



SHAW CREATIVE JOURNEYS

2018/19 TEACHER'S RESOURCE GUIDE VISUAL ARTS WORKSHOP | SURREY

VOYAGES

THEME INTRODUCTION

Arts education is about handing our students the materials and space to explore, interpret, and create meaning through mentorship with practicing artists. Through the arts we have the ability to share and express highly personal and specific ideas and narratives. All of us have traversed personal and cultural voyages, both literal and imagined, and the Voyages program is about equipping students with the artistic tools to reflect on the movement, dynamics, and feelings of these voyages. Through the metaphor of the voyage, artists can access a rich trove of stories about global history, movement, and transformation. Across sea, land, through time, and into space, humans have been sailing, marching, drifting, trekking, and wandering—willingly and unwillingly—for all of history. Considering the myriad motivations and pressures behind such voyages speaks to our past and holds lessons for our futures. Through the languages of visual and theatre arts, students will be guided to reflect upon the nature of voyages, and then reflect outwards to connect, share, and continue exploring.



VISUAL ARTS WORKSHOP

90 minutes

Prepared by: Amelia Butcher

WORKSHOP OVERVIEW

Summary

In this visual arts workshop we will be exploring the theme of Voyages. Guided by a conversation about human travel and methods of transportation, students will reflect on several artist sources of inspiration, notably the work of artist Heri Dono and his dialogue with traditional Indonesian Wayang Kulit puppetry. Then, students will design and build their own imaginary, moving vehicle puppet. Incorporating the vernacular of transportation—wings, wheels, and engines—and practicing building skills, students will create kinetic sculptures that engage ideas of voyage and movement.

STUDENTS WILL

- Connect the overarching concept of the Voyage to real-life examples;
- Follow directions to plan and execute an artwork that interprets ideas of transportation;
- Engage with relevant historical and contemporary artwork;
- Participate in discussions about their own work as well as peers';
- Practice several methods of attaching and sculpting.

HOW TO PREPARE YOUR STUDENTS

We have great results when teachers and parent chaperones are involved in the workshop and create their own artworks along with the students – we will always have a seat and enough materials for you to participate as well! Students love seeing their teachers learn and participate along with them.

Name-tags are a great help in keeping the class running smoothly.

If your class has been studying something relevant in school - for example, STEAM exercises where students work with simple machines, or a Social Studies unit about human migration, or a novel study about a character who is on a journey - anything at all; please absolutely feel free to mention it! Its great when a class happens to be learning about something related and shares their knowledge with me, then we can incorporate that existing discussion into this new context.



MEET THE INSTRUCTOR

My name is **Amelia Butcher**. I am a visual artist and instructor, and my artistic practice is centered around clay sculpture and illustration. I'm a founding member of the Dusty Babes Collective and am currently based out of our communal studio in South Surrey. I graduated with a BFA from Emily Carr University of Art + Design in 2013 and have had the pleasure of teaching with Arts Umbrella ever since. This school program is one of my favourites and I always look forward to it!

ACTIVITY STEPS

Introduction

10 minutes

- Students gather on mats on the floor
- Instructor and assistant introduce themselves and establish basic studio rules
- Instructor leads short discussion about the theme of Voyages and the day's project
 - Students suggest different methods of transportation, types of travel and trips
 - Students stand up and walk our 'gallery wall' looking at inspiration boards of relevant artworks

Planning

5 minutes

- Students may choose to work in groups of up to three or alone
- Students huddle and brainstorm ideas with their group, or discuss with others, deciding specifics about what kind of vehicle they want to make - special features, where it's going, who it's carrying, etc.

