

# ***WE: Vancouver– 12 Manifestos for the City***



The Goodweather Collective,  
Roundabout Vancouver  
2010.

## **TEACHER'S STUDY GUIDE WINTER 2011**

**Vancouver**  
Artgallery

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# Vancouver Art Gallery

## Teacher's Guide for School Programs

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The exhibition *WE: Vancouver* takes a look at our city through the eyes of innovative local architects, designers, artists, writers, musicians and activists who are shaping, changing and energizing the unique city in which we live. The gallery space itself is reconfigured—completely transformed by constructions, installations, designs, photographic displays and video documentations. We are invited to be actively engaged in our explorations of the work as much as we are invited to rethink our participation and connections in our extraordinary city.

### DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *WE: Vancouver*. 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 *WE: Vancouver* has three main goals:

- to introduce students to the work of some of the artists, architects, activists and designers who activate Vancouver,
- to consider diverse approaches and responses to our urban environment,
- to encourage students to explore and rethink their own relationships to their city.

## THE EXHIBITION:

### *WE: Vancouver—12 Manifestos for the City*

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Some extraordinary people with big visions are working to transform and define our city. *WE: Vancouver* is an exhibition of more than forty recent projects from many disciplines that have had an impact on the city. Works by architects, designers, writers, musicians, visual artists and activists are presented in various forms in the Gallery space. Videos, photographic documentation, installations, models, maquettes, drawings and sound recordings provide a glimpse of the dynamic energy in our city.

The exhibition is further energized by a number of art interventions. A series of manifestos—strong statements of a particular position or belief as a form of public declaration—have been written by some of the participants in the exhibition. The manifestos are being posted throughout the city, taking the ideas expressed in the exhibition well beyond the confines of the Gallery.

The idea of the manifesto is further emphasized by the curators' use of a series of verbs to define the exhibition space and disrupt our usual, accepted ways of being in the city. *See, listen, detour, move, remember, occupy, activate, use, consume, choose, demonstrate, speak* challenge us to rethink the ways we encounter, experience and envision our city.

The local artist and architect Christian Kliegel was commissioned to design the exhibition space. He came up with his own list of verbs: *topple, rotate, shorten, cut, grow, remove, copy, collide, support, carve*. Their literal interpretation is evident as we encounter walls that have been cut, carved and toppled to guide us along our path through the gallery space.

The works within this space are multi-faceted and varied. MGB Architecture has used wool wrapped tightly around metal frames to create walls—a space within a space. The Goodweather Collective re-envision our city's history with *Roundabout Vancouver*, which imagines what the city might have been with old-growth trees left to grow at each intersection. Soundscapes are created by Beat Nation's fusion of traditional First Nations culture and the music of urban youth. Natalie Purschwitz, with her *MakeShift* project, and Alisa Smith and James MacKinnon, creators of *100-Mile Diet*, challenge us to rethink our consumer habits. *Salmon n' Bannock* presents us with historical, geographical and cultural connections to our food, and Toby's Cycle Works displays inventions that allow riders with disabilities to navigate our city's off-road trails.

This exhibition is organized by the Vancouver Art Gallery and curated by Bruce Grenville, Senior Curator, and Kathleen Ritter, Associate Curator.

## ARTISTS' BACKGROUND

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

### **Beat Nation**

Beat Nation is a collective of First Nations artists, musicians and media producers who fuse traditional aboriginal culture with contemporary music and the latest digital technology to create an art form that resonates with contemporary youth culture. *Beat Nation—Hip Hop as Indigenous Culture* was originally conceived as a project by the Grunt Gallery, an artist-run centre in Vancouver, as an exhibition, a playlist and a website. It has evolved into a collective whose primary aim is to reflect the relationship of a generation of artists to urban culture—where aboriginal and hip hop meet to create a vibrant, innovative new identity. Storytelling, indigenous language and political activism merge with the art to communicate, educate and reflect the realities of First Nations urban youth. The ultimate effect is to deepen and enrich the soundscape of the city.

