

# ARTISTS' CONNECTION



# SENSE OF SELF



DUNDAS VALLEY  
SCHOOL OF ART

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# Welcome to Artists' Connection!

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Dear Teacher,

Welcome to this guidebook for the Artists' Connection Program, created by Dundas Valley School of Art (DVSA) and offered free to schools in the Greater Hamilton Area. Founded in 1964, DVSA remains committed to a creative culture where we can be our best selves, supporting one another and making a difference to the individuals and communities we serve. In 2004, we launched the Artists' Connection Program to give young people direct, hands-on experience working with original artworks created by local artists.

We deliver these thematic "exhibitions" of original artworks to classrooms throughout the Greater Hamilton Area, offering visual art experiences to 36 schools annually while accentuating the Ontario core curriculum. Each collection is curated around a theme and accompanied by a downloadable digital guide for teachers. Our aim is to create a relationship between the visual arts community and schools in the Hamilton region by interacting with elementary and secondary students at a meaningful time in their lives.

Each year, within our school, we offer hundreds of art programs for children and teens ages 4 to 18, including camps and afterschool programs. We also offer adult programs and are thrilled when former students return to take courses or bring their children to start their own art journeys. Thus, we witness first-hand the many ways that art can positively impact young lives. Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential. Now more than ever, we are seeing an emphasis on the importance of mental health, self-care and self-awareness, and we are beginning to understand the grounding, therapeutic and meditative powers of art creation. For this reason, I am grateful to our generous funders, who allow us to deliver this important art program at no cost to the schools or school boards.

In 2024, after running the Artists' Connection Program for 10 years, we decided it was time for an update, so we put the program on a temporary hiatus to revisit the themes and refresh and expand the collections with artworks from new artistic voices in the Hamilton region. This guidebook is part of the updated program relaunch. I hope that the artists' information pages and the sample activities will help activate the artworks in your classroom, allow you to connect with your students in new ways and open doors for students to connect with themselves.

Kathron Hann  
Executive Director, DVSA



DUNDAS VALLEY  
SCHOOL OF ART

“  
*Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential.*

## WHAT IS A SENSE OF SELF?

A sense of self answers the question “Who Am I?”

It is a person’s perception of their traits, abilities, likes, dislikes, moral code and belief system; the things that motivate a person and make up who they are. Each person’s unique combination of life experiences come together to create their own sense of self.

People who can easily describe these things about themselves are generally considered to have a strong sense of self. A strong sense of self can contribute to other things: self-esteem, mental well-being and other traits that make us more resilient, both emotionally and physically. A strong sense of self helps us develop positive relationships and a purposeful life.

Art encourages a deeper exploration of the traits that make up a sense of self and allows us to express ideas about ourselves using a language beyond words. Creative expression can be incredibly empowering. Through exploring different media and different artistic forms, we can learn that we are capable and talented, while sometimes also affirming aspects of our own identity we might not feel confident expressing in words. The time and effort spent during the creative process allows us to explore questions around “Who Am I?”, thereby building resilience and a stronger sense of self.

All of the artworks in this collection speak to the artists’ ways of drawing on their own life experiences to explore aspects of their identity and how those are communicated to the world. In this way, each work is a unique act of self-expression that can open new channels of conversation and understanding in the classroom.

## ARTIST STATEMENT

I paint soft whimsical scenes of children and animals which depict conceived spaces and magical moments in time. My paintings tell a story, leaving the viewer with a sense of wonder. My interest lies in the innocent nature of my subjects. I pride myself on capturing a sense of personality and bringing life to my paintings. Each piece takes careful planning as well as several layers of paint and glaze.

## ARTIST BIOGRAPHY

Amanda Immurs is a graduate of McMaster University's Fine Arts Program. Her work can be found at Crown & Press Gallery (Hamilton), Artspace Warehouse in Los Angeles and in various collections throughout North America.

## Amanda Immurs



*Lynda*

MIXED MEDIA, 12"x6"

## ABOUT THIS PIECE

A carefree smile, arms over her head, *Lynda* expresses the carefree joy of an idealized childhood. The warm palette and small elements of collage suggest the past, while the layered background represents the layers of memory. Loose sketch lines create movement, as if *Lynda* has only managed to stay still long enough for her likeness to be captured.



## ABOUT THIS PIECE

When April Mansilla was younger, she thought, "If I were someone else, life would be easier." It wasn't until she experienced a life-changing moment that she began to see herself more clearly. She began tending and caring for herself instead of wishing to be someone else. She started "watering [her] grass" by pursuing knowledge, taking art classes and engaging in various self-care activities. Now, Mansilla uses art to teach people how to create their own environment of well-being, and that is how she sees her grass growing greener.

## ARTIST BIOGRAPHY

April Mansilla is a professional artist from Hamilton, Ontario, with a focus on mental well-being. She is a vocal advocate for mental health awareness.

April has collaborated on wellness-related art initiatives with The Girl Guides of Canada, ArcelorMittal Dofasco, Brock University, McMaster University, St. Joseph's Healthcare, the International Bipolar Foundation, Dundas Valley School of Art, Centre3, Bell Let's Talk, the Glenn Close Bring Change 2 Mind Organization and the Canadian Mental Health Association.

