

An Autobiography of Our Collection



Emily Carr, *A Young Tree*, 1931, oil on canvas, Collection of the Vancouver Art Gallery, Emily Carr Trust, Photo: Trevor Mills, Vancouver Art Gallery

TEACHER'S STUDY GUIDE FALL 2011

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

The Vancouver Art Gallery owns more than 10,000 artworks, which form its permanent collection. This exhibition looks at the ways in which some of these artworks have been acquired by the Art Gallery, many through collectors who have amassed extraordinary personal collections. These collections have been sought out, purchased, donated, inherited or gifted. Students will be able to explore some of the stories behind these collections and investigate selected works by individual artists—local and international, contemporary and historical.

Dear Teacher,

This guide will assist you in preparing for your tour of *An Autobiography of Our Collection: This Place*. 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 *An Autobiography of Our Collection: This Place* has three main goals:

- To introduce the ways in which the Art Gallery's permanent collection was acquired,
- To explore some of the stories behind individual collections,
- To examine artworks by individual artists within their particular contexts.

Background to the Exhibition

The Vancouver Art Gallery's permanent collection has been growing for eighty years. In the tour *This Place*, students will explore not only the work of individual artists, but also the stories behind the works. How did they come to be in the Gallery? Who collected them—and why? How did they come to be part of the Gallery's collection?

The Vancouver Art Gallery has acquired its collections in as many different ways as the collectors have accumulated their artworks; they have collected for personal and public reasons, interests, histories and desires; they have sought and bought; they have inherited. The exhibition *An Autobiography of Our Collection* focuses on many of the stories behind these collections, the countless unfolding narratives.

During the tour we will be highlighting works from the following collections:

The Emily Carr Trust

Over the years, several landmark gifts to the Vancouver Art Gallery have had particular impact on its subsequent direction. In 1942 the Emily Carr Trust's gift of 165 artworks—paintings, drawings and watercolours—established the Gallery as the primary repository of her work. To this day the Vancouver Art Gallery receives a steady stream of requests for loans of pieces in the Carr collection, and this group of artworks remains a significant component of the Gallery's holdings. A selection of Carr's work is almost always on display in the gallery.

When the Group of Seven artist Lawren Harris first questioned Emily Carr about what she planned to do with her paintings after her death, she allegedly replied: *"Give them to the old folks' home. I suppose they would put them in the basement, and there they would rot."*

Fortunately Harris did not take her at her word, and was instrumental in establishing the Trust, helping Carr choose which work she would donate to the Gallery. The Trust originally consisted of about fifty paintings, including many of Carr's most famous works. The final collection, which comprises almost two hundred artworks, is one of the largest collections of Carr's works and is unparalleled in quality. Especially rich in work from the 1930s and early 1940s, it offers the complete range of her artistic production, including watercolours, canvases, oil-on-paper works and charcoal drawings.

The Acquisition Fund

Local contemporary artists have not always been as well represented at the Vancouver Art Gallery as they are now. The Acquisition Fund made it a priority to remedy this situation by supporting local artists and purchasing their work. From photo-conceptualism to sculpture and installation, from paintings to First Nations work, the Gallery's collection of artworks by local contemporary artists now

reflects the rich and vibrant art practice of the West Coast. Brian Jungen's *The Men in My Family* and Carol Itter's *Grand Piano Rattle: a Bosendorfer for Al Neil* were both sought out and purchased as a result of the push of the Acquisition Fund.

Director's Discretionary Fund

Each Director of the Vancouver Art Gallery has been assigned a sum with which to purchase an artwork of his or her own choosing. The Board has the task of endorsing or vetoing the Director's choice. In 2002, current Director Kathleen Bartels chose Won Ju Lim's installation *Elysian Field North*. The work was commissioned by the Vancouver Art Gallery to launch a new initiative to exhibit emerging artists from the Pacific Rim.

