

TEACHER'S RESOURCE GUIDE

MACKENZIE ART GALLERY



WINTER 2018
RE: CELEBRATING THE BODY

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INTRODUCTION

Move and create with us this winter, with the exhibition *Re: Celebrating the Body*. N.E. Thing Co. co-presidents Iain Baxter& and Ingrid Baxter, along with invited international artists, explore the diverse ways we use, view, and think about our bodies through a playful aesthetic. Robin Poitras and New Dance Horizons will expand on these ideas through a program of performance and contemporary dance within the exhibition. Students will respond to this artwork through the body, movement, and explore how dance and visual art can overlap, and expand ideas and experience.



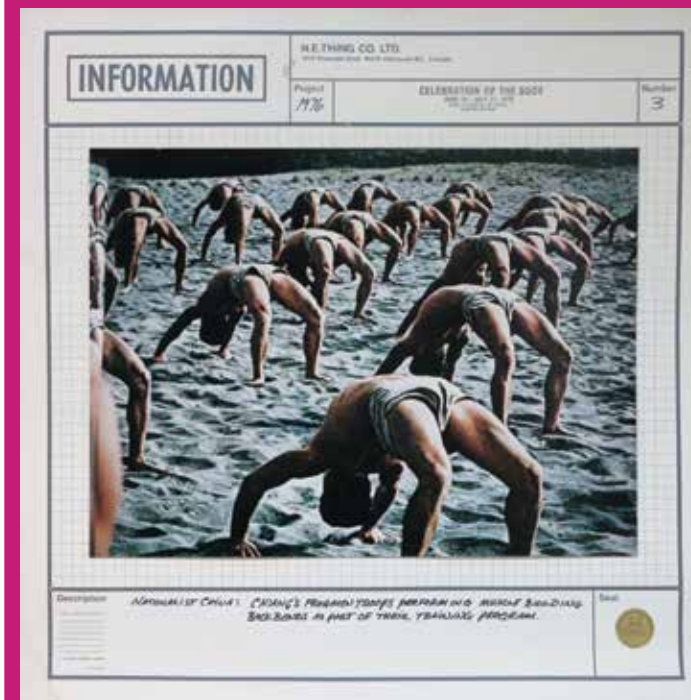
TOUR OUTCOMES

- Students will explore contemporary dance and its relationship to visual art.
- Students will examine movement, the senses, perception and the body through multidisciplinary artistic approaches and frameworks.
- Students will learn about conceptual art through the work of Canadian artist Iain Baxter& and Ingrid Baxter who together formed N.E. Thing Co.
- Students will gain empathy through the exploration of contemporary perspectives on ability, disability, and the body.

ABOUT THE EXHIBITION

Building from the N. E. Thing Co. Ltd's 1976 exhibition *Celebration of the Body*, and its reactivation in 2012 as CoB#2, *Re: Celebrating the Body* explores a variety of perceptions and ideas surrounding the human body. The exhibition does this through photographic posters categorizing images of a wide range of bodily expressions, video of various activities, and unique installation drawings and models. N.E. Thing Co.'s conceptual approach to the topic uses a corporation-inspired perspective on how we brand ourselves in relation to our bodies.

This collaborative project incorporates performance, videos, and spatial design to explore the blurred boundaries between performance arts and visual art. Regina contemporary dance company New Dance Horizons plays a key role in this exploration, presenting a performance series featuring innovative contemporary practice.



N.E. Thing Co. Ltd. Information Sheet for *Celebration of the Body*, 1976, photograph mounted on paper, 111.8 x 111.8 cm. Photo courtesy Iain Baxter&.



Images, top to bottom, left to right:
 Still from Kader Attia, *Reflecting Memory*, 2016. Courtesy of the artist, Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler. Photo: Kader Attia.
 Still from Hannah Dubois and Ingrid Baxter, *The Crane Revisited...Again*, 2018. Photo: Hannah Dubois and Sophia Biedka.
 Still from Camille Llobet, *To See What is Being Said, Silent Colour Film*, 2016. Photo: courtesy of the artist.

Disclaimer: This exhibition contains a few instances of nudity which are presented in an **art historical context**. Some of these pieces, such as two reproductions of Classical Greek sculptures will be visible during your tour, and present significant learning opportunities. Upon request, we can avoid discussing these pieces, but we cannot avoid having them in view altogether. We recommend using the pre-tour activity listed in this resource to prepare for this content.

ABOUT THE ARTISTS

Iain Baxter&

Iain Baxter& (the artist recently added the ampersand to his name) is recognized as Canada's pioneering conceptual artist. For over forty years, Baxter& has continually produced works that question the role of art as commodity and as a medium for cultural commentary. Among his many innovations, Baxter& was the first artist to adopt a corporate persona: in 1966, he formed the N.E. Thing Company. NETCO's output ranged from conceptual, satirical, vacuum-formed still lifes to post-modern appropriations of famous artworks. His recent work includes neon signs, 'animal preserves', a grocery cart of 'GMO's' (genetically modified organisms) and installations using obsolete technology. The Art Gallery of Windsor recently curated the exhibition *Passing Through* of Baxter&'s photographs taken between 1959 and 1983. He has received numerous awards including a Governor General's Award in Visual and Media Arts in 2004 and was named an Officer of the Order of Canada in 2003.

From the University of Windsor's webpage:
uwindsor.ca/visualarts/94/iain-baxter

Online virtual exhibition:
archives.library.yorku.ca/iain_baxterand_raisonne/about

Article in Canadian Art:
canadianart.ca/features/iain-baxter-mr-concept/

Ingrid Baxter

Ingrid Baxter was born in Spokane, Washington in 1938. With her then-husband Iain, Baxter co-founded the N.E. Thing Company Limited or NETCO in 1966. Officially incorporated in 1969, the prolific and influential NETCO humorously appropriated and subverted the corporate paradigm in a variety of projects that comment on art and art making and its socio-historical context. The first Canadian artists to be featured on the cover of *Art in America* (May-June 1969), NETCO dissolved in 1978. After the dissolution of NETCO, Baxter received a Master of Education from the University of British Columbia in 1981. At that time she relocated to Deep Cove and, shortly thereafter, founded Deep Cove Canoe & Kayak Centre, which she currently operates.

