

***In Dialogue with Carr: Gareth Moore,
James Hart: The Dance Screen
and Emily Carr in Haida Gwaii***



Emily Carr
Totem and Forest, 1931
oil on canvas
Collection of Vancouver Art Gallery, Emily Carr Trust

**TEACHER'S STUDY GUIDE
Fall 2013**

Vancouver
Artgallery

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Vancouver Art Gallery Teacher's Guide for School Programs

Your upcoming Gallery tour includes three distinct exhibitions *In Dialogue with Carr: Gareth Moore*, *James Hart: The Dance Screen* and *Emily Carr in Haida Gwaii*. In the exhibition *In Dialogue with Carr: Gareth Moore*, a series of connections between one of British Columbia's most significant historical artists, Emily Carr, and a contemporary BC artist, Gareth Moore, are created. The exhibition presents an installation of various objects that represent aspects of Carr and Moore's journeys. Similarly, the exhibitions *James Hart: The Dance Screen* and *Emily Carr in Haida Gwaii* are intended to complement one another, as they consider a common source of inspiration, Haida Gwaii and its culture. In these exhibitions the artists connect and converse in areas as far ranging as personal histories and journeys, the province's landscape, and issues concerning First Nations culture, imagery and authorship.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *In Dialogue with Carr: Gareth Moore*, *James Hart: The Dance Screen*, and *Emily Carr in Haida Gwaii*. 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 *In Dialogue with Carr: Gareth Moore*, *James Hart: The Dance Screen* and *Emily Carr in Haida Gwaii* has three main goals:

- to explore the points of connection between Emily Carr and Gareth Moore, and to examine the work of James Hart and Emily Carr in the context of Haida Gwaii
- to consider the role of the curator in creating a dialogue, asking questions and forging connections among the artists
- to examine each artist's individual approach to their art in terms of ideas, materials, techniques and inspiration

THE EXHIBITION: *In Dialogue with Carr: Gareth Moore*

The exhibition *In Dialogue with Carr: Gareth Moore* focuses on the art of one of the province's most significant historical artists, Emily Carr, and forges connections with the Vancouver-based artist Gareth Moore. The works by Moore do not respond directly to Carr, but continue the conversation that Carr began a century ago, in topics ranging from journey and history to art as a means to support oneself. The exhibition includes objects and materials gathered during Moore's journeys, as well as a selection of Emily Carr's ceramics.

Carr began to make ceramic objects in 1924. This was a time when, frustrated with the lack of an audience and support for her art, she made very few paintings, and the production of items that could be marketed commercially seemed like a viable way to support herself. Catering to the tourist market, Carr decorated her ceramics with motifs taken from cultures of the First Nations of the Canadian West Coast, a practice of appropriation that has been widely criticized over the past twenty-five years. Carr was herself uneasy with the placement of stylized forms on her objects.

In response to Carr's travels to remote locations and the ceramic objects she produced for the tourist market, Moore travelled through Europe, North America and Asia to investigate sites in which stone has a notable significance. During his travels, Moore produced stone carvings for exchange or sale to fellow travellers, as well as drawings incorporating found materials from the sites he visited. While these objects are mostly unremarkable on their own, they take on meaning as they form part of the larger vision of the completed artwork. Moore's method of producing work intends to bridge the gap between art and daily life, and to engage audiences outside the traditional reach of the art world.

As Carr saw her ceramics as a commercial enterprise, they are seen to hold less aesthetic significance than her paintings. In choosing to present his work in dialogue with this lesser-known component of Carr's work, Moore invites us to reflect on broader questions concerning the intersection of art, history, travel and the everyday needs of artists.

Organized by the Vancouver Art Gallery and curated by Grant Arnold, Audain Curator of British Columbia Art.

James Hart: The Dance Screen (The Scream Too)

“We need salmon. They’ve taken care of us for thousands of years, now we’ve got to take care of them.” —James Hart, 2013

In late 2009, the artist James Hart began designing a large-scale sculpture titled *The Dance Screen (The Scream Too)*, and in 2010 he began carving the work. Hart worked on the carving on the fourth floor of the Vancouver Art Gallery, in an area open to gallery visitors, for a portion of 2012 and 2013. This ambitious project, his largest-ever commission, brings together many of the principal animal figures from traditional Haida stories, especially creatures that depend on salmon for their survival.