Kathleen Bartels said: "*The series is devoted to artists based in the Pacific Rim, many of whom—while at an early point in their career—elicit great promise. An important role of the Gallery is to provide leadership by capturing new and evolving work and, by doing so, encourage higher levels of excellence.*"

Permanent Collection Fund and Public Donations

In a novel move to raise money and enlist support, the Volunteer Committee offered the public the opportunity to "buy" part of Robert Rauschenberg's *Rush #10—The Cloister Series, 1980*, at \$5 per square inch. Over 100 volunteers worked to promote the purchase using radio spots, TV interviews, and press releases.

A poster at the time announced:

HELP TAKE A RAUSCHENBERG TO COURT

The Vancouver Art Gallery is making a major art purchase: ROBERT RAUSCHENBERG'S "CLOISTER SERIES" PAINTING.

You can help. Every \$5.00 donation buys one square inch of this outstanding work of contemporary art. 7,350 square inches in all—7,350 chances to add to the Vancouver Art Gallery's growing collection.

Visit the Vancouver Art Gallery and see this painting for yourself. Buy one square inch. . . or several. There's no limit!

Part of the investigation into the Gallery's permanent collection involves making the choices involved in museum display evident and transparent—and in doing so, yet another part of the story is told. To this end, packing cases from Brian Jungen's work will be on show, along with a painting by Gordon Smith in the process of being cleaned, which involves the removal of yellowed varnish from the surface of the painting.

An Autobiography of Our Collection is organized by the Vancouver Art Gallery and curated by Ian Thom, Senior Curator, historical.

Background to the Artists

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

Emily Carr

“Emily Carr was not a naturally gifted painter. Her mature works are often the result of considerable struggle... Carr valued a sense of spontaneity, of vigour in her work and the art of others.”—Ian Thom, senior curator at the Vancouver Art Gallery

Born in Victoria in 1871, Carr decided as a child that she was going to be an artist. She set herself on a path of learning that took her to California, England and France. On her return to Canada she travelled into the northern parts of British Columbia to paint First Nations subjects and later into the forests of Vancouver Island to capture the landscape. She led an unconventional life for the times, never married, and supported herself through a series of efforts such as raising dogs, running a boarding house, making pottery and giving art lessons. Under-appreciated an artist, she achieved some measure of success only toward the end of her life, most significantly as a writer. She produced a series of books including *Klee Wyck*, a collection of stories based on her experiences with First Nations people, which won the Governor General's Award for Literature in 1941. She died in Victoria in 1945.

During her time in France, Carr was strongly influenced by the then new styles of Post-impressionism and Fauvism. She returned to Canada excited about her new-found skills, which included bright colours and broken brushstrokes—for which she was ridiculed and dismissed as a bad artist. Her paintings of First Nations villages in the North were further rejected as not being “true documentary.” After a long period of not painting at all, Carr began to paint the forests of British Columbia. These are among her strongest and most forceful works, in which she developed her own modernist style of rich, layered coloration and increasing abstraction.

One of the works students will explore is *Tree Trunk*, a close-up view from the base of a large cedar tree. Greenery appears as a curtain of foliage suspended theatrically behind the trunk.

Brian Jungen

“My mother's family would use objects in a way that weren't originally intended, a kind of improvisational recycling that was born out of both practical and economic necessity. Witnessing that resourcefulness continues to exert a deep influence on how I relate to the world as an artist.”

Brian Jungen was born in 1970 in Fort St. John, BC. His mixed parentage—First Nations mother and Swiss father—has deeply affected his life and art. Since he graduated from Emily Carr Institute of Art + Design, he has lived in Montreal, New York and Vancouver. He has received numerous awards for his work, which has been exhibited internationally.

Jungen has used ordinary mass-produced objects such as running shoes and plastic chairs to create hybrid sculptures and installations. His work often explores the complicated realities of urban Native youth struggling to integrate traditions while living in a non-Native consumer society. But first and foremost we see Jungen as a conceptual artist using contemporary found materials to create unexpected visually arresting artworks.

