

School Programmes at the Art Gallery of Hamilton

Planning Your Visit: January to June 2012



For more information or to book your
visit, please contact:

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AGH School Programmes are generously supported by:

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What You'll See: Turkstra Lumber School Tours



TURKSTRA LUMBER
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The Discovery Tour: Students tour several exhibitions, including selections of Canadian, European and Contemporary art, discussing ways that artists in different times and places interpret themes and ideas. Tour content balances technical, stylistic and anecdotal information, visual description, the elements and principles of design and visual literacy skills in understanding the context and message of works of art. Tours are grade-appropriate, allowing students to discover information in a friendly and safe environment.

Custom Tours: If your class has specific interest, please discuss this when booking your visit. We can plan a more focused tour, spending more time in fewer exhibitions to develop students' experience in an in-depth programme. If you wish to have students complete a written assignment, it is best to plan for additional time after a tour.

Independent Work: As you may not see everything during your tour, you may plan for some free time afterwards. Students may work independently in the Gallery *after 11:00*. Please review the Gallery Rules and Expected Behaviour with students before you arrive. You'll find an outline at the end of this package.

AGH and the Critical Analysis Process

All School Programmes at the Gallery strive to support the Ministry of Education's curriculum, and to work in partnership with classroom studies. In the case of our Tour programmes, students are encouraged to explore a variety of different kinds of art using the Critical Analysis Process to develop an understanding of the ways artists use the Elements and Principles of Design, subject matter and symbols, historical context and their own perspectives to create successful and meaningful works of art.

Following the steps of Description (what do you see?), Formal Analysis (how has the artist put the art work together), Contextualization (what other factors inform or influence the artist and the work), and Judgment (is the art work successful?), students will learn to look, think and appreciate.



Exhibition Descriptions

William Kurelek:

The Messenger (January 28 to April 29)

Throughout a career that spanned from mid-1950s until his death, William Kurelek (1927-1977) and his art have meant many different things to many people. The Alberta-born, Manitoba-raised artist was a painter of innocence and fun, his scenes remembering a simpler and timeless past. He was also a chronicler of the experiences of various cultural groups in Canada. Then there is Kurelek the anguished prophet of a modern apocalypse, his art an indictment of the secular age and a testament to unwavering faith.

As the first large-scale survey of William Kurelek in thirty years, *The Messenger* seeks to bring together the most important and engaging works executed by the artist during his career. This exhibition includes over 80 paintings that encompass the artist's entire practice.

Students will learn to look carefully and critically to decipher the stories found in everyday scenes. They will think about stories that can be told through visual images and ways that we can learn from everyday experiences.

Visit www.kurelek.ca for more information about the artist and this exhibition. It is an excellent classroom resource.

Painting

Kristen Bjonnerud: Safe Harbours (January 14 to May 21)

Kristin Bjonnerud's watercolours share myths and legends, dreams and superstitions through scenes of everyday life. Paintings of female characters show scenes of women, often in an act of creation or peculiar activity. Bjonnerud's scenes are playful, laden with references to women as producers, and to fables intertwined with historic events.

Size Matters (ongoing to June 17)

This exhibition will include selections from the Gallery's historic and contemporary collections that share one characteristic – they are either very larger or very small. Throughout the creative process, artists must make countless decisions, and the question of size is often one of the first. This exhibition reveals the importance that scale makes in our interpretation of any work of art.



Exhibition Descriptions

Sculpture



Kim Adams' Bruegel Bosch Bus (ongoing)

Canadian artist Kim Adams has created a world of superheroes, model trains and found items precariously set around the remains of an old van. Blending humour, satire and seriousness, he builds “worlds” as a means of social critique. This installation can be used to explore a wide variety of themes, including contemporary society, the environment, art history, urban sprawl and more.



French Sculpture: From Rude to Rodin (ongoing)

Featuring selections from the AGH Collection, this exhibition will highlight works of 19th century French Sculpture. Student will see portraits and figurative sculpture, and be able to investigate the developments from mid-nineteenth-century through to the new stylistic choices of modernism.

The Tanenbaum African Collection (ongoing)

This diverse collection includes stunning examples of masks, carvings, architectural elements and other tribal objects. Spanning a wide variety of cultures, themes, media and formats, this exhibition offers an introduction to the traditional arts of people from across the African continent.



