literature and an MFA in visual arts. His work has been exhibited widely across Canada and internationally. He has received numerous awards, including the Canada Council Paris Studio residence.

Tim Paul (b. 1950)
Tim Paul is a Nuu-chah-nulth artist from Esperanza Inlet on Vancouver Island. He has held the position of First Carver at the Royal British Columbia Museum, where he oversaw numerous commissions for totem poles for international sites such as Wakefield Park and Yorkshire Park in England, Stanley Park in Vancouver and Auckland, New Zealand. He left this position to oversee a program focusing on native education for the Port Alberni School Board and Vancouver Island. He has a vast knowledge and understanding of tradition and history, which has influenced his work as an artist, environmentalist and teacher. Paul is well known for his carvings, paintings and serigraph prints.
PRE-VISIT ACTIVITY: About the Artists
(intermediate and secondary students)

Objective:
Students read, research, and share information about some of the artists represented in the Mowry Baden and Displacement tour.

Materials:
- Writing materials
- Access to the Internet. Some useful websites:
  - http://canadianart.ca
  - www.wikipedia.com
- Artist Information Sheet (page 9), Student Worksheet (page 10)

Process:
1. Divide 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 the following:
- 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

Mowry Baden
- Is a sculptural artist who uses everyday objects.
- Creates sculptural works and installations that often invite viewers’ participation
- His work is influenced by perceptual psychology, science and architecture.
- Received the Governor General’s Award in Visual and Media Arts in 2006

Sonny Assu
- Creates paintings, sculptures, photographs, digital art and prints.
- First Nation heritage important to him
- Makes objects, mixing new technology, pop culture and Kwakwaka’wakw art
- His work in the exhibition, *Displacement*, deals with issues of racism from his grandmother’s Day School(similar to Residential School.)

Aganetha Dyck
- Transforms domestic processes into fine art
- Shows us the “exotic” can be found in the most mundane and everyday of things.
- Early works used buttons, wool fabrics, and honey comb from bees.
- Won the Governor General’s Award in Visual Arts in 2007.

Sherry Grauer
- Mixed-media artist who works with wood, mesh, plaster and canvas.
- While studying art history she discovered that she’d rather make art than study it
- She likes to work on several pieces at one time
- Early studies consisted of formal training in anatomy and visual art techniques.

Ken Lum
- His art considers the individual’s place in society while investigating race and class distinctions.
- He rarely makes his own art but works with studio photographers and tradespeople.
- Uses mass-produced consumer materials to diminish the line between art and pop culture.
- Appointed as an Officer of the Order of Canada in 2017

Teresa Marshall
- She is from the Mi’kmaq nation in Nova Scotia.
- Uses indigenous materials, such as raw hide in her work.
- Her work responds to the ongoing history of colonialism, particularly land claims.
- She participates in art related activities that celebrate the Mi’kmaq culture.
## Student Worksheet

<table>
<thead>
<tr>
<th>Personal Information</th>
<th>Type of Art/Movement</th>
<th>Known for</th>
<th>An Artwork</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mowry Baden</td>
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<tr>
<td>Sonny Assu</td>
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<td>Aganetha Dyck</td>
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<td>Sherry Grauer</td>
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<td>Teresa Marshall</td>
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<tr>
<td>Ken Lum</td>
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</tbody>
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PRE-VISIT ACTIVITY: Sketching with Both Hands (all levels)

Objective: Students create a sketch on paper, using both hands simultaneously.

Discussion: Mowry Baden likes to draw with both hands simultaneously—in order, as he puts it, to “let the world leak in.” Drawing with both hands allows both an optical and whole body/mind experience into his thinking.

Materials:
- Drawing tool (pencil, pen, markers, pencil crayons)
- White drawing paper
- Reference object

Process:

1. Discuss the sketches of Mowry Baden. Have students look at the images of his work on p. 12. What do they see? How do they think Mowry Baden may have created these drawings? How does drawing with both hands change the drawings? How are his drawings similar and different?
2. Have students place an object to draw in front of their paper, then pick up a drawing tool in each hand.
3. Encourage the students to fill the page with their drawing and to try to not lift their drawing tool, in order to create a continuous line drawing.
4. Challenge students to draw with the tools close together in unison and then far apart.
5. Create several different drawings by changing out the tools, or using different colours in each hand, or using two different drawing tools at the same time (optional).
6. Display the students’ work.