The Men in My Family is a sculptural work made of deer hides stretched over cut-up car parts, mounted on white freezers. In this work, Jungen is telling many parts of the story of his mixed realities as First Nations son and contemporary artist.

Won Ju Lim

"I think about materials that create activities when they interact with light. The materials I am attracted to absorb, reflect and transmit direct light, light filtered by film, and video projection."

Won Ju Lim was born in Korea in 1968. After studying architecture, she went on to get her Master of Fine Art in California. She is now an internationally recognized artist, known for her mixed-media sculptures and installations. Her work has appeared in exhibitions in cities ranging from Berlin to Beijing. She lives in Los Angeles.

Lim has called her sculptural works "futuristic ruins." She admits to being influenced by the futuristic cityscapes found in Hollywood science fiction movies such as *Blade Runner* and *Logan's Run*. Her free-standing "floor models," built of Plexiglas and foam core, are stacked in maze-like configurations with directed lighting and video projections creating flickering, glowing visual effects. She intends the gallery and its walls to "frame" the work and interact with the space and other artworks.

Elysian Field North is a large, Tetris-inspired construction made up of mint-coloured panels and green and blue Plexiglas and foam core models. Slide images of an industrial cement factory are projected through the forms and bounce back onto the walls of the gallery.

Robert Rauschenberg

"A pair of socks is no less suitable to make a painting with than wood, nails, turpentine, oil and fabric."

Robert Rauschenberg, born in Texas in 1925, imagined he would grow up to become a minister, and later a pharmacist. It was only when he was in the US Marines in his twenties that he realized he was good at drawing, and developed an interest in art. He studied art in Paris—which disappointed him—and in the United States, where he was inspired by the artistic revolutions of the contemporary dance and music scene. He became one of the most prominent and respected artists of his generation, particularly known for his work as a Pop artist. He lived in New York for most of his life, moving in his later years to Florida, where he died in 2008.

Rauschenberg experimented with non-traditional art-making materials; he used house paint on canvas, and inked the wheel of a car and ran it over paper to create a drawing. He began incorporating found objects into his paintings, and making silkscreen prints—which until that point had only been used commercially. He collaged newspaper and magazine images into his photo-silkscreens layered with painted brushstrokes on various surfaces. He worked with photography, papermaking and performance art during his long and influential career as an artist.

Rush # 10—The Cloister Series is a large collage with photographic images printed onto paper and fabric. The images include scenes from contemporary urban life, political figures, sports and recreation events, and the planets.

Carole Itter

“Being a consummate collector, I can’t help but regard junk as material filled with possibilities.”

Carole Itter was born in Vancouver in 1939. She attended the Vancouver School of Art, and apart from an extended period of travel in the sixties—for a while studying set design in Rome—she has spent most of her life living in this city and has become a mainstay of the local art community. Itter’s work has taken many different forms over the decades: she is a writer, performer, sculptor and filmmaker.

She has collaborated extensively with her partner, the artist, writer and musician Al Neil. She is deeply committed to an experimental art practice, constantly re-inventing herself as an artist. Her opposition to consumer culture is a continuous thread that appears throughout her work. She has become known for her large-scale installations in which she has used materials and objects from her everyday surroundings to create works with emotional resonance.

Grand Piano Rattle: Bosendorfer for Al Neil is a huge hanging sculpture made of found and recycled materials including wood, metal, paint and light fixtures. In live performances she has attached the sculpture to musicians so that it moves and makes sounds.

Pre-Tour Activities: Collecting Collections (primary and secondary)

Objective:

Students explore some of the concerns and issues collectors need to consider, using their own interests and collections as the basis for discussion.

Teacher Background

An Autobiography of Our Collection: This Place not only takes an in-depth look at the work of specific artists, but also considers the notion of collecting itself.

