

TEACHER'S GUIDE

ᑕᑦᑲᑦᑕᑦᑕᑦ

TARRATUUTIQ

CONTEXT

ᑕᑦᑲᑦᑕᑦᑕᑦ Tarratuutiq brings students into contact with artworks in the Musée national des beaux-arts du Québec collection so that they can reinterpret them through their creativity and expertise. Particular attention has been paid to the close relationship between art and wellbeing in formulating the activities. The works were carefully chosen by a multidisciplinary team following exchanges with staff and students at Iguarsivik School and the Puvirnituk Adult Education school. From these discussions, three themes emerged: “importance of the community,” “opposition between modernity and tradition,” and “value of personal strengths related to the territory.”



OBJECTIVE

In this activity, students will be asked to sensitively observe and interpret artworks and then to transpose the essence of their reflections into an art object that they create.

ᑕᑦᑕᑦᑕᑦᑕᑦᑕᑦᑕ *Tarratuutiq* also targets the development of human skills and encourages creation as a source of personal expression to foster emotional, physical, and psychological wellbeing. Kindness toward oneself and others is essential to taking maximum advantage of the benefits of this workshop.

STEPS

1. Choose the artworks
2. Observe the artworks
3. Create a personal artwork
4. Conduct a thoughtful review
5. Send the artworks and all relevant traces involved in the process

PEDAGOGICAL BASIS

If you wish, the activity can be integrated into a plastic-arts course and turned into a learning and appreciation situation.

- **Appreciation**
Appreciating works of art and cultural objects from the world's artistic heritage, media images, and visual creations means being attentive to one's emotional or aesthetic reactions to artworks, objects, images, or creations and forming a critical and aesthetic judgment of them based on one's personal reactions and determined criteria. (PFEQ)
- **Inspiration**
Forging ties among the artwork and what it evokes, what connects it to us and to today's world, to our society, to our personal or family life, and to the places around us.
- **Production**
The production of personal plastic-arts creations encourages students to develop their personal identity and their knowledge of the world. As they produce creations that convey their personality, experience, and aspirations, students gradually become familiar with the material transformation, actions, tools, and language involved in the plastic arts and develop their creativity by the simultaneous activation of creative imagination, divergent thought, and convergent thought. (PFEQ)
- **Perspective**
Stepping back and reflecting on the results obtained. What are the links between our creations and the artworks from which they were inspired? What are their links with our life, our experience, and our history?

STEP 1 CHOOSING THE ARTWORKS

1. Access the artworks from the *Tarratuutiq* album.
2. Among the artworks on view, choose the ones with which your students will work and display them on the IWB by clicking on the respective link in the album. OR Prepare the images by clicking on the respective links in the album in order to have them in tabs on your IWB or computer.
3. Without describing them, present the artworks to the students on the IWB or with a projector. Ask each to choose the work that he or she finds most interesting and inspiring.
4. For each artwork chosen by the students, have them conduct an appreciation (step 2) alone, in pairs, in a group, or in the class as a whole.



HERE IS THE LIST OF THE ARTWORKS OFFERED, GROUPED BY THEME

Theme 1: importance of the community

1. *Exercice énergétique* – Jacynthe Carrier
2. *Émiles* – Marie-France Tremblay
3. *Papillons, soucis et allergies* – Claudie Gagnon
4. *Shards: Compact Disc No 3* – Barbara Steinman
5. *Vacation Time* – Ettie Richler Prazoff
6. *Continuons le combat* - Pierre Falardeau

Theme 2: opposition between tradition and modernity

7. Rorschach 01 – Marie-Fauve Bélanger
8. Ils causent des systèmes II – Stephen Schofield
9. Clac tchaktatcha... clip clip – Pierre Ayot
10. Jouet d'adulte 2 – BGL
11. Automoiré no 6 – Jocelyn Robert

Theme 3: valuing strengths that are personal and connected to the territory

12. Snowshoe Rabbit – Jim Holyoak
13. Hercules – Maclean
14. 70 Objets emportés avec moi – Raphaëlle de Groot
15. Taïga – René Derouin
16. L'Extase du moment – Gatien Moisan
17. Masque 60 - Alfred Pellan
18. Danse dans la neige - Maurice Perron
19. Pression / Présence - Bill Vazan



STEP 2

PERCEPTUAL APPRECIATION OF THE ARTWORKS

For each artwork observed, describe everything you see, making a connection with your personal story and examining how it belongs to the theme. Don't hesitate to write down one question (or more!) that you would like to ask the artist related to an element that intrigues you in his or her work. As a teacher, you can also answer questions in order to share your perceptions and interpretations with your students after listening to their responses. Don't forget, there are no wrong answers.