Some First Nations elders have been discussing their concern that this fusion with contemporary urban mainstream pop culture might dilute and dissipate old, strong traditions. However, it seems that *Beat Nation* has seen younger artists embrace their traditions, finding new and relevant ways to incorporate them into both their music and their urban realities.

In *WE: Vancouver*, a selection of music by *Beat Nation* artists from this region will be featured. Artists will include Miss Christie Lee Charles, a.k.a. “Crunch,” Kinnie Starr, Manik1derful, JB the First Lady and Ostwelve.

### **The Goodweather Collective**

The Goodweather Collective, formed in 2010 and based in Vancouver, is a self-proclaimed group of friends consisting of designers, architects, artists, curators and builders who are interested in rethinking the urban environment from multiple perspectives. They have involved themselves in a variety of projects including a temporary floating restaurant dining pavilion, alpine shelters, fleece umbrellas, posters and pamphlets.

In a project titled *Roundabout Vancouver*, the collective redesigned the city to contain a series of roundabouts retaining the original trees. This alternative vision of the past imagines the city as it might have looked had forward-thinking city planners of the past left an old-growth tree in each roundabout to define and create the grid of the growing city. This re-imagining of the city reconceives our urban core as coexisting harmoniously with the ancient forest. A very different city indeed, where old-growth trees, defining our path through the urban landscape, are the norm rather than the exception.

*Roundabout Vancouver* is represented in *WE: Vancouver* by a series of framed photographs and videos.

### **Toby's Cycle Works**

Toby's Cycle Works' website states: “*We are a metal fabrication shop that builds stuff that is really cool.*”

Toby Schillinger and his team work closely with riders who have disabilities, and interested organizations, to custom-design and build mobility products and devices. These devices are designed to allow riders with disabilities to move through off-road terrain, providing access to otherwise impassable hiking trails across greater Vancouver.

Two pieces, *Trailrider* and *The Arm*, will be on display in *WE: Vancouver*.

Sam Sullivan, former mayor of Vancouver and wheelchair user, challenged Schillinger and his team to create a vehicle that would give him access to the rugged trails in and around the city. The *Trailrider* has a lightweight, foldable aluminum frame, but can safely navigate very rough off-road terrain while providing comfort and support for the rider.

*The Arm* is a marvel of design and engineering. Lightweight and precise, it links the rider's prosthetic arm to a mountain bicycle's handlebars. It acts as a shock absorber for big drops, allows perfect control and handling of the bike and is equipped with a quick release mechanism in the event of a crash.

### **Christian Kliegel**

Christian Kliegel graduated from Emily Carr University of Art and Design in 2004 and is currently completing a master's degree in architecture at the University of British Columbia. His work has taken many different forms and has occupied a variety of spaces, for the most part exploring form, function and materials, and the way we engage with these elements in architectural spaces. Among other projects, he has designed a public space outside the Vancouver Public Library for the 2010 Olympics, a multi-use space for the artist-run centre Artspeak and an installation in the Vancouver Art Gallery's 2008 exhibition *How Soon Is Now?*

When Kliegel was commissioned to design the exhibition space for *WE: Vancouver*, he took two considerations as starting points: the first was the exhibition organizers' verbs as a way of activating the city, and the artist Richard Serra's *Verb List Compilation: Actions to Relate to Oneself*. Kliegel came up with his own list, which included *topple, rotate, shorten, cut, grow, remove, copy, collide, support* and *carve*, and their interaction with gravity. He used these ideas to intercept and redesign the space in unconventional ways that invite a variety of interactions with the architectural environment. The space itself becomes an active participant in this exhibition.

### **MGB Architecture**

MGB Architecture is a firm that was started up by three architects: Steve McFarlane, Michael Green and Michelle Biggar. Taking a multi-faceted approach, they have created designs for all manner of projects—large and small—ranging from Chinatown offices and airport terminals (15 of them) to garden steps, interiors, landscapes and public art projects. They consider the materials used in the construction of their projects extremely carefully, focusing on sustainable materials and their ecological footprint. MGB's work has won considerable acclaim in recent years and has won prestigious national and international awards.