Students will look at the concerns of specific collectors and their collections as well as the Art Gallery's job in amassing collections that reflect the concerns of the public and the community. Students will take time to think about the ways in which decisions are made and objects become part of a collection, the ways they relate to each other and reflect ideas and concerns to the community.

Materials:

- writing materials
- large sheets of plain white paper

Process:

1. Invite students to bring one personal collection from home to share with the class. If they cannot think of a collection they have, ask them to group together some things that they like. Suggestions: scarves, CDs, books, candies, etc.
2. Have students work in pairs and prepare a list of interview questions to ask each other, in order to learn about their collections. Questions might include:
 - Why did you begin to collect? What made you decide on this focus?
 - How did you begin collecting?
 - What was the first thing in your collection?
 - If this is a brand new collection, what made you choose this? Would you like to expand your collection?
 - How do you learn about what you collect?
 - Where do you find the things you collect?
 - How do things enter your collection? (purchase, gift, trade...)
 - How do you decide to add something to your collection?
 - What is the "star" of your collection? Was it the most important thing when you acquired it, or did it become important over time?
 - Do you have a favourite thing in your collection?
 - How do you decide to add something to your collection? What do you look for?
 - Has your interest in what you collect changed? How?
 - Do you display your collection? Where? How?
 - Do you ever put your collection away? How do you store it?
 - Has anyone ever borrowed your collection? Why?

- How long do you think you will continue to collect?
 - What do you hope will happen to your collection when you are an adult?
 - What is your favourite story about an object in your collection?
3. Have students set up and display their collections on a clean sheet of white paper on their desks.
 4. Have students look at the collections and interview three classmates about their collections, using some of the questions they came up with earlier.
 5. Discuss as a class:
 - What were some similarities and differences between the different collections?
 - What makes a successful collection?
 - How important is it to have background information to the collection?
 - Do stories about the objects make them more interesting? Give examples.

Conclusion:

What kinds of things would students expect to find out about the collectors and their collections at the Art Gallery?

PRE-VISIT ACTIVITY: The Artists, The Collections (adaptable to all grades)

Objective:

Students research and share information about some of the artists and collections represented in *An Autobiography of Our Collection: This Place*.

Materials:

- writing materials
- Internet. Some useful websites:
www.artcyclopedia.com
www.wikipedia.com
[www.ccca.ca/artists/\[name of artist\]](http://www.ccca.ca/artists/[name of artist])
- Information Sheets and Student Worksheets (following four pages)

Process:

1. Divide the students into nine groups. Make a copy of Artist and Collections Information Sheets (pages 12 & 13), cut into separate sections and give each group one of the sections.
2. Give each student a copy of the Student Worksheet (page 14) and ask them to transfer the information they have to the appropriate box.
3. Working as a class, have a student from each group share their information with the class while the rest of the students write the information in the appropriate space on the Artist or the Collection.
4. Ask students what information they need to complete the Worksheet, and have them use the Internet to find as much information as they can, either at home or at school.
5. Discuss together why students think these particular works and collections might be important to the Art Gallery and the community. Ask them to see if they can discover any more reasons or explanations in their research.
6. Make copies of Thumbnail Sketches Worksheet (page 15) for the class. Have each student find/copy the artwork mentioned by each artist and make a quick sketch of it.
7. Have students share their information while the rest of the class fills in the sheet.

Conclusion:

Discuss:

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

Information Sheet 1: Artists

Carole Itter

- Has been a writer, performer, sculptor and filmmaker
- Uses recycled objects and everyday materials in her sculptures and installations
- Artwork: *Grand Piano Rattle: Bosendorfer for Al Neil* is a large sculpture that can be made to move in a performance

Emily Carr

- Known for her painting, drawing and writing
- Used abstraction and strong colours and brushstrokes in her paintings of forest landscapes and First Nations villages
- Artwork: *Tree Trunk* is a close-up view from the base of a large cedar tree