Here are some suggestions for beginning the appreciation process with your students:

1. What do you see in the image? What draws your attention the most?
2. What does this artwork resemble? What do you feel when you look at it?
3. What shocks, surprises, puzzles, or amazes you?
4. If the image could make a sound, what would it be? And what would it smell like?
5. Can you describe its form and colours?
6. Is there something specific, unusual, or strange about it?
7. What connection do you see between this artwork and the theme?
8. If you had to describe it to a friend in a few sentences, what would you say?

To take the discussion further, here are some suggestions for additional questions related to each artwork.

Work 1 : *Exercice énergétique* – Jacynthe Carrier

What do you think the light bulbs represent? If each light symbolizes a strength, name each person in your group of friends (or your family) and give the greatest strength or quality for each. Don't forget to include yourself in the description! According to the qualities mentioned, find a name for the community you chose.

Work 2 : *Émiles* – Marie-France Tremblay

In this serigraph print, we see a community of individuals feeding a fire and playing with the embers. Have you had a similar experience with your friends or family? If yes, tell us about it. What is your favourite element (air, fire, water, earth)? Why?

Work 3 : *Papillons, soucis et allergies* – Claudie Gagnon

In this photograph, three individuals with different characteristics are posing. What are the characteristics of each one? If you had to portray members of your family or your group of friends visually, how would you do it? What would be the distinctive trait of each member of your community? How can this trait be a strength?

Work 4 : *Shards: Compact Disc No 3* – Barbara Steinman

This photograph shows many small shards of compact discs. Which piece draws your eye the most? If you were to put the fragments together to make a new object, what would it be? What do you think is the artist's message behind this work?

Work 5 : *Vacation Time* – Ettie Richler Prazoff

In this print, three boys, two of whom have bicycles, are looking at something on the ground. What is it? What is the last adventure you shared with your friends? What did you do, and what role did each friend play?

Work 6 : *Continuons le combat* - Pierre Falardeau

What struggle do you think the artist is talking about? Right now, for you and your community, what struggle should be continued (or begun)?

Work 7 : *Rorschach 01* – Marie-Fauve Bélanger

This sculpture was made with different kinds of wood and Plexiglas. Do you know what the word “Rorschach” means? With what aspect of Inuit culture could this work be associated? Could it be used as iggaak? What contemporary materials could you use to make iggaak?

Work 8 : *Ils causent des systèmes II* – Stephen Schofield

Choose a concept (or an element or object) that comes from your community’s or your family’s traditions and one that comes from today’s world. What do they have in common and what is different about them? What do you feel when you think about these two things? Are there memories associated with them? If yes, which ones? Why are they important to you?

Work 9 : *Clac tchaktatcha... clip clip* – Pierre Ayot

What does this sculpture represent? Have you ever used or seen this technology? If yes, when? It’s a tape recorder; what would you hope to record for future generations to know?

Work 10 : *Jouet d’adulte 2* – BGL

Which elements are you most attracted to? Why? How does tradition fit into your daily life? And how does technology fit in?

Work 11 : *Automoiré no 6* – Jocelyn Robert

In this photograph, which elements represent tradition and which ones represent modernity? If you had to create your version of this concept, which elements would you superimpose on each other? Why?

Work 12 : *Snowshoe Rabbit* – Jim Holyoak

If you could change into an animal, what would it be and where would you go? Why? Which animal in your surroundings fascinates you the most? Why?

Work 13 : *Hercules* – Maclean

What do you feel when you look at a starry sky? Do you have a memory associated with stargazing? What is it? What constellations do you know? Which one is your favourite, and why?

