

Education Guide

SURFACE ALL THE WAY THROUGH ARIANNA RICHARDSON



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Artist Bio

Arianna Richardson is a sculptor, performance artist, sewist, and mother from Lethbridge, AB in Treaty 7 territory. She is a lifelong crafter and thrift-store enthusiast, constantly collecting plastic-based trash and discarded craft materials. Richardson often performs under the pseudonym, The Hobbyist, employing hobby-craft techniques to work through an investigation of ubiquitous consumption, gendered labour, waste, excess, and spectacle.

Richardson holds a BFA (2013) in Studio Arts from the University of Lethbridge and an MFA (2018) from NSCAD in Halifax, NS. She was awarded the Roloff Beny Photography Scholarship in 2012 and the Alberta Arts Graduate Scholarship in 2016. Her work has been exhibited across Canada and has been featured in several performance art publications including the December 2018 issue of *Performance Research*, *Emergency Index: An Annual Document of Performance Practice*, Volumes 8 & 9, and the online publication of *Watch Your Head*.

Plain text introduction to *Surface All The Way Through*

This exhibition has sculptures, flat wall works, and a large sign. The sculptures, wall works, and sign have text/writing, and heavily decorated shiny surfaces. All of the materials used to make these art pieces are recycled from food packaging, consumer plastics, and objects from the thrift store. The artist collects these materials and carefully processes them into artworks.

The purpose of the exhibition is to think about the volume of plastic material each of us discards, and ideally learn to curb our plastic use and find ways to reuse as much as possible.

Surface All The Way Through is an exploration of superficiality, distraction, reflection, containment, emotional blockages, consumerism, accumulation, and waste.

Exhibition Essay

Glittery garbage

Discarded plastic collected by loving hands, reimagined and reconstituted through the use of hobby-craft techniques into delightfully tactile soft sculptures, shimmering textiles and flashy text-based signs.

The kitschy, maximalist aesthetic employed by artist Arianna Richardson is an exploration of the spectacle of consumerism. On the surface, these objects play with the superficiality and distraction common in consumer culture. Drawing the viewer in with punchy phrases surrounded by ample fringe and lace, these objects gently ask us to consider the deeper implications of our own unbridled consumption. In his review of Richardson's work for *Galleries West* magazine,

Tyler J. Stewart writes, “This is the trick that Richardson employs so well – tantalizing you into amusement that slowly fizzles into a material consideration of the immense problems we face. One minute I’m dazzled, the next I’m disgusted.”

In her artist statement, Richardson describes her affective response to plastic as a material. “As a toxic, uncontainable, and grossly over-produced material, it is also repulsive and surrounds me with dread and despair.” For Richardson, part of the horror of plastic is its inescapability. At this point in the Anthropocene, plastic is literally everywhere, even inside our own bodies. Introduced into the environment by our own hand, through pollution, and incorporated back into our bodies as we interact with the world in an endless cycle of consumption; a poetic if kind of twisted homecoming.

But Richardson’s work evokes an entirely different affect. The objects are light and airy, often shiny or sparkly, and always lovingly handcrafted. They feel magical. The process of gathering materials (picking trash), sometimes done in performance as *The Hobbyist*, and transmogrifying them into desirable objects is embedded with an aesthetics of care; care for the environment, care for the scavenged plastic and its versatile materiality; and perhaps most importantly, care for her audience as well as the artist herself, as we’re all physically embedded within the system of consumption that this work is both a part of and seeks to interrogate or make visible. Plastic is a part of us all.

While made of plastic, these objects are profoundly human. In her artist statement, Richardson writes, “It is between opposites that I have created these objects: working to both deflect and deal with my own conflicting attitudes in a time of vast uncertainty, inexpressible emotions, and constant horror.” For Richardson this work is a way of processing our collective complicity in an ever-worsening climate crisis and the deep sense of ennui that comes from feeling as though we are approaching the end of the world as we know it. Through the act of making (keeping busy), Richardson engages in a kind of self and community care that not only serves as a balm for our complicated feelings about the future of humanity but also opens up a space in which to ruminate on these bigger questions and dream of possible solutions.

Although born out of feelings of dread and despair, the works in *Surface All The Way Through* exude a sort of cautious optimism and hope. At the end of her MFA thesis, Richardson writes, “while we are all complicit in this system of environmental and social destruction, we are not without agency to affect change, however small and insignificant it may seem, in our local community.” This work is, in part, Richardson’s own gesture towards activism and changing the

capitalist system in which we live; an honest and non-judgmental attempt at inspiring her fellow humans to change their behavior and take the climate crisis seriously. Again, Tyler J. Stewart writes, "If we can see the patterns of consumption Richardson reflects back at us, perhaps there's still time to change."

– Jaye Kovach

Vocabulary

Accumulation a mass or quantity of something that has gradually gathered or been acquired

Activism the policy or action of using [vigorous campaigning](#) to bring about political or social change

Anthropocene the current [geological](#) age, viewed as the period during which human activity has been the dominant influence on climate and the environment

Care the provision of whatever is necessary for the health, welfare, maintenance and protection of someone or something

Consumerism is a social and economic order that encourages the acquisition of goods and services in ever-increasing amounts

Dialogue take part in a conversation or discussion to resolve a problem.

Hobby-craft handicraft produced as a hobby

Kitsch is a term applied to art and design that is perceived as [naïve](#) imitation, overly eccentric, gratuitous or of banal [taste](#)

Maximalism In the arts, maximalism, a reaction against minimalism, is an aesthetic of excess. The philosophy can be summarized as "more is more", contrasting with the minimalist motto "less is more"

Plastic a synthetic material made from a wide range of organic [polymers](#) such as [polyethylene](#), PVC, nylon, etc., that can be [molded](#) into shape while soft and then set into a rigid or slightly elastic form

Pollution the presence in or introduction into the environment of a substance or thing that has harmful or [poisonous](#) effects