Robert Rauschenberg

- Used ideas from everyday life in his work as a Pop artist.
- Known for his mixed-media artworks and silkscreen prints
- Artwork: *Rush # 10—The Cloister Series* is a large collage with photographic images printed onto coloured fabric and paper

Won Ju Lim

- Korean-born, internationally known installation artist
- Uses Plexiglas and foam core to make models that have lights and videos projected onto them
- Artwork: *Elysian Field North* is a large construction of green and blue foam core models, with slide images that shine on the work, making it flicker and glow

Brian Jungen

- Contemporary artist whose work comes out of his First Nations heritage
- Makes extraordinary sculptures and installations using ordinary things like running shoes and plastic chairs
- Artwork: *The Men in My Family* is a sculpture made of deer hides that are stretched over cut-up car parts and placed on white freezers

Information Sheet 2: Collections

Emily Carr Trust

- In 1942 the Emily Carr Trust gave the Vancouver Art Gallery a gift of 165 of Carr's paintings, drawings and watercolours
- Lawren Harris helped Carr choose the work—50 paintings originally—to give to the Gallery

Acquisition Fund

- Used to buy new works for the gallery ranging from photo-conceptualism to sculpture and installation, from paintings to First Nations art
- Focus on contemporary local artists, including Carole Itter and Brian Jungen

Director's discretionary fund

- Money that the Director of the Art Gallery can use to buy an artwork of his or her choice
- In 2002, Director Kathleen Bartels chose Won Ju Lim's installation *Elysian Field North*

Permanent Collection Fund and Public Donations

- Over a hundred volunteers worked on raising money to buy Robert Rauschenberg's *Rush #10—The Cloister Series, 1980*
- Using radio and TV to get the message across, volunteers invited members of the public to buy a square inch of the artwork—for the Art Gallery—for \$5



Emily Carr, *Tree Trunk*, 1931, Oil on canvas
Collection of the Vancouver Art Gallery, Emily Carr Trust



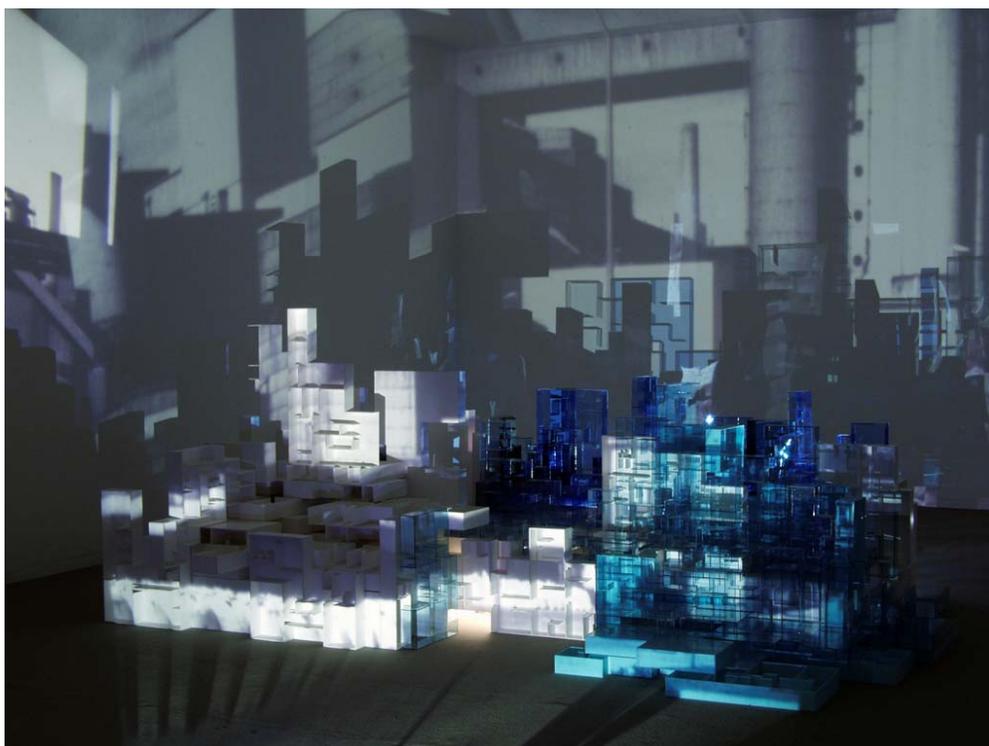
Carole Itter, *Grand Piano Rattle: a Bosendorfer for Al Neil*, 1984