A recent project that has attracted considerable attention is a washroom and change room for a Gastown clothing store, constructed entirely out of old paperback books. The books were glued and screwed into place; gaps left toward the top of the construction let in light. The tower-like structure was created as the centrepiece of the store.

Materials are of prime importance in MGB's woollen construction for *WE: Vancouver*. The texture, colour and visual effect created by walls of wool provide for an unusual interpretation of a space. Aesthetically and ecologically, visually and emotively, the space has a very different feel, form and function from a traditional gallery space.

### **Salmon n' Bannock**

Inez Cook, co-owner of Salmon n' Bannock, says the name for their restaurant was chosen to send this message to First Nations people: “*We’re serving your bread, come on in.*”

Born in Bella Coola and raised in Vancouver, Cook felt an ongoing frustration at the lack of availability of First Nations food in the city and decided it was time to act. In 2010, with her partner, Remi Caudron, she opened Salmon n' Bannock, a restaurant that would showcase traditional First Nations dishes, but with a creative edge.

Local wild Pacific salmon, organic meat and ingredients sourced from aboriginal-owned producers across the country (wild rice from the Ojibway First Nation in Ontario and wine from Nk'Mip Cellars in the Okanagan) are used in innovative dishes that reflect their heritage. Pan-fried bannock—the traditional flatbread—along with wild deer stew, sweet Saskatoon berry bannock bread pudding and cured wild muskox are showcased on the menu.

Food is clearly linked to culture—stories about the foods we eat, discussion about how and what we consume and the choices we make are an integral part of the dining experience. In the exhibition, five dishes will be pictured alongside text that connects the traditional foods with cultural heritage and contemporary urban life.

### **Natalie Purschwitz**

Purschwitz writes: “*I hope to gain some understanding of the limitations of clothing and how they affect the development of ideology. Ultimately, I would like to examine the role of clothing as a form of cultural production.*”

Natalie Purschwitz trained in anthropology, visual art and design. She is the founder of *Hunt & Gather*, the award-winning Vancouver clothing line, website and former Gastown store. Purschwitz does not take fashion design lightly—she sees fashion not as mere surface adornment but as conceptual art. She believes that clothing functions in society as a means by which we project our identities, desires and choices.

Purschwitz decided that for a year, she would wear only clothing that she made herself. The list of wearables included coats, handbags, shoes, socks, underwear, bathing suits, sunglasses “*and anything else I might need to protect my body from the elements while trying to lead a fulfilling life.*” After launching her project *MakeShift* in the fall of 2009, she blogged about the process for a full year. She posted pictures of herself wearing her daily chosen outfit, commenting on her designs and choices, and inviting comments from readers. She writes about the practicalities of making shoes to withstand the rain and the comfort issues of self-made underwear and tights. She writes about *MakeShift* as an art and research project that examines the relationships between “making,” “clothing” and “living.”

An installation containing 100 articles of clothing will be shown in the Gallery, along with a video display of her work.

### **100-Mile Diet**

Alisa Smith said: “*At first, this was something we just did for ourselves. Then, as the weeks went on, we learned so much about how to [eat locally], and about the political issues and the industrial food system, we thought that it would be silly if it was just us learning from it.*”

Alisa Smith and James MacKinnon are two freelance journalists living in downtown Vancouver. Both longtime vegetarians and environmentalists, they decided—without giving it much thought—to eat locally for a year. At first they had no intention of making it a public issue, but soon they realized its book potential. Their book, *100-Mile Diet: A Year of Local Eating*, was enormously popular and is credited with being the primary inspiration for the growing locavore food movement.

In March 2005, Smith and MacKinnon set out to eat only foods grown within 100 miles of their home. They quickly learned what they had to do without (oil, rice and sugar), what was in abundance (root vegetables, corn, seafood) and how to make the best of what they had. They scoured farmer's markets, canned, froze and prepared fresh food, and found that pretty much all of their meals had to be made from scratch—requiring a serious time commitment. They both lost a considerable amount of weight in the first weeks.

Over time, they became knowledgeable, resourceful and creative in their sourcing of food, which gradually grew to include less common but nutritious foods available in the region. The list of foods they ate during the year is printed on the Gallery wall—in locally made vegetable-based ink.