Work 14 : *70 Objets emportés avec moi* – Raphaëlle de Groot

What objects do you recognize in this photograph? If you had to take five objects with you to a desert island, what would they be? Why? Have you ever found abandoned objects in your surroundings? What did you do with them?

Work 15: Taïga – René Derouin

What natural elements in your territory attract you the most? Why? If you had to portray your village as a topographic map, how would you do it? What materials would you use?

Work 16: L'Extase du moment – Gatien Moisan

What is your connection to water? How do you feel in contact with it? What is your last memory related with it? How is water used in your territory? How does it serve your environment or your community?

Work 17 : Masque 60 - Alfred Pellan

What do you think a mask is used for? Have you ever worn one? If yes, in what context? If you had to create a mask that resembles you, what would it look like? Describe it.

Work 18 : Danse dans la neige - Maurice Perron

What is the connection between creation and environment for you and for your community? Are there elements in your territory that are transformed to become artworks? Name some examples you know of.

Work 19 : Pression / Présence - Bill Vazan

What does this shape make you think of? What do you think is the connection between the words “pressure” and “presence”? Have you ever intentionally modified your environment? If yes, how and why?

STEP 3

CREATION OF AN ARTWORK

Using the above discussions and observations as a springboard, initiate a creativity exercise with the students to transpose their thoughts into art. For this project, we encourage creation as a source of personal expression and introspection. We attach as much (if not more!) importance to the creative process as to the finished product in order to nurture students' sense of emotional, psychological, and physical wellbeing. Ideally, we therefore foster a sense of freedom in the production process so that all participants can express themselves with the medium of their choice and at their own pace.

Below are suggestions for creative activities, but you and they are free to choose something else! These techniques have been chosen according to a theoretical and practical structure that recognizes the therapeutic power of creation.

Don't forget: The choice of techniques must be oriented by the students' preferences but also by the ideas, reflections, and explorations in the previous step!

ASSEMBLAGE

1. Choose the elements that will be assembled
 - Elements in nature (sand, pebbles, acorns, shells, etc.)
 - Elements in the classroom (stapler, pencils, sticks, paper, etc.)
 - Elements in the house (books, utensils, clothing, toys, etc.)
 - Recycled objects (empty bottles, dishes, paper rolls, covers, etc.)
2. Gather ideas and make one or more sketches
3. Create assemblages with the elements on a flat surface (on the ground outside or on the floor, a table, or a desk inside). Don't glue the objects, use them as they are.
4. Take overhead photographs* (by climbing on a chair, for example) of the assemblage on a plain background

LAND ART

1. Choose the outdoor site to be used (the site is an integral part of the work)
2. Gather ideas for transforming the site and make one or more sketches
3. Proceed with transformation of the site by adding, removing, or modifying certain elements to make a new meaning emerge
4. Take photographs of the final installation from several different angles
 - Think about the light, which will be natural. What time should you take the photograph? What ambience do you want? Where will the shadows appear?

SCULPTURE

1. Choose the medium (clay, stone, wood, plasticine)
2. Choose tools (wire modelling tool, roughing tool, texturing brushes, chisel, pencils, toothpicks, fabrics for printing motifs, etc.)
3. Gather ideas and make one or more sketches
4. Create the sculpture in the round or the bas-relief by addition or subtraction of material
5. Add details, motifs, textures
6. Let dry (if applicable)
7. Paint the work (if desired)
8. Take photographs* of the sculpture on a plain background and from several different angles

PHOTOGRAPH (STAGED SCENE)

1. Gather ideas and make one or more sketches
 - Think about the light. Where will it come from? What is the ambience? Are you using natural light?
 - Think about the angle of the shot (high angle, low angle, overhead)
 - Think about the framing (tight, wide, panoramic)
 - Think about the setting. Is the site accessible? How will you get there? Does it have to be reserved?
 - Think about the models (if applicable). How many? Who are they? Do they need costumes and make-up? What are they doing?
2. Prepare the setting (décor, lighting, models) and perform tests
3. Take several shots/versions of the scene and choose the most interesting one
4. Retouch the photograph using a computer or application (optional)