Conclusion:

Discuss:
- Have students look at the works and point out similarities and differences.
- Was drawing this way 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?
Examples of Mowry Baden Sketches:

*Drawing on paper, Mowry Baden, 1983*

*Drawing on paper, Mowry Baden, 1992*
Drawing on paper, Mowry Baden, 1968

Drawing on paper, Mowry Baden, 1976

Drawing on paper, Mowry Baden, 2012
Project Examples
Project Extensions Example:

Adding colour into shapes created by continuous line drawing with both hands.
PRE- or POST-VISIT ACTIVITY:
Objects with Meaning (adaptable to all levels)

Objective: Students find a commonplace or discarded object and use it for a conceptual sculpture.

Background: Many artists in Displacement, including Ken Lum and Aganetha Dyck, use commonplace objects to create conceptual sculptures that represent both simple and complex meanings. When an object is seen in a new context, at a new scale or in an unexpected medium, we as viewers are given the opportunity to re-examine things we take for granted in a new way. Lum by placing couches close to each other without a way to enter offers the opportunity to discuss what it feels like to be left out and Dyck simply changes scale, allowing us to rediscover that beauty is all around us if we really look, even in something as common as a sweater. The display of these objects as art reveals the expressive power of ordinary objects.

Materials:
- Discarded or found objects (chosen by students)
- Glue or glue guns (optional)
- Tagboard
- Writing paper, pencils

Process:
1. Have students look at works by Ken Lum and Aganetha Dyck. Images are available on page 16.
2. Discuss how the artists used found objects. Did they change anything? What choices did they make for displaying the objects?
3. Ask students to find one or more objects or materials. This can be done at school or in their own time.
4. Have students bring their objects to school and arrange them in an interesting or artistic way on their desk, the floor or other appropriate areas. If some students want to use glue or glue guns, make sure they do so under supervision.
5. Once the object-based sculptures are complete, have each student place/mount the object on a square of tagboard for display.
6. Ask each student to write a brief description of the sculpture’s significance to them and their reasons for choosing it. Younger students might write a sentence or two, older students a paragraph or more.
7. Have students edit the text and write/type a good copy.
8. Have each student present their work to the class and read out their piece.
9. Display the sculptures, with the written texts, in the classroom.

Conclusion:
- Why do you think artists choose to use everyday objects in their art? Would you? Why or why not?
- Does the meaning or significance of the commonplace object change when it becomes part of an artwork? How?
Examples of *Displacement* exhibition artworks:

Aganetha Dyck, *I love sports, sports loves me!,* 1976–81, wool, metal, textile, Collection of the Vancouver Art Gallery, Gift of Peter Dyck, Photo: Tomas Svab


Ken Lum, *Untitled (Red Circle),* 1986, fabric, wood, Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund, Photo: Trevor Mills
Examples:
POST-VISIT ACTIVITY:
The Art of Participatory Sculpture (all levels)

Objective: Students look at participatory sculpture and collaboratively develop and perform such a work.

Discussion: Mowry Baden is known internationally for his participatory sculpture and installations. Incorporating objects both found and constructed, he creates art that is known to have effects of all kinds on viewers, who may find themselves bewildered, delighted and amazed. His work often creates tasks and directs movement with the aim of disrupting the participant's reliance on vision, thus instilling a heightened sensory awareness. The most important element of Baden’s practice is something he terms “perceptual crisis” in the viewer. The driving force behind his output is *Kinesthesia*, an awareness of the position and movement of the body. After viewing videos of several of Baden’s sculptures using seatbelts, have students share their observations on the different ways Mowry Baden has used Kinesthesia in his works.

