



## February 2019

Welcome to the monthly newsletter for the Vancouver Art Gallery's Weekly Family Programs. Every Sunday, the Gallery offers unique activities geared towards 5-to-12 year-old visitors and their families. Throughout February, we will be investigating the exhibition *A Curators' View: Ian Thom Selects*.

We acknowledge that we learn, create and live on the unceded territory of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish) and sə'íl-wətaʔt (Tsleil-Waututh) peoples.

All activities are free for children and members, or with Gallery admission.



### Every Sunday, 12–4 PM

Experience the Gallery with our team of curious, funny and informed Art Agents. They engage with the exhibitions through activities, questions and conversations relating to what your family notices.



### Every Sunday, 12–4 PM

The Making Place offers making activities inspired by the materials and processes that you see in the exhibitions. Drop in any time between 12 and 4 PM.

Upcoming Making Places:

### **February 3: The Process of Painting**

Canadian painter Jack Shadbolt explored different materials and styles to emphasize emotions and express a deeper understanding of the world. He was born in England, and soon after his family moved to Canada. He grew up in Vancouver, attending the Vancouver School of Art. Shadbolt was deeply influenced by Emily Carr and the coastal outdoors, and his artwork makes references to his environment. His use of shapes and lines filled in with whirling colours emphasizes the texture of the material and hidden images beneath.

We will be looking at the importance of mark-making as well as the use of cool and warm colours and how they can change an image. We will begin by creating a loose abstract drawing using a variety of methods such as tracing shapes or mark-making with lines. This will be followed by applying colours and textures to bring out an image beneath the drawing.

### **February 10: Mixed-Media Walking Silhouette**

Michael Snow is a Canadian mixed-media artist. When he lived in New York in the 1960s, he began a series of artworks called *Walking Woman*. One day he found a large piece of cardboard and cut out a silhouette (outline) of a friend that he photographed, jazz musician Carla Bley. He realized that he had a stencil that he could do anything with. He created over 200 artworks with the walking woman silhouette. This was the first sculpture that he made! What kinds of materials did he use?

Trace a silhouette of someone as they pose in a movement like the walking woman. Use recycled materials to transform the traced silhouette into a sculpture.

### **February 17: Abstraction in *A Curator's View: Ian Thom Selects***

*A Curator's View: Ian Thom Selects* explores the process of a curator, the responsibility of a museum and the life of an artwork. As we look at different artists and their creative processes through this exhibition, we will focus on the artwork of Jock MacDonald. In his works on display, MacDonald used overlapping design elements and inspirations to develop a new abstract style that referenced the spiritual realm. With a balance between the representative and the imaginative, his work plays with the idea of space.

We will look at composition and abstraction in works by MacDonald, looking at the balance of shape and colour that he created. What kinds of colours influence your feelings and experience? How do the various lines guide your eye through your artwork?

### **February 18: BC Family Day: The Secret Lives of Artworks**

Join us on Family Day to discover the secret lives of artworks! Together, we will consider where artworks live when they are not on display, how they are cared for, and who chooses to display them, as explored in the current exhibition *A Curator's View: Ian Thom Selects*.

The Gallery's Head Conservator, Tara Fraser, will be offering a sneak peek into the conservation lab in a hands-on workshop for participants aged 7+ to experience how a gallery or museum cares for, prepares and stores artworks when they are out of public view.

Come work with Semiahmoo artist, Roxanne Charles, who will share some of her traditions and knowledge of weaving. We welcome families to come and weave together with different found materials where we will alter their purpose and engage in conversations about our historical journeys in life that have transformed our presence.

In the exhibition *A Curator's View: Ian Thom Selects*, join our team of Art Agents to look closely at the choices that artists and curators make while creating and displaying artworks. In The Making Place, create a response to the variety of processes, materials and ideas in the exhibitions *The Metamorphosis* and *French Moderns: Monet to Matisse, 1850–1950*, and make your own choices about how to display and present your creations.

**February 24:** The Act of Painting

Canadian painter Gordon Smith is interested in the act of painting—he is 99 years old and still paints every single day! In *Untitled* (1996), he created a gigantic landscape, but chose to paint it in a way that does not look realistic. He used colours and shapes from his imagination to offer a sense of a landscape rather than painting the details one might see in nature. Try to figure out how he painted it. Do you see evidence of him applying paint onto a canvas that is on a wall or on an easel in front of him? Do you see evidence of him placing the canvas on the ground and applying the paint?

Think about the action of painting a landscape. How can you apply paint in different ways? Use tools like extended paint brushes and experiment with brushstrokes as you paint on the ground with large gestures and actions like Smith does.

\*Please feel free to send an email request for programming content, such as an Art Hunts. All inquiries can be sent to our interim Family Programs Coordinator Tatiana Semotiuk at [tsemotiuk@vanartgallery.bc.ca](mailto:tsemotiuk@vanartgallery.bc.ca)