PHOTOGRAPH (LIVE SCENE)

1. Gather ideas and list the places that convey these ideas the best
2. Visit these places at several times of day and take various pictures
3. Choose the most interesting place and the best time
 - Think about the light. Where will it come from? What is the ambience? Is there natural light? Are there shadows?
 - Think about the angle of the shot (high angle, low angle, overhead)
 - Think about the framing (tight, wide, panoramic)
4. Take the photographs
 - If unintended people are in your pictures, don't forget to ask for their permission to use their likeness in the photograph.
5. Retouch the photograph using a computer or an application (optional)

PAINTING (WITH BRUSHES AND/OR FINGERS) WITH MUSIC

1. Choose the medium (acrylic paint, gouache, finger paints)
2. Choose the support (paper or cardboard, glass, Styrofoam, objects – be bold)
3. Choose the tools (brushes, spatulas, fingers, feathers, objects)
4. Gather ideas and make one or more sketches
 - Think about the background of the image. Avoid leaving it empty unless this is part of the concept. Is it abstract (motifs, lines, etc.) or figurative (place, landscape, people)?
5. Choose a piece of music inspired by this reflection or music that you like
6. Paint the idea that seems the most interesting, let the music guide your gestures
 - Mix colours to make your own hues
 - Try playing with texture
 - Sometimes you have to wait to let your work dry, and continue the next day
7. Take photographs* on a plain background such as a wall or table (by climbing on a chair or pinning the work to a wall)

COLLAGE (2D)

1. Choose the elements that will be assembled and glued together
 - Elements from nature (sand, pebbles, branches, acorns, shells, etc.)
 - Art materials (sticks, textured paper, boxes, pompoms, string, confetti, felt, etc.)
 - Recycled objects (empty bottles, plates, paper rolls, covers, etc.)
2. Assemble your ideas and make one or more sketches
3. Choose a support onto which to glue the elements (stiff cardboard, box, used book, object)
4. Make tests with assembling the selected elements to see the result
 - Don't hesitate to modify, tear, bend, or weave the elements
5. Choose the most interesting assemblage and glue the elements onto the support one by one
6. Take photographs* (by climbing on a chair or pinning the work to a wall)

**Don't forget that the photographs will be shared on our Internet platforms and accessible to the public. Take your time: that is part of creation. Use a support when possible and add light if necessary to avoid blurry pictures.*

STEP 4

CONDUCT A THOUGHTFUL REVIEW

After they create their works, the participants are asked to write about and discuss their creative process and the meaning of their final artwork, and to find an evocative title. The exercise may be done alone (if in writing), in a team or group, or through a combination of these methods.

Here are some possibilities for orienting the feedback with your students:

1. What connections do you make between your creation and the works that you looked at to begin with?
2. What connections can you make with your life, experience, and history?
3. What did you want to do? What was your intention?
4. What did you do? What choices did you make to reach your goal?
5. What were the main steps?
6. What was the most important moment in creating your artwork?
7. How did you feel during the process?
8. What makes you the proudest?

For older students:

1. Are other meanings and interpretations of your work possible? What are they?
2. What did you learn during the creative process?

STEP 5

SENDING THE ARTWORKS

Once the work is photographed and compiled, send the documentation by email or WeTransfer to lartdansmaclasse@mnbaq.org. We will contact you to confirm receipt of the documents and talk about what happens next!

You can also organize an exhibition in your school. Don't forget to invite colleagues, family, and friends to take photographs of the event!

All the traces can be gathered and sent: lists of ideas, music, sketches, thoughtful reviews, photographs of the exhibition. Because process is central to this activity, all steps are equally important and could be part of the final showcase that we will propose to you.

IF YOU NEED SUPPORT OR IDEAS AT ANY POINT IN THIS PROCESS, DON'T HESITATE TO CONTACT US AT LARDANSMACLASE@MNBAQ.ORG.

SOPHIE AND JUSTINE

*We believe that the act of creating has the potential to surface emotions and stimulate unpleasant memories. If you see that a young person is in distress following appreciation of an artwork, discussions, or creation, don't hesitate to offer to listen and provide assistance.