From Vancouver Art In the Sixties:
vancouverartinthesixties.com/people/159

Robin Poitras

Robin Poitras is one of Saskatchewan's most prolific dance and performance creators. After completing a BFA (special honours) in dance at York University, with further studies in Zurich, Duke University, Winnipeg, and Montreal, she embarked on a professional dance career in 1984. In 1986, along with Dianne Fraser, Robin co-founded New Dance Horizons, where she continues to serve as artistic director.

Poitras is actively engaged in creating, performing, and teaching dance. Her unique interdisciplinary work has been presented around the world. Robin was the recipient of the 2016 Lieutenant Governor's Lifetime Achievement Award. In 2006, she won the Lifetime Achievement Award at the Regina Mayor's Awards for Business & the Arts. In 2004, she was granted a YWCA Women of Distinction Award for the Arts.

Her commitment to artistic excellence, collaboration, socially-engaged art practices and mentoring artists has left a significant impact on cultural practice in the city of Regina and the province of Saskatchewan.

Website:
newdancehorizons.ca

ABOUT THE ARTISTS

Camille Llobet

Camille Llobet was born in 1982 in Bonneville and now lives and works in Sallanches, France.

Website:

www.camillellobet.fr/



Still from **Camille Llobet**, *To See What is Being Said, Silent Colour Film*, 2016. Photo: courtesy of the artist.

jes sachse

Presently living in Toronto, jes is an artist, writer and performer whose work addresses the negotiations of bodies moving in public/private space and the work of their care. Their work & writing has appeared in NOW Magazine, The Peak, CV2 -The Canadian Journal of Poetry and Critical Writing, Mobilizing Metaphor: Art, Culture and Disability Activism in Canada, and the 40th Anniversary Edition of *Our Bodies, Ourselves*.

Website:

jessachse.com/about



jes sachse, *Freedom Tube*, 2013, Intergenerational LGBT Artist Residency, Artscape Gibraltar Point, Toronto Island. Photo: Raphaële Frigon

Emilie Parendeau

Emilie Parendeau was born in 1980 in Ambilly, France. Today, she lives and works in Paris, France. Emilie Parendeau reinterprets the works of other artists, with the intention of updating them, according to their terms of appearance, more than to introduce in them its own concerns. By supporting the process that accompanies their materialization, she introduces variations that are intended to make these active works in the present. She realized most of these activations in the project A LOUER and in various exhibition venues (CAC Brétigny, Brétigny; Peep-Hole, Milan; Gallery Arko, Nevers; Le Quartier, Quimper).

ABOUT THE ARTISTS

La Machine à performer

La Machine à performer aims to reaffirm the dimension of living art in performance; to accompany the spectators in their “emancipation”; to show that the value of works of art lies chiefly in their experience; to offer an alternative museum by calling in question the ideas of conservation, exhibition and cultural mediation; to favour the passage from art to culture and to simplify our relationship to art so as to bring it into daily life.

La Machine à performer is a collective research and experimentation, created in 2013 by artists, choreographers, art historians, programmers and cultural mediators. Its active members are Elsa Bourdot, Clara Gensburger and Adeline Lépine.

Website:

lamachineaperformer-world.tumblr.com

Erwin Wurm

Erwin Wurm was born in 1954 in Bruck an der Mur/Styria, Austria, and lives and works in Vienna and Limberg, Austria. He came to prominence with his *One Minute Sculptures*, a project that he began in 1996/1997. In these works, Wurm gives written or drawn instructions to participants that indicate actions or poses to perform with everyday objects such as chairs, buckets, fruit, or knit sweaters. These sculptures are by nature ephemeral, and by incorporating photography and performance into the process, he challenges the formal qualities of the medium as well as the boundaries between performance and daily life and spectator and participant. While Wurm considers humor an important tool in his work, there is always an underlying social critique of contemporary culture, particularly in response to the Capitalist influences and resulting societal pressures that the artist sees as contrary to our internal ideals. Wurm emphasizes this dichotomy by working within the liminal space between high and low and merging genres to explore what he views as a farcical and invented reality.

Website:

erwinwurm.at/artworks.html

KVM

The works of the Franco-Korean duo of artists and researchers Ju Hyun Lee and Ludovic Burel combine installations, performances, and publications. Within the KVM—whose post-identity acronym varies with the projects in the Korean Vitra Museum, Keltic Vernacular Mouvement, and so on—, they present a critical examination of the status of art, design and theory.

Website:

kvmu.wordpress.com

ABOUT THE ARTISTS

Kader Attia

Kader Attia (b. 1970, France), grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America.

The experience with these different cultures, the histories of which over centuries have been characterized by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the evolving of nations and individuals — each of them being connected to collective memory.

Website:

kaderattia.de



Still from Kader Attia, *Reflecting Memory*, 2016. Courtesy of the artist, Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler. Photo: Kader Attia

Jeannie Mah

Jeannie Mah was born in 1952 in Regina, Saskatchewan. She attended the University of Regina, receiving a Bachelor of Education in 1976, and in 1979 she studied ceramics at the Emily Carr College of Art and Design in Vancouver, British Columbia. Other studies took Mah to the Banff Centre (1984, 1988), to France's Université de Perpignan (1988) and Université de la Sorbonne (1989). Eventually Mah returned to the University of Regina, where she received a Bachelor of Arts in 1993.

