

## WORKSHOP TITLE: The Landscape of Monuments

**SUBJECT/GRADE/TARGET GROUP: High School students**

### Activity Overview:

Examining our ability to see, process and recognize the visual forms of the past in a 'post-historical' era over-saturated with images, Francois Xavier Saint-Pierre's work in *The Spiders and the Bees* explores pictorial ambiguity through fragmentation and seriality. Using classical architectural and sculptural forms as a starting point, he creates imaginary landscapes that evoke the history of painting while pushing representation to the edge of legibility.

Addressing the legacy of modernist painting and the persistence of classical tropes, this exhibition examines the myths, continuities, and fractures of Art History's model of artistic innovation and progress. It leads us to also consider how certain cultural forms are repeated for political use.

In this one-hour workshop, students will be given a virtual tour of the exhibition, a presentation on contemporary and historical monuments and their respective environments, and an overview on the evolution of monument types over time and how public debates directed those changes. Through art-making and discussion, students will gain a renewed perspective on monuments, their relationships with landscapes and contexts, and the public demographics they exclude.

- Workshops will take place on Google Meets
- Length of workshop: 1 hour (10 mins tour, 10 mins brainstorming, 10 mins lecture, 15 mins activity, 15 mins presentation)
- Materials: access to an internet browser, paper, scissors, glue, drawing utensils

### Key Terms:

Glossary based on [The Ontario Curriculum](#):

**Appropriation:** The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (e.g., everyday objects). The audience or viewer may or may not be aware of the intertextuality of the imagery.

**Collage:** A form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas. Also known as *découpage*

**Landscape:** (1) A painting or drawing in which rural scenery is the main feature. Cityscapes, streetscapes, and seascapes are variants of the landscape genre. (2) The physical orientation of a two-dimensional art work, where the width is greater than the height.

**Layout:** The arrangement and positioning in a design of text, illustrations, photographs, and/or diagrams.

**Overall Expectations:**

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values

C3. Responsible Practices: demonstrate an understanding of responsible practices related to visual arts.

**Specific Expectations:**

Grades 9 and 10

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use exploration/experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, and printmaking

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B2.2 identify ways in which various art works reflect the society in which they were created

B2.3 identify ways in which creating and/or analysing art works has affected their personal identity and values

C3.1 identify some legal and ethical issues associated with visual arts

Grades 11 and 12

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment

B1.3 explain, with reference to particular works, both historical and contemporary how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works

	<p>B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society</p> <p>C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of images, materials, or ideas, or to the display of art works</p> <p>B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues</p> <p>C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of images, materials, or ideas, or to the display of art works</p>
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### Teaching/Learning Strategies:

Step 1 – Direct Instruction (10 minutes): Virtual Exhibition Tour

Students will be guided through a virtual tour of the exhibition via interactive visual documentation.

During the tour, they will learn about Francois Xavier Saint-Pierre’s artistic practice and process, as well as the thematic interests of his work.

Step 2 – Interactive Instruction (10 minutes): Wordcloud (groups)

Students will participate in discussion defining the purpose of monuments and current questions around their validity. They will first brainstorm notions affiliated with monuments based on prompts such as

- What do you associate monuments with?
- What kinds of monuments are there?
- What makes a monument?
- Who decides to memorialize something through a monument?

Step 3 – Direct Instruction (10 minutes): Slideshow presentation

Instructors will present images of historical, contemporary, and proposed *new* monuments to the class all while explaining patterns and the issues that challenge these patterns.

Step 4 – Experiential Instruction (15 minutes): Activity

Individually, students will be given printed images of monuments and landscapes of which they will carefully select and collage together. They will consider such questions as -

- Where is this type of monument usually placed?
- What kinds of people are represented and considered by this monument and what kinds of people are not?
- What is the context of this monument and this landscape, separately?
- How does the context change when I place this monument in this landscape? How do people now read it?

- What kinds of people have access to this monument/what kinds of people does this monument now represent?

Step 5 - Indirect Instruction (15 minutes): Think, Pair, Share

Students will pair up and share their collages or, students will return to the main class and present their narratives and curated objects. However, instead of the student author presenting their collage, the class will collectively answer prompts such as:

Prompts:

- what is going on in this picture/sculpture/etc?
- what makes you say that?
- what do you see?
- what does it remind you of?
- what kinds of people would like and which people would dislike this setting?