# PRE-VISIT ACTIVITY: The City's Innovators

## (All grades)

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### Objective:

Students read about, research and create a visual representation of the work of some of the projects represented in the exhibition.

### Materials:

- writing materials
- internet
- Information Sheet (following pages)
- Various project construction materials

### Process:

1. Divide the students into eight groups. Cut up the Information Sheet (next pages) and give each group a section on a different artist.
2. Ask students to read and discuss.
3. Have students search the internet, either at home or at school, for particulars about the artists and the specific project mentioned. If they are unable to find enough information on this project, they can choose another one by the artist that interests them.  
Older students can find more detailed information; younger students, just the basics.
4. Ask each group to figure out a way of representing this project. They can make a model, a poster, an artwork, an installation, a piece of music. For example, they might want to cut fabric to make miniature items of clothing to represent Natalie Purschwitz's work, a cardboard model or maquette for Christian Kliegel's walls, a pipe-cleaner arm for Toby's Cycle Works, etc.
5. Ask students to discuss what materials they need to make their project and collect and bring these to the next class.
6. Have each group build or make their piece.
7. Present finished projects to the class, along with the relevant background information.

### Conclusion:

Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of work made students curious about seeing the actual work in the exhibition?
- How has each artist/group/project made students think in a different way about their city?
- Are there any artists, ways of working or ideas that the students would like to find out more about?

# Information Sheet

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## Christian Kliegel

[http://vancouver.ca/commsvcs/cultural/publicart/2010/lg\\_walkin.htm](http://vancouver.ca/commsvcs/cultural/publicart/2010/lg_walkin.htm)

<http://theaguisoutthere.org/everywhere/?p=598>

[http://artspeak.ca/exhibitions/person\\_detail.html?person\\_id=397](http://artspeak.ca/exhibitions/person_detail.html?person_id=397)

- Christian Kliegel is an artist and architecture student
- He designed the exhibition space for *WE: Vancouver*
- He used a list of verbs, including *cut, remove, collide, support, carve*, to create a space that is active and interesting for visitors

## Natalie Purschwitz

<http://makeshiftproject.blogspot.com/>

- Natalie Purschwitz is a Vancouver artist and clothing designer
- For her project *MakeShift*, she decided that for a year she would only wear clothing—including shoes and underwear—that she made herself
- *MakeShift* is represented in *WE: Vancouver* by an installation containing 100 articles of clothing displayed on hangers

## Toby's Cycle Works

<http://tobyscycleworks.com/>

- Toby Schillinger works with a team to design mobility devices for disabled riders
- These devices allow riders to move safely and comfortably through trails around Vancouver
- *Trailrider* and *The Arm*, on display in *WE: Vancouver*, are engineering feats that provide off-road access that would otherwise be impossible

## The Goodweather Collective

<http://www.goodweather.ca/>

- The Goodweather Collective is a group of local designers, architects, artists, curators and builders
- They are interested in using alternative materials in their projects, which range from building a temporary floating restaurant to designing fleece umbrellas
- For *Roundabout Vancouver* they created a series of photographs that re-imagined the city's roundabouts to contain the original old-growth trees

## Salmon n' Bannock

<http://www.salmonandbannock.net/>

- Salmon n' Bannock is a Vancouver restaurant created specifically to showcase First Nations cuisine
- The restaurant uses local wild salmon, organic meats and ingredients sourced across the country from aboriginal-owned producers
- In *WE: Vancouver*, five dishes are pictured alongside a text that makes cultural connections and tells the story behind the food

### **MGB Architecture**

<http://www.mgb-architecture.ca/>

- MGB Architecture is a firm started by three architects interested in using alternative construction materials to minimize the ecological footprint
- They design projects ranging from airport terminals to garden stairs and a room made entirely out of paperback books
- For *WE: Vancouver* they made woollen walls, creating a space with a very unusual feel, form and function

### **Beat Nation**

<http://www.beatnation.org/>

- Beat Nation is a collective of First Nations artists, musicians and media producers
- They use traditional culture and digital technology to create music that is meaningful to urban youth
- A selection of music by a variety of musicians and performers will be played during *WE: Vancouver*