Recycle convert waste into reusable material

Superficiality lack of [thoroughness](#), depth of character, or serious thought

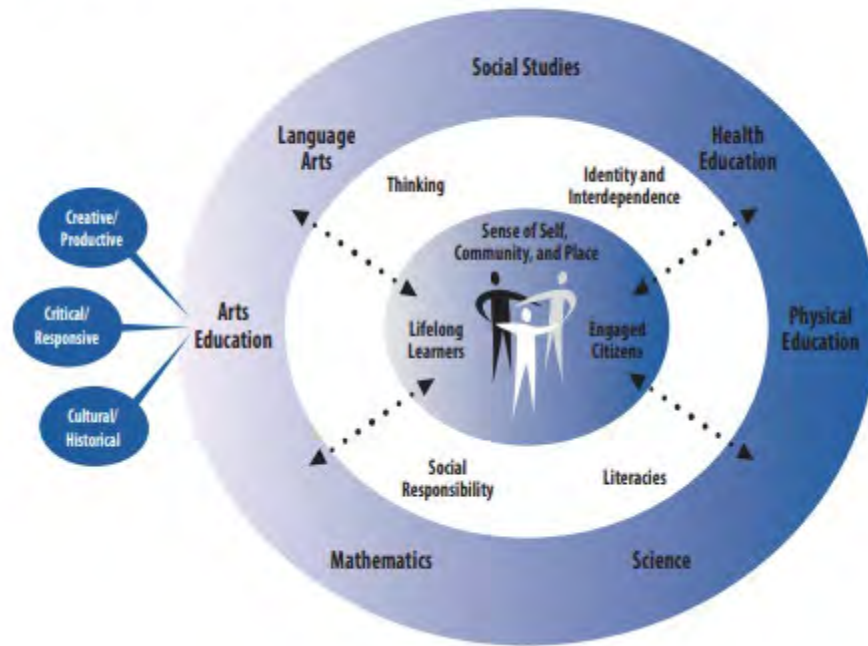
Text Art Word art or text art is a form of art that includes text, forming words or phrases, as its main component; it is a combination of language and visual imagery

Textile Art arts and crafts that use plant, animal, or synthetic fibers to construct practical or decorative objects

Waste (of a material, substance, or [byproduct](#)) [eliminated](#) or [discarded](#) as no longer useful or required after the completion of a process

Curricular Connections

Figure 1. K-12 Goals of Arts Education



POSSIBLE CURRICULAR CONNECTIONS

Kindergarten

CHK.1 Investigate arts expressions found in own homes and school community in relation to own lives

CRK.1 Respond to arts expressions verbally and non-verbally (e.g. through movement or drawing).

CPK.4 Create art works that express own observations and ideas about the world.

Grade 1

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

CR1.1 Demonstrate understanding that the arts are a way of expressing ideas.

CR1.2 Investigate and describe various reasons for creating arts expressions.

CP1.7 Investigate a variety of formal and informal patterns in art works and the environment, and apply observations to own work.

CP1.8 Create art works that express own ideas and explore different forms (e.g., painting, drawing, printmaking) and media (paint, found objects).

Grade 2

CR1.1 Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities

CH2.1 Identify key features of arts and cultural traditions in own community.

CP2.7 Create visual art works that draw on observations and express ideas about own communities.

CP2.8 Create art works using a variety of visual art concepts (eg, secondary colors), forms (eg, collage, drawing, painting, sculpture, mobile, traditional art), and media (eg, paper, found objects, paint, crayons).

Grade 3

CR3.1 Describe ideas and problem-solving processes used in own arts expressions.

CR3.2 Respond to arts expressions that use the environment (natural, constructed, imagined) as inspiration.

CH3.1 Compare how arts expressions from various groups and communities may be a reflection of their unique environment (eg, North and South Saskatchewan, urban and rural).

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

Grade 4

CR4.1 Analyze how dance, drama, music, and visual art works represent unique ideas and perspectives.

CR4.2 Respond thoughtfully to a variety of contemporary Saskatchewan arts expressions.

CH4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry.

CP4.7 Create visual art works that express own ideas and draw on sources of inspiration from Saskatchewan.

CP4.8 Create art works using a variety of visual art concepts (eg, organic shapes), forms (eg, kinetic sculpture, mural), and media (eg, wood, wire, and found objects).

Grade 5

CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created.

CP5.8 Create art works using a variety of visual art concepts (eg, positive space), forms (eg, graphic design, photography), and media (eg, mixed media, paint).

Grade 6

CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions.

CP6.10 Create visual art works that express ideas about identity and how it is influenced (eg, factors such as pop culture, cultural heritage, peer groups, personal and family interests, gender).

CP6.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity.

CP6.12 Demonstrate increased skills and problem-solving abilities in a variety of visual art media.

CR6.2 Investigate and identify ways that the arts can express ideas about identity.

CR6.3 Examine arts expressions and artists of various times and places.

Grade 7

CH7.1 Investigate how artists' relationship to place may be reflected in their work.

CH7.3 Investigate and identify a variety of factors that influence artists, their work, and careers.

CP7.12 Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media.

CR7.3 Examine and describe how arts expressions of various times and places reflect diverse experience, values, and beliefs.

Grade 8

CP8.10 Create visual art works that express student perspectives on social issues (eg, poverty, racism, homophobia, sustainability).

CP8.11 Select and use appropriate forms, technologies, images, and art-making processes to express student perspectives on social issues.

CP8.12 Solve visual art problems using a variety of processes and media.

CH8.1 Research and share insights about arts expressions that incorporate social commentary.

CH8.4 Examine and respond to the work of artists who incorporate more than one art form in their work (eg, combining poetry and music).

CR8.2 Investigate and identify ways that today's arts expressions often reflect concern for social issues.

CR8.3 Investigate and identify how arts expressions can reflect diverse worldviews.

Grade 9

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

CP9.10 Create visual art works to express perspectives and raise awareness about a topic of concern to youth.

CP9.11 Select and use appropriate forms, technologies, images, and art-making processes to convey ideas about a topic of concern to youth.

CP9.12 Solve visual art problems in new and unfamiliar ways.

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

Visual Art 10-20-30

CP10.1 Initiate and develop ideas for art works that explore a variety of elements, design principles and image development strategies.

CP10.2 Demonstrate, through practice, a variety of drawing / mark making techniques, skills and compositional strategies using a range of media, to communicate ideas.

CP10.3 Experiment with various art practices (eg, drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas.

CP10.4 Use inquiry to create a work of art inspired by the work of Saskatchewan artists.

CP20.1 Engage in artistic risk-taking with ideas, media and image development strategies to achieve meaning.

CP20.4 Use inquiry to create a work of art inspired by the work of national and / or international artists.

CR20.1 Identify and analyze criteria for critiquing and valuing various forms of visual art.

CR20.2 Analyze factors (eg, inspiration, technology, culture, environment, events, government policies) that influence art-making practices around the world, past and present.

CR20.3 Reflect on, and critically respond to, self and peer art works in progress to enhance ideas and convey meaning.