Demonstration

10 minutes

- Instructor introduces materials available and suggests different ways to use them
- Age-appropriate safety notes: use of scissors, wire, pliers
- Instructor demonstrates methods of attachments for movement (as illustrated by poster)
- Adding spinning wheels
- Making train wheels
- Adding wings
- Using brads for articulated joints
- Discussion about choosing appropriate adhesives for different materials: tape, glue stick, hot glue (dispensed by assistant and instructor)

Work period

40 minutes

- Students go "shopping" for materials at the long material table
- Instructor circulates offering assistance and suggestions if needed
- Assistant operates hot-glue station (grade 5 and up can do their own hot glue if teacher indicates they have previous experience)
- Classes or groups that work faster have the optional final step of illustrating and collaging characters and supplies into their vehicles. Based on the timing of the class, instructor would provide a quick 5-minute demo.

Clean up

10 minutes

- Five minutes to finish all attachments and complete sculptures
- Unused materials are returned to 'shopping' table, tools returned, work tables neatened, floor swept
- Hands washed

Presentation and goodbyes

15 minutes

- Students will have an opportunity to present their vehicles, demonstrate movement and explain what kind of voyage their vehicle could take its passengers on
- Artwork collected to be safely transported back to school
- Morning group leaves for lunch and afternoon group gets ready for the bus

Modifications for different age groups

Intermediate students will be encouraged to engage in a more in-depth discussion about the idea of voyages: age-appropriate conversation about some of the social and political motivations behind human movement.

I am using the BC social studies curriculum as a guide and will be tailoring our introductory discussion to the "big ideas" and "key questions" of each grade. Intermediate students will be expected to have increased elaboration and thought behind the intentions and powers of their imaginary vehicle.

Intermediate students will also be challenged to use some of the more advanced attachment methods in their sculpture and incorporate more movement. Younger students may be more engaged in the storytelling element of their artwork and adding characters and cargo to their vehicles will be a key mode of expression.

Materials

- 12x18 manila tag paper
- Scrap cardboard
- Scrap veneer and balsa wood
- Papyrus paper plates in two sizes
- Pencils
- Tape of different thicknesses
- Brad fasteners
- Wire
- Skewers
- String
- Mulberry paper
- Hot glue, glue sticks

EXTENDED LEARNING ACTIVITIES

MAP-MAKING

Primary grades

This can be a preliminary activity to get your class thinking about voyages and travel in a creative way, or a post-workshop project that directly ties into their sculpture - you've made this vehicle, now make a map for it to follow on its voyage!

STUDENTS WILL

- Learn about the visual language of maps
- Connect their learning to hands-on experience
- Engage with their creations via play and with peers

MATERIALS

- Paper (any kind available to you, I like 18x22 cartridge but smaller works just great)
- Mark-making tools (oil pastels, pencils, markers, pencil crayons, again any kind that is available to you)
- Scissors
- Glue
- A map to use as an example (any kind, just something to illustrate the visual trademarks of a map like a compass rose, lines to indicate roads/trails, small icons for landmarks etc)
- Optional but nice: Old road maps (most thrift stores will have an atlas or two) for cutting up and collaging with

Begin by giving a little visual tour of your example map - point out conventions like blue means water, green means land; roads are perhaps marked with a solid line while a walking trail has a dotted line, the compass rose indicates direction etc.

Invite students to imagine different places that could be represented on a map - is this a map to help on a voyage of a neighborhood? Underwater? Across the ocean? Over the desert? If they have already completed their vehicle in the workshop, they could consider their vehicle's particular features and motivations (for example, if it's boat-like, perhaps it needs a body of water to navigate.)

Students can then work alone or in groups to illustrate a map for their voyage. It should incorporate labels of pertinent places, any possible hazards, water features, shortcuts, buildings, borders, etc.

Depending on age - younger kids can take their map outside and use it in a play session to navigate the schoolyard. Older kids may want to turn their map into a board game - with a pair of dice and some players they can 'play' the map from start to finish.



WAYANG KULIT

Intermediate Grades

In our Voyages workshop, we borrow some techniques and format from traditional Indonesian shadow puppets called Wayang Kulit. One of our main artist inspirations, Heri Dono, started out studying traditional Wayang Kulit and his artwork, though contemporary, reflects that influence. Your students may enjoy looking into the source material and using similar techniques to create characters that go along with their vehicle's narrative.