As a teacher, her goal is for her students to attain self-confidence on and off the page. Through artmaking, she teaches an accessible creative process and the important role self-expression plays in mental wellness.

April won a Mood Disorder Association of Ontario award for her "Portraits of Hope" series. She also earned the St. Joseph's Healthcare Hamilton Spirit of Hope award for her advocacy of art and mental health in the community.

Her own art practice is wide-ranging and includes self-portraiture, figurative work, surrealism, expressive landscapes, art journaling and photography.

## April Mansilla



### *Watching My Grass Grow Greener*

MIXED MEDIA, 16"x16"

## ARTIST STATEMENT

My art celebrates my life. Each day, I live with the intention of honouring the battles I have overcome, and it is from this experience that my art emerges. I let go of the idea that art must be beautiful and perfect; instead, I focus on being mindful and healing.

I am primarily a mixed-media artist because I love the freedom this art form provides. Mixing different materials allows me to release the need for perfection and adds layers and depth to my artwork.

In each of my pieces, I strive to represent the human condition and create a connection to the viewer's own life story. My work serves as a visual representation of the struggles many of us face and the unbelievable levels we reach in overcoming the hardships life throws our way.

## ABOUT THIS PIECE

Chris Perez created this painting using expressive mark making and organic brush strokes. Drawing influences from floral arrangements and composition, he utilized various strokes of acrylic and spray paint and techniques of push and pull to create layers of paint marks that bring a sense of depth and energy.

*Bundles* is a continuation of a series called "Rice Cooker." It is Chris' way of interpreting a culturally significant item in his Asian-Canadian background. Taking inspiration from the floral decorations on various consumer rice cookers, he is creating a series of paintings that describe florals aesthetically through marks and gestures. Chris invites the viewer to consider that they are not looking at a flower, but rather at an interpretation of this culturally significant item used in many Asian households.

*Bundles* was influenced by the bushes and flowers he documented while in the Batangas region of the Philippines. As Chris explains, "At the site of Mother of All Asia, there are gardens of greenery and flowers that became my inspiration for this piece. The vivid colours of the arrangements were highlighted in this painting.... I interpreted the scenery into a painting that captures a bit of the essence of the surroundings."

## ARTIST STATEMENT

My work is an exploration of self-dialogue with material and atmosphere that grants moments of incidental and intentional aesthetics. Art continues to form an inner dialogue between viewer and content, creating narratives and stories to be shared with one another.

The unconscious movement through painting produces a learning experience for the audience and the artist. I allow myself to interact with the uncontrollable, to embrace the sense of boundless energy.



## Chris Perez



### *Bundles*

ACRYLIC AND SPRAY PAINT ON WOOD PANEL, 12"x12"

## ARTIST BIOGRAPHY

Chris Perez is a Canadian-based Filipino artist practising abstract painting and mural art. Chris pushes moments of arbitrary movement to create an inner dialogue between the material and the environment, like an abstract dance while painting. His influences are street art, graffiti, murals, abstract art and expressionist painting. He uses graphic aesthetics and organic shapes to explore the ideas behind personal and cultural identity. Perez primarily uses latex, acrylics and spray paint. He is currently developing a series of artwork that revolves around public art and accessibility.

Chris has collaborated with notable clients such as Red Bull, MuchMusic, Sharpie Canada, JanSport and Samsung.

Chris studied at OCADU, and received a Bachelor of Fine Arts in Drawing and Painting (2012).

## ARTIST STATEMENT

My work in portraiture delves into layers of intention that can be peeled back to reveal the subject's sense of self. Self-portraits often capture the artist at a particular moment in life and, upon close examination, can reveal insights into self-identity, personality, circumstances and even states of mind. In the past, the artist's self-portrait was considered a "calling card" attesting to the artist's skills, but it also curated a view of how they wished to be "seen" by the world, much like the modern selfie of today.