https://mowrybaden.com/works/seat-belt-with-block/
https://mowrybaden.com/works/seat-belt-pole/
https://www.youtube.com/watch?v=LPnwNF5leQw&list=PLxvcLJ1EuyCObScv1sIZGe2iKEkHeg8W&index=8&t=0s

Materials:
- Ribbon, yarn or string pencils
- Found objects students might use to create obstructions (optional)

Process:
1. Find out what, if anything, students know about *kinesthesia*. Define and explain as much as required using the discussion above as a basis.
2. Divide students into groups of four.
3. Hand each group three strings of equal length, approximately 6 feet long.
4. Ask students how they can create their own participatory sculpture inspired by Kinesthesia using the strings provided.
5. Have each group pick one team member to be the anchor to hold the strings.
6. Have them utilize the string and the other students to create a movement through space.
   - Students may decide to vary the length.
   - They may decide to tie the strings together into a longer length or have one string drag on the ground.
   - They may decide to have two members be anchors instead of one.
   - They may use themselves or found objects to create obstructions in the pathways, to change how participants navigate the space.
7. Give students the opportunity to observe each other’s participatory sculptures.
Conclusion:
Discuss the process. Helpful questions could include:
- Were the sculptures successful as artworks? Why or why not?
- What were some of the varying ways groups chose to use the string?
- Would students consider other sculptures using Kinesthesia as inspiration? Why or why not?

Example:

Mowry Baden, *Untitled (Seat Belt with Concrete Block)*, 1969–70, nylon, metal, concrete. Collection of the Vancouver Art Gallery, Acquisition Fund
**VOCABULARY**

**abstract expressionism**: a style often characterized by gestural brushstrokes or mark making, and the impression of spontaneity. The aim is to make art that while abstract is also expressive or emotional in its effect.

**bas-relief**: a technique of sculpture in which shapes are carved so that they stand out from the background.

**bust**: a sculptured representation of the upper part of a human figure including the head and neck and usually part of the shoulders and breast.

**collaborate**: work as a team to create art. Each person contributes in some significant way to the artwork.

**colonialism**: the policy or practice of acquiring full or partial political control over another nation, occupying it with settlers, and exploiting it economically. It impacts the way societies are today.

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

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

**displacement**:  
- The moving of an object from its place or position.  
- The enforced departure of people from their homes, typically because of war, persecution, or natural disaster.  
- Using an object for as a symbol for a new idea

**form**: the shape or structure of an object.

**installation**: a large-scale, mixed-media construction, often occupying an entire room or gallery space. It is a complete unified experience, rather than a display of separate, individual artworks. The viewer's experience of the work and the space is the most important aspect.

**kinesthesis**: awareness of the position and movement of the parts of the body by means of sensory organs in the muscles and joints.

**medium**: the materials used to create a work of art, and the categorization of art based on the materials used: for example, watercolour, drawing, sculpture.

**mixed-media**: the use of more than one medium and/or material in a work of art.

**Modernism**: a movement in the arts in the first half of the twentieth century that rejected traditional values and techniques, and emphasized the importance of individual experience.

**perceptual crisis**: a phenomenon that occurs when a viewer’s reliance on sight is disrupted, creating a heightened sensory awareness of one’s position in, and movement through, space. The term was created by the artist Mowry Baden.
**perceptual psychology:** awareness of the movement and positions of one's body parts.

**scale:** the size of an object relative to other objects or representations of objects.

**serigraph print:** a stencil-based printing process in which ink is forced through a fine screen onto the paper beneath, also known as silkscreen printing.

**textile art:** works of art made using various techniques, and natural or synthetic threads and fibres, sometimes in combination with paints or dyes.
RESOURCES

Online:
www.artencyclopedia.com
http://canadianart.ca
www.pinterest.com
http://bedtimemath.org/paper-plate-weaving/
https://mowrybaden.com
https://www.youtube.com/channel/UC34kpwwxvW7V0CGZ1yZzhMd
https://indigenousfoundations.arts.ubc.ca/the_residential_school_system/
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