At its centre is the bear mother, and above her is an eagle with frogs emerging from its ears. Not only do frogs symbolize good luck, they also have an ability to move between this world and the underworld. On either side of the work are killer whales, as well as a beaver and raven, which represent the key story referenced in the work. The Haida tell of how the Raven stole the salmon from the Beaver people:

The Raven transformed himself into a chieftain’s baby to find out from the beaver people where they were hiding the salmon from all the other beings. After living with the beaver people for many years he finally found out that they were hiding all the salmon in a hidden stream flowing into a lake. In the same night after he found out, he transformed himself back into raven and rolled up the stream and lake like a carpet and flew all over the Pacific West Coast and back to Haida Gwaii. The Beaver people screamed loudly once they found their salmon had disappeared. The stream and lake with all the salmon were so heavy that he could only fly a short distance at a time. He would stop wherever there was a tree to rest. The Beaver people transformed themselves back into Beavers in order to stop him. They would gnaw down the trees that Raven stopped at and each time some salmon and water would escape, forming great streams and rivers of Salmon all over the country.

Carved separately and suspended around the perimeter of the work, the salmon symbolize the mystery of their life cycle—their growth from hatchlings, their migration out to sea and their miraculous reappearance as they swim upriver to spawn in their own birthplace. Standing on a small Haida House at the front is a shaman who ensures the cyclical return of the salmon that surround the entire work. This large dance screen includes a central door that dancers will pass through in the future. As a major expression of traditional Haida beliefs, the sculpture evokes the importance of relationships between humans and the natural world, an idea made even more poignant by the current decline of west coast salmon. Hart created *The Dance Screen* with the help of several younger artists, so as to help pass the torch to the next generation.

Organized by the Vancouver Art Gallery and curated by Ian Thom, senior curator, historical.

Emily Carr in Haida Gwaii

“The Indian people and their Art touched me deeply... By the time I reached home my mind was made up. I was going to picture totem poles in their own village settings, as complete a collection as I could.”

The exhibition *Emily Carr in Haida Gwaii*, designed to complement *James Hart: The Dance Screen*, presents some of the important oil paintings that resulted from Carr's trips to Haida Gwaii.

In 1912, Emily Carr made the first of two trips to First Nations villages and old village sites in Haida Gwaii, during which she produced a number of watercolours and a few oils on board. The goal of these works was to capture the forms of the poles and, to a lesser degree, the circumstances of their placement in the landscape or village. Carr's second trip to Haida Gwaii occurred in 1928, when she was fifty-seven years old. These later watercolours are different in execution—more forceful and more fully realized dimensionally—but they have links to the works of 1912. She used her field studies as source material for major paintings. Carr's failing health precluded additional trips to Haida Gwaii, but she returned to the totemic subjects toward the end of her career, when she produced two major canvases based on the 1912 sketches completed in Skidegate.

Organized by the Vancouver Art Gallery and curated by Ian Thom, Senior Curator—Historical.

ARTISTS' BACKGROUND

Emily Carr (1871–1945)

One of the most important British Columbia artists of her generation, Emily Carr is best known for her work documenting the totem poles of First Nations peoples of the province of British Columbia and her forest landscapes.

Carr began taking art lessons as a child and continued her studies in San Francisco and England. She returned to Canada with solid—if conservative—technical skills. In 1911 she went to France to study drawing and painting, and this time she returned to Canada with a completely new approach to painting and to using watercolour paints. She worked directly from her subject matter and used vibrant colours, broken brushstrokes and minimal detail, and her work achieved a new-found immediacy and freshness.

In the summer of 1912, Carr travelled north to visit First Nations villages on the Skeena River and Haida Gwaii (the Queen Charlotte Islands) and in the fall she produced the first of her major canvases of First Nations subject matter, using her recently acquired Modernist painting skills. Carr exhibited these works in Vancouver in early 1913 and offered them for sale to the provincial government. The works were rejected on the grounds that they were not “documentary” enough; they were too abstract. Unable to support herself through her art, she returned to Victoria to turn her attention to alternative ways of making a living. Over the next decade, Carr produced very little painting; she ran a boarding house, raised sheepdogs, made pottery and gave art lessons.

In 1927, Carr’s work was included in the exhibition *West Coast Art: Native and Modern* at the National Gallery in Ottawa. This was her introduction to other artists, particularly members of the Group of Seven, who recognized the quality and originality of her work. In the 1930s, Carr began devoting most of her attention to landscape, particularly the forest, as her subject matter. Greatly influenced by her exchange of letters with Lawren Harris, Carr sought to capture a sense of the spiritual presence that she experienced in nature. Her work became increasingly abstract as she experimented with shape, form, colour and movement.

