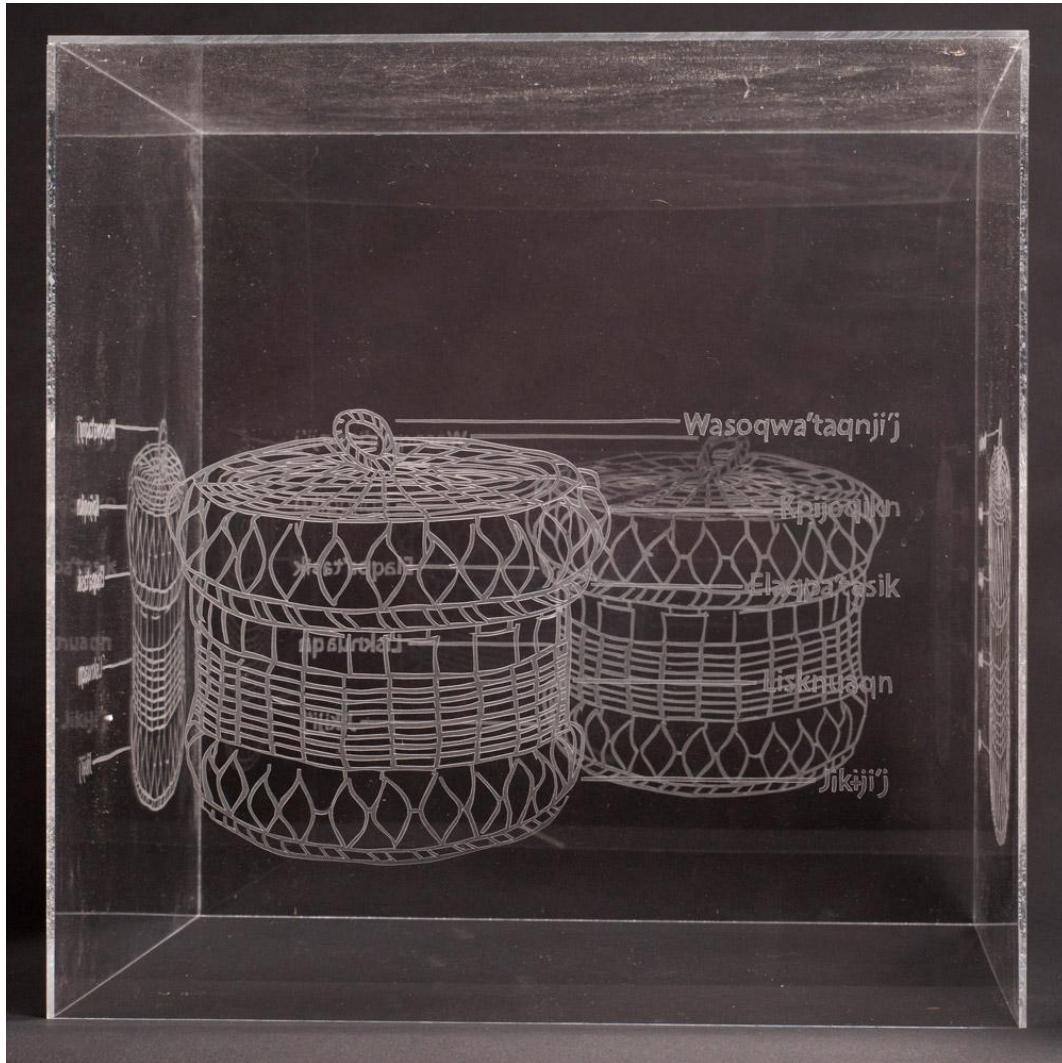


Duration: 3 weeks (Jan 9 to Jan 30)



Ursula Johnson, Vitrine Prototype, 2010. Photo: Krista Comeau
Source: <https://canadianart.ca/interviews/ursula-johnson-qa-craft-cultural-survival/>

Lexicon: site, artwork, vibrant matter, physical model, and Indigenous concepts of relationality

Exercise 1 is built around three actions: listen, learn, and reflect. We will take the necessary time to listen to Indigenous teachings and to learn the histories and worldviews. We will participate in workshops, presentations, and talks geared towards an open and relational understanding of the environment. We will reflect and interpret our learning experiences via physical models and their bodily manifestations.

