



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

MACKENZIE ART GALLERY SCHOOL TOURS

| PRESENTED BY



TEACHER'S RESOURCE GUIDE

THE PERMANENT COLLECTION

Community Watch

20 SEPTEMBER 2021 – 29 APRIL 2022



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INTRODUCTION

THE PERMANENT COLLECTION: COMMUNITY WATCH

Images (Left to Right): **Michael Belmore**, *Smoulder*, 2010-2011, carved stone, gilded copper. Collection of the MacKenzie Art Gallery and University of Regina. Photo: Don Hall. Installation view, *The Permanent Collection: Community Watch*, MacKenzie Art Gallery, 2021. Photo by Don Hall. **Wilf Perrault**, *Guiding Light*, 2002, acrylic on canvas. Collection of the MacKenzie Art Gallery. Photo: Don Hall. Collection of the MacKenzie Art Gallery, purchased with funds donated by the Barootes family in honour of Betty Barootes.

INTRODUCTION

THE PERMANENT COLLECTION: COMMUNITY WATCH

Welcome to the MacKenzie Art Gallery's return to in-gallery tours! We are beyond thrilled to see you in-person again this year.

This resource was created to prepare you for your gallery experience. Please take as much time as you can to review the content prior to your visit. You will find interesting information about the exhibition and artists and may want to introduce students to concepts and content prior to their visit, adding richness and meaning to their upcoming experience at the gallery.

Please ensure that students bring masks and indoor shoes for their tour.



Installation views of *The Permanent Collection: Community Watch*, MacKenzie Art Gallery, 2021. Photos: Don Hall.

INTRODUCTION

THE PERMANENT COLLECTION: COMMUNITY WATCH

Community Watch is the second in a series of exhibitions which explore the depths of our Permanent Collection and the roles it plays in society. Artists have been among those whose observations have helped us understand evolving ideas of community. At times their work affirms our belief in their work shows us how social groups can be spaces of belonging, where identities are nurtured and protected. At other times, they reveal the exclusions which can exist behind our happy group portraits.

Throughout the exhibition, artists provide reflections on current challenges to community, whether rooted in pandemic, racism, sexism, ageism, or economic oppression. In many works, a hopeful image emerges of the possibilities of collective action through the agency of artists, women, Indigenous peoples, families, spiritual communities—even organized sports. Visitors to the exhibition are encouraged to join these artists in watching community—to celebrate its beauty, acknowledge its darker corners, and consider what positive contributions they can make.

TOUR OUTCOMES

What is a community? Students will examine the concept of community through the diverse voices of artists in the MacKenzie Art Gallery's permanent collection.

Students will examine and challenge stereotypes embedded in conversations about community.

Students will learn about art history on the prairies and within Canada through the MacKenzie Art Gallery's permanent collection.



ABOUT THE ARTISTS

THE PERMANENT COLLECTION: COMMUNITY WATCH

The gallery has developed rich online content for this exhibition, including a weekly blog post and artist interviews.

To read the artwork blog posts:

mackenzie.art/experience/exhibition/the-permanent-collection-community-watch/



Click [HERE](#) for an interview with artist David Thauberger.



Click [HERE](#) for an interview with artist Jennifer Hamilton



Click [HERE](#) for an interview with artist Martha Cole



Click [HERE](#) for an interview with artist Michael Belmore

TEACHER'S RESOURCE GUIDE

POST-TOUR ACTIVITY

THE PERMANENT COLLECTION: COMMUNITY WATCH

POST-TOUR STUDIO EXTENSION

In the classroom, display all the woven squares your class created together as if each artwork were a square in a quilt. Have a discussion about how different each artwork is, and how diverse our communities are. You could even talk about how a large community, like your school, city, or nation, can be made up of many smaller communities! Let students share some information or a story about their community while looking at your quilt and pointing out their square.