In the late 1930s, as her health worsened, Carr began to focus more energy on writing, producing an important series of books. One of these, *Klee Wyck*—stories based on her experiences with First Nations people—won the Governor General’s Award for Literature in 1941. She died in 1945 in Victoria at the age of seventy-four, recognized as an artist and writer of major importance.

Gareth Moore

Gareth Moore, a Vancouver artist, was born in 1975 in Matsqui, British Columbia. He is known for his playful and conceptual works produced from his investigations of the world around him. Moore collects traces of his physical path, his thinking and his actions. Exhibitions of his work often take the form of objects collected on journeys—objects that carry hidden stories and become a crucial part of the installations he creates.

Moore is an archaeologist of the present day who shifts our view of reality by using a combination of varied objects and materials. His projects are a blend of magic and myth, fact and fiction. He blurs the distinctions between art and life by positioning art in relation to everyday experiences.

Moore is a graduate of the Emily Carr Institute of Art and Design (now Emily Carr University). His work has been shown nationally and internationally at the International Project Space, Birmingham (2012), the Bielefelder Kunstverein, Germany (2011) and the CCA Wattis

Institute for Contemporary Arts, San Francisco (2008). In 2010 he participated in the Biennale de Montréal, and in 2009 he was an artist-in-residence at the Irish Museum of Modern Art, Dublin.

James Hart

"[My work] has to have integrity...for myself, for our ancestors, for our people." (2011)

The Haida master carver and chief James (Jim) Hart has been a carver since 1979. He apprenticed with the renowned Haida artist Robert Davidson, worked with the master carver Bill Reid from 1980 to 1984 and has since developed a practice that is acknowledged internationally.

Hart has produced significant carvings such as the Bill Reid Memorial Pole for the Bill Reid Museum and a major bronze sculpture, *The Three Watchmen*, with casts in British Columbia and Ottawa. Among other projects, he supervised the construction of the Haida House in the Grand Hall of the Canadian Museum of Civilization, and restored an old Haida pole for the Smithsonian in New York City. Hart has had solo exhibitions in Vancouver and Singapore, and he set up a booth in the Louvre in Paris with other international artisans. His work has been included in major exhibitions of Haida and Northwest Coast art in Canada and internationally. He receives commissions from private collectors across the world and is the recipient of several awards and honours, including the Order of British Columbia in 2003.

Hart comes from a long line of Haida chiefs who were carvers. As Chief of the Eagle Clan since 1999, he holds the name and hereditary title of his great-great-grandfather, Charles Edenshaw. As such, he maintains a practice devoted to his community, carving and raising poles as well as building several Haida longhouses in Old Massett, Skidegate. Hart is one of the Northwest Coast's most accomplished artists. In addition to his mastery in carving monumental sculptures and totem poles, he is a skilled jeweller and printer and is considered a pioneer among Haida artists in the use of bronze.

Northwest Coast Haida Art

On their lush island home of Haida Gwaii off the Northwest Coast, the Haida fashioned a world of outstanding artistic expression, one that sustained them through near annihilation in the late nineteenth century. In the past, as today, Haida artists could be male or female. Their creative output was astonishing—carved and painted chests, lifelike masks, finely woven baskets, complex songs and dances, intricate tattoo designs, imposing totem poles.

Much of Northwest Coast art is representational: the images represent animals and figures from crests and stories. Formline is the continuous flowing line that outlines creatures and structures in a work of art. Artists use formline, ovoids and u-forms to create their designs, adhering to strict rules of composition that are passed down from generation to generation. The rules that guide formline design are consistent whether the subject is a human or an animal form, on a monumental totem pole or a goat-horn spoon handle.

Formline

“There are rules to go by . . . When I was working with Robert [Davidson], he explained that it was like learning to do the alphabet. He said, ‘If you don’t understand the alphabet, you can’t make new words.’ It’s the same with Northwest Coast Art.”

—Reg Davidson

“We say, the line has to look like it would spring apart if you touched it with a knife.”

—Michael Nicoll Yahgulanaas

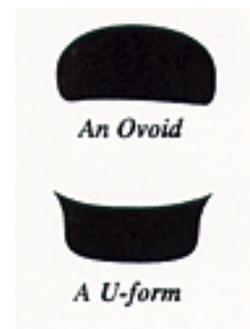
The Haida formline design system can be compared to a formal language based on a kind of visual grammar. True masters of the art adhere to the “rules” while also achieving endless variations and surprising innovations. Formline designs can be painted on panels, drums, chests, boxes, spruce-root baskets and hats; they are incised on totem poles, argillite sculpture and silver and gold jewellery; they are woven into decorative robes. In traditional women’s arts, formline is approached differently, through the more abstract patterns of cedar and spruce root weaving.