We will begin with five contemporary Indigenous artworks.

Rather than understanding these works as finite objects, we will conceptualize each one as a *site*, a *place* rich in teachings, an *entry point* into larger worlds of ideas. Referring back to the descriptions from the syllabus, our engagement with the *site* will aim to bring and *reconcile* a multitude of existing layers in order “*to establish a new context upon which new relationships can form*” (Shawn Wilson, *Research is Ceremony*) and *new expressions* can emerge.

The objective is to understand the notion of the *pedagogy of a place* (Shawn Wilson, *Research is Ceremony*).

A room for an artwork

The first project asks you to design a room to host the artwork. Each student group will:

1. Select or be assigned one of the artworks from the list (see Appendix A)
2. Research and study through dialogue with your peers, instructors, and our Indigenous partners. Understand its materiality as part of larger material cultures. Make a sketch model of it at the scale of 1:20 (1m=20cm)
3. Design an exhibition room for your selected artwork, which involves a thoughtful process rooted in a deep understanding of the chosen piece. This understanding extends beyond the specific artwork to encompass the broader context of the artist's body of work. Here are the key components to consider:
 - a. Begin by comprehending the nuances of the chosen artwork. Analyze the artist's concept, materiality, and techniques using a combination of physical models and drawings. (emphasis on physical models)
 - b. Extend your research to encompass the artist's overall body of work. Explore recurring themes, techniques, and the evolution of their artistic style.
 - c. Emphasize the materials used in the artwork. The room's design could reflect or complement these materials.
 - d. If the artist employs unique techniques, the room's design might incorporate elements that echo or highlight these techniques.
 - e. Consider the historical context of the artwork or the artist's background. The exhibition room design could draw inspiration from relevant historical themes.
 - f. Reflect the conceptual underpinnings of the artwork in the design. The room could evoke a mood or atmosphere that aligns with the conceptual framework.
 - g. Consider a clear spatial and material relationship between your selected artwork and the room (the artwork should dictate the room size, but surprising spatial misalignments are welcomed).
 - h. Consider a clear spatial relationship between the viewer(s) and the artwork (seeing from below, from one side, from above, etc. / Is your artifact suspended from the ceiling, placed on the floor, or a wall / How many viewers can see the artifact at one time)
 - i. While you might be photographing your room with artificial lighting, you should consider types and sizes of aperture; consider the position of the room vis-à-vis cardinal points and the movement of the sun and try to mimic that. Photographing your room with natural light, if possible, is preferred.)