A DEEP-DIVE INTO MICHAEL BELMORE'S SMOULDER

Michael Belmore is an Anishinaabe artist from the Obishikokaang (Lac Saul) First Nation. His artwork has been shown across Canada and internationally. He makes sculptures using many natural materials and thinks about how materials interact with each other, how they interact with nature, and how people interact with them. "...His work and processes speak about the environment, about land, about water, and what it is to be Anishinaabe . . . Seemingly small

things, simple things, inspire Belmore's work; the swing of a hammer, the warmth of a fire, the persistence of waves on a shore." (Bio – Michael Belmore)

ABOUT SMOULDER

There are several layers of thought to the way Michael Belmore uses natural materials in his work. Take just one of those materials- the gleaming copper you can see on the carved edges of the rocks. It has several meanings:

In Anishinaabe beliefs, copper is thought to be the blood of two manitous (spirits). The animikiig (or thunderbirds) and the mishibizhiig (or underwater panthers) were said to fight in the places between where their homes met- on the shores of lakes, leaving behind their copper blood.

Because it is found on lakeshores, and because it is easy to shape, copper is often connected with water.

Because of the way that it reflects warm light, copper is often connected to fire. This artwork looks like a low, smouldering campfire.



POST-TOUR ACTIVITY

THE PERMANENT COLLECTION: COMMUNITY WATCH

Michael's artwork often looks at the "in-between" places. Copper can represent the space between the land and sky, the connection between water and fire, and the connection between spirits and the Earth. The copper is placed in between the rocks where they fit together. Even the fact that this fire is smouldering makes us think about an in-between time: the time between it being roaring, and going out.

To learn more about Anishinaabe beliefs about copper and about Michael Belmore's work, take a look at this catalog from his solo exhibition, mskwi-blood-sang.

This resource is in both French and English.
[catalogue_2017_mskwi-blood-sang_michael-belmore.pdf](#)
 (michaelbelmore.com)

THINGS TO THINK ABOUT

We've explored copper, and how many meanings it can have. Can you think about what meanings the rocks in this artwork could hold?



Michael Belmore, *Smoulder*, 2010-2011, carved stone, gilded copper. Collection of the MacKenzie Art Gallery and University of Regina. Photo: Don Hall.

POST-TOUR ACTIVITY

THE PERMANENT COLLECTION: COMMUNITY WATCH

POST-TOUR ACTIVITY

Inspired by Michael Belmore's *Smoulder*, create a sculpture out of two materials that are important to you.

MATERIALS

Found materials (see instructions)

Sculptural tools (see instructions)

INSTRUCTIONS

1. Think about what materials are important to you. They might be important because of the way you use them in your everyday life, because of a connection to a specific memory or story, because of a connection to your culture, or event just because you like their look or texture. Some examples could be:

Wood	Rocks
Beads	Old toys
Fabric	Paper
	Dry foods like pasta or beans
2. Think about any ways the two materials you chose are connected. Hopefully, this will give you an idea of what you could sculpt them into. Or think about what makes these materials special to help you decide how to shape and sculpt them.
3. Create your sculpture. How you make the sculpture will depend on the materials you've chosen. You may need to glue, tape, cut, stack, sew, arrange, take apart, or connect your materials. Your sculpture may be permanent, something you've made to last a long time, or it may be temporary, and could be taken apart after you've enjoyed it.
4. Share your sculpture with your class. Talk with them about the materials you chose, what they mean to you, and how you used them together.



CURRICULUM OUTCOMES

THE PERMANENT COLLECTION: COMMUNITY WATCH

CH3.1: Students will learn about how Michael Belmore's sculptures reflect his environment – the Obishikokaang First Nation. They will learn about his Indigenous perspective on the natural materials he uses and his understanding of the lakeshores they come from.

CH7.2: Students will learn about how contemporary Indigenous artist Michael Belmore's sculptures reflect the place he is from (the Obishikokaang First Nation). They will explore an Anishinaabe understanding of the relationship between the land, materials, and people. Canadian artist Sandra Semchuk that use portraiture, landscape photography, and poetry to explore ideas about contemporary cultural identity.



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