Film

Mark Lewis: Rush Hour, Morning & Evening, Cheapside

Mark Lewis: Forte! (January 14 to May 21)

In two film installations, Lewis has created two visual experiences that bring ordinary occurrences to life. *Rush Hour* (organized and circulated by the Musée d'art contemporain de Montréal, as part of the MOMENTUM series) captures the moving shadows of pedestrians in the slanting light of morning and end of day when the sun is low in the sky; *Forte!* was filmed as the artist flew over the Italian Alps and a Napoleonic fort.



Ask about the AGH Education Kits:

Masks & Traditional Arts of Africa, & Inuit Art

These Kits contain hands-on objects, colour reproductions, tips and techniques to use in the class room. Kits are available to borrow for one week, just call or email to request!

What You'll Do: BMO Studio Programmes

In a *Tour & Studio Programme*, students will not only see art but also to respond to it in a variety of creative, hands-on ways. The Studio component allows students to explore the concepts and techniques used in the works they've just seen. This activities takes Gallery learning to a more meaningful level, allowing students to appreciate and identify with a work on a personal level. Programmes are designed to suit different grade-levels and interests. Read more about *Painting*, *Printmaking*, *Drawing in the Gallery*, *Studio Drawing* and *Mixed Media* programmes.

AGH and the Creative Process

All programmes at the Gallery strive to support the Ministry of Education's curriculum, and to work in partnership with classroom studies. In the case of our Studio programmes, students are encouraged to explore their own creative process in their work. As they plan and execute, they move through the phases of the creative process, with specific attention to exploring and experimenting with new techniques and materials. Each student should finish their day with a complete work of art, and be well prepared to reflect and discuss their work.



Extended Studio Programmes: For a more in-depth visit, book a tour and a 2-hour studio activity. New Studio Activities are now available for two-hour sessions, or a combination of *Drawing in the Gallery* and a *Painting* project based on drawings will yield excellent results. You may plan for two separate activities or extended working time. There is an additional charge for extended studio programmes, and groups are limited to 30 students. Please discuss this option when booking your visit.

Multi-visit Programmes: For those classes that are interested in developing an intensive art programme, the AGH welcomes collaborations that can include up to five visits during a school year. Teachers work closely with the Educator to identify exhibitions that are of particular interest. Each visit begins with an in-gallery exploration of one exhibition, with opportunities to discuss technique, context and style, followed by a hands-on studio activity that uses the exhibition as a inspiration point. The result is a portfolio of five artworks that reveal each students development over the course of the school year. This programme is ideal for individual classes of 16 to 30 students, from primary through senior.

Additional Studio Programmes for Secondary students: New and innovative activities are now available specifically for secondary students. *Life Drawing* classes are valuable for any student wishing to pursue art at a post-secondary level; *Silkscreen* workshops allow students to print their own T-shirt. *Drawing in the Gallery* allows intensive study and provides technical and observational skill development; writing clinics and independent study prompt critical analysis and discussion. Classes may also participate in a *Multi-visit* Programme to assist in portfolio development for post-secondary applications.

William Kurelek: Studio Programmes

As an important component of all School Programmes, the studio activities offered each season look to the exhibitions for their inspiration. This season, there are several studio programmes that look specifically at *The Messenger*, and the work of William Kurelek, allowing students to create work that responds directly to their tour experience. The activities outlined below are designed for *Extended Studio Visits* where students will begin with a one-hour tour of the exhibition, which will be followed by a two-hour studio programme. In the pages that follow, you will also be able to choose from many of the regularly-offered studio activities that are appropriate for regular visits.

Kurelek is renowned for paintings that explore issues related to cultural, community, and family identity. Some of his paintings are rooted in personal memory, while others reflect his interest in Canada's rich multicultural fabric. Although often seemingly lighthearted, many assert deep moral or religious messages.

Kurelek Portraits: Where Am I? Who Am I? Why Am I?

In much of Kurelek's earlier work, we see an artist searching for a sense of identity and his place in the world. Looking closely at some of his key works—*Portrait of the Artist as a Young Man*, *The Maze*, and other images of himself and his family as well as *Where Am I? Who Am I? Why Am I?*, students will consider the various ways that their identity, interests and history can be represented in a painted portrait.

Curriculum connections: Self-Portraits, Identity, Self-awareness, Heritage, Citizenship, Life systems-Diversity of living things, realism and fantasy.