Metal, paint, wood, linocut, light fixtures, Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund, Photo: Trevor Mills, Vancouver Art Gallery



Brian Jungen, *The Men of My Family*, 2010

Rawhide, metal, paint, freezer, Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund, Photo: Rachel Topham, Vancouver Art Gallery



Won Ju Lim, *Elysian Field North*, 2001

Plexiglas, foamcore and still image projection, Dimensions variable, Collection of the Vancouver Art Gallery, Director's Discretionary Fund, Photo: Trevor Mills, Vancouver Art Gallery

Student Worksheet

	Artist & Artwork	Collector & Collection	Importance to Vancouver Art Gallery	Importance to community
Emily Carr				
Brian Jungen				
Carole Itter				
Robert Rauschenberg				
Won Ju Lim				

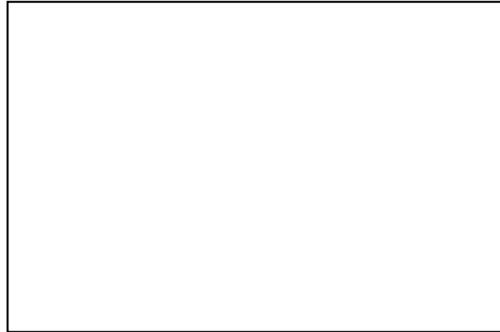
Thumbnail Sketches

Emily Carr



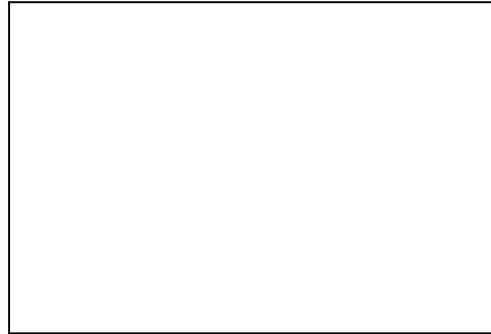
Title: _____

Robert Rauschenburg



Title: _____

Brian Jungen



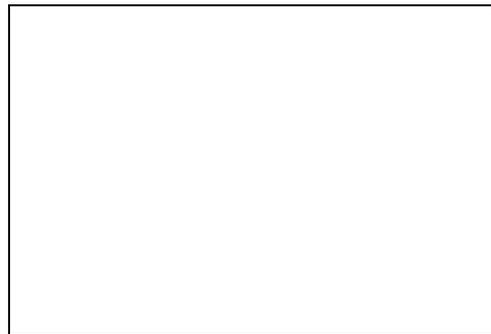
Title: _____

Won Ju Lim



Title: _____

Carole Itter



Title: _____

PRE- or POST-VISIT ACTIVITY: Working in the Open Air (primary and secondary)

Objective:

Students are introduced to Emily Carr's process of working by sketching outdoors and then creating a painting based on the sketch.

Discussion:

Emily Carr often created sketches for her landscapes out in nature, where she could study the colours and textures of the trees, leaves, lakes and sky, and observe the way light, wind and weather affected the subjects. Carr began sketching in charcoal, but later developed a technique of thinning oil paints with gasoline, which made it easy to create quick, colourful sketches. She would take the sketches she had made outdoors back into her studio, and there she would make oil paintings based on—but not exactly the same as—her sketches.