CP30.1 Purposefully select and manipulate media and image development strategies to express ideas demonstrating personal style and voice.

CP30.2 Independently plan and create art works, in selected media and forms, demonstrating personal voice and artistic growth.

CP30.3 Demonstrate ability to innovate and take risks using familiar and unfamiliar art-making processes and techniques.

CP30.4 Use inquiry to create art work inspired by Canadian artists whose work responds to socially relevant topics (eg, sustainability, social justice, diversity and inclusion).

CR30.3 Critically reflect on choice of discipline, content and media in the development of own voice and style.

Pre-Tour Activities

The Elements of Art: Form

Recommended for Grades 3-8

Objectives

Students will be introduced to one of the basic elements of art—form—by analyzing the types of forms and materials used in the exhibition *Surface All The Way Through*. Students will then experiment with line both two and three dimensionally, to have a greater understanding of form.

Arts Education Curriculum Connections

- Identifying the different lines, colors, textures, shapes and forms in art works
- Recognizing the difference between natural and built objects
- Using a variety of art materials
- Exploring different forms
- Details in the appearance of plants, animals and objects
- Why artists make decisions on methods (leaving string hanging) and materials
- Classify different textures the artwork appears to be
- Identify geometric and organic shapes and forms; symmetrical and asymmetrical shapes and forms
- Patterns through techniques such as repetition
- Contour lines to draw objects, people, and animals

Resources

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities/elements-of-art/form.html>

Materials

- Smart board
- And/or Internet access
- Paper/Pencil
- Wire

Concepts

This activity gives students the opportunity to be introduced to form, and to identify the difference between form and shape. As well, they are able to work both two and three dimensionally.

Preparation

Forms are shapes in three dimensions. In art, Sculpture is the most obvious place we see form. Examples of two dimension shapes which are also forms are:

Circle	—————>	Sphere
Square	—————>	Cube
Rectangle	—————>	Rectangular Prism
Triangle	—————>	Pyramid

These are examples of geometric forms that are found in human made things; Such as buildings, machines, and architecture. The term biomorphic means life-form. Biomorphic shapes/forms are often rounded and irregular. These forms may look like leaves, flowers, clouds, and plant life.

Procedure

Start with a class discussion explaining the difference between shapes and forms. Using a smart board or slideshow, view the photographs of the sculptures from *A Sense of Place*. Ask provoking questions as listed below:

- What colors do you see? Identify primary colors
- What do the forms on this sculpture remind you of?
- Are the forms geometric or biomorphic? Or both?
- Do some of the forms look like things in nature?
- What do you think the sculpture is made of? Cotton, Silk, Beads, Twigs, thread, or something else?
- Do you think it's made out of a single piece or multiple ones? If multiple, how would you attach them together?
- If the work of art is abstract, what does the sculpture remind you of? Something man-made or in nature?

Students can begin to experience with line in a two and three dimensional way. Have the students choose/bring an object that they can place on their desk. E.g. figurine of an animal, a flower, objects in the classroom, etc. Students will have their object, a piece of paper, pencil, and wire.

Using the pencil, have students draw only the outline of their object. This means students will draw slowly, without lifting their pencil. The line will end where it began. Have the students draw only the outline of their shape. (See image to the right)



Now, taking the piece of wire, and using the drawing as a guide, bend the wire to follow the lines created on the page. They have created a three dimensional drawing. (See image to the right)

These 3d drawings can be displayed by placing the base in clay or hanging them from the ceiling with string





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Written by: Andrea Mulder-Slater [Andrea is one of the creators of KinderArt.com.]

Summary:

Kids can make their own sketchbooks out of poster paper, computer paper and paint. A great way to start the new year is to create a place for all of your clever creations.

What You Need:

- a sheet of poster paper (or thin cardboard)
- white computer paper (8 1/2" x 11" or 21cm x 28cm)
- a hole punch
- a pair of scissors
- some yarn and a few paints (optional)

What You Do:

1. Cut your poster paper to a size of 14" x 22" (35 1/2cm x 55cm)
2. Fold your poster paper, but leave a little flap (3" or 7cm) as shown in the illustration.
3. Place your computer paper inside your poster paper and punch matching holes.
4. Tie the book together with some yarn.
5. To close the sketchbook, fold the flap in, punch two holes on the front page of the cover and punch matching holes in the closing flap. Thread yarn through the holes and tie together.
6. You are now ready to sketch!
7. Try to draw a little something every day or, if that's too much, try to draw something once a week.
8. When you fill your book, make another one. It's just that simple.

Did You Know:

Leonardo Da Vinci was an Italian Renaissance artist who lived from 1452 to 1519. Da Vinci is probably best known for his painting, "Mona Lisa" or "La Gioconda" which was a portrait of the wife of a Florentine official. Da Vinci always kept a sketchbook handy, so he could write

down his good ideas or draw things that caught his eye. In fact, when he died, he left more than 8,000 pages of sketchbooks containing scientific projects, inventions, architectural designs and sketches. Many of the notes Da Vinci made in his sketchbooks were written backwards, so they could only be read if held up to a mirror.

❖ Similar Categories: Back to School (<https://kinderart.com/category/art-lessons/seasons/autumn/back-to-school/>), Crafts for Kids (<https://kinderart.com/category/art-lessons/crafts/>), Drawing Lessons for Kids (<https://kinderart.com/category/art-lessons/drawing/>)

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Tour Activities

Gallery Walk and Talk

Allow students to view the works on their own. When all students have seen the whole exhibition, come together to have a discussion.

Introduce the artist and the exhibition using information from the introductions provided, or exhibition essay.

Choose an artwork or allow students to vote on the art work they'd like to discuss. Utilize the following questioning strategy:

1. Looking at this artwork, what's the first word that comes to mind? Record the words on a piece of paper for your reference, or large enough for students to see.
2. What did the artist do that gave you that word? (What about the artwork made you think that?)
3. What do you think is most important to the artist about this artwork? (What does the artist want you to notice or remember?)
4. (Optional): if this artwork were the cover of a book, what would it be about?
5. Now, you can share information about the work. Read the title and medium. Allow students to ask questions about it, and answer to the best of your ability. Now is your chance to affirm that the students "had it right". Point out how their words or observations were consistent with the artist's statement or intent.

Introduce the next section by using the analogy of a book. Imagine the art on the walls are the pictures in a story. Have students rearrange (if necessary) to be able to see the works in the gallery. Read "Glittery Garbage", (original or plain language version) or have students read it together.