Narratives In Painting: Tell A Story in Colour and Line

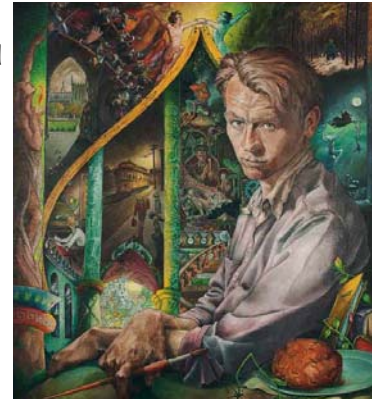
With careful study of some of Kurelek's narrative paintings of children's games, family scenes or the scenes of immigrant people, students will unravel some of the tales represented in the works. They'll discuss the purpose of story telling; day dreams and ways of spending free time. They'll imagine or recall a story a tell it through their choice of subject and style.

Curriculum connections: English Literacy, Local Community, Earth & Space Systems, Canada-Urban & Rural Communities, Provinces, Territories and Regions, Geography.

A Prairie Boy's Summer: Memories in Paint

In this workshop, students will look at some of Kurelek's scenes of life on the Prairies and will hear passages from his book, *A Prairie Boy's Summer*. After a discussion including questions like "how is your life different from the prairie boy? How is it similar? If you created a story book about your childhood what would be something you would include?" In a painting combining portraiture and landscape, students will construct a composition of a figure in a setting that tells the viewer about their lives.

Curriculum connections: Social Studies, relationships, rules and responsibilities, traditions, celebrations.



Programme Details

Time: 3 hours (1 hour Tour, 2 hours Studio)

Grades: Junior, Intermediate, Senior

Group Size: 16 to 35 student

Fees: \$10.00 per student



Painting

Studio Painting Workshops are designed to teach students to explore colour and technique in an immersive hands-on class. The expressive use of colour and line is discussed, encouraging students to push themselves beyond their normal range. Workshops are available with acrylic or watercolour paints on paper. Canvases are available for an additional \$3.00 per student, ordered in advance.

This workshop begins with an introduction of the theme, and any relevant vocabulary needed. Themes may include *landscape*, *figurative* and *still-life* work or *abstraction*; please discuss your preferences with the AGH Educator in advance. This workshop can occur entirely in the Studio, using a Still Life; or it may begin in the Gallery with some preparatory drawings from artworks on display. This approach is especially effective for landscape or figurative painting, and encourages working from memory and observation, and reworking previous studies.



Drawing in the Gallery

This activity gives students an "in-gallery" experience that increases their awareness of art and develops their drawing skills. Students use a variety of hard to soft graphite pencils, to explore light and shadow, and learn shading techniques. They will learn how to use soft erasers to enhance drawings. The idea of successfully applying observations made during a gallery tour to a newly obtained skill is an exciting and essential element of this programme.

This workshop starts with an introduction of drawing techniques and warm-up exercises, preparing the students to study and copy, or be inspired by, the artworks in the Gallery. They will discuss Composition, and the Elements and Principles of Design to analyze an artwork. The second part of the workshop is the completion of a sustained drawing. Individual guidance will be given throughout this session. Skills discussed will be geared to the specific ages and interest of the group.



Studio Drawing

Studio drawing introduces students to traditional drawing techniques and materials, and encourages creative expression and exploration. Whether this programme begins in the Gallery with pencil studies and preparatory sketches, or concentrates entirely on studio composition, students will experiment with dry media and the elements and principles of design to create dynamic and creative compositions.

Options may also include Still Life, and abstract composition. The programme will start with a discussion of the expressive qualities of line and the principles of good composition. Warm-up activities can include line-drawing exercises, gesture and contour drawings, followed by a final composition. As previously mentioned, some of this activity can take place in the Gallery, moving to the studio for the final work. Or the entire class can take place in the Studio. Specific interests may be discussed when booking.

*If you are interested in something special,
please ask about our custom-designed studio options.*



Printmaking

This workshop introduces students to the basics of Printmaking. A discussion of the difference between a print and other forms of art allows students to understand the idea of multiples. Positive and negative space and the expressive quality of line are key elements in this activity. Two workshops are available: Styro-prints and Mono-prints.

Students will use Styrofoam print plates to create a design, and then print it in the traditional way. This process is a simplification of lino-printing, using a reductive method of image-making but without the sharp tools. For more advanced students, multi-colour and reduction prints are explored.

Mono-printing is different from other forms of printmaking, where the goal is to produce an edition of identical prints. Instead, it uses the unique properties of image transfer to create a single image. Students draw or collage with wet media on a Plexiglas plate, then run it through a press to create an image.