Emily Carr wrote the following passage in her book *Growing Pains*:

“Outdoor study was as different from studio study as eating is from drinking. Indoors we munched and chewed our subjects. Fingertips roamed objects feeling for bumps and depressions. We tested textures, observed contours. Sketching outdoors was a fluid process, half looking, half dreaming, awaiting invitation from the spirit of the subject to ‘come, meet me half way.’ Outdoor sketching was as much longing as labour. Atmosphere, space cannot be touched, bullied like the vegetables of still life or like the plaster casts. These space things asked to be felt not with fingertips but with one’s whole self.”

Materials:

For Part 1:

- drawing pads or clipboards and sheets of paper
- coloured pencils, crayons or pastels

For Part 2:

- thicker paper for painting
- paint—preferably liquid tempera or acrylic, but any available paint will work
- paintbrushes

Process:

Part 1:

Discuss Carr's two-step approach to her painting, and tell the students they are going to go outdoors and make a colour sketch as a precursor to a painting. Read the excerpt from *Growing Pains*.

1. Choose an outdoor area with some greenery and one or more trees. Have the students decide on a starting perspective; for example:
 - close up, with tree trunk or branches filling the page,
 - from a distance, including grass, trees and sky,
 - looking up, including the top of the tree and an expanse of sky,

- a single tree.
2. Have students look closely at the greens and yellows of the leaves, the browns and greys of the trunk and branches, and the blues and greys of the sky. Remind them that Carr never used just one colour, but mixed and blended colours and shades to create rich, dense surfaces.
 3. Have the students make a few colour sketches from different perspectives or angles, from close up and far away. Encourage them to fill the page with quick detail—broad strokes of colours, lines and shapes.

Part 2:

1. Back in the classroom, have the students look at their drawings and plan a painting based on a sketch. Ask them to think about these questions:
 - What parts of their sketch do they want to leave in?
 - What parts would they like to change?
 - Does the composition feel balanced, or are there some areas they would like to add something to or remove something from?
 - Would they like to combine elements from two drawings?
2. Have the students set up workspaces at their tables, where they can see their sketches and have access to paper, paint and brushes.
3. Have them paint their landscapes, encouraging them to fill the page, layering on and blending colours as they work.

Conclusion:

- Display the students' work: painting alongside sketch.
- Have them look at the work and talk about the similarities and differences in materials, location, colours, shapes and compositions.
- Discuss the process, how easy or hard it was to create the work, the differences between making the sketch and creating the painting.

PRE-VISIT ACTIVITY: Materials That Have Memory (all levels)

Objective:

Students explore the ways in which everyday objects and materials carry meanings with them even when they are made into something new.

Discussion:

- The use of **non-traditional materials** has become the norm in contemporary art. One artist describes the everyday objects he uses in his work—such as hair salon end papers and billboard remnants—as “materials that have memory.”
- The **role of the viewer** has become central in discussions about contemporary art. It has been said that viewers complete the artwork by bringing their own personal responses, experiences and opinions. One contemporary artist stated: “Art does not reside in the object. It resides in what is said about the object.”
- Brian Jungen uses everyday objects as his art materials and turns them into extraordinary artworks. The objects still carry their original meaning—we all recognize those running shoes and know their purpose—but new meanings are formed as he reworks the materials in unexpected ways. He challenges us to think about how we see the world and the things in it that we take for granted.
- In her sculptural works that she refers to as assemblages, Carole Itter uses found and recycled materials. Making art out of “junk” is, for her, an environmental and political statement. She questions the way we greedily consume in contemporary urban society. Each item she uses is identifiable in its original form—a wooden spoon is still a wooden spoon—even as it becomes part of something completely new. Her large-scale “rattles” can be heard as well as seen and have been used in dance, musical and multimedia performances.