Since 1986, Mah's work has been shown in numerous group and solo exhibitions in Canada and internationally. Her work is represented in collections including the Saskatchewan Arts Board, Winnipeg Art Gallery, MacKenzie Art Gallery (Regina), Municipalité de Nyon (Switzerland), Burlington Art Gallery, Canadian Clay and Glass Gallery, and the Museum of Civilization (Hull).

In addition to her ceramic work, Mah collaborates with other artists on work in a variety of other media, including film and video, photography, and performance. Mah also co-edited *Regina's Secret Spaces: Love and Lore of Local Geography* (2006, with Lorne Bueg and Anne Campbell).

Jeannie Mah works from her studio in Regina, Saskatchewan.

Jeannie Mah in Art Sask website:

artsask.ca/en/artists/mah

PRE-TOUR ACTIVITIES

APPROACHING CLASSICAL NUDITY IN ART WITH STUDENTS (ALL AGES)

This exhibition features some art pieces that contain nudity. Images of the most prominent two artworks are given here. Use these images to discuss nudity in artwork before visiting the gallery.

OBJECTIVES

To prepare students for their tour by discussing the role of nudity in artwork, in particular in the context of classical imagery.

MATERIALS

- Images given on next page
- Pencil and paper
- Informative materials on nudity in artwork
- *Body Talk: How to Talk to Students About Nudity in Art* by the Art Institute of Chicago:
www.artic.edu/aic/collections/citi/resources/Rsrc_001627.pdf
- *The Nude in Western Art and Its Beginnings in Antiquity*, made available by The Metropolitan Museum of Art.
www.metmuseum.org/toah/hd/nuan/hd_nuan.htm
- *Art of the Hellenistic Age and the Hellenistic Tradition*, made available by The Metropolitan Museum of Art.
www.metmuseum.org/toah/hd/haht/hd_haht.htm
- *Addressing Nudity in Art* from the Museum of Art and Archaeology in the University of Missouri:
maa.missouri.edu/sites/default/files/education/addressing_nudity_in_art_09.pdf

INSTRUCTIONS

1. Before presenting any images, ask students to write down how they feel about viewing artwork that contains nudity. Does it make them feel uncomfortable? Scared? Does it elicit a silly response from them? Or do they feel indifferent to it? Ask them why they have these feelings. This response could be written down and kept private, if this makes students feel more comfortable. Younger students may prefer to discuss their responses out loud or need to think about this question instead of writing down an answer.
2. Have students consider the reasons that nudity might be included in artwork. These reasons might include:
 - a. Learning to draw the body accurately for scientific purposes.
 - b. Learning to draw the body accurately for art mastery.
 - c. Comparing artistic learning methods throughout history.
 - d. Capturing private, everyday moments in life.
 - e. For “shock value.”
 - f. To elicit a strong emotional response.
 - g. To discuss sexuality.
 - h. To discuss gender.
 - i. As symbolism for universal ideas.
 - j. As symbolism within religions.
 - k. As symbolism within story or myth.
 - l. Due to differing views on nudity within different cultures.
 - m. To make a statement about a society.
 - n. To create artwork that can be related to throughout time.

(Continued on next page)



PRE-TOUR ACTIVITIES

APPROACHING CLASSICAL NUDITY IN ART WITH STUDENTS (ALL AGES)

Some of these topics will likely not be age-appropriate for all students, and may not come up in discussion.

3. View *Crouching Aphrodite*, and *Kouros of Plombino* below. For each of these artworks, ask students which reasons for making nude artwork they think these statues relate to, using the list they came up with earlier. Have students write down why they chose these reasons. Afterwards, have the classroom share and discuss some examples. Example: *Crouching Aphrodite* could relate to the reason “As symbolism within religions,” because as part of the ancient Greek pantheon, Aphrodite is a symbol of female beauty and fertility.
4. Share information about nudity in Classical Greek artworks, and discuss how these pieces might relate to these ideas. Some key points, as described in *The Nude in Western Art and Its Beginnings in Antiquity*, could include
 - a. How the nude body was celebrated, and often represented in perfect proportions rather than more realistically.
 - b. How gods and goddesses were often portrayed as nude, starting in the Hellenistic period.
 - c. How the male body was often used to symbolize heroism, athleticism, and perfection within humanity.
 - d. How the female body was often used to symbolize beauty and fertility.
5. Conclude by having the students look back at their first reaction to the idea of nudity in art. Ask them if their thoughts have changed at all, or if they are still the same.

EXTENSIONS

Body Talk: How to Talk to Students About Nudity in Art contains many activities for different age groups to further this discussion.

ADAPTATIONS

For younger students, most of these discussions could be done out loud, rather than having students write down their ideas. Also, not all topics related to nudity might come up- this can be an opportunity to see what topics related to nudity the class is comfortable with.



Crouching Aphrodite, Hellenistic period, plaster replica of marble original from the Louvre, Paris.
www.usask.ca/antiquities/our-collection-/greek/hellenistic/sculpture/crouching-aphrodite/index.php



Kouros of Plombino, Archaic Greek from 500 BC (or probably 1st Century Roman copy), plaster replica of bronze, copper, and silver original from the Louvre, Paris.
www.usask.ca/antiquities/our-collection/view-collection/greek/archaic-greek/sculpture/kouros-of-plombino/index.php

PRE-TOUR ACTIVITIES

SELF-BRANDING (ALL AGES)

Iain Baxter& has a very distinct self-image that he presents as an artist, which is part of his conceptual art practice. Both he and Ingrid Baxter also created a distinct branded image for N.E. Thing Co., their artistic collective. The image of N.E. Thing Co. is centered around corporations, and how art is related to our commercially driven world. Iain's identity is tied strongly to the ampersand added to his name; he is enthusiastic about its ability to add things together to make something new. Ask students to consider their own identities, and how they would create and express an image or brand to represent themselves.