1. If you asked question 4, does this story match up with what students imagined? How is it different or the same?
 2. Does hearing the story change the exhibition, or how you see it?
-

Description Game

Recommended for Grades K-6

Objective

To increase students' awareness of the elements of visual art through description and have them visually study works of art.

Curriculum Connections

- Identify different colors, lines, textures, shapes, forms, and patterns in the artworks
- Observe and identify details of the physical appearance of objects and create visual representations
- Note how patterns can be created by repetitions of colours, lines, and shapes
- Identify and explore many different colors in own surroundings and in art works, and identify red, yellow, and blue as primary colours
- Identify and explore many different textures, shapes and forms in own surroundings and in art works.
- Classify a large variety of lines
- Describe and represent the position of objects relative to other objects (space and size)
- Observe visual details, and include details to enhance depictions of animals, people and objects
- Identify geometric and organic shapes and forms; symmetrical and asymmetrical shapes and forms

Concepts

This activity gives students the opportunity to investigate and view art in two different ways.

1. Students who are describing the artwork must find ways of investigating and describing the elements of visual art to their blindfolded classmates. This encourages students to engage in conversations about art using terminology applicable to their grade. Encourage younger students to focus on lines, colour, patterns, and textures. While older grades can describe objects in relativity, visual details, shapes, and forms.

2. Students who are listening to the description of the artwork are limited in their senses and therefore must use their auditory skills to understand art. This forces the students to trust the student describing the artwork, and to use their imagination to understand the artwork.

This activity is a great way to encourage group interaction amongst peers to trust and listen to each other.

Procedure

Sit students in the gallery and have all but one close their eyes. The student whose eyes are open is asked to choose and describe a work of art in the gallery. As this describer proceeds, the other children are asked to reconstruct in their mind's eye their own version of the observer's vision. When the description is finished, everyone opens his or her eyes and guesses which artwork has been described.

Stranded on a Desert Island

Objective

The main goal is to help students become more comfortable looking at and talking about art as well as help them to understand the value that art has in our lives.

Curriculum Connection

- Observe visual details
- having students use expressive language (spoken and non-verbal) to explore ideas carefully and conscientiously
- guiding student analysis of various art experiences to deepen their understanding of the concepts being explored
- understanding life and the human spirit
- connecting to the past
- connecting to other cultures
- thinking critically and solving problems
- knowing ourselves deeply
- feeling and expressing

Recourses

www.artjunction.org/archives/looking@art.pdf

Stranded on a Desert Island

In this activity, students imagine spending one year on a deserted island and they must select one work of art from the collection to accompany them on their lengthy stay. To begin, break the class into small groups. Look at the works in the exhibition, take note of the subject matter and the various styles and methods. Introduce the activity by saying something like:

“Imagine that you’re exiled on a deserted island. You will have to stay on the island for one year. However, you are in luck! You may select one work of

art to have with you for the length of your stay. Given the situation, your task is to decide which work of art to take with you to the island. When you have made your selections, you will discuss your choices within your group and the criteria you used in making the selections". We will then share our selections with the class.

Follow-up questions when students are discussing their choices with the class include, "What qualities are you looking for in the work? Was it a difficult decision? Are there similarities in the works selected by your group as a whole? What works would you absolutely -not take along? Why? Could you live for one year with an artwork that you didn't like?

Get Creative and Draw

Recommended for Grades K-9

Objectives

There's nothing like looking at art to make you want to get drawing. Why not turn your gallery visit into a fun sketching session? The goal is to try and depict the artwork in a drawing. This a great introduction to understanding narrative illustrations.

Curriculum Connections

- Observe visual details
- Examine how visual weight is created through the use of size, colour, contour, texture, value position and so on.
- Make keen observations of detail, and increase skill in representing unique features of individual people, animals, plants and objects
- Use of contour lines and shapes
- Explore size relationships

- Development of knowledge, skills and attitudes in the areas of perception, conceptual understanding and personal expression.

Procedure

Use plain lead pencils and paper (or the homemade sketchbooks made in the Pre-Tour Activities), sit in front of an artwork that is most intriguing to the individual student. Draw what you see. You can spend as little as 10 minutes or better yet, half hour or longer. It's interesting to see which image each student chooses and how the pictures turn out. Encourage your students to view this exercise as a springboard for their own creative illustrations. Ask the students to share their images and discuss why they chose to draw that particular artwork. What do they like about the piece? What is it about this piece that spoke to them, and made them want to focus on?

Post Tour Activities

***Sourcing Material Tips:**

The materials in this exhibition are recycled from the artists personal use, and from the thrift store. In the days leading up to the activities, encourage your students to gather recyclable materials they find interesting or useful from their own homes or the school. Talk with your students about the materials used by reading through the list of works with them, encourage them to think outside the box in terms of what can be made into an artwork. How can materials be transformed to take on different qualities?

Depending on your community, your local thrift stores, and the age range of your students, consider planning a field trip to the local thrift store to source materials. Thrift stores have an abundance of donations. They might be willing to donate materials to your classroom.

Put a call out to your community for donations of fibre and craft supplies.

Art Recycled: Making Art from Found and Recycled Materials

Originally written by Violet A. Education World Contributor Copyright© 2022 Education World

Altered to suit the exhibition *Surface All The Way Through* original lesson found here:

https://www.educationworld.com/a_lesson/Art-Recycled-Making-Art-from-Found-and-Recycled-Materials

Lesson Objective

Introduce students to using found and recycled materials to create art, encourage creativity, and challenge their creativity and problem-solving skills, asking them to create unique and original items using unconventional and waste materials.

Materials Needed

Assorted found and recycled materials such as:

- Cardboard boxes
- Paper
- Plastic bottles
- Bottle caps
- Paper clips, etc.
- Glue
- Scissors
- Markers

- Crayons
- Other art supplies relevant and necessary

Lesson Starter

- Begin the lesson by asking students to share their experiences with recycling or reusing materials.
- Ask them what they know about the importance of recycling and how it can help the environment.

Say:

"Today, we're going to learn about a different way to create art. Instead of using traditional art supplies like paint and paper, we will use materials that we find - things that we might normally consider waste or trash. This approach to art-making is not only fun and creative, but it's also good for the environment because it helps to reduce waste."

- Introduce the concept of using found and recycled materials to create art. Remind them of the exhibition they toured called *Surface All The Way Through* that was made entirely of recycled materials.
- Explain that artists can use all sorts of materials, including things that might normally be considered trash, to make unique and creative artwork.
- Provide students with examples of artwork made from recycled materials, use the works in the exhibition as examples, they are included at the end of the guide.
- Ask students to consider the environmental benefits of using recycled materials in art.