### **100-Mile Diet**

[http://www.cbc.ca/arts/books/100\\_mile\\_diet.html](http://www.cbc.ca/arts/books/100_mile_diet.html)

- Alisa Smith and James MacKinnon are Vancouver journalists who are longtime vegetarians and environmentalists
- They decided to eat locally for a year, eventually writing the influential book *100-Mile Diet: A Year of Local Eating*
- The list of foods they ate during the year is printed on the Gallery wall—in locally made vegetable-based ink

## PRE- or POST-VISIT ACTIVITY: Activating the Neighbourhood (All grades)

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### Objective:

Students think about our city, what makes us active participants, and design a community roundabout based on their discussions.

### Discussion:

- In designing this exhibition, the curators considered a list of verbs to describe the ways we encounter, experience and envision our city. This is the list of the *WE: Vancouver* verbs and definitions:
  - demonstrate: to take part in
  - see: to discern by sight, observe, look at or over; to exercise the power of discerning objects with the eyes; to ascertain by search or inquiry or reflection
  - listen: to hear with attention
  - move: to change position; to go or pass from place to place; to provoke, prompt or affect
  - detour: to change direction; to deviate or digress
  - remember: to keep in the memory; to not forget
  - occupy: to take possession of; to reside in; to be tenant of; to place oneself in
  - activate: to make active
  - use: to cause to act or serve for a purpose, handle as instrument, consume as material, exercise, put into operation, avail oneself of
  - consume: to destroy; use up, eat or drink, spend, waste
  - choose: to select out of a greater number; to decide
  - speak: to articulate, to utter; to make known; to communicate
- In a project titled *Roundabout Vancouver*, Goodweather collective re-envisioned the city to contain a series of roundabouts retaining the original trees. This alternative vision of the past imagines the city as it might have looked had forward-thinking city planners of the past left an old-growth tree in each roundabout to define and create the grid of the growing city. This re-imagining of the city reconceives our urban core coexisting harmoniously with the ancient forest. A very different city indeed—where old-growth trees, defining our path through the urban landscape, are the norm rather than the exception.

### Materials:

- large sheets of paper
- markers, pencil crayons or crayons

### Process: Look again

1. Brainstorm and write on the board a list of places in the city that students frequent: the school playground, the mall, hiking trails, roads, supermarket, etc. Ask students how they interact in each place. What are their activities there, what do they see, hear, focus on, etc.?
2. Give students the list of words above, and definitions. Explain that these were used in this exhibition as a way of thinking about the different ways we engage with the city.
3. Have students work in small groups to choose some specific places from the previous discussion and consider the ways they engage within them, referring to the list of verbs. For instance, in the mall: how do they speak, listen, move? What do they see, choose, consume, remember? Why would they take a detour, demonstrate?

4. Discuss the groups' findings as a class.
5. Ask students to consider the roundabouts in their neighbourhood. What do they look like? Who takes care of them? Describe the Goodweather project (see above).
6. Have students work in groups to redesign a local roundabout—choose a specific one close to the school. Think about ways they can envision activating the space. What would they put in it? What purpose would it serve? Refer to the list of verbs. Which verbs would they apply to it? How? What would they use the space for?
7. On a large sheet of paper, have students sketch out their plan. Include different views—an aerial plan and a cross-section—as well as descriptive notes.
8. Have each group display and present their work.

**Conclusion:**

Discuss:

- What are the most interesting ways to use the roundabout?
- How would these designs activate the space, the community and the neighbourhood differently from how it functions now?
- Are these practical or feasible ideas? Why or why not?

**Follow-up:**

For this exhibition several artists were asked to write manifestos, which have been made into posters and are displayed around the city.

A manifesto, a strong public statement of a particular position or belief, contains both principles and intentions and can be thought of as a call to action, a communication and an invitation to a dialogue. A manifesto might contain a short, easily recognizable statement such as “Take back the night” or “I have a dream.”