OBJECTIVES

To learn about identity and its presentation in the context of contemporary artwork and explore about how ideas about identity are conveyed through recognizable symbols and formats.

MATERIALS

- Pencils and paper for brainstorming
- Paper for final project
- Art mediums such as pencil crayons or marker (Or alternatively, use this project as an opportunity to work with digital mediums)
- Examples of fonts and styles of lettering

INSTRUCTIONS

1. Have students brainstorm aspects of their own identity. If you attended our Fall tour session, you could use and expand on the brainstorm web on identity at the gallery. Otherwise, have students create a new web, considering aspects of their identity such as:
 - o Hobbies and interests
 - o People who are important to them
 - o Their cultural background
 - o Their personal style
 - o Their likes and dislikes
 - o Places that are important to them
 - o Memories that are important to them
 - o Parts of popular culture that are important to them
2. Looking at their web, have the students think of symbols that could represent their answers. Example: If someone played hockey, a hockey stick might be their symbols.
3. Students will design the outline of a logo based on their chosen symbols. This could mean working to stylize one symbol, or combining multiple symbols to create a new image. Have the students use pencils, pen, or a digital program to create the outline of their symbol.
4. As a class, discuss the meanings we associate with different colours. Based on this discussion, have students pick a colour scheme for their logos that represents their identities. Ask students to add these colours into their logos using pencil crayons, markers, or digital mediums.
5. Iain Baxter& and Ingrid Baxter's art collective was called N.E. Thing Co. Have students think of a name they would use if they were turning themselves into a company. Encourage them to think about what their company would offer to the world, what its values might be, and how it would relate to the logo they are creating. Then have them add their company's name underneath their logo, thinking about how it is presented stylistically. It may help to have examples of fonts, if you are not using a digital program that provides fonts to create these logos already.
6. Have the students share their logos with each other. This could take the form of having students try to guess who made each one, and why it relates to its creator.



POST-TOUR ACTIVITIES

INVENTION WORKSHOP

As Jes Sachse notes in their artwork, straws are a simple invention that make beverages and hospitality more accessible to people who might struggle to lift a cup to drink. Students will think of an everyday accessibility issue, and create an invention that will make life easier or make spaces more inviting to a wider audience by improving accessibility.

OBJECTIVES

To gain empathy and better understanding of the experiences of differently abled people, and consider how bodies interact with their environments in different situations.

MATERIALS

- paper and pencils for brainstorming
- a wide variety of construction materials (recycled materials like cardboard and plastic, re-purposed materials from home or around the school, Lego or other construction sets)
- tape, glue, scissors and string for assembling inventions

INSTRUCTIONS

1. Brainstorm with the class about inventions that make life easier, and make spaces more accessible for all individuals. As a starting point, use Jes Sachse's example of the straw, and how it assists people who cannot lift and drink from take-out cups to feel welcome in a space. Other examples you might discuss could include: elevators, voice dictation software/voice activated devices, braille markings on direction signs and room plaques, crosswalks that emit sounds, etc.

2. Have each student come up with one accessibility issue to solve: an action that is difficult for some people to do, or a way that a space limits who is welcome within it. Encourage broad thinking on this topic, including awareness of both disabilities and differences within all human bodies. For example, how might a space be made accessible for people who are shorter (including children) or taller? For people who get tired easily? For people who might be injured by repetitive tasks?
3. Once students have chosen an issue, have them come up with an invention to assist in accessibility. Have them draw a labelled plan for their invention.
4. Working from their plans, students will create examples of their inventions from recycled or re-purposed materials. Some inventions may need to just be models or diagrams, if they are large-scale, or if they are more about design choices within a space.
5. Have the students share their creations with each other, demonstrating how they work. For each invention, ask the class if it is something that they would use and benefit from, or if they know someone who would benefit from it.

EXTENSION

Spend some time looking at your own classroom or school, and consider how to make it a more accessible space.



CURRICULAR CONNECTIONS

CONNECTIONS TO ARTS EDUCATION CURRICULUM

KINDERGARTEN

CPK.1 Express ideas through exploration of the elements of dance including: action, body, dynamics relationships, space. Students will respond through movement to a video by Ingrid Baxter that includes synchronized swimming. They will also explore *Living Performance Courses* by La Machine à performer, and try recreating or altering dance movements described within it. These activities address indicators a, b, g, h, and l.

CPK.4 Create art works that express own observations and ideas about the world. Students will create animations (either as thaumatrope or zoetrope images, depending on their age) in response to the artworks seen in the gallery about the body and movement. They will also draw street sign images about accessibility as inspired by Jes Sachse's work. These activities will address indicators a,b,c,g and h.

CRK.1 Responds to arts expressions verbally and non-verbally (e.g., through movement or drawing). Students will respond to the artwork of Ingrid Baxter and La Machine à performer's *Living Performance Courses* through dance and movement, addressing indicator c. They will respond to the entire exhibition through drawing/animation in our studio activity, and through discussions in the gallery, addressing indicators a,b, and f.

CHK.1 Investigate arts expressions found in own homes and school community in relation to own lives. Students will investigate the work of various artists, including sculptures, film, contemporary installation artworks, and two-dimensional works. Many of these artists are

Canadian. They will learn about the partnership between the Mackenzie Art Gallery and Saskatchewan dance/performance creator Robin Poitras, accompanied by New Dance Horizons. These investigations address indicators b and c.

GRADE 1 - PATTERNS

CP1.1 Create movements and movement patterns in response to stimuli such as stories, poems, music, or objects as starting points. Students will respond through movement to a video by Ingrid Baxter that includes synchronized swimming. They will also explore *Living Performance Courses* by La Machine à performer, and recreate dance movements described within it. These activities address indicators a and b.