Ovoids

- are traditionally convex on top, and slightly concave on the bottom, like a rounded rectangle or angular oval
- vary in thickness and length
- are commonly used for eyes and joints

U-forms

- are thick arches, with ends tapering to sharp points, similar to the letter *U*
- vary in proportion, and can be placed one inside another
- are often found in conjunction with other form elements
- are commonly used to depict appendages



Totem poles

Totem poles record the real and mythic histories of chiefly families and First Nations communities. They have many purposes: to tell stories, show land rights, celebrate marriages, remember the dead and welcome guests. The carved images on totem poles are crest figures. They show the animal, human and supernatural ancestors of a family. The rituals involved in constructing and erecting totem poles are ancient and complex. Totem poles are made of wood, usually cedar, and are carved by a master carver working with apprentices. Totem poles are often painted with bright, durable colour derived from plant and mineral sources. When erected, they are dedicated with a detailed account of the meaning and history of each figure depicted on the pole. They are then established through feasts and potlatches where guests are paid, with food and gifts, as witnesses to the host chief's claims.

Dance Screens

Despite Canadian government laws outlawing potlatch from 1885 to 1952, the traditional songs and dances always remained part of daily social life in Haida Gwaii. Today, Haida song and dance are once again fully interwoven with art, ceremonies, feasts and potlatches, the supernatural beings and the environment. Haida decorated screens are comparable to the spectacular interior screens of their Tsimshian and Tlingit neighbours. Screens are used during dances to conceal dancers from the audience during costume changes and as they prepare to perform. Access to the public area is through a round or oval doorway included in the screen, which forms part of the scene or story depicted. Elaborate decorations, and various animals and figures, are also carved or painted onto the screen.

PRE-VISIT ACTIVITY: Connecting the Artists
(all grades)

Objective:

Students explore the lives of the three artists, Emily Carr, Gareth Moore and James Hart: their art practices, influences, interests and processes.

Materials:

- ❑ the Internet; some useful websites:
 - www.wikipedia.com
 - <http://www.emilycarr.ca/>Each artist can be Googled individually
- ❑ art books on individual artists
- ❑ Artist Information Sheet and Student Worksheet (following pages)
- ❑ writing materials, pencil crayons

Process:

1. Divide the class into small groups. Give each group the points of information on one of the artists (see Artist Information Sheet, next page).
2. Have the students read the information in their groups.
3. Clarify any terms students do not understand; e.g., First Nations, contemporary, conceptual (see Vocabulary, page 19).
4. Have students use books and/or the Internet to expand their information and look at some examples of their artist's work—they should be able to describe one in detail.
5. Have each group talk about their artist, while the rest of the class fills in the worksheet (page 13).

Conclusion:

- Ask the students to comment on similarities and differences between the artists and their artwork.
- Do the artists have anything—e.g. materials, techniques, ideas, styles—in common?
- Do the artists have any practices, attributes or perspectives that might be described as particularly British Columbian or Canadian? If not, why? If so, how?

Emily Carr

- Born and died in Victoria
- Lived most of her life alone, had lots of animals
- Was thought of as unusual, different from other women in Victoria
- Studied art in San Francisco, England and France
- Travelled through British Columbia visiting First Nations villages and forests
- Found it hard to make a living, gave up painting for a long time
- When she was not painting she made ceramic objects for the tourist market
- Only later was recognized as an important British Columbian artist
- Modernist painter who experimented with colour, form, shapes and visible brushstrokes
- Preferred to sketch her landscapes outdoors; often made final works in her studio
- Wrote many books toward the end of her life, which were well received
- Best known for painting the forests of British Columbia and First Nations villages
- Only sometimes used watercolour, most often painted in oil

Gareth Moore

- Born in 1975 in Matsqui, British Columbia, lives in Vancouver
- Creates conceptual based art and installations
- Uses everyday objects and experiences as the basis for his art
- Work often involves periods of extensive travel
- His exhibitions document his journeys
- Exhibits his work in unconventional sites
- Directs our attention to the histories and narratives carried in objects
- Makes objects to sell and exchange during his travels, such as carvings, ceramics and drawings
- His work is presented in dialogue with Carr's ceramics