Materials:

- some images of Carole Itter’s rattles and Brian Jungen’s sculptural works
- supply of very familiar mass-produced objects: McDonald’s Big Mac wrappers, Starbucks paper cups, old CDs, paper napkins, plastic or wood stir sticks, chopsticks—whatever you can get your hands on
- objects from the natural world—pebbles, leaves, twigs . . .
- art-making materials: glue, glue guns, string, coloured markers, scissors, paper, cardboard

Process:

1. Show students some images of Carole Itter’s rattles and Brian Jungen’s sculptural works.
 - What do students see?
 - What have the artists used to make their works?
 - What would the original purpose of the materials and objects have been?
 - How have they changed in purpose and meaning?
 - Discuss the way all of the objects that surround us bring meaning with them.

2. Introduce the materials and objects that will be your art supplies and together, make a list of the meanings they bring with them. For example, a McDonald's Big Mac container may make you think: fast, cheap, repetitious, available all over the world, disposable. It may be a symbol of global consumerism, failing nutritional standards, a need for environmentally friendly fast foods or the world's inability to slow down. Pebbles might evoke memories of the beach, the garden or a hike in the woods.
3. Challenge students to design something new and original using their chosen supplies. Encourage them to consider purpose and meaning rather than randomly grab and glue objects and materials. They might choose to create a 2D design or a 3D construction.
4. Display finished works. Have students explain their designs to their classmates.

Conclusion:

- Have the materials been used in ways that comply with or challenge previous meanings, uses and associations?
- What new meanings arise?
- How do the meanings of the materials and the created object combine or conflict with one another?

VOCABULARY

abstract: 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).

collage: technique and resulting work of art in which pieces of paper and other materials are arranged and glued to a supporting surface.

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

Fauvism: a name (meaning “wild beasts”) for an art movement that originated in France at the end of the nineteenth century. Fauvists were concerned with creating fresh, spontaneous-looking images, and used brilliant colours in an arbitrary and decorative way.

First Nations: Aboriginal cultures of Canada.

installation: art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent. The term came into wide use in the 1970s, and many installation works were conceptual.

landscape: artwork in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and are often concerned with light, space and setting.

modern: 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 criteria.

performance art: works in any of a variety of media that are performed before a live audience. The performance itself, rather than a specific object, constitutes the artwork. Documentation is often an important part of the performance.

photo-conceptualism: an artistic movement that emerged in Vancouver in the 1960s and '70s. The work is characterized by large-format photographic prints. This movement explored the ideas behind the photograph, appropriate subject matter, the assumed “truth” of photography, and the nature of photography as fine art versus commercial art.

silkscreen: a print in which an image is made by pushing coloured ink through a screen onto paper or other surface. A glue-like paste is applied to parts of the screen to block the transfer of ink in those areas. For each colour a new screen must be prepared. Multiple copies of the same image can be made in this way.

Resource Materials

Books:

- Augaitis, Daina et al. *Brian Jungen*. Vancouver: Douglas & McIntyre, 2005.
- Bennett, Bryan, and Constance P. Hall. *Discovering Canadian Art: Learning the Language*. Scarborough ON: Prentice-Hall Canada, 1984.
- Boris, Janet. *Art Ed Books and Kit: Robert Rauschenberg*. New York: Abrams, 2001.
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- Hill, Charles C., et al. *Emily Carr: New Perspectives on a Canadian Icon*. Vancouver: Douglas & McIntyre/National Gallery of Canada/Vancouver Art Gallery, 2006.
- Kotz, M.L. *Rauschenberg: Art and Life*. New York: Abrams, 1990.
- James, Jamie. *Pop Art*. London: Phaidon Press, 1996.
- Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1999.
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Online:

www.artcyclopedia.com

Online art encyclopedia, listing international artists, and museums and galleries with collections of their work. Includes a large selection of reproductions of artworks.

www.wikipedia.com

Online dictionary and encyclopedia with some background and biographical information on artists.

<http://cwahi.concordia.ca/>

Canadian Women Artists History Initiative is a collaboration that brings resources and researchers together to enhance scholarship on historical women artists in Canada.