CR1.8 Create art works that express own ideas and explore different forms (e.g., painting, drawing, printmaking). Students will create animations (either as thaumatrope or zoetrope images, depending on their age) in response to the artworks seen in the gallery about the body and movement. They will also draw street sign images about accessibility as inspired by Jes Sachse's work. These activities will address indicators f and g.

CR1.1 Demonstrate understanding that the arts are a way of expressing ideas. Students will view artworks by many artists related to the topic of the body, and participate in guided discussions about the ideas expressed throughout the exhibition and the techniques used to express those ideas, addressing indicators a,b,d-f.

CR1.2 Investigate and describe various reasons for creating arts expressions. Students will be encouraged to ask questions about the artists and artworks they view, addressing indicator a, and will also learn about the reasons artists create depictions of the body and artwork related to accessibility, addressing indicator d.

CH1.1 Describe the arts and cultural traditions found at home and in school community.

Students will investigate the work of various artists, including sculptures, films, contemporary installation artworks, and two-dimensional works. Many of these artists are Canadian. They will learn about the partnership between the MacKenzie Art Gallery and Saskatchewan dance/performance creator Robin Poitras, artistic director of New Dance Horizons, addressing indicators a,b, and d.

GRADE 2 - COMMUNITY

CP2.2 Create and connect dance phrases using the elements of dance including: actions (identify variety), body (bases), dynamics (move with varying speeds, duration, forces), relationships (using own words, classify variety of relationship with partner or such object such as above, below, beside), space (straight or curved pathways or combinations).

Students will respond through movement to a video by Ingrid Baxter and includes synchronized swimming, coming up with creative ideas on how to mimic these movements on dry land. They will also explore *Living Performance Courses* by La Machine à performer, and recreate dance movements described within it. These activities address indicators b and c.

CP2.7 Create visual art works that draw on observations and express ideas about own communities. Students will draw street-sign inspired images about accessibility as inspired by jes sachse's work. This can address indicators a and j.

CP2.8 Create art works using a variety of visual art concepts (e.g. secondary colours), forms (e.g., collage, drawing, painting, sculpture, mobile, traditional art), and media (e.g., paper, found objects, paint, crayons). Students will create animations (either as thaumatrope or zoetrope images, depending on their age) in response to the artworks seen in the gallery about the body and movement. This will require thinking about the positions of body parts relative to each other, addressing indicators k and b.

CR2.1 Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities. Students will view artworks by many artists related to the topic of the body, and participate in guided discussions about the reasons these works were created, (to discuss accessibility, to explore the relationships between dance and visual art, and to think about the historical use of the body in the artistic community) addressing indicators a and b.

CH2.1 Identify key features of arts and cultural traditions in own community. Students will be investigating the work of various artists, including sculptures, films, contemporary installation artworks, and two-dimensional works. Many of these artists are Canadian. They will learn about the partnership between the MacKenzie Art Gallery and Saskatchewan dance/performance creator Robin Poitras, artistic director of New Dance Horizons, addressing indicators b, d, e and f.

GRADE 3 - ENVIRONMENT

CP3.1 Generate a variety of alternatives and solutions in movement explorations (improvisation) using the environment (e.g., natural, constructed, imagined) as stimuli.

Students will use movement to interact with exhibitions, including Emilie Parendeau's *Almost Replicas*, Erwin Wurm's *Remember Lichtenberg's Hole of the Cat*, and La Machine à performer's *Living Performance Courses* referencing Hélio Oiticica's *Parangolés*, addressing indicators c and d.

CR3.2 Create dance phrases and sequences that demonstrate understanding of the elements of dance including: actions (five basic jumps), body (zones and areas), dynamics (extremes of speed, duration, varying forces), relationships (range), space (create and recall combination of pathways and directions).

Students will be responding through movement to a video by Ingrid Baxter that includes synchronized swimming, coming up with creative ideas on how to mimic these movements on dry land. They will also explore *Living Performance Courses* by La Machine à performer, and recreate dance movements described within it. These activities address indicator a.

CP 3.7 Create visual art works that express ideas about the natural, constructed, and imagine environments. Students will draw street sign images about accessibility as inspired by jes sachse's work, while discussing accessibility in public spaces. This will address outcomes a and d.

CP3.8 Create art works using a variety of visual art concepts (e.g., contour lines), forms (e.g., drawing, sculpture), and media (e.g., pencils, pastels, found objects). Students will create

animations (either as thaumatrope or zoetrope images, depending on their age) in response to the artworks seen in the gallery about the body and movement. This will require observing the body and how it is positioned within various motions, addressing outcome a.

CR3.2 Respond to arts expressions that use the environment that use the environment (natural, constructed, imagined) as inspiration. Students will view artworks related to the environment such as the Tolt River Steppes by Iain Baxter, and jes sachse's street signs, and discuss how these artworks address accessibility in public spaces. This will relate to indicators a, b, and e. Students will also be creating street sign inspired images about accessibility, addressing indicator d.

GRADE 4 - SASKATCHEWAN

CP4.2 Express ideas using the elements of dance including: actions (identify basic dance steps such as schottische, polka, grapevine, and step hop), body (body parts leading movements), dynamics (duration, speed, and force continuum), relationships (alone, partner, small groups), space (asymmetrical and symmetrical shapes, creating and recalling pathways). Students will explore *Living Performance Courses* by La Machine à performer, and recreate dance movements described within it, addressing indicator c and d. Students will also respond through movement to a video by Ingrid Baxter that includes synchronized swimming, coming up with creative ideas on how to mimic these movements and relationships between body parts on dry land, addressing indicators h and k.