James Hart

- Born in 1952 into the Eagle Clan at Old Massett, Haida Gwaii, British Columbia
- Lives between Haida Gwaii and Vancouver
- Is one of the Pacific Northwest Coast's most accomplished artists
- Creates sculptural carvings, totem poles, prints and jewellery
- Uses traditional and contemporary First Nations forms
- Apprenticed with First Nations artists Bill Reid and Robert Davidson
- Comes from a long line of Haida chiefs who were carvers
- Created *The Dance Screen*, which depicts traditional Haida forms and stories, and raises awareness about the decreasing salmon in BC

Student Worksheet

	Personal details	Type of art + Description of an artwork	Influences or interests	Process and techniques
Emily Carr				
Gareth Moore				
James Hart				

PRE- or POST-VISIT ACTIVITY: Sketch and Paint
(all grades)

Objective:

Students are introduced to Emily Carr's process of working by sketching outdoors and then, back in the classroom, 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, foliage, lakes and sky, and observe the way light, wind and weather affected her subjects. Carr began sketching in charcoal, but later developed a technique of thinning out oil paints with gasoline, which enabled her to create quick, colourful sketches. She would take the sketches she had accumulated out in the field back into the 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...Sketching outdoors was a fluid process, half looking, half dreaming, awaiting invitation from the spirit of the subject to ‘come, meet me half way.’”

Materials:

For Part 1:

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

For Part 2:

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

Process:

Part 1:

1. Discuss Carr's two-step process of sketching outdoors and painting in her studio. Read students the above excerpts from the writings of Carr.
2. Have students go outdoors and make a colour sketch as a precursor to making a painting. 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
3. Encourage students to 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 landscape painters like Carr didn't use just one colour, but mixed and blended colours and shades to create rich, dense surfaces.
4. 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 that include all the elements in their line of vision.

Part 2:

1. Back in the classroom, within a week after making the sketches, have the students look at their sketches and choose the one they would most like to make a painting

- from. 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 new landscapes. Encourage them to fill the page, layering on and blending colours as they work.

Conclusion:

- Display the students' paintings alongside their sketches.
- 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, and the process of changing media and reworking an idea.
- Ask students if any of the sketches could stand alone as finished works. Do they prefer any of their sketches to their final paintings? Why or why not?

PRE-VISIT ACTIVITY: Mapping Journeys
(all grades)

Objective:

Students locate and learn about different parts of the world that each artist has lived in or travelled to. They also map out their own journeys and histories.

Background:

Emily Carr, James Hart and Gareth Moore have all lived in and travelled to various places. Journeys have played a major role in many of the works, particularly those of Emily Carr and Gareth Moore. We have to ask what we can learn about each artist by locating the areas they have travelled to or lived in. Where do they come from? Where have they travelled? And how is this reflected in their art? Students can also consider their own journeys and histories that have contributed to their life experience.

- This classroom activity brings a deeper understanding of geography, the artists, their travels and their art.
- Students consider how location, personal histories and experience inform an individual's expression and understanding of the world around them.

Materials:

- world map (available at some dollar stores, office supply stores, etc.)
- index cards or post-it notes (3"x5")
- pencils or pens
- yarn or string
- thumb tacks or tape
- list of artists and locations (see Artist Information Sheet, page 17)
- access to the Internet, atlas and other relevant books

Process:

1. Divide the students into pairs. Assign an artist and one corresponding location to each pair.
2. Mount a world map on a classroom wall, with some space available around it for index cards or post-it notes.
3. Have the students do internet research on the place assigned and the artist's connection to that location. If they are unable to find information about the artist in that particular area, they should gather some general facts about the area.
4. On the index card or post-it note, have them write the name of the artist, a fact about the area and the artist's connection to it.
5. The activity can be expanded to include places the students have travelled to or where their families have lived. A separate card should be provided for their names, facts or narratives about each respective location.
6. Mount the cards or post-its around the outside of the map with a piece of yarn or string connecting each one to the corresponding area or region on the map.
7. Have students present their information to the rest of the class.
8. Encourage students to examine the map closely and read all collected information.

Conclusion:

Questions for discussion:

- Did students learn new things about each artist and place?
- What new and unexpected connections emerged? Was anything particularly surprising?
- What ideas or thoughts emerged as a result of learning about their classmates' histories, journeys and experiences?

