

# BURNABY ART GALLERY

## B.A.G in a Box : Inventive Assemblage

## Teachers Information

### In a Nutshell

The **focus** of the box is on exploring assemblage sculpture and installation through looking and creating. Students learn about space and form through several sculptural activities. They examine how materials affect the meaning of an artwork, use memory and observation as starting points for creating images, and consider the environment through materials and concepts. Activities include wire sculpture, converting an existing space into an installation, and small assemblage sculptures in the style of both artists studied.

### Pick-Up and Return

**Box:** Box has one wheeled case and one tube. Both cases are fairly large as the sculptures are full size. They do slide easily across the back-seat of a car.

**Pick-Up:** During gallery hours, any day after 12:00 noon on first Saturday.

**Return:** During gallery hours, no later than 4:30 p.m. on Thursday return date.

*\* See confirmation or booking information sheet for specific details.*

### Box Contents

#### Artists

- Local artists Tiki Mulvihill and Connie Sabo

#### Activities

- Four activity ideas are included. We suggest choosing one activity and the introductory lesson, as best suits your class. You may have more time or wish to photocopy an activity to complete after the box is returned.
- Activities are broken down into lessons. Lesson plans are detailed and clear so that teachers who are unfamiliar with concepts or processes should be able to easily understand each step. Most activities are flexible enough to suit grades K-7, although end results and time spent may vary. Some steps may be left out and age related variations are suggested in some cases. See page two for details.

#### Background Information

- Artist biographies and information on working methods or inspirations.
- Vocabulary, information on sourcing a variety of materials for assemblage, installation instructions, and a brief history of assemblage and installation sculpture.

#### Resource Materials

- Wire, starter bag of assemblage bits, bag of string.
- Gloves, wire cutters and pliers, glue guns and several hot glue sticks.
- Worksheets for photocopying, vocabulary cards, template for display labels.
- **Teachers will need to gather 'assemblage bits' prior to their box rental.** (See page two.)



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### Activity Ideas, Key Concepts & Classroom Materials

#### Activity One: Introduction and Wire Assemblage

Students gain an understanding of sculpture, including assemblage and installation and see the work in the box. They begin to understand form and found objects by creating a sculpture integrating wire and an item they have found.

#### Key Concepts

- Sculpture: installation and assemblage
- Form
- Found objects

#### Classroom Materials:

- Found objects (students find rocks, leaves or other items easily found outdoors or indoors)

#### Activity Two: A Narrative Sculpture \*

Tiki Mulvihill's inspirations and techniques. Students make connections between materials and meaning, while learning about building techniques. A small construction built from a variety of unusual materials is based on memories of a place and event.

\* We suggest this activity for K-2.

#### Key Concepts

- Narrative, assemblage
- Materials and meaning
- Form and texture

#### Classroom Materials:

- Assemblage bits
- Oil pastels or paint
- Cardboard bases (about 5"x7")
- Tape, scissors, glue
- Additional hot glue sticks perhaps.

#### Activity Three: Recycled Constructions

Connie Sabo's inspirations and techniques. Students investigate a variety of materials to see how they can be altered. Students create a 3D object from up to two reused materials, expressing an idea about something important to them.\*

\* Easily connected to environmental studies.

#### Key Concepts

- Materials and meaning
- Form and space
- Recycling, reusing

#### Classroom Materials:

- Assorted materials for experimenting (cardboard, foam, skewers, yarn, paper, wire, leaves, plastic, fabric, foil, ...anything that can be squished, woven, twisted, cut, etc in different ways.)
- Newspaper
- Glue, scissors

### Materials Sources:

#### Assemblage Bits & Recycled Materials

##### Junk Drawer

Keys, broken toy bits, plastic caps, pennies, board game pieces, odd jars, metal bolts, electronics parts, cards, odd-pieces-from-something, mini perfume bottles, strange kitchen utensils, elastic bands...

##### Sewing Box

Ribbon, buttons, snaps, odd knitting needles, wool, fabric, stuffing, zigzag...

##### Recycle Bin

Newspaper, cardboard, plastic containers, tin cans (no sharp edges), plant trays, drink lids, magazines, paper rolls...

##### Outside

Leaves of different shapes, grasses, stones, interesting twigs, dried flowers, seed pods, shells, sand...

##### Garage

Small car part pieces, bolts, broken tools, broken ceramic pot pieces (if edges not sharp), bits of rope, wood off cuts, old bicycle cogs or springs...

##### Industrial

Many suppliers will give you offcuts and leftovers if you ask: Matte card, out of date frame corners, offcuts of wood (ie Rona), bicycle parts, Plexi-glass, laminating offcuts...

##### Stores

Bins and boxes full of exciting papers, 3D bits, shapes, shiny materials, and much more. Recycled, inexpensive!

**Urban Source**, 3126 Main Street, Vancouver.  
Phone: 604.875.1611

**Ruby Dog's Art House**, 4738 Main St, Vancouver.  
Phone: 604.873.2825

Questions? Please call the Education Programmer at 604.205.7322 or email [galler@burnaby.ca](mailto:galler@burnaby.ca)

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### Artists and Artworks

General information about the artists. Detailed information about the artists and their work is included in the box. Original artworks (shown) are from the City of Burnaby Art Education Collection.



Tiki Mulvihill  
*Evidence of Passage*  
Wood, snowshoe, leather,  
hardware, grain

#### Tiki Mulvihill

Although currently situated in Vancouver, Tiki Mulvihill sees herself as a reluctant nomad, moving throughout her adult life between rural and urban communities. This transience generates an ongoing dialogue within her sculptures, installations and accompanying performances. Beginning with narrative, her studio practice develops out of truths often overlooked in conflicted relationships with place. Her experiential installations/performances voice contradictions of belonging in disparate environments. Mulvihill's smaller sculptural works are a departure from her installation based practice and are touchable, interactive pieces. These smaller pieces most often grow out of tangents that demand exploration, but refuse to conform within larger installations. Mulvihill currently teaches sculpture and drawing classes at Capilano College.



Connie Sabo  
*RESPOND*,  
recycled  
newspaper  
72cm x 130cm,  
1998

#### Connie Sabo

Connie Sabo draws upon her life and insights with open eyes and mind. She explores her personal history to reveal relationships that intertwine past, present and future. Sabo's work is influenced and inspired by her Chinese ancestry, woven into the tapestry of Canadian West Coast culture and the natural and human environment around her. Her work evokes a sense of connectedness with the environment at large, as well as her immediate surroundings. Sabo feels her creative process is the research and exploration of materials: physical, cultural and personal exploration. Through her sculpture and mixed media installations Sabo explores how she is connected to our world, future, past and present. She hopes that her artwork inspires the viewers and participants to consider their own place as well.

### Installing the Artworks at School

Each artwork has a tripod stand. Choose a safe spot for both pieces, out of the way of **traffic**, and preferably in an area students can **sit in front** of the piece.

***Evidence of Passage***: Wall section hangs on the stand so the middle is about waist height (or as close as possible). Bottom section sits on the floor.

***RESPOND***: This piece **hangs on the stand**, at eye level.

#### Student Assistance & Conservation

At your discretion, older students can be part of the process of installing the artwork in your classroom, **with close supervision**. **Gloves** are provided. This is a good chance for students to learn about **conservation** and protecting the artwork. It is also a chance to learn about **context**; how will the piece look different placed in front of a bookshelf or an empty hallway end?