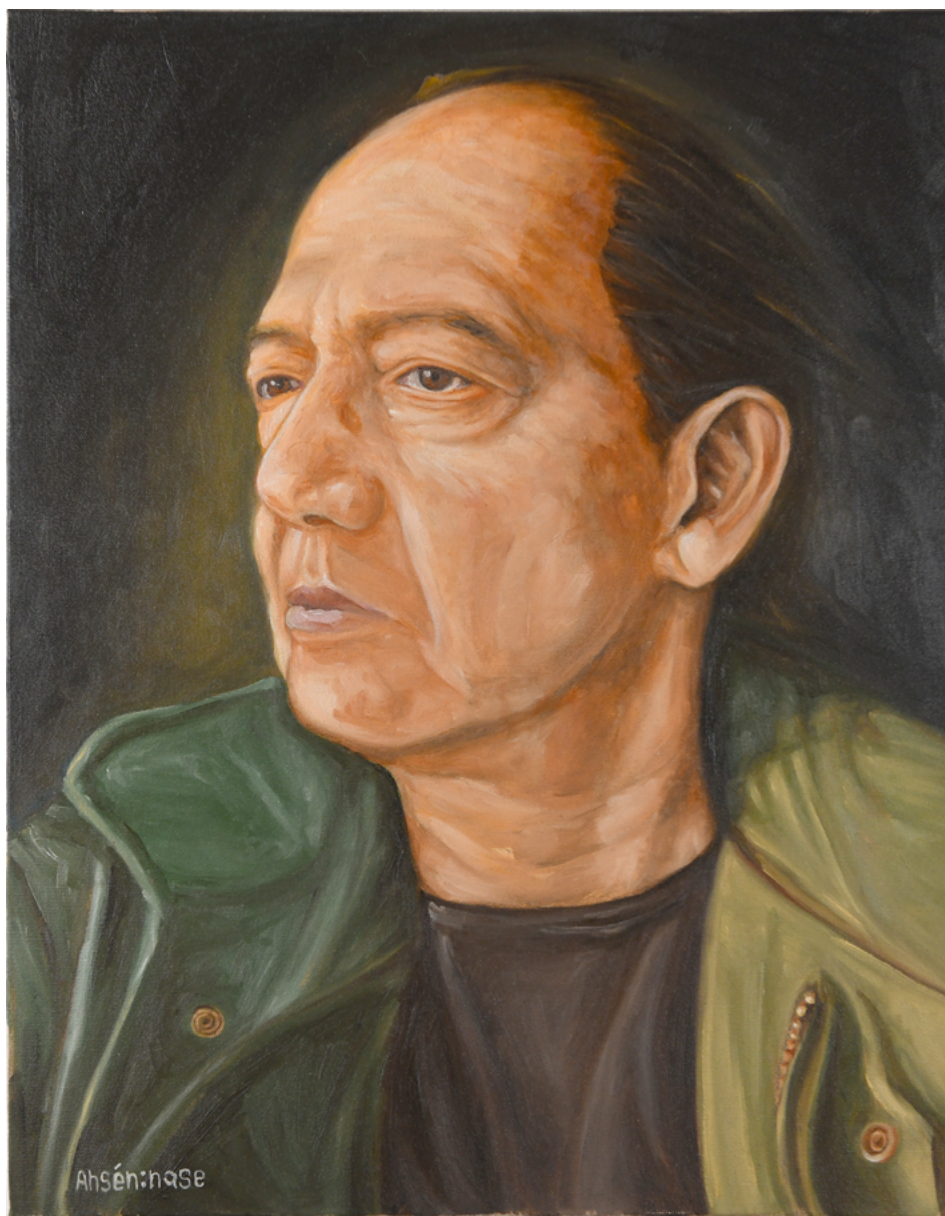
Self-portraits by artists such as Vincent Van Gogh and Frida Kahlo may be familiar to students and can spark discussion of how the artist's sense of self can be observed to change over time as circumstances shift.

## ARTIST BIOGRAPHY

D. Ahsen:Nase Douglas, or Deron Douglas, was educated at York University and Humber College of Applied Arts and Technology. Deron holds a Bachelor of Arts in Fine Art and Sociology and a Bachelor of Education (both from York University) and attained two diploma certificates from Humber College in Design and Photography and in Computer Programming.

He is an accomplished artist specializing in portraiture and has been the recipient of numerous grants and awards from the Ontario Arts Council. In addition to his own creative work, Deron has an extensive background as an Indigenous cultural speaker at many elementary and secondary schools throughout York Region. He is currently the Indigenous Artist in Residence with the York Region School Board, a position he's held since 2015, and has directed the creation and installation of mural projects within the region's schools.

## D. Ahsen:Nase Douglas



### *Before the Siege of 1990*

OIL ON CANVAS, 16"x20"

## ABOUT THIS PIECE

In *Before the Siege of 1990*, Deron Ahsen:Nase Douglas portrays himself with a contemplative expression, well-modelled facial features and simple details of clothing. Deron states, "It is up to the viewer to decipher the intent [of the artist] and to determine if the [self-portrait] is a curated view that the artist wishes to project or a true representation of the artist's sense of self." Research can give viewers an idea of what the artist intended, and Deron encourages viewers to do so.



## ARTIST STATEMENT

I create singular, subtly emotive sculptures that embrace the symbiosis of anthropological myth and nature into a contemporary voice. A visual bridge of cultures through the recognition of global similarities in ancient tales. Stories that tap into a collective unconscious and engage our similarities rather than our differences. Viewers discover my narrations through uniquely sculpted, hand-held ceramics and large museum or public art bronze installations.

## ARTIST BIOGRAPHY

Janus received an Honours in Fine Arts and Art History from McMaster University and has taught at Dundas Valley School of Art and at the Art Gallery of Burlington. She has exhibited her art across North America and in Germany, Israel, Ireland and Peru.

Her career high points include international art exchanges, the 9/11 sculptural installation in New York, and public art installations in Southern Ontario and Quebec.

The *Janus Gallery and Sculpture Garden* moved from Ontario to Salt Spring Island, B.C. in 2023.