- Ask students to write their own manifestos, based on ideas they have been considering for activating their community.
- What do they believe should be part of their neighbourhood? How could they go about making this happen?
- Post the manifestos in the classroom or around the school.

## PRE- or POST-VISIT ACTIVITY: 100 miles, 10 days (All grades)

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### Objective:

Students consider two projects where the artists/activists are rethinking their food and clothing consumption; students then design their own eating plan or wardrobe.

### Discussion:

Both the *100-Mile Diet* and *MakeShift* address consumer culture, in terms of food and clothing design. By being extremely mindful of what they are eating or wearing, the authors of both projects look at the ramifications of our decisions as consumers—and the impact they have personally and globally.

### Materials:

- Internet: *100 mile Diet* [http://www.cbc.ca/arts/books/100\\_mile\\_diet.html](http://www.cbc.ca/arts/books/100_mile_diet.html)  
*MakeShift*: <http://makeshiftproject.blogspot.com/>
- poster board, paper, pencil crayons, markers

### Process:

1. Ask students to check their clothing labels and note where these items are made and what they are made of.
2. Write their responses on the board. Countries might include Canada, Mexico, China, Vietnam and India. Contents might include cotton, flax, poly and nylon.
3. Discuss the implications of having clothing come from all over the world and being made from artificial instead of natural materials (e.g., nylon vs. cotton). Discussion might include:
  - Cost of transportation
  - Pollution during manufacture and transportation
  - Why our clothing comes from far away (cheaper and available labour)
  - How our choices affect farmers in China (crop choices and prices)
  - How our preference for cheap items affects the local economy (loss of jobs and manufacture base)
  - Disposal of discarded items: perishability and effect on the environment of dyes, fabrics, chemicals used, etc.
4. Ask students to check their food cupboards at home, and make a list of the countries of origin or manufacture of the foodstuffs.
5. Back at school, discuss the findings. Divide the board in half. On one side have students write names of products from Canada, on the other side products from other countries.

What stands out? (probably very few items on the local side)

Ask students what impact these results might have on our personal lives. The discussion could include personal health, environmental health, jobs and financial questions.
6. Describe *100-Mile Diet* and *MakeShift*. Students can look up both projects on the internet (see websites above).
7. Divide students into small groups and have each group choose one of these on which to base their own project. They will either plan a 10 day x 100 mile diet or make their own wardrobe.
8. Have each group work out the details. They can do internet research, looking for sources of local products and getting ideas for designs. Their plan could take the

- form of a poster or a booklet. Their diet plan should include recipes or meal plans, and their wardrobe should include diagrams, sketches or other images.
9. Have each group present and describe their finished plan to the class.

**Conclusion:**

Discuss the feasibility of the plans:

- What obstacles would students face implementing such a plan?
- How time-consuming would it be?
- What would be the value, advantage and impact of doing it?
- What would be the negative effects or disadvantages?
- Would students want to try some or all of any of the plans? Which ones? How?

# PRE-VISIT ACTIVITY: Food, Music & Cultural Connections

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## (All grades)

### Objective:

Students explore their cultural and community connections to food and music.

### Discussion:

Cultural practice and traditional foods are inextricably bound. In *WE: Vancouver*, two presentations are directly related to local culture:

- **Salmon n' Bannock** is a local restaurant serving food of First Nations heritage. The food is rooted in tradition but the menu has been creatively updated to meet the tastes of a sophisticated, multicultural city. The exhibition draws attention to the cultural significance of foods that tell histories and stories and create another layer of meaning.
- **Beat Nation** is a collective of First Nations artists, musicians and media producers who fuse traditional culture with contemporary music and the latest digital technology. Storytelling, indigenous language and political activism merge with musical forms such as pop and hip hop, reflecting the realities of First Nations urban youth.