Artists and Locations

Emily Carr

- Victoria, British Columbia
- Vancouver, British Columbia
- Ucluelet, British Columbia
- Alert Bay, British Columbia
- Haida Gwaii (Queen Charlotte Islands), British Columbia
- San Francisco, California, USA
- London, England
- Cornwall, England
- Paris, France
- Brittany, France
- Alaska, USA

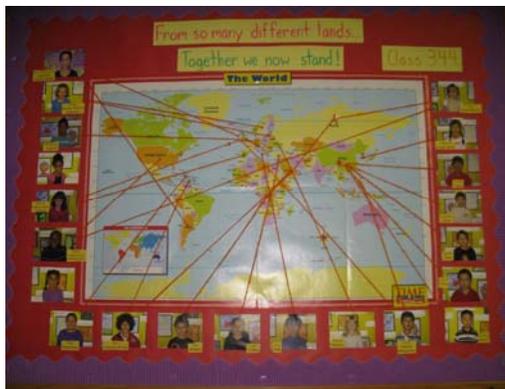
James Hart

- Haida Gwaii, British Columbia
- Vancouver, British Columbia

Gareth Moore

- Vancouver, British Columbia
- Sproat Lake, Port Alberni, British Columbia
- Rock Shelters of Bhimbetka, India
- Côa Valley, Portugal
- Gambassi Terme, Italy
- Pompeii, Italy
- Geumneung Stone Park, Jeju Island, South Korea

Below is an example of a similar mapping activity:



(<http://www.scholastic.com/teachers/classroom-solutions/2011/11/five-projects-juice-geography>)

PRE-VISIT ACTIVITY: Art as Saleable Object
(all grades)

Objective:

Students create art they might sell as travellers.

Background:

During her travels to remote locations, Emily Carr produced ceramic objects for the tourist market. She saw this as a commercial enterprise and a viable way to augment her meagre income. In response, Gareth Moore made carvings, ceramics and drawings that he exchanged and sold to tourists during his travels. This was not solely for money, but for the social interaction it offered as well.

This activity can be approached in different ways:

- Students can create an art object as an example of something they might sell in their imagined travels, *OR* they can create a conceptual work—a performance piece, poetry, dance, etc.
- Materials can be provided or students can find them independently

Materials:

- found everyday objects, such as rocks, shells, sticks, paper, magazines, etc.
- crayons, pencil crayons, markers or paint for decorating
- paper, scissors, glue, tape, etc.
- decorative materials, such as string, feathers, buttons, pebbles, beads, etc.

Process:

1. Ask students to think about an art object they might make, and sell on their travels.
2. Ask students to find or use materials provided to create this saleable object.
3. For those students who prefer to create conceptual or performance pieces, give them time to develop their idea.
4. Ask students to think about how much they might sell their object for, or how much they expect to receive for their chosen form of artistic expression.
5. Have students present their objects or ideas and explain them to the class.

Conclusion:

- How was it different to create an art object with the intent to sell it?
- Does the location travelled to influence the kind of art object one makes? How so?
- Why do people purchase art objects and souvenirs during their travels? Why might they purchase yours?
- Have students ever bought art during their travels?

VOCABULARY

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

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

conceptual art: art in which the idea behind the work is seen as more important than the execution or craftsmanship of it. Conceptual art rejects the idea that talent or craft is necessary to create an artwork, which should be primarily concerned with ideas, knowledge and thought processes. Many conceptual artists have left a set of instructions for someone else to create the actual artwork. Conceptual art asks questions about the nature of art and creates a space to engage the viewer in the dialogue.

contemporary art: created in the last thirty years. Most contemporary artists are living artists. Challenging traditional boundaries, many contemporary artists use a limitless range of materials and ideas to reflect, explore and comment on today's world. Contemporary art defies easy categorization in its rejection of historical definitions of what constitutes art.

curator: the person who is responsible for an exhibition—including selecting and displaying works, writing labels and organizing support materials.

First Nations: aboriginal cultures of Canada.

formline: a primary design element in Northwest Coast aboriginal art.

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

modern: an approach to art that embraced new ideas ranging from science to political thought. The modernists rejected the restrictions of past art traditions and stressed innovation over all other criteria.

representational: representing or depicting an object in a recognizable manner

traditional art: art that is a part of the culture of a group of people. The skills and knowledge of traditional art are passed down through generations from master craftsmen to apprentices.

RESOURCES

Books:

- Bennett, Bryan, and Constance P. Hall. *Discovering Canadian Art: Learning the Language*. Scarborough ON: Prentice-Hall Canada, 1984.
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