\*the facilitator will paraphrase observations made by students and make connections between the observations

### **Extensions:**

Contemporary monuments readings and images:

<https://www.smithsonianmag.com/travel/what-should-contemporary-monument-look-180971516/>

<https://www.thehighline.org/blog/2019/10/03/new-monuments-for-new-cities-and-imagining-memorials-for-today/>

<https://www.moma.org/calendar/exhibitions/1367>

### **Accommodations/Special Needs:**

If in a virtual classroom, collages can be completed digitally or sketched out with drawing utensils. Students will be split into breakout rooms for think, pair, share portion of the workshop.

### **Learning Materials:**

In order to participate in this workshop, students will need:

- Access to a reliable internet connection.
- Access to Google Meets/Zoom.
- Scissors and glue

**Resources:**

Facilitators will email instructors documents of images to print out for their students/group.

<https://drive.google.com/drive/folders/1oBE10zcCpNmKU542yHHueCFyW6xXeKdg?usp=sharing>

**Teaching Notes:**

<https://kofflerarts.org/Exhibitions/Gallery/Gallery-Exhibitions/The-Spiders-and-the-Bees>

<https://kofflerarts.org/News-Insights/News/IN-THE-WORKS-Francois-Xavier-Saint-Pierre>

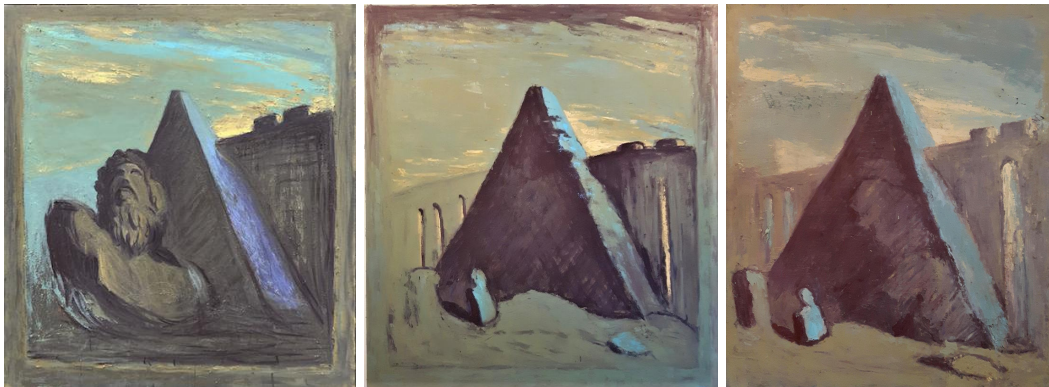
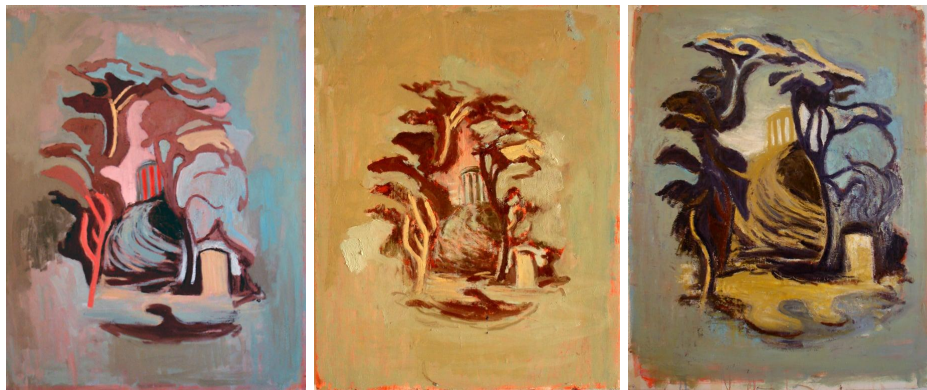
Examples of collages:



See subsequent pages for images



Repetition of tropes in Greco-Roman architecture and monuments have set the precedent for modernist monuments that continue to make up our urban fabric.



Situating a monument within a landscape gives the monument context and environment by which the public can extrude meaning.