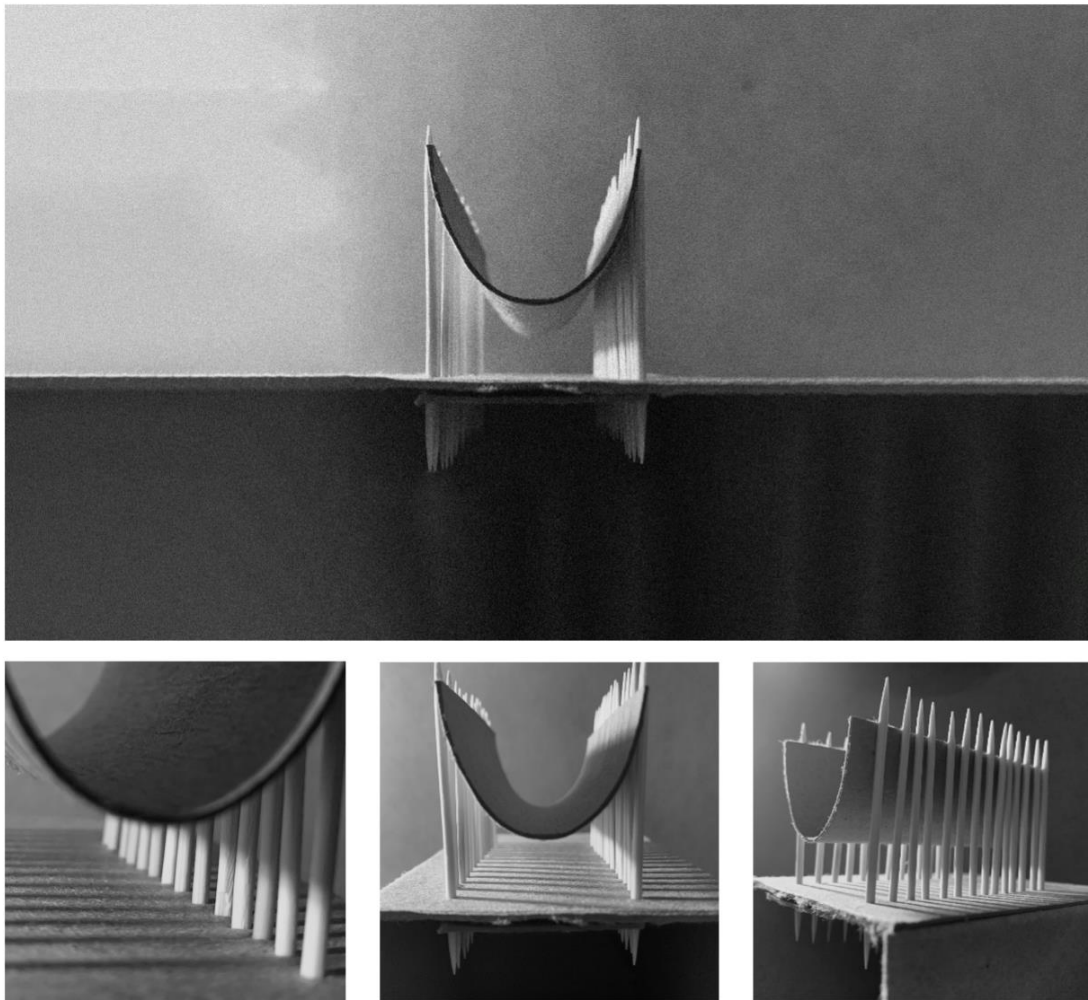
We will work exclusively **with physical models** at the scale **1:20 (1m=20cm)**.

Your model materials could emulate the material realities of your exhibition room. A level of abstraction is always beneficial in a design process.

Lastly, a suggestion: one side of your exhibition room model should be removable to facilitate photography.

DELIVERABLES

- A sketch model of your selected artwork** at the scale of 1:20 (1m=20cm); iterations and material explorations are encouraged.
- In the exhibition room, once again, exploration of ideas in model format is encouraged; these explorations can be on** a smaller scale.
- Overall Model and artifact photograph(s):** Please present a series of photos of your exhibition room model and artifact as separate objects.