Say:

"As you work, think about the environmental benefits of using recycled materials in art.

1. How does this approach help to reduce waste and protect the planet?
2. How might it inspire creativity and originality?
3. How does using recycled materials help to reduce waste and protect the planet?
4. How might this approach to art-making inspire creativity and originality?"

Main Lesson/Activity

1. Give students time to explore and gather materials from the collection of found and recycled materials. Encourage them to think creatively and develop their own ideas for what to make.

2. Remind them that the materials they choose don't have to be traditional art supplies - they can use anything they find interesting or inspiring.
3. Once students have collected their materials, give them time to create artwork using their gathered materials.
 - Say: "I can't wait to see what you all come up with! I know you're all going to surprise me with your creativity and resourcefulness."
4. Encourage them to be creative and think outside the box. They can use their materials to create two-dimensional artwork, such as collages or drawings, or they can use them to create three-dimensional sculptures or other types of artwork.
5. As students work, circulate the room to offer assistance and encouragement. Encourage students to ask for help, take risks, and try new things as they work.

Say:

"If you get stuck or need help, don't hesitate to ask! I'm here to support you as you explore and create. And remember, there's no such thing as a mistake in art - every mistake is an opportunity to learn something new and can be further explored for artistic value or meaning."

Feedback

- At the end of the lesson, have students share their artwork with the class. Encourage them to describe their process and explain the materials they used.
- Discuss the significance of the used items, asking for their input.
 - Such as why they only worked with paper products.
- Ask them to discuss their challenges and how they solved or overcame them.
- Provide feedback on the creativity and originality of the student's artwork and their use of found and recycled materials.
- Emphasize the importance of being resourceful and finding creative solutions to problems.
 - Ask your students if they will attempt to create this type of art again.
- Discuss the environmental benefits of using recycled materials in artwork.

Ideas to Introduce the Exhibition

The following activities may be used as pre-tour activities to introduce concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum for grades K – 12. They are intended to inspire your group to respond through creative reflection and expression and to compliment their viewing and learning experiences.

Pre-tour Activity #1:

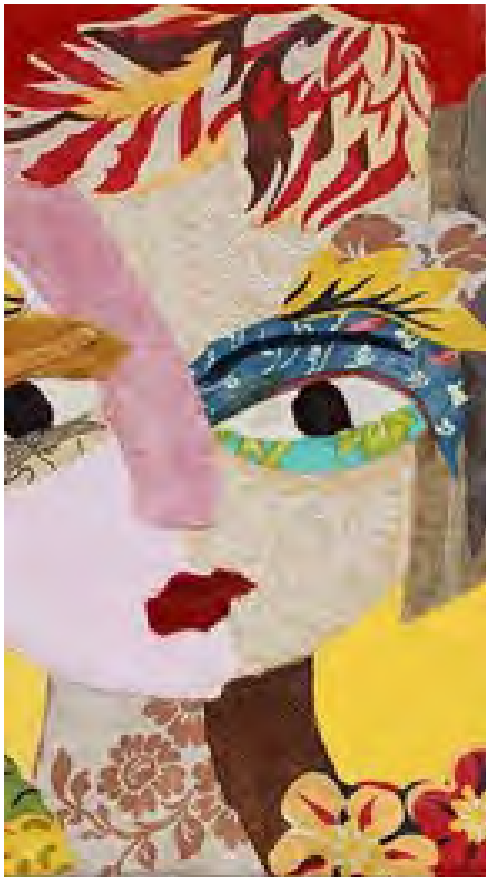
Recycled Fabric Portrait Collages (Grade K-5)

Students will create a portrait of a loved one using scraps of fabric from old clothes. They may also choose to make a self-portrait.

Objectives: Using vintage or second hand clothing to introduce themes of recycling and repurposing. Students will create a colourful self-portrait or portrait of a family member.

Materials:

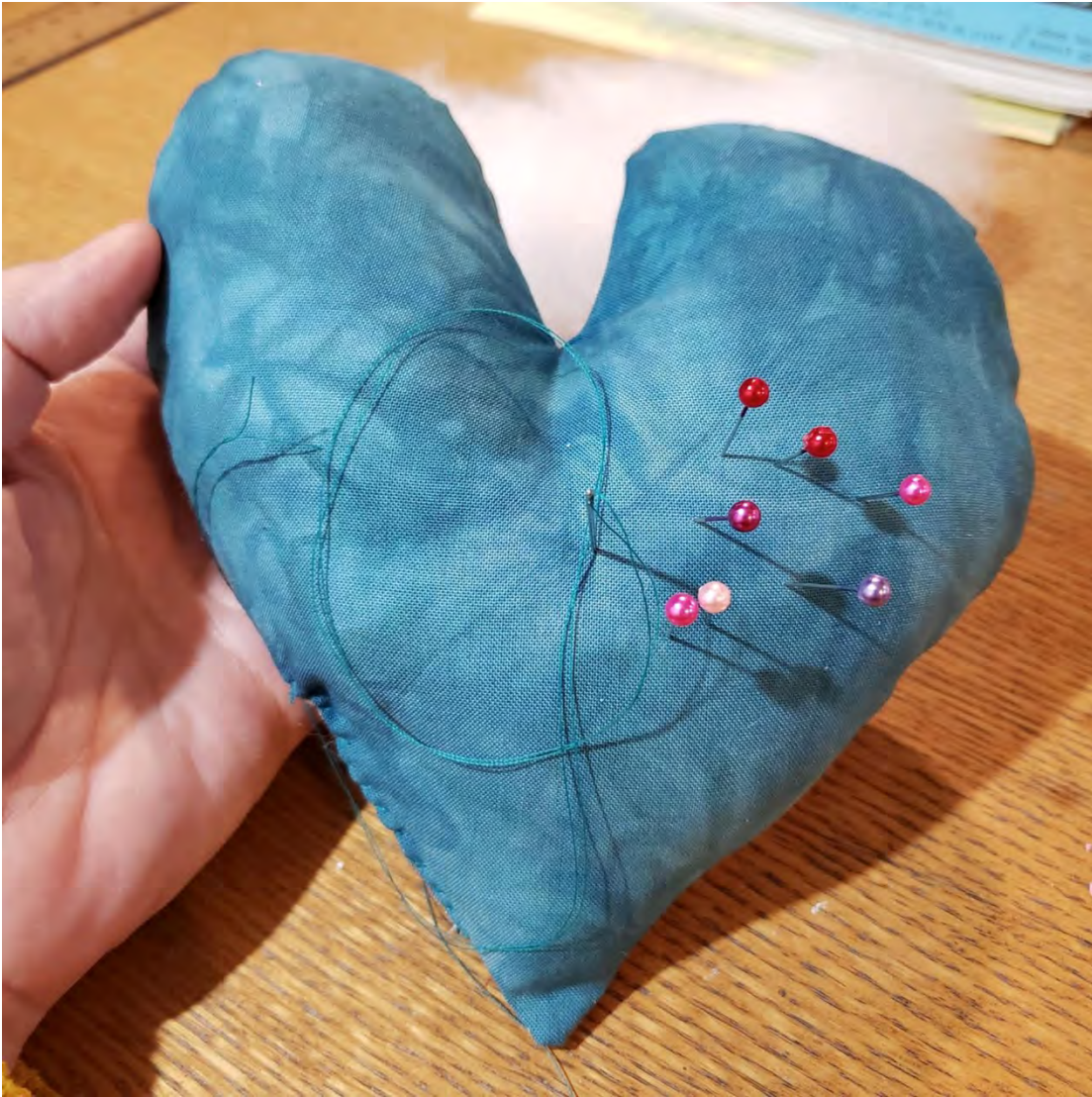
- o Recycled clothing and fabric
- o Glue
- o Scissors
- o Bristle board