# Janus



## *Ghost Child*

RAKU, 8"x6"

## ABOUT THIS PIECE

This sculpted mask exemplifies the importance of place, to who Janus is as a person and as an artist. Her cultural background is extremely varied. Due to her Northern heritage, and having grown up in a steel town, she continually searches out natural places of refuge. There are so many beautiful places to go in the Hamilton area: Gage Park, Devil's Punchbowl, Webster's Falls and the Bruce Trail.

This mask challenges the viewer to look beyond the exterior and question the interior through the eyes. The cedar symbolizes where the artist gets her strength and inspiration, through the nature of place and her heritage.



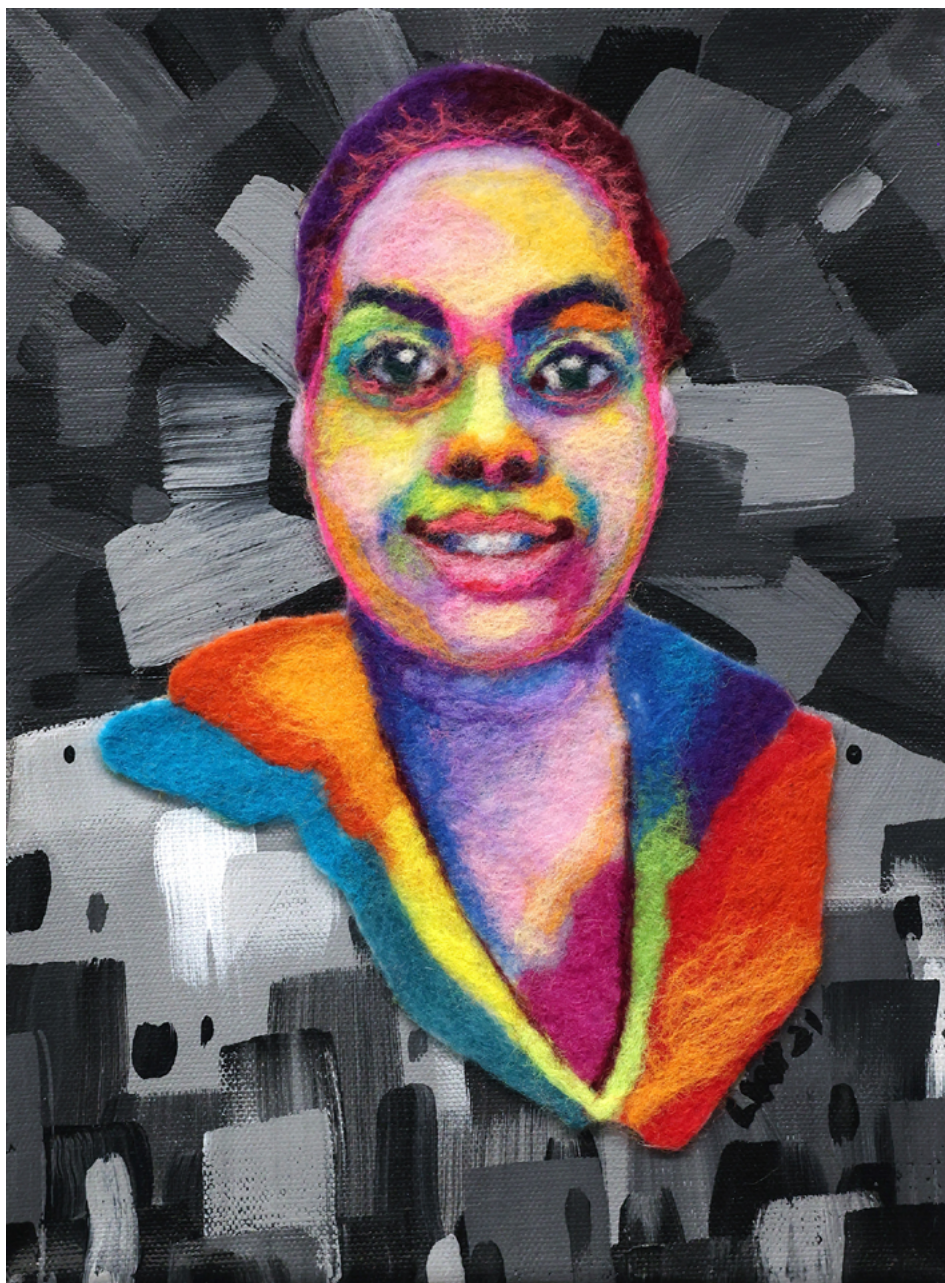
## ARTIST STATEMENT

I intended the felted self-portrait aspect to be an expression of the Pride rainbow. I used felted wool as an alternative to paint because of this softness and link to craft, and by doing so, queer the norms of painting. The painted surface is hard and stark while the colourful felt is soft and bright. I hoped the felt would convey a message of being soft and gentle with oneself in the process of figuring out who we are, or coming out. That identity is the catalyst for this work.