Collage & Mixed Media

This activity introduces students to a variety of non-traditional materials and techniques. Creative and innovative design is the focus, and students are allowed great freedom of interpretation. Projects may incorporate a drawing session in one of the exhibition spaces, and make use of a variety of papers, magazine images and other textured surfaces. Additional drawing or painting is also encouraged.

This approach can be expanded to create a relief project made from small found objects, natural materials and discarded ephemera. There is a limited supply of materials available in the AGH Studio – classes should plan to bring additional items for inclusion in their work. Ephemera brought by the students often add a personal meaning to the work that may enhance class work and offer more adventurous exploration of materials.



Mask-making

Inspired by the AGH's collection of traditional African objects, these workshops allow students to explore the expressive possibilities of different materials, style and art techniques while considering the combination of formal design and function.

Primary and Junior students will work with a full-face mask template to create a structure with a variety of textures, colours and materials.

More advance students will have opportunities to create fully 3-dimensional structures with unusual shapes, forms and materials. Call to discuss this in more detail.

Other Ideas for Everyone: Special Themed Studio Activities

- Chinese Brush Painting
- Fresco-style Painting
- Greek Black or Red Figure Pot Decoration (using terra cotta flower pots)
- Majolica-style Pot Decoration (best for primary students)
- Egg-tempera Painting (extended studio time is preferred)

Especially for Secondary Students

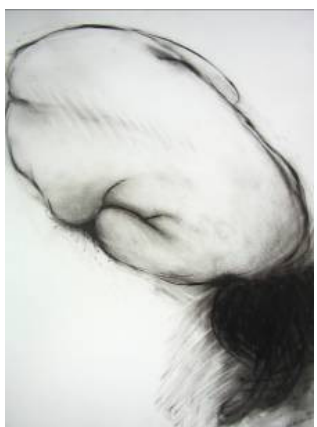


Life Drawing

Time & Fees: Two-hour programme \$10.00 per student (minimum \$180), Three-hour intensive studio \$12 per student (minimum \$220). An exhibition tour may be added at no additional charge.

Drawing the nude from life is a key component of an artist's training, allowing the artist to understand how to convincingly portray the figure. It is often an opportunity that art students do not have until post-secondary studies. This programme offers an introduction to the art of Life Drawing in a safe and professional environment. Classes are taught by professional Artist-Instructors.

Life Drawing incorporates warm-up exercises and longer, developed drawings. Gesture and Contour drawings develop observation skills and expressive use of line; tonal studies using conté and pastel focus on shadow and highlights and the illusion of form, and a final extended drawing allows students the time and focus to create a finished composition. This range of approaches offers an intensive studio experience and gives the students an array of finished drawings.



Silk Screen T-shirt Printing

Time & Fees: A tour with a Studio (1 hour) \$7.00 per student, or Studio (2hour) \$10.00 per student (minimum 16 students). Students are required to bring their own pre-washed, light-coloured T-shirt.

Focusing on colour, shape and technique, students will learn how to translate their ideas into a stencil on a screen. Building on their knowledge of printmaking, and the idea of originality and design, students will then print their design on paper or on a T-shirt that they provide.



Advanced Studies in Painting

Time & Fees: A tour with a Studio (1 hour) \$7.00 per student, or Studio (2hour) \$10.00 per student (minimum 16 students). For high school classes, there are opportunities to plan more advanced studio programmes that focus on a specific discipline or technique. If your interest is in painting, you may discuss extended programmes or multi-visit programmes. Why not combine a life drawing session and a painting class? Or have students create a larger painting on canvas over two or more sessions?

Advanced Studies in Printmaking

Time & Fees: A tour with a Studio (1 hour) \$7.00 per student, or Studio (2hour) \$10.00 per student (minimum 16 students). If your interest is in printmaking, there are a variety of more advanced techniques available. Lino-prints are a traditional technique that can be explored in a variety of ways with multiple colours or plates. Session one would focus on design and carving, session two would be printing. Colla-graphs use a textured print-plate is created like a collage in one session, and is sealed. In the second sessions, students will learn to ink their plate by hand and print using our printing presses.

Programme Details

To book your visit: please email or call Laurie Kilgour-Walsh, *Educator*:
laurie@artgalleryofhamilton.com or 905-527-6610 ext. 272

What we need to know:

- the date and time you wish to visit; the grade and approximate number of students
- the kind of programme you are interested in (tour-only or tour & studio, what studio?)
- Any special information—accessibility needs, special interests
- Would you like an invoice?