STUDENTS WILL

- Appreciate and interpret Indonesian visual culture
- Practice hands-on kinetic sculpture techniques
- Incorporate narrative into their artwork

MATERIALS

- Stiff paper (cardstock, cereal boxes, poster board, whatever is available to you. Plan for about 8.5x11 for each student)
- Plain white copy paper
- Glue sticks
- Brass winged fasteners (brads)
- Scissors
- Bamboo skewers, coffee stirrers, or sticks
- Tape or hot glue
- Drawing materials (markers, sharpies, pencil crayons, any kind that's available)
- If available: gold and silver paints

Begin by showing examples of traditional Wayang Kulit puppets. There are many images available online through the Google Arts and Culture, Unesco, and puppet performances on YouTube.

Note that Kulit puppets are flat and generally have simple joints in their arms. Although they function as silhouettes, they tend to have elaborately decorated surfaces as well.

Have students choose a character to create a puppet of - animals, people, monsters are all fair game. If they have already created a vehicle in the workshop perhaps they could create a Traveller to go with the vehicle.

Students should draw their character on a piece of copy paper, with arms separated into two segments (shoulder-to-elbow, elbow-to-hand). Body and head are one piece.

When satisfied with their drawing, students should colour in their character, perhaps taking inspiration from the elaborate patterning of Wayang Kulit.

Then glue the whole sheet to the stiffer paper and cut out the pieces (body, two top arms, two lower arms).

Use a skewer to poke holes in the shoulders and elbow areas, then attach with brad fasteners. Use tape or hot glue to attach a skewer/coffee stirrer to each hand and the body.

If you have an overhead projector students can perform with their shadow puppets on the screen.



GLOSSARY OF TERMS

Kinetic

Related to motion. In art, refers to an artwork that incorporates movement.

Sculpture

An artwork that takes up space, that is two or three-dimensional, expressed more through form than image

Collaboration

An artwork made by two or more artists working together.

Assemblage

An artwork made by grouping objects together, especially found or recycled materials.

Bricolage

Similar to assemblage, a constructed sculpture made from whatever materials the artist finds at hand.

Bricoleur

One who bricolages!

Wayang Kulit

A form of shadow puppetry and theatre, traditional to Indonesia, Bali, Java.

ADDITIONAL RESOURCES

Heri Dono

Google Arts and Culture feature on Dono's piece, Voyage Trokomodo: artsandculture.google.com/exhibit/mwKyNFdDkKNYKw

Short feature and interview with curators: youtube.com/watch?v=-sbtqsdXU94

Wayang Kulit

UNESCO page with overview and multi-media resources: ich.unesco.org/en/rl/wayang-puppet-theatre-00063

ABC feature on introducing Indonesian puppets in Australian schools: youtube.com/watch?v=HqiTX9VnAx0

TEDx performance by Made Sidia: youtube.com/watch?v=SJ2L-CsSylg

Other artists who work with sculpture and ideas of voyages and globalism

(Note not all work may be appropriate for children)

Yinka Shonibare: yinkashonibaremba.com

Simon Starling: themoderninstitute.com/artists/simon-starling

Kara Walker: karawalkerstudio.com

Mona Hatoum: tate.org.uk/art/artists/mona-hatoum-2365/who-is-mona-hatoum

History of kinetic sculpture

mymodernmet.com/kinetic-sculpture-art-history

Books:

Roberts, Ceri. *Refugees and Migrants*. New York: Barrons, 2017.

Levet, Sarah. *Talking About Immigration*. The Secret Book Company, 2018.

Richardson, Gillian. *10 Routes That Crossed the World*. Toronto: Annick Press, 2017

Tan, Shaun. *The Arrival*. New York: Arthur A. Levine Books, 2006.

Walker, Robert. *Pushes and Pulls: Why Do People Migrate?* New York: Crabtree Publishing Company, 2010.

Greenfield, Eloise. *The Great Migration: Journey to the North*. New York: Amistad, 2011.