## ARTIST BIOGRAPHY

Leah Walker is a queer interdisciplinary artist and curator from Hamilton. They hold a Bachelor of Fine Arts degree from the Nova Scotia College of Arts and Design (NSCAD) University in Halifax, and they provide creative arts programming in Hamilton including painting, ceramics, fibre arts, curating and community outreach. In 2013, they were the recipient of the Hamilton Arts Council's Emerging Community Artist Award. Leah has been employed as a faculty member and ceramics instructor for NSCAD, and has created arts programming for individuals with visual impairment at the Canadian National Institute for the Blind (CNIB).

## Leah Walker



### *Soft and Bright*

ACRYLIC AND FELT ON CANVAS, 9"x12"

#### ABOUT THIS PIECE

Leah's portrait, *Soft and Bright*, is a remarkable achievement in the craft of felting. The considerable detail is very difficult to capture in this inherently soft-focused medium. The multicoloured approach added an extra layer of difficulty, as both hue and value must be carefully calibrated to achieve the three-dimensional forms.



## ARTIST STATEMENT

As a partially blind artist, I'm interested in exploring new ways of making art accessible to those who have visual impairments. Extracting inspiration from the Inkblot series, the CONTACT series aims to expand on themes of vision, perception and the meaning-making process by activating the viewer's ability to make sense of art through unique tactile interactions. These kits were created to reflect on the experience of touch in relation to Braille text, and to introduce Braille decoding to sighted viewers.

## ARTIST BIOGRAPHY

Olivia Brouwer is an interdisciplinary artist based in Cambridge, Ontario. In 2016, she graduated from the Art and Art History program, specializing in painting and printmaking, at the University of Toronto Mississauga and Sheridan College. Since then, her work has been exhibited in a number of shows, some of which include the Blackwood Gallery, the Art Gallery of Mississauga, Tangled Art + Disability, Cambridge Art Galleries and Centre[3] for Artistic + Social Practice.

Olivia has completed residencies at NG Art Creative Residency (France), the Cotton Factory (Canada), Centre[3] (Canada), Femme Folks Fest (Canada), and the Haptic Horizons residency with VibraFusion Lab (Canada). She was one of 52 finalists for the 2021 Salt Spring National Art Prize, a winner of the City of Hamilton Creator Award, and has received various grants from the Waterloo Region Arts Fund, Ontario Arts Council and Canada Council for the Arts.



# Olivia Brouwer



## CONTACT

CARDSTOCK AND PAPER

### ABOUT THIS PIECE

Visual arts are often inaccessible to the visually impaired. As a result, this community can feel marginalized, silenced and neglected. Too often, the visitor's sense of sight is the only sense that is considered when interacting with a piece of art. *CONTACT* brings awareness of the need to include the visually impaired in the art community by creating art that can be enjoyed through sight and touch.

The *CONTACT* kits come with a tactile painting, an embossed booklet, interactive Braille pieces to read and decode, and a Braille translation of the English text describing the instructions and the meaning of the project.



## ABOUT THIS PIECE

This piece “is about having a voice; to speak from the heart in all ways. ‘They Speak Their Truth’ is part of a larger series titled [Akwelyá•ne | Kayá•tale’ \(My Heart | Portraits\)](#). It is my goal with this series to create portraits of folks in a good way. I put emphasis on individual and collective truths, reclamation of our identity, sovereignty over our bodies and emotions, and the importance of love. I also give people the option to share a story or quote that ultimately becomes the caption. Too often, other people decide what our stories are and it is my hope that folks can reclaim their stories through my creations”. You can read more about the portrait series [here](#).

## ARTIST STATEMENT

Through their multidisciplinary art practice (painting, murals, mixed media, beading, journaling, poetry and textiles), they create visual stories about their lived experiences in connection to their personal healing. Mo is also inspired by intergenerational connections and healing, family and memories, personal and collective empowerment, and all of creation, especially skyworld.



# Mo Thunder



## *They Speak Their Truth*

DIGITAL PRINT, 14”x20”

## ARTIST BIOGRAPHY

Mo (they/them) is a nonbinary/fluid, neurodivergent multidisciplinary artist and facilitator who grew up in a small town along the St. Clair River. They lived in T’karonto (Toronto) for 12 years before recently moving back with their home community near Sarnia, ON. They are Haudenosaunee (Oneida Nation of the Thames), French-Canadian and Anishinaabe (Aamjiwnaang First Nation).

Through their multidisciplinary art practice (painting, murals, mixed media, beading, journaling, poetry and textiles), they create visual stories about their lived experiences in connection to their personal healing. Mo is also inspired by intergenerational connections and healing, family and memories, personal and collective empowerment, and all of creation, especially skyworld.

Mo graduated from the Toronto Art Therapy Institute (TATI) in June 2022. Before that, they earned their BFA in studio art from the University of Lethbridge and Fanshawe College, with a focus on drawing, silkscreen printing, photography and video. They are both self-taught and community-taught. Since high school, they have been working in community arts creating solo and collaborative murals and providing group and individual art facilitation. They have over 15 years of experience in community arts facilitation, organization, education, collaboration and consultation.