Programme Fees: Tour-only \$6.00 each OR Tour & Studio \$7.00 each (minimum 16). Extended Studio programmes are also available—pricing is based on programme choices. You will be charged for the number of students who attend (over the minimum requirement). If attendance changes from your original booking please notify AGH as soon as possible.

Programme Times: Please plan for at least 1 hour for a tour, or 2 hours for a tour & studio. Mornings are 9:30-11:30, Afternoons are 12:30-2:30. These are flexible if you need to adjust.

Supervision: Please ensure that there is one Adult Supervisor for every 15 students. (there is no charge for teachers or adult supervisors)

How to get here

From Burlington, Oakville, Toronto, Niagara and other points East:
Take the Q.E.W. and follow Highway 403 West to Hamilton. Take Main Street East exit into Hamilton. Continue on Main Street and turn left at Summers Lane.

From Ancaster, Brantford and other points West:
Follow Highway 403 and take Main Street East exit. Continue on Main Street and turn left at Summers Lane.

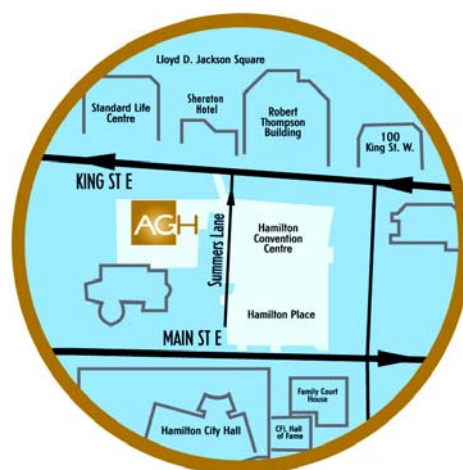
Within Hamilton By Car (West end):

Follow Main Street traveling East. Pass Bay Street and turn left onto Summers Lane, underground parking is there.

Within Hamilton By Car (East end): Follow King Street traveling West, past James Street. The Gallery and underground parking is directly across from the Sheraton Hotel.

Within Hamilton By Bus (West end): Take Delaware bus and stop at Main and MacNab. Walk up ramp or stairs to Commonwealth Square (across from City Hall).

Within Hamilton By Bus (East end): Take West Hamilton or Main West bus and stop at Jackson Square, directly across from the Gallery.



Entering the Gallery

The doors facing King Street do not open until 12:00. For morning visits, please use the Summer's Lane entrance and buzz security using the intercom located to the left of the door. Come up the stairs, the gallery staff will greet you in the lobby. **The AGH is accessible: there is an elevator at street level. Please ask security for assistance if needed. If you have students or staff with accessibility needs, please let us know so we can be prepared in advance.**

Gallery Rules & Behaviour

To ensure your group has the best possible visit, it is important that students understand appropriate behaviour. The Docent (volunteer tour guide) is there to guide your students through an exploration of the Gallery and will look to you and your parent volunteers to manage your students' behavior and discipline.

To prepare for your visit, please discuss these important rules with your class:

- Do not touch the artwork. Do not lean against walls or sculpture stands.
- During a Gallery tour, only one person speaks at a time – it is always important to listen when someone else is speaking.
- ALL students' purses, bags, coats etc. are to be left in the cloakroom with no exceptions. This room is locked when students leave so that purses are secure.
- No photography is allowed in the Gallery, but is permitted in the Studio.
- No cell phones!
- No food or drink is allowed in the Gallery spaces (this includes gum).
- Horseplay, running and shouting are not tolerated.
- Pencils only in the exhibition spaces – no pens, coloured pencils or markers.



Suggested Activities

Classroom discussion about artwork – Why Aren't We Allowed to Touch?

“Did you know that a single fingerprint contains a variety of salts and oils that can damage a work of art? Accumulated salts and oils will stain wood, stone, paper and fabric, discolour paint and mar metal finishes. Fingernails, rings and even the lightest pressure from a touch can lead to loss and damage.”

Start with a clean glass, and ask your class for a student who thinks their hands are clean to touch the glass or window and then look to see what has happened. You should see fingerprints left behind. Once everyone has held it, look to see how clean it is (or isn't).

Getting Everyone's Attention Without Yelling

Many teachers have their own fun ways of getting students' attention without yelling over everyone else. Sometimes, a teacher will stand with their hand up. When the students see this they know to stop talking and raise their hand too. Once everyone's hand is up, the class is quiet and the teacher can speak. Here at the Gallery, some of our Artist-Instructors clap a pattern of beats that the students repeat. Once everyone is listening and is able to repeat the pattern, the class is ready to continue.