### Process:

1. Discuss students' cultural connections and traditions.
  - Where did their families originally come from?
  - What traditions, celebrations or rituals are associated with this place?
  - What are the specific foods, clothing, objects, music or religious practices?
  - If students see themselves simply as "Canadians," what set of practices, ideas or traditions are associated with this?
  - Do they have family members or close community connections who have a different set of traditions? How do they share them?
  - How do cultural practices and traditions get passed on?
  - Are all traditions the same as they were 100 years ago? Why? How do they change?
2. Discuss foods that are specific to the students' culture, family, religion etc. When and where are they eaten? How? With whom? Who makes them? If they go out to eat this type of food in Vancouver, where do they go? Who else goes there?
3. Discuss music that is specific to their culture, family, religion, etc. When and where is it heard? How? With whom? Who creates the music? If they go to hear this type of music in Vancouver, where do they go? Who else goes there?
4. Ask students to:
  - Choose a food from their culture and create a song that describes it or their interaction with it.
  - Choose a musical form that they like. It could be rap, hip hop, spoken word, rock, slam, chanting or heavy metal. They might want to use a song they know and change the words, or use a background rhythm, melody or musical form.
5. Find a recipe at home for a version of the traditional food they chose. Bring it in to class—with or without the food itself.
6. Have students perform their song for the class and share their recipe and/or food.

**Conclusion:**

## Discussion:

- Did the students' understanding of their own cultural connections change? How?
- Did their understanding of their classmates' cultural connections change?
- Do they think it is appropriate to use a different musical form to express old traditions? Might it be disrespectful? How?
- Are there parts of different cultures that students would like to explore more? Which ones? How?

# VOCABULARY

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**aboriginal:** first peoples to inhabit a country or region.

**art intervention:** an interaction with a previously existing artwork, audience or space, often outside the art world. An art intervention is often disruptive, by its very nature, and encourages an alternative way of assessing, understanding or interpreting a situation. Often seen as challenging the status quo, art interventions are closely associated with conceptual art.

**conceptual art:** art in which the ideas behind the creation of the work are seen as more significant than the end product. During the 1960s and '70s, conceptual artists rejected the idea of the unique, precious art object and focused on the importance of ideas to artistic practice.

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

**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.

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

**manifesto:** a strong statement of a particular position or belief as a form of public declaration. A manifesto contains both principles and intentions and can be thought of as a call to action, a communication and an invitation to a dialogue. A manifesto might contain a short, easily recognizable statement such as “Take back the night” or “I have a dream.”

**maquette:** model of an intended work, such as a sculpture or piece of architecture. A maquette is usually small.

## RESOURCES

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### **Print:**

Berelowitz, Lance. *Dream City: Vancouver and the Global Imagination*. Vancouver: Douglas & McIntyre, 2005.

Coupland, Douglas. *City of Glass*. Vancouver: Douglas & McIntyre, 2009.

Macdonald, Christopher, et al. *A Guidebook to Contemporary Architecture in Vancouver*. Vancouver: Douglas & McIntyre, 2010.

Mansbridge, Francis. *Vancouver: Then and Now*. Ontario: Thunder Bay Press, 2009.

### **Online:**

[www.wikipedia.com](http://www.wikipedia.com)

Online dictionary and encyclopedia, created collaboratively by laypeople

[www.cybermuse.gallery.ca](http://www.cybermuse.gallery.ca)

Canadian Art Education and research site featuring artists' images and educational materials

Individual artists:

Christian Kliegel: [http://vancouver.ca/commsvcs/cultural/publicart/2010/lg\\_walkin.htm](http://vancouver.ca/commsvcs/cultural/publicart/2010/lg_walkin.htm)

<http://theaguisoutthere.org/everywhere/?p=598>

[http://artspeak.ca/exhibitions/person\\_detail.html?person\\_id=397](http://artspeak.ca/exhibitions/person_detail.html?person_id=397)

Natalie Purschwitz: <http://makeshiftproject.blogspot.com/>

Toby's Cycle Works: <http://tobyscycleworks.com/>

The Goodweather Collective: <http://www.goodweather.ca/>

Salmon n' Bannock: <http://www.salmonandbannock.net/>

MGB Architecture: <http://www.mgb-architecture.ca/>

Beat Nation: <http://www.beatnation.org/>

100-Mile Diet: [http://www.cbc.ca/arts/books/100\\_mile\\_diet.html](http://www.cbc.ca/arts/books/100_mile_diet.html)

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