From 2018-2022, Mo co-created and co-facilitated a community art / creative expression program for young Indigenous folks in T’karonto: Our Stories, Our Truths (OSOT). They also co-created and co-facilitated a mural collective of BIPoC 2SLGBTQQIAP+ and gender-diverse creatives, Earth Sky Collective (ESC). From 2023-2025, they regularly taught classes at TATI: “Art Therapy from Indigenous Perspectives” and “Zines, Stories & Art from a Neurodivergent Perspective”.

They have a deep love and passion for zines, journals, art supplies, Oneida language, music, bass, hide tanning, neurodiversity, organization, sewing, fashion and tattoos.

## ABOUT THIS PIECE

This painting is a reflection of a cherished memory, that of the artist's mother and the lush, brightly coloured saris decorated with the paisley motif that she wore. Here, she captures the opulence and cultural depth embodied in the paisley motif. In India, this iconic design can be found everywhere—from the most luxurious settings to the humblest homes. Originally brought from Persia, the paisley motif for centuries has woven itself deeply into Indian culture, appearing in fabrics, shawls, jewelry, furnishings, décor, and wood and stone carvings.

About the word *paisley*:

As designer Patrick Moriarty explains on his website [paisleypower.com](http://paisleypower.com), "Ancient Babylon in present day Iraq is claimed to be one place of origin of the paisley form, possibly dating back to 1700BCE. The symbol was called *boteh* (the Persian word for shrub or cluster of leaves) which is visually a combination of a spray of floral elements and a cypress tree. Centuries later the shape was called *buta* or bud. The paisley pattern evolved mainly in The Kingdom of Kashmir. During Mughal Emperor Akbar's reign (1556–1605), shawl-weaving production increased dramatically. It's weavers absorbing influences coming across the borders from nearby China, Middle East and India. The East India Company imported paisley shawls (adapted from the Persian word *shal*) from Kashmir and Persia to Europe in large quantities from around 1800. British production of woven shawls began in 1790 in Norwich, England but to a greater extent in 1805 in the small town of Paisley, Scotland. Due to the huge scale of shawl production in Paisley, Scotland, the pattern was given the name *paisley*."

## ARTIST STATEMENT

Rooted in my Indian heritage, my art reflects lives lived, the passage of time and resilience through experience. Each creation embodies the belief that beauty and purpose can arise from the most unexpected places. Having moved frequently and experienced diverse cultures across India, the Middle East and North America, my creative process is shaped by these encounters with varied traditions and landscapes. Through textured artistry, I strive to evoke a sense of age, history and depth, inviting contemplation of each piece's journey—where it has been, where it originated, and where it may yet travel."



## Taruna Singh



### *Paisley 2*

MIXED MEDIA ON CANVAS, 16"x20"

## ARTIST BIOGRAPHY

Taruna Singh is an Indo-Canadian mixed media artist whose work draws inspiration from her South Asian heritage and diverse global experiences. Blending paint, recycled materials, handmade paper, photography, typography and natural foliage, Taruna creates richly textured pieces that examine identity, belonging and the beauty of impermanence. Having graduated from the New York City College of Technology's Art and Advertising Design program, she devoted years to graphic design before the pandemic reignited her dedication to fine art. Her paintings are contemplative meditations, inviting viewers to reflect on belonging and the evolving landscapes of our lives. Taruna's work is featured in both public and private collections in Canada, the United States, the United Kingdom and India. Her largest painting, *Chakras*, was recently acquired by the St. Michael's Hospital Patient and Family Learning Centre in Toronto as part of its "Joy" collection by BIPOC artists. She also leads gelli printing workshops at Lakeshore Arts and East End Arts, using paisley wooden printing blocks from India.

## ARTIST STATEMENT

I love to create paintings that have an element of magic or are fairy tale-like in nature. My imagination takes me to a place that is a step or two away from reality. I spend time playing around in my sketchbook, coming up with ideas, characters and compositions before I commit to the canvas. And then I begin to paint my stories.

## ARTIST BIOGRAPHY

Sandee Ewasiuk graduated from the Ontario College of Art and Design and has taken several art history courses at McMaster University, and fine arts courses from DVSA and Niagara College. She has had numerous group and solo exhibitions over the past 35 years and her paintings can be found in collections worldwide. Sandee is also an art educator who has not only taught at DVSA, but also at the Art Gallery of Burlington and Fleming College for many years. She currently teaches art at Columbia International College.

## Sandee Ewasiuk



### *Nice Catch*

ACRYLIC 20"x16"

## ABOUT THIS PIECE

*Nice Catch* is from a series of four paintings inspired by the artist's annual family camping trip to Cyprus Lake on the Bruce Peninsula. Sandee Ewasiuk creates pieces with an animal and human connection. Like most artists, her paintings are almost always based on experiences and things that she's passionate about...with an added twist!



## ABOUT THIS PIECE

As a young boy, Tom was puzzled as to why his parents were so much older than his friends' parents and why they had no photos of him as a newborn. Many years later, while on tour as a musician, he learned that his parents were actually his great-aunt and -uncle, when a speaking tour handler—who had been a friend of his great-aunt—mentioned that she had been there on the day he was adopted, which was news to him.