CP4.8 Create art works using a variety of visual art concepts (e.g., organic shapes), forms (e.g., kinetic sculpture, mural), and media (e.g., wood, wire, and found objects). Students will create zoetrope animations in response to the artworks seen in the gallery about the body and movement. This will include thinking about the body's shape, proportions, and the patterns within movements. They will also draw street sign images about accessibility as inspired by Jes Sachse's work. These activities will address indicators e, f, g, and m.

CR4.1 Analyze how dance, drama, music, and visual artworks represent unique ideas and perspectives. Students will investigate the work of various artists, including sculptures, films, contemporary installation artworks, and two-dimensional works, and explore elements of art within these, addressing indicator b. They will discuss how the representation of the body is informed by various perspectives throughout history, and be able to compare these perspectives within our gallery space, addressing indicator a. Many of these art pieces reflect the body's roles and interactions in everyday life, addressing indicator c.

CH4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry. Students will learn about the partnership between the MacKenzie Art Gallery and Saskatchewan dance/performance creator Robin Poitras, artistic director of New Dance Horizons, addressing indicator b.

GRADE 5 - POP CULTURE

CP5.1 Create dance compositions inspired by pop culture (e.g., street dances, current dance trends in music videos). Students will explore the work of Hélio Oiticica through the artwork of

La Machine à performer, considering how *Parangolés* is related to Brazil's favelas and Brazilian street dances such as the samba, addressing indicator a. Students will respond through movements interacting with the artworks, addressing indicator e.

CP5.2 Express own ideas using pop dance forms and styles, and apply the elements of dance including: actions (extend repertoire of actions with flexibility and clarity of movement), body (arm and leg gestures that lead toward, away from, and around own bodies), dynamics (acceleration and deceleration), relationships (alone, partner, small groups), space (pathways, directions, levels, shape). Students will explore *Living Performance Courses* by La Machine à performer, and recreate dance movements described within it, addressing indicator m.

CP5.8 Create art works using a variety of visual art concepts (e.g., positive space), forms (e.g., graphic design, photography) and media (e.g., mixed media, paint). Students will create zoetrope animations in response to the artworks seen in the gallery about the body and movement. This will include thinking about body proportions and details, addressing indicators f and g. They will also draw street-sign inspired images about accessibility as inspired by Jes Sachse's work. While they are not pop art, street signs share elements of pop art, and are meant to be very accessible, and would therefore address indicator a.

CR5.1 Examine the influence of pop culture on own lives and societies, and investigate the work of selected pop culture artists (e.g., Andy Warhol, popular musicians, movie stars, televised music and dance competitions). Students will investigate the artworks of Iain

Baxter & Ingrid Baxter, and their Canadian art collective N.E. Thing Co. This conceptual artwork explores the relationships between corporations and art in our society, and popular ideas about the body throughout history. Discussions of these works will address outcomes a, b, and c.

CR5.2 Respond critically and creatively to a variety of pop culture expressions. Students will respond to artworks of Iain Baxter & Ingrid Baxter, and their Canadian art collective N.E. Thing Co. While they are not necessarily pop artists, their conceptual artwork explores the relationships between corporations and art in our society, and popular ideas about the body throughout history. Students will respond through discussions, movement, poetry, and drawings to the work they view at the gallery, addressing indicators a and c.

CH5.1 Examine perspectives on contemporary life as expressed by artists in pop culture and mass media (e.g., representations of young people in ads, sitcoms, animations, and music videos). While the artists represented in this tour are not specifically pop artists, their works do explore popular ideas about the body throughout history. In particular, Jes Sachse's artwork explores accessibility in contemporary spaces. Analysis of these works will address indicator a.

CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created. Students will explore the representation of the body in art throughout history, including considering the symbolism of the body in Classical Greek artworks and the history of the body as a subject for artists to learn from, addressing indicators a-c.

GRADE 6 - IDENTITY

CP6.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity. Students will create zoetrope animations in response to the artworks seen in the gallery about the body and movement. They will think about and discuss how their own bodies move and how this relates to their identities. They will explore and express this in their animations, as well as to think about patterns within their animation and the proportions of the body, addressing indicators a -d.

CP6.12 Demonstrate increased skills and problem-solving abilities in a variety of visual art media. Students will explore the unique medium of animation in our studio activity. They will also draw street signs in response to the work of jes sachse. These activities address indicators a and b.

CR6.1 Create personal responses to a variety of arts expressions (e.g., respond to music using poetry, or respond to visual art using music). Students will create poems in response to artworks and the movements of people through public spaces. They will also create visual artworks such the street signs they will create in response to the work of jes sachse. Many artworks in this exhibition are by Canadian artists, such as Ingrid Baxter, Iain Baxter&, and jes sachse. They will also learn about the partnership between the MacKenzie Art Gallery and Saskatchewan dance/performance creator Robin Poitras, artistic director of New Dance Horizons. These activities will address indicators a-c.

CR6.2 Investigate and identify ways that the arts can express ideas about identity. Iain Baxter& has a unique identity that is often portrayed through his artwork, and through his

use of the ampersand to join ideas. The artwork of N.E.Thing Co. also displays the unique corporate-influenced identity of this artist collective.

Discussions about Baxter& and N.E. Thing Co. will address indicators a-c.

CR6.3 Examine arts expressions and artists of various times and places. Students will consider how the body has been represented in artwork throughout history, and how this is influenced by societal factors within a specific time and place, addressing indicators a-c, and f.

CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions. Iain Baxter& has a unique identity that is often portrayed through his artwork, and through his use of the ampersand to join ideas. The artwork of N.E.Thing Co. also displays the unique corporate-influenced identity of this artist collective. Discussions about Baxter& and N.E. Thing Co. will address indicators a and d.

CH6.3 Investigate arts expressions from a range of cultures and countries, and analyze how cultural identity is reflected in the work. This exhibition will contain works from many international artists and artist collectives, including Camille Llobet, La Machine à performer (whose work references Brazilian artist Hélio Oiticica), Emilie Parendeau, Erwin Wurm, KVM, and Kader Attia. Discussions about these artworks will address outcomes a and c.