Heart Shaped Pin Cushion (Grade 6-12)

Students will create their own pin cushion, that they can take home with needle, thread and pins. This will provide them with their own tools at home for mending.

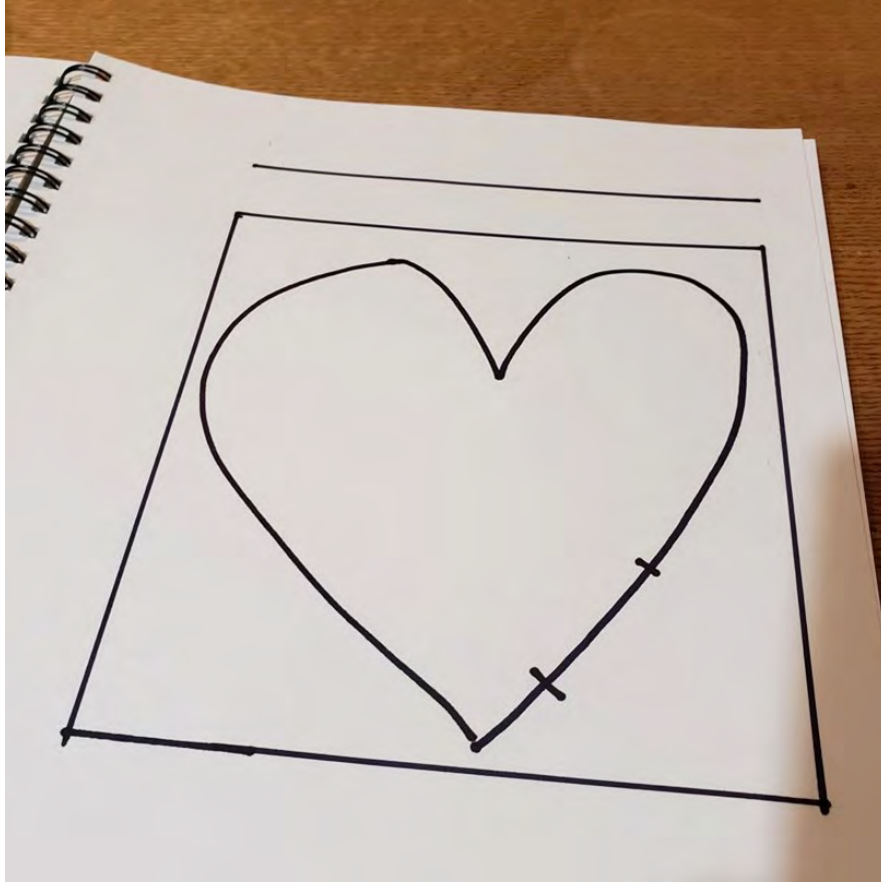
Objectives: To learn to cut out, pin and sew fabric. This project involves use of a sewing machine and hand sewing.



Materials:

- Each student requires two 20 cm square pieces of fabric
- Thread (for machine and hand sewing)
- Needle for hand sewing
- Pins
- 2 sewing machines (provided by volunteer parents who can assist students with sewing)
- batting (stuff the pin cushion).

1. Students use 20 x 20 cm piece of paper to draw out a heart shape pattern. Each pin cushion will be different if the students draw their own hearts, rather than following a single pattern. Cut out the paper heart.



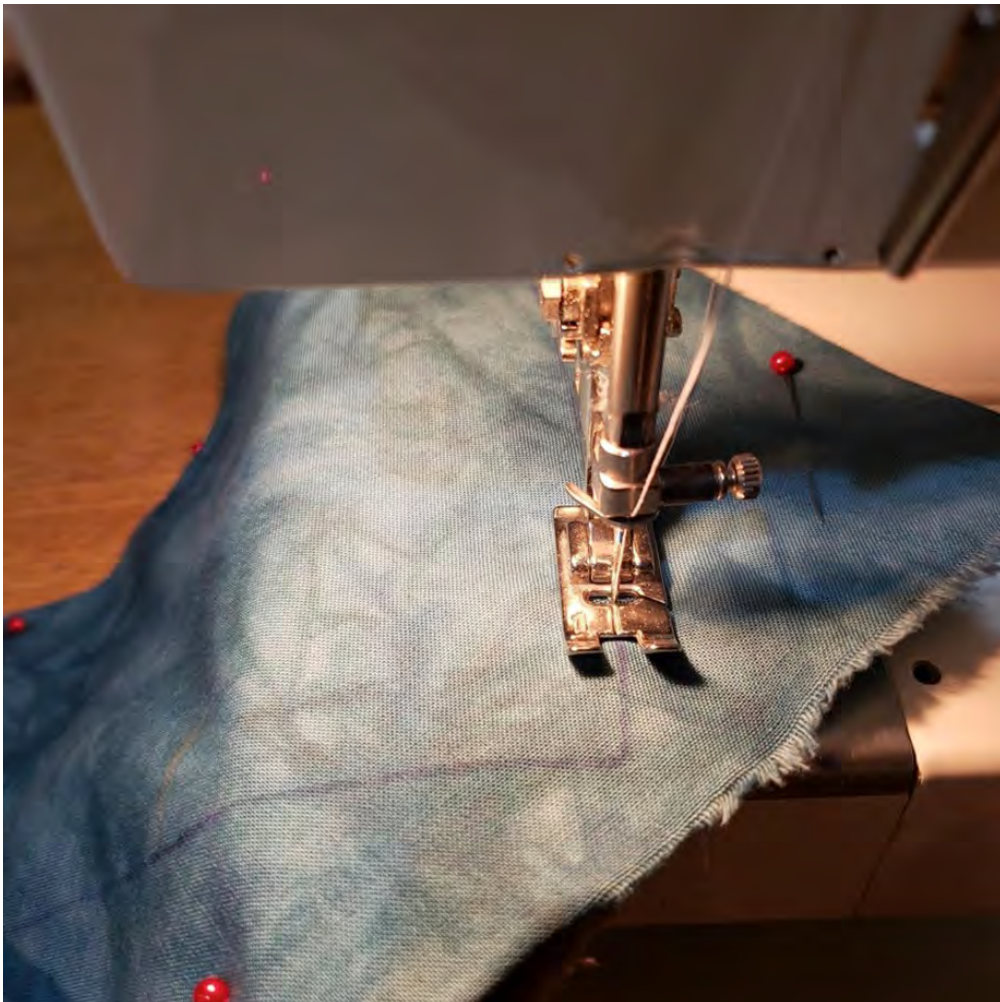
2. Trace the paper heart pattern onto the 2 pieces of 20 x 20 cm fabric. You can use a disappearing fabric pen, or a pencil.