During his childhood, he had often been taken to the Khanawà:ke (gha-nah-wah-geh) Mohawk Territory outside of Montreal to visit his mother's sister. Tom realized that he had actually been visiting his grandmother all those years ago. The dramatic discovery of his Indigenous heritage had a significant impact on his creative work and culminated musically in Lee Harvey Osmond's 2019 album *Mohawk* and in the writing of his memoir.

He also began to paint, and a very strong sense of his newly discovered self is evident in his painted paddle.

## ARTIST BIOGRAPHY

Tom Wilson is a rock musician from Hamilton who has been a veteran of the Canadian music scene for many years. His four bands, the Florida Razors, Junkhouse, Blackie and the Rodeo Kings, and Lee Harvey Osmond, will be familiar to many Canadians. He is a five-time Juno award-winning musician and has spent many years writing, recording and gaining airplay. He has performed with his bands on such prestigious stages as Massey Hall in Toronto and the Grand Ole Opry in Nashville, Tennessee. In addition to significant accomplishments in the Canadian music scene, Tom is also the author of *Beautiful Scars*, a memoir which addresses his discovery of his Mohawk heritage at the age of 53.



## Tom Wilson



*#15 Hunter (2020)*  
OIL ON WOODEN PADDLE, 44"x6"

## ARTIST STATEMENT

My simple shapes and colours and the stories inside every piece of my work are honouring my ancestors as well as respecting the Khanawà:ke beadwork tradition ... I am on a journey in search of my Mohawk identity. ... I'm lucky. I get to dream.

## How the Activities Are Organized

Often, an artist's description of their work or process brings up fascinating questions about memory, self, perception and identity. Using the art collection as a springboard, students are encouraged to respond to the artworks on their own terms, discussing not only what they see and feel in the art, but also how the art speaks to them and their own lived experience.

Each activity includes the following sections:

**Reflect and Respond** suggests discussion topics inspired by the artworks in Artists' Connection: Sense of Self. These topics are designed to lead naturally into the activity.

**Create and Present** offers a list of required/recommended materials for the activity. Most should be on hand in the classroom. Instructions are included, but in a creative environment, instructions are guidelines, not rules.

Subsequent projects suggest goals, materials and methods to encourage students to further explore the topic. Learners are encouraged to take control of the creative process, but those who may struggle with "creative block" can use the provided templates.

**Next Steps** encourages students to explore further. Students are asked to take what they have learned out into the world to see their work and experience in a larger context and, ideally, to bring what they perceive back to the classroom to share with their peers. Art that interacts with lived experience truly helps to build a strong sense of self, and sharing that with one another builds stronger, more resilient communities.

## ACTIVITY #1

## Mixed Media Memories

“The piece invites viewers to reflect on their own childhood memories, recalling a time of unrestrained joy, discovery, and simplicity.” —Amanda Immurs

Sandee Ewasiuk’s painting, *Nice Catch*, is inspired by the artist’s annual family camping trip to Cyprus Lake on the Bruce Peninsula. Like most artists, her paintings are almost always based on experiences and things that she’s passionate about...with an added twist!

Taruna’s painting “is a reflection of a cherished memory, that of the artist’s mother and the lush, brightly coloured saris, decorated with the paisley motif, that she wore.”

Chirs Perez’s “Rice Cooker” series is a way of “interpreting a culturally significant item used in many Asian households.”

## REFLECT AND RESPOND

## Possible discussion points:

- What techniques do these pieces use to evoke memory? (e.g. in *Lynda*, Amanda Immurs uses mixed media to suggest the layers of the past; in *Paisley 2*, Taruna Singh uses the paisley symbol to represent the memory of her mother)
- Prompt students for examples of their own positive memories.
  - o What is the first time you remember feeling happy?
  - o What is your favourite memory?
  - o What sights/smells remind you of when you were younger?
  - o What was your favourite game when you were younger?
  - o Etc.

## CREATE AND PRESENT:

Students will create an artwork using mixed media that evokes a time past.

## Materials:

- Sketchbook/rough paper for drafting
- Mixed media paper
- Collage materials such as fabric scraps, coloured paper
- Glue sticks
- Scissors

## Method:

1. Students journal/discuss a personal memory that has meaning for them and that they would like to share.
2. Encourage students to draft how best to express this memory using collage materials with a sketchbook or rough draft paper. They can then share for feedback.
3. Each student will create a self-portrait which evokes their memory, considering techniques (e.g. colour palette, images, layering etc.) that invoke a feeling of the memory.
4. Students share their art, explaining the choices, difficulties and solutions found while creating the work. For example, they can discuss why they chose to use certain collage materials, textures and colours to evoke the memory, and why the memory they chose connects to their overall sense of self, places where they go regularly, and at least three places they find especially interesting or inspiring. Possible formats include, but are NOT limited to:
  - a. Illustrated timeline
  - b. Follow-the-dots (or -dashes) illustrated footpath
  - c. A sidewalk
  - d. Street-level illustrated map
  - e. Mindmap



## NEXT STEPS

- Students could bring in items from home that evoke feelings of nostalgia and share them with the class.
- Discuss: Ask someone you know about a childhood memory. Share what you learn with the class.