GRADE 7- PLACE

CP7.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about place. Students will draw street sign images about accessibility as inspired by jes sachse's work, and discuss accessibility

in public spaces. These activities will address indicator d.

CP7.12 Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media. Students will create zoetrope animations in response to the artworks seen in the gallery about the body and movement. They will be encouraged to think about the proportions and details of the body in their animations. They will be sketching the body in the gallery in a trois-crayons style. They will also be drawing street signs in response to the work of jes sachse. These activities address indicators a-c, and g.

CR7.1 Respond to professional dance, drama, music, and visual art works using analysis, personal interpretation, and research. - Students will observe works of art in many mediums, and discuss them using the MacKenzie Method and other analysis techniques, addressing indicator a.

CR7.2 Investigate and identify ways that the arts can communicate a sense of place. Students will discuss Brazilian artist Hélio Oiticica's work *Parangolés* through interacting with the work of artist collective La Machine à performer. *Parangolés* has strong connections to Brazil's favelas and Brazilian street dances such as the samba. Investigation of this work in the gallery will address indicator b.

CR7.2 Examine and describe how arts expressions of various times and places reflect diverse experience, values, and beliefs. Students will explore the representation of the body in art throughout art history, including considering the symbolism of the body in Classical

Greek artworks and the history of using the body as a subject for artists to learn from, addressing indicator a.

CH7.1 Investigate how artists' relationship to place may be reflected in their work. Students will discuss Brazilian artist Hélio Oiticica's work *Parangolés* through interacting with artwork by the artist collective La Machine à performer. *Parangolés* has strong connections to Brazil's favelas and Brazilian street dances such as the samba. This exhibition also contains works from many international artists and artist collectives, including Camille Llobet, La Machine à performer, Emilie Parendeau, Erwin Wurm, KVM, and Kader Attia. Investigations in the gallery will address indicators a and c.

CH7.3 Investigate and identify a variety of factors that influence artists, their work, and careers. Students will observe and discuss the works of conceptual artist Iain Baxter& and Ingrid Baxter, as well as the works of their collective N.E. Thing Co. This will include discussing contemporary conceptual artwork in Canada, and the commercial factors that influence the collective's aesthetic. These discussions will address indicators a and c.

GRADE 8 - SOCIAL ISSUES

CP8.10 Create visual art works that express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability). Students will draw street sign images about accessibility as inspired by jes sachse's work, and discuss accessibility in public spaces. These activities will address indicators a and b.

CP8.11 Select and use appropriate forms, technologies, images, and art-making processes to express student perspectives on social issues. In the street-sign inspired activity mentioned above, students will be focusing on how symbols can be used to convey meaning in art, just as they do on actual signs, addressing indicators g and h.

CR8.1 Respond to professional dance, drama, music, and visual artworks through the creation of own arts expressions. As well as creating street signs inspired by jes sachse's work, students will be creating poems about movement in response to installations by Iain Baxter&, sketching the body in the gallery in a trois-crayons style, and creating zoetrope animations in response to the entire exhibition's exploration of the body and movement. The tour also involves discussing the artworks viewed in the exhibition, including discussions about the nature of the art collective N.E. Thing Co. and the perspective their art shares about Canadian society. Altogether, these activities address indicators a-d.

CR8.2 Investigate and identify ways that today's arts expressions often reflect concern for social issues. Students will view and discuss visual artworks (including video) by jes sachse, Kader Attia, and Iain Baxter& that are part of discussions around accessibility and differing abilities, addressing indicator c.

CR8.3 Investigate and identify how arts expressions can reflect diverse world views. Students will explore how different world views reflect the representation of the body in art throughout history, including the symbolism of the body in Classical Greek artworks and the history

of using the body as a subject for artists to learn from. Through artwork by La Machine à performer, students will also explore and discuss Brazilian artist Hélio Oiticica's work *Parangolés*, which has strong connections to Brazil's favelas. These explorations and discussions address indicators c and d.

CH8.1 Research and share insights about arts expressions that incorporate social commentary. Students can use their visit to the gallery to research any of the exhibited artists, and explore the social commentary within their artworks on issues surrounding the human body, addressing indicator a.

CH8.4 Examine and respond to the work of artists who incorporate more than one art form in their work (e.g., combining poetry and music). Students will explore artworks that contain several mediums, such as the combination of music, film, and body movement in Camille Llobet's work, and Timothy Long's curatorial juxtaposition of historical Greek sculpture and Jeannie Mah's film. Viewing and discussing these works addresses indicator a.

GRADE 9 - TAKING ACTION

CP9.11 Select and use appropriate forms, technologies, images, and art-making processes to convey ideas about a topic of concern to youth. Students will draw street sign images about accessibility as inspired by jes sachse's work, and discuss accessibility in public spaces. This activity could be used to address indicator b.

CP9.12 Solve visual art problems in new and unfamiliar ways. In the studio, students will

explore the unique medium of zoetrope animation, and problem-solve about what they can convey through a brief image of movement, addressing indicators a-c.

CR9.1 Respond to professional dance, drama, music, and visual art works through individual or collaborative inquiry and the creation of own arts expressions.

Students will draw street sign images about accessibility as inspired by Jes Sachse's work, and discuss accessibility in public spaces. They will be sketching the body in the gallery in a trois-crayons style. They will write poems about movement in response to installations by Iain Baxter. They will also create zoetrope animations in response to the entire exhibition's exploration of the body and movement. These activities address indicator c.

CR9.2 Investigate and identify ways that today's arts expressions can inspire change.

