



## October 2018

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 October we will be investigating the exhibition *Ayumi Goto and Peter Morin: how do you carry the land?*

We gratefully acknowledge our privilege as we learn, create and live on the unceded territory of the Musqueam, Squamish and Tsleil-waututh people.

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



### Every Sunday, 12–4pm

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, 12–4pm

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

## Upcoming Making Place Activities

### October 7: Postcards to the Artist

In Ayumi Goto's performance *In Sonorous Shadows of Nishiyuu* (2013), she ran 1568.5 kilometers over 104 days in honour of the Nishiyuu Walkers and played songs by Metis/Cree artist Cheryl l'Hirondelle through a speaker belt. The Nishiyuu Walkers are a group of Cree youth that walked 1600 kilometers from Northern Quebec to Parliament Hill in Ottawa to give draw attention to the Idle No More movement. They wanted better living conditions for Indigenous people in Canada and, when they arrived in Ottawa, they invited Canada's Aboriginal Affairs Minister to visit them in their northern Quebec community. Goto thought about the Nishiyuu Walkers as she ran and every day she documented what she learned by creating a painting and writing a letter to her mother.

Goto would be thrilled to learn about your life experiences! Create a painting of what you noticed when you experienced this exhibition. Next, create a letter to Goto telling her about what you think about when you walk or run across the land.

### October 14 : The Impressions of Natural Materials

How does nature make an impression on you? In the Gallery we see how artists use natural materials to express cultural knowledge and transform spaces.

Use a variety of natural materials to layer prints and rubbings to create an abstract composition that represents the attention you have placed on the organic lines and shapes that each unique material creates.

### October 21: Confluence: an act or process of merging together—Collaborative Poetry and Painting

In their video *Assemblage Activation 2* (2018) Ayumi Goto and Peter Morin have recorded their heartbeats. We hear them played over recorded footage of the confluence of two rivers, the Stikine and the Skeena, which are both located in Tahltan territory in northeastern BC. Listen to hear if and when the two heartbeats join together and beat at the same time. What is happening in the video that connects to these sounds?

Tahltan people are the original inhabitants of the land through which the Stikine river runs and they are known for protecting it. This very river sustained their ancestors and continues to "provide a rich cultural and economic foundation for their people, and connect[s] their past to the future" (Brown and Cross, 2003). Seeing the two rivers and heartbeats merge is a symbol that reminds us of how two bodies are irreversibly changed by their encounter with each other.

Use a stethoscope to listen to your own heartbeat. What words would you choose to describe it? What kinds of lines and colours would you use to paint the sound? Create a spoken word poem using these words, or create a painting using lines and shapes that respond to the heartbeat that you hear. Add your painting or a transcription of your poem to the wall where the video is projected as a symbol of your own heartbeat merging with Peter's, Ayumi's and the other participants'.

### October 28: Gathering: Collaborative Experimental Weaving

Experimental weaver Roxanne Charles is an active and proud member of Semiahmoo First Nation in Surrey, where she promotes art, language and culture. Her work *Silheng Kwenkwem [Stand Strong]*, (2018) is placed in the centre of the exhibition *Ayumi Goto and Peter Morin: how do you carry the*

*land?*. *Silheng Kwenkwem* contains a central heart of cedar weaving, representing Salish ways of being as well as a gathering space for artists and viewers to come together. Salish weaving with natural materials such as cedar is practiced today and has been for thousands of years. Charles is adding a contemporary spin to processes learned by her ancestors by weaving together natural and manmade materials such as red cedar bark, raffia, wool and synthetic yarns. Often in her art practice she combines natural materials with things like plastic bags to create an expression of what we take from the land and what we are leaving behind that will harm it.

Using natural and unnatural materials add to a large collaborative weaving on a cardboard loom, choosing colours, textures and materials that will constantly transform it.

Brown, P. and Cross, S. (2003). *Mehodihi: Well-Known Traditions of Tahltan People "Our Great Ancestors Lived That Way."* [PDF] Vancouver: UBC Museum of Anthropology, p.3. Available at: <http://moa.ubc.ca/wp-content/uploads/2014/08/Sourcebooks-Mehodihi-TAHLTAN-PEOPLE.pdf> [Accessed 12 Sep. 2018].