Notebook "Chapter 3" AGGV Emily Carr
Please note: Class time tomorrow (Friday May 17, 2017) is allotted to help you free up time to make your gallery visit (there is no lecture tomorrow). Even if you don't do this Notebook chapter, I hope you will get to the gallery if you can. It's a chance to actually look at some art!

Your visit is, however, unstructured and may be done at any time that is convenient to you.
Gallery hours can be found here: https://aggv.ca/about/visit/
Please note that Monday (Victoria Day holiday) runs on Sunday hours.

"…while the Victoria-based Carr often described herself as isolated from artists in other parts of the country, this exhibition celebrates her connections to a broader narrative." (from the curatorial description on the AGGV website).

In class today we started talking about workshop practices - which influenced the production of art works as well as artistic training. Continuation of this discussion will consider examples of how styles and subjects were transmitted within and across the individual workshops.

For this Notebook "Chapter" I want you to consider the theme of the current Emily Carr exhibit at the AGGV in conjunction with the ideas and issues raised in class - in relation to the concerns of how artistic practices are shared and disseminated. A few years ago the AGGV ran an exhibit that focused on how Carr had mentored numerous younger artists. How do these two exhibits challenge the idea of "the lonely artist"? How would our perceptions of art and artists be different if we focused more on how approaches and techniques are collectively developed and shared? (Or if the discipline of Art History had focused on this aspect of Vasari's treatise instead of disrupting the continuity in favour of randomly selecting biographies to focus on?)

Choose an example of a work of art from the exhibit to discuss in terms of these broader ideas and considerations.

Write a short paper (minimum 500 words) reflecting on these points.