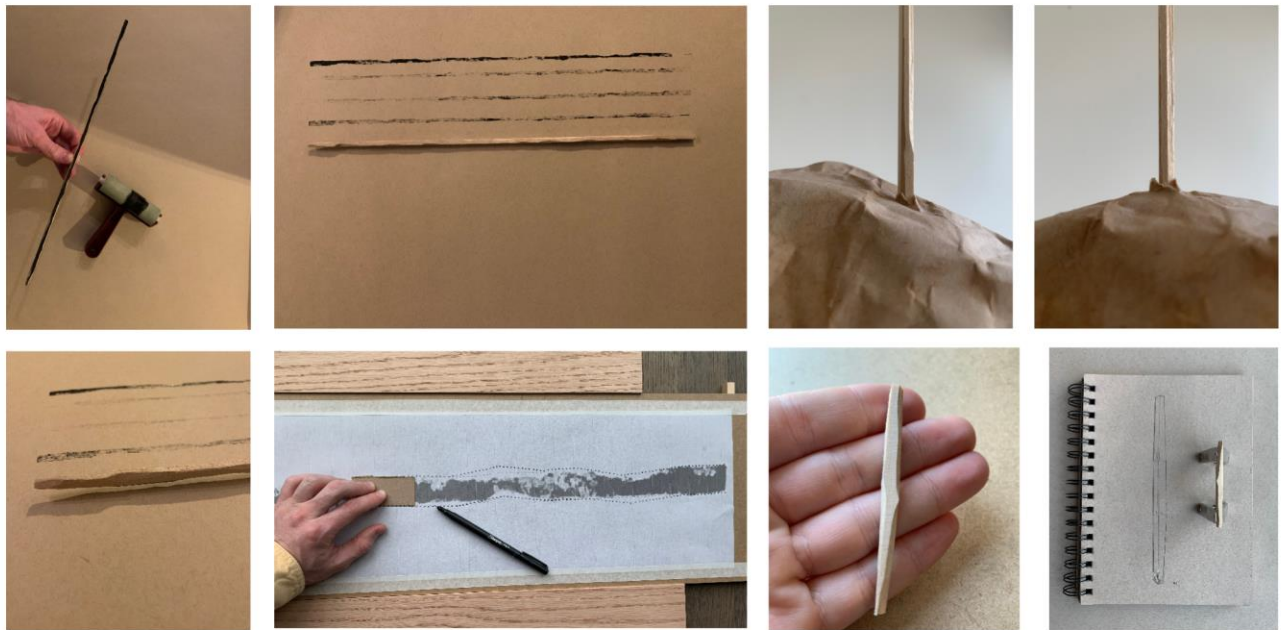
Riley Walker, Class of 2024

- d. **Spatial Photographs:** A minimum of three pictures depict your space's unique qualities as they relate to natural light, entrance, and sequence of approach towards the artifact.



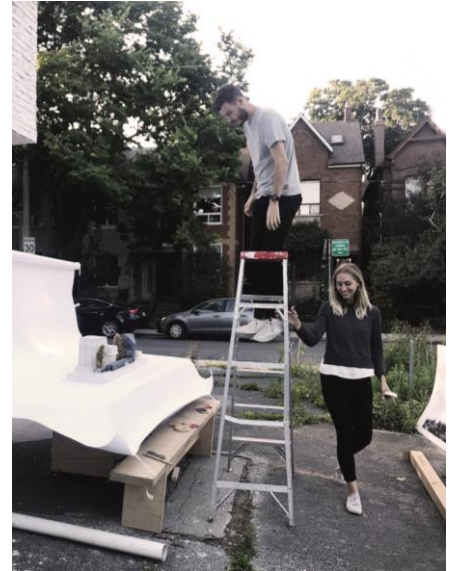
Use of natural light is recommended - consider taking your model outside for photography on a sunny day, rainy day, grey day, or your favourite weather day. This might be an excellent opportunity to spend time outdoors.

- e. **Process photographs:** photographs showing the process of making your model making and material exploration. (Nothing will be thrown out, as there is always something to be learned from all your iterations, including your 'failed' attempts.)



Riley Walker, Class of 2024

- f. **Set up Photograph(s):** Show your physical model in the environment where it has been photographed (i.e. studio space, school's photography room, school's yard, your room, your balcony, your backyard, or a neighbourhood park-)—basically, the photography setup.



PEZO VON ELLRICHTSHAUSEN (CONCEPCION, CHILE) | Ja Architecture Studio | Octagon Model Photography | Bobbi Bortolussi and Graham Oglend

- g. **Written Statement:** Include a written thesis concept for your space (max 250 words).

Notes:

With this first exercise, we are not looking at producing 'finite' work but at having a meaningful start. Your exhibition room or one of its iterations will be further explored and developed throughout the semester, and either the room, one of your iterations or the driving concept will be carried through to your second project. Therefore, we strongly encourage you to be experimental and to think iteratively; **remember that the value of a design project stays in the process rather than one brilliant idea.**

Print your images based on quality and significance and lay them out on 24X24" paper with a white border (as seen in the examples provided).

Along with your photographs, please assemble as PDF (letter size/landscape oriented) images and diagrams with your artwork (s) and a written description of the artwork (s) you are working with (max 250 words).