3. Then remove the paper pattern and pin the two pieces of fabric together.



4. Machine sew the heart shape into the fabric. Leave a 5-6 cm section unsewn.



5. Trim extra fabric off.



6. Turn the fabric inside out.



7. Stuff the cushion with batting.



8. Hand-sew the cushion closed.



Shoelace Embroidery on burlap: (Grade K-5)

Students will experience basic embroidery technique by weaving shoelaces through burlap to create an image. Students can be encouraged to make their initials, a heart, or flower depending on age and abilities.

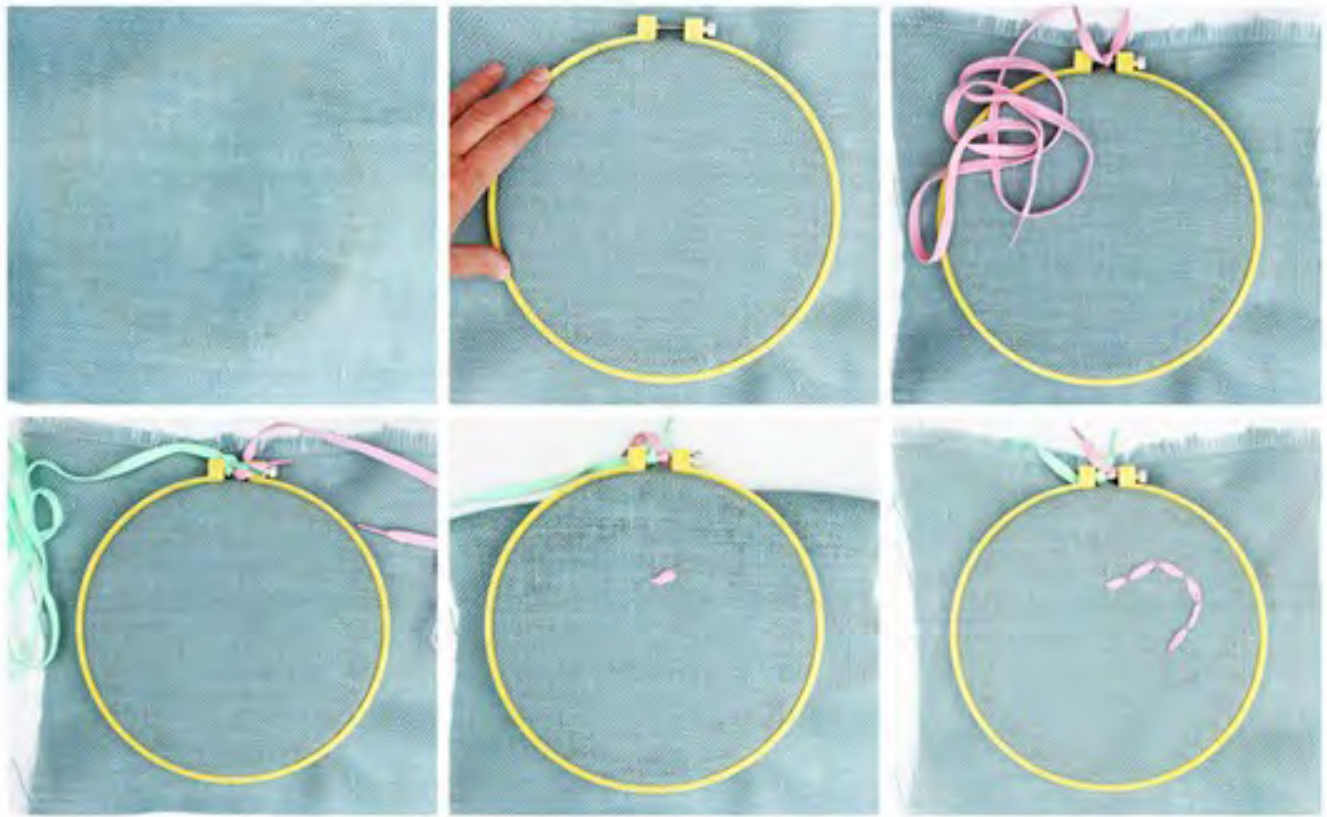
Objective: To create a unique piece of fabric art using embroidery.

Materials:

- o Small wood or plastic embroidery loop (one per student)
- o Coloured shoe laces (3-4 per student)
- o Burlap
- o Paper
- o pencil



Students should draw out their image ideas on paper. Younger students may want to draw their image on the burlap with a pencil. Older students could work from the paper design.



Student Activist Artworks

Recommended for Grades 7-12

Objectives

Students will create Posters/ Text-based artworks for their school that express their personal feelings on politics, health issues, or personal rights. Their process will involve analysis and interpretation of contemporary culture. Students will make connections between how current contemporary artist through their visual representation expose problems and how they can address their own concerns through narrative inquiry. This activity will involve students brainstorming and identifying issues from student's perspective.