Students will explore how Iain Baxter and Ingrid Baxter use the conceptual art movement to explore ideas about the body, movement, and accessibility. Through artwork by La Machine à performer, they will explore how Brazilian artist Hélio Oiticica's work *Parangolés* connects to the lives of people in Brazil's favelas. They will also explore how Jes Sachse raises awareness of accessibility and inclusion of people with varying abilities in public spaces through their installation artworks. These explorations address indicators a, and c-e.

CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.

Students will be exploring how world views reflect the representation of the body in art throughout history, including considering the symbolism

of the body in Classical Greek artworks and the history of using the body as a subject for artists to learn from. They will explore viewpoints of many contemporary artists on issues related to the body. Students will also explore the social commentary presented by artists such as Jes Sachse, and collaboratives such as La Machine à performer and N.E. Thing Co. These discussions will address indicators a, c and e-f.

CH9.1 Investigate and discuss the role of artists in raising awareness or taking action on topics of concern.

Students will investigate the artworks of Iain Baxter, Ingrid Baxter, and their Canadian art collective N.E. Thing Co. This conceptual artwork explores the relationships between corporations and art in our society, and popular ideas about the body throughout history, addressing indicator b. Through artwork by La Machine à performer, they will explore how Brazilian artist Hélio Oiticica's work, *Parangolés*, connects to the lives of people in Brazil's favelas through an interactive installation. They will also explore how Jes Sachse raises awareness of accessibility and inclusion of people with varying abilities in public spaces through her installation artworks. These explorations will address indicators a and d.

CH9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions.

Students will be contextualizing contemporary artwork about the body with historical artistic perspectives on the body's portrayal, addressing indicators a and e. This exhibition also includes a wide range of artworks in many mediums, from local, Canadian, and international artists. Exploring these artworks addresses indicators b and c.

CH9.4 Create interdisciplinary arts expressions individually or through collaboration with peers, and examine the work of artists who create interdisciplinary expressions (e.g., sound and poetry, performance art, audio visual installations).

Students will explore artworks that contain several mediums, such as the combination of music, film, and body movement in Camille Llobet's work, and the Timothy Long's curatorial juxtaposition of historical Greek sculpture and Jeannie Mah's film. They will explore how Regina-based company New Dance Horizons is combining performative dance with visual artwork. They will also create poetry in response to installation artworks by Iain Baxter. Viewing, discussing, and creating these artworks addresses indicators a,c, and d.

ART 10, 20, 30 - This exhibition tour can be tied to the following modules:

History in the Making Students will explore how world views reflect the representation of the body in art throughout history, including considering the symbolism of the body in Classical Greek artworks and the history of using the body as a subject for artists to learn from. They will explore viewpoints of many contemporary artists on issues related to the body. This exhibition includes many Canadian artists from different disciplines (including Iain Baxter, Ingrid Baxter, Jes Sachse, Jeannie Mah and Robin Poitras), and many international artists (such as Erwin Wurm, Camille Llobet, Emilie Parendeau, KVM, Kader Attia, and La Machine à performer - whose work also relates to international artist Hélio Oiticica).

Independent Study Students can use this exhibition as inspiration for an independent study that could center around the topic of the body, or on multidisciplinary arts.

Tell it Like it Is! Students can use this exhibition to explore socially relevant topics such as differing abilities and accessibility in public spaces, historical and current relationships to the body, or identity and personal branding.

Film and Video Students will view films by Ingrid Baxter, Camille Llobet, Jeannie Mah, and Kader Attia. They will observe how video can be used to depict human movement. They will also consider how the N.E. Thing Co. Ltd. artists' collective both historically and recently use photographs as part of their artistic practice.

The Arts and Pop Culture Students will explore how the artists of N.E. Thing Co. Ltd. reference our understanding of modern corporations as they explore cultural ideas surrounding the body. They will also make street sign images about accessibility as inspired by Jes Sachse's work. While they are not a pop artist, street signs share similar characteristics with pop art and are meant to be very accessible to wide audiences.

Expanding Horizons The Arts in Canada — This exhibition includes many Canadian artists, including Iain Baxter, Ingrid Baxter, Jes Sachse, Jeannie Mah and Robin Poitras. Exploring the work of Iain Baxter and Ingrid Baxter. Students will contribute to learning the history of contemporary artwork in Canada, and all of these artists can be included in a discussion on the current arts scene in Canada.

Global Connections This exhibition includes many international artists and arts collectives, such as Erwin Wurm, Camille Llobet, Emilie Parendeau, KVM, Kader Attia, and La Machine à performer (whose work also relates to international artist Hélio Oiticica). Students could specifically explore varying world views on the body and its role in the arts.



CONNECTIONS TO CROSS CURRICULAR COMPETENCIES

Cross-Curricular Competency to Develop Thinking:

- a) The gallery experience confronts students with multiple contexts that shape artistic practice and experience.
- b) The gallery experience allows students to understand the creativity of others, inspiring their own creativity.
- c) The gallery methodology challenges students to critically engage with works of art through peer discussion, analysis, and interpretation.

Cross-Curricular Competency to Develop Identity and Interdependence:

- a) The gallery experience introduces students to artists who explore their individual and collective identities through a variety of artistic contexts.
- b) The gallery experience engages students with art objects, which affect students' senses, critical thinking skills, memory, and identity.
- c) The gallery experience teaches students the cultural and environmental responsibilities of artists as well as their own individual impact.

Cross-Curricular Competency to Develop Literacies:

- a) The gallery methodology stimulates students to reflect on visual literacies through peer discussion, interpretation, and analysis.
- b) The gallery experience introduces students to new visual literacies, inspiring students to create art and conversations with their new knowledge.

Cross-Curricular Competency to Develop Social Responsibility:

- a) In addition to the exploration of art objects, the gallery experience offers a space for social context, engagement, and social change.
- b) The gallery experience supports the role of artists and students as socially responsible leaders in our cities, province, and country.