This is a group project. You will work in pairs or groups of a maximum of three persons (for the studio sections with an odd number of students).

SUBMISSION

Name: Artefact#_Group#_Last Name First Name

for reference: Group 1 Assadi (Coordinator); Group 2 Armstrong; Group 3 Boigon; Group 4 Castri; Group 5 Quiros; Group 6 Rodgers; Group 7 Town.

DEADLINE

9AM, January 30, 2024

Upload on FTP in Submission Folder, Project 1.

Objectives

- to engage with relational worldviews.
- to understand the meaning of contextualizing and re-contextualizing.
- to explore the concept of vibrant matter.
- to experiment with spatial, material, and tectonics arrangements.
- to think through model making.
- to develop representational skills that respond to a time-based situation.
- to develop the habit of working intuitively.
- to develop the habit of exploring.
- to develop the habit of listening.

Recommended Readings

1. *Why Research is Reconciliation*, in *Research and Reconciliation, Unsettling Ways of Knowing Through Indigenous Relationships*, by Shawn Wilson and Margaret Hughes
2. *Vibrant Matter*, by Jane Bennette
3. *Models Talk, Three Videos at the CCA*, by Kazuyo Ota and Studio Gross - <https://www.cca.qc.ca/en/articles/83079/models-talk>.
4. *Ten Rooms*, in *Papers 2*, by Stephen Bates
5. *Talking about Study Model*, in *JA 91 Magazine. Models are Real*, by Kazuyo Sejima

Additional Readings and Movies

1. *Into the Present*, in *Where the Power Is, Indigenous Perspectives on Northwest Coast Art*, by Jordan Wilson and Karen Duffek
2. *Relational Form*, in *Relational Aesthetics*, by Nicolas Bourriaud

The readings are available on the FTP, Resources Folder, and Readings.

SCHEDULE

Week 1

Tu Jan 9 – Studio Intro / Project 1 Introduction by Bahnaz Assadi and James Bird
Instructor Lecture: Behnaz Assadi, Attitude Towards Land

Location: Raked section in the main hall – 9:30-3:00

2:00 pm Exhibition tour; *Álfrúður* / Ruovttu Guvlui / Towards Home with
The curators of the exhibition. (TBD)

Location: Raked section in the main hall – 9:30-3:00

Fr Jan 12 – Desk-Crits / Project 1

Invited Lecture (Project 1): Rachelle Dickenson, Senior Curator at Ottawa Art Gallery

Location: SS1087| LSM 2:00-6:00

Week 2

Tu Jan 16 – Desk-Crits / Project 1 + Online Workshop

Speaking our Truths, The Journey Towards Reconciliation Part 1

[ZOOM]

Fr Jan 19 – Desk-Crits / Project 1

Week 3

Tu Jan 23 – Desk-Crits / Project 1 + Workshop

Speaking our Truths, The Journey Towards Reconciliation Part 2

[Zoom]

Fr Jan 26 – Desk-Crits / Project 1

Week 4

Tu Jan 30 – REVIEW PROJECT 1

Location: 1/f Hallway (Section 1)- 2/f Hallway (Section 2)- 330 (Section 3)- 9:30- 6:00

APPENDIX

I. Rebecca Balmore



Rebecca Balmore, *Facing the Monumental*, installation view, Remai Modern, 2019. Photo: Blaine Campbell

II. Brian Jungen



Brian Jungen, *Fore Revolver Reverse*, 2011, *Side Shell Rocker*, American elk hide, tarred twine, steel, granite
62 1/2 × 23 1/2 × 29 3/4 in | 158.8 × 59.7 × 75.6 cm

III. Christi Belcourt & Community



Christi Belcourt & Community, "Walking with our sisters," Canada, 2019, Institute for Public Art.

IV. Ursula Johnson



Ursula Johnson: Mi'kwite'tmn (Do You Remember), 2014. Basket weaving performance, approx. 200X200X100cm

V. Michael Belmore



Michael Belmore: "Somewhere between two states of matter," 2018-2019, Standing Stone 1 (detail), Gouache on paper, copper leaf, 2017