Resources

- www.huffingtonpost.com/amy-pleasant/artists-as-activists-purs_b_11783614.html
- [HTTP://WWW.HARINGKIDS.COM/LESSON_PLANS/LEARN/STUDENT-ACTIVIST-POSTERS](http://www.haringkids.com/lesson_plans/learn/student-activist-posters)

Curriculum Connections

- Discuss choices made in creating art works
- Demonstrate how symbols and other images can be used to convey meaning
- Explore the relationship between the arts, the social environment and their own work.
- Students will increase their understanding of the significant role that some artists choose to play in raising public awareness about social concerns
- Examine social issues through the arts
- Increase the ability to express themselves through languages other than through spoken word or written language

Materials

- recycled paper
- pencils, crayons, markers, pencil crayons
- paint
- recycled materials of the student's choice

Vocabulary

- conceptual referencing
- composition
- symbolism
- illustration
- representational
- visual elements

- formal qualities
- focal point

KEY QUESTIONS

- What are some of the more current issues that high school students have to deal with in today's social environments?
- Looking at some works of contemporary artists who through their visual representation take on an activist role, how effective are they in addressing a particular social issue through their imagery?
- How can you as artists address an issue that is meaningful to you how will you bring attention to it through your own visual imagery?

Background

The students are thinking critically about the community environments they are involved with and the world they live in. This project will help the students understand that art has power and can influence those who see it.

It is important that students understand that they not only have a voice, but they also have the power to change things. In this project the students are asked to think about problems and use their art as a means of dealing with these issues. As high school students, some are getting ready to vote or provide services in their communities, provincially, and/or nationally. Its' important that students can think critically about society so that they as adults are able to be proactive citizens in shaping the future of our society.



Procedure

Begin by discussing the content of some of the artists provided in resource list. Talk about how the artists use symbolism and representation to create a visual message. Talk about the works in the exhibition. What messages do they have? The different text artworks in the exhibition sound like slogans, but in the context of the exhibition they can be read as ironic or a mockery of the original meanings. For instance, the artwork "More for Less" uses a common phrase in advertising, but in this exhibition the phrase takes on a different meaning. The artist is clear that overconsumption of consumer goods is a driving force in climate change and ecological disaster. What does the phrase "More for Less" mean with this knowledge? Encourage your students to think beyond the obvious slogans when designing their artworks.

Have the students identify some problems and/or issues that students face or are aware of in the various social environments they are part of. Have them create a visual illustration of dealing with these issues as a way of helping or educating the students at their school.

Have student begin working on a poster or text-based artwork for the school hallways that is based on a problem or social concern that teenagers face or feel is important to address. Have them begin by drawing some thumbnail sketches before they begin to help them to plan the layout of their project. Encourage the students to contemplate the materials they want to use for their projects. Can the materials have symbolic meaning? Does their inclusion in the project change the context or meaning of the artwork?

Have the students present their projects to the class and discuss the issue they felt important to address and why? Ask them to explain their imagery and encourage critical dialogue amongst the classmates. The goal is to raise awareness to the issue. Ask the students if the information presented carry visual impact? Does it draw attention to the matter?

Exhibition Images	
Image	Description
	<p><i>Can't Care Won't Care</i>, 2022, Polyester, Nylon, Polyethylene Terephthalate, PVC, Sequin, 29cm x 43cm x 0.6cm</p>
	<p><i>24 Karat No</i>, 2022, Lurex, Polyester, Vinyl, Sequin, Nylon, Acrylic, 51cm x 37cm x 1cm</p>



Waste Today Waste Tomorrow, 2022, Plastic canvas, Nylon, Polyester, Vinyl, 34cm x 28cm x 0.6cm



Trashy, 2022, Polyethylene Terephthalate, PVC, Polyester, 15cm x 10cm x 2cm



Time I Spent, 2022, Polyester, Acrylic, Velvet, Embroidery thread, Sequin, Beads, 37cm x 37cm x 17cm



Time I Wasted, 2022, Polyester, Acrylic, Velvet, Embroidery thread, Sequin, Beads, 37cm x 37cm x 17cm



More More More, 2022, Nylon, Polyester, PVC, Lurex, Potato chip bags, 61cm x 65cm x 6cm



More for Less, 2020, Nylon, Polyester, PVC, Lurex, Potato chip bags, 58cm x 61cm x 6cm



I Want It All, 2021, Nylon, Polyester, PVC, Lurex, Potato chip bags, 57cm x 53cm x 6cm



Nothing Special, 2022, PVC, Polyester, Nylon, Acrylic, Mylar, 38cm x 19cm x 2.5cm



Experience The Magic, 2019, PVC, Styrofoam, Nylon, Potato chip bags, Mylar, Lurex, Polyester, 160cm x 178cm x 1cm

Organization of Saskatchewan Arts Councils

The touring exhibition, *Surface All The Way Through* is a solo exhibition by Arianna Richardson, it is toured through OSAC's Arts on the Move Program.

The Organization of Saskatchewan Arts Councils (OSAC) is a provincial arts organization founded in 1968 by a group of volunteers representing eight arts councils from across the province. Since its inception, OSAC has grown and currently has 48 volunteer run arts councils and over 100 school centres. OSAC's vision is to be a vital and identifiable arts organization, with a purpose to make the visual arts and performing arts relevant to the personal and community lives of Saskatchewan people.

OSAC coordinates three Performing Arts Programs resulting in more than 250 concerts on an annual basis. Stars for Saskatchewan is an adult community concert series, Koncerts for Kids is a series of performances geared to family audiences and Junior Concerts features professional performing artists in entertaining educational school concerts.

Saskatchewan Showcase of the Arts, OSAC's annual conference, features visual art exhibitions, performances, workshops, annual general meeting, display hall and much more.

Visual & Media Arts Program

The Organization of Saskatchewan Arts Councils' (OSAC) Visual Arts Program offers a number of opportunities and services to audiences and artists throughout the province. Our aim is to develop an awareness and appreciation for visual and media arts in the province of Saskatchewan, and to assist in the creative and professional development of Saskatchewan visual artists.

Since 1975, OSAC's Saskatchewan...Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities.

The Local Adjudications program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues. Artists, who are noted to be accomplished emerging artists at the

adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition.

The Visual Arts Program Grants offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions and exhibition tour guide training.

For further information about our programs:
visit our website www.osac.ca email us info@osac.ca or call us at (306) 586 1252
Our office is located at 1102 – 8th Avenue, Regina, SK S4R 1C9

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