## ACTIVITY #2

# What Makes My Garden Grow?

## Mixed Media Landscape

“When I was younger, I often thought, ‘If I were someone else, life would be easier.’ It wasn’t until a life-changing moment that I began to see myself more clearly. I realized that I needed to focus on tending and caring for myself instead of wishing to be someone else. I started ‘watering my grass’ by pursuing knowledge, taking art classes and engaging in various self-care activities. Now, I teach others how to create their own environment of well-being through the art-making process, and that is how I see my grass growing greener every day.” —April Mansilla

“I hoped the felt would convey a message of being soft and gentle with oneself in the process of figuring out who we are, or coming out...” – Leah Walker

## REFLECT AND RESPOND

**Possible discussion points:**

- If you could be any kind of bird, animal, plant or insect, what would you be and why?
- When you are feeling down, what is something you like to do to make yourself feel better?
- How can we support friends and family when they’re going through a rough time?
- Self-care: How do you “water your grass?”
- Small daily things that improve mental health (e.g. getting outside, getting exercise, time with a friend, patting your dog, tidying your room).
- Sandee Ewasiuk says: “My imagination takes me to a place that is a step or two away from reality.” How can magic, storytelling and fantasy support well-being?
- Thinking about Leah Walker’s words, what are some ways we can be “soft and gentle” with ourselves? (This could mean different things for different people.)

## CREATE AND PRESENT

*Considering what they do for well-being, students will create a personal garden that will remind them to do self-care when times are rough.*

**Materials:**

- Sketchbook/journal
- Mixed media paper
- Anything for mixed media work
- Ask students to choose materials that “make their grass grow greener”

**Method:**

- Journal/ sketch/ discuss: What makes your grass grow greener? Generate a list of things that make you feel better. What gives you strength in bad times?
- Ask students to plan a garden that makes them grow: consider colours you love, shapes that make you happy. If ice cream makes you happy, plant it! Time with friends? Plant it!
- Students create and share their work.



## NEXT STEPS:

- Encourage students to interview a trusted friend/family member about their self-care practices.
- Ask students to journal a before/after with regards to self-care. Next time they’re low and do some self-care, they can journal their feelings before and after. Use this as a reminder to water your garden!
- Sometimes, paintings of flowers and gardens are much more than just paintings of flowers and gardens. Discussion: How does the meaning behind your “garden” differ from the significance of the flowers in Chris Perez’s piece *Bundles*?

## ACTIVITY #3

## Self-Portrait

“[T]he artist’s self-portrait was considered a ‘calling card’ attesting to the artist’s skills but that it also curated a view of how they wished to be ‘seen’ by the world, much like the modern selfie of today.” —Deron Douglas

“...a very strong sense of [Tom Wilson’s] newly discovered self is evident in his painted paddle.” —regarding Tom Wilson

“I hoped the felt would convey a message of being soft and gentle with oneself in the process of figuring out who we are or coming out...” —Leah Walker

“The cedar symbolizes where I get my strength and inspiration, through the nature of place and my heritage.” —Janus

## REFLECT AND RESPOND

## Possible discussion points:

- Looking at all of the artworks in the collection, and reading the artists’ words about the pieces, which of them can be considered self-portraits and which ones can’t? For example, can Tom Wilson’s piece be thought of as a self-portrait? Why or why not? What about April Mansilla’s piece?
- How would you describe Deron Douglas based on his self-portrait? Why do you think Deron Douglas chose to portray himself this way? What about Leah Walker? Can you think of examples of famous portraits?
- Why do artists do self-portraits?
- Compare portraits and self-portraits—who is telling the story of the subject?
- Why is it important for people to be able to represent themselves, rather than letting other people represent them?
- Historically, who got to have their portrait painted? How has this affected people who are marginalized in society? Can you think of or find examples?
- Looking at all of the artworks in the collection, what examples of symbols can you find that tell us something about the artist? (e.g. the rainbow in Leah Walker’s self-portrait or the cedar in Janus’ mask)
- Is a selfie a self-portrait? Why or why not?
- Selfies: do you take them? How do you feel about a selfie? If you don’t take them, why not? If you do, why?

## NEXT STEPS

- Ask students to find portraits and self-portraits and bring them in, prepared to discuss:
  - Portraits: What are we being told about the person being portrayed? How do we know?
  - Self-portraits: What does the artist want us to know? How are they sharing that information?
  - Is there information that can be conveyed through a drawn or painted image of a person (analog or digital) that cannot be captured in a photograph? Is there information in a photograph that can’t be conveyed in a drawn or painted image?

## CREATE AND PRESENT

*Students will create a self-portrait based on memory or imagination considering how they want to be ‘seen’ by the world and what they want to convey about their own sense of self.*

## Materials:

- Paper
- Drawing materials such as pencils, coloured pencils or crayons

## Method:

- Journal or sketchbook: Encourage students to think about how they want to be seen. Consider:
  - If this portrait is the *only way* to make themselves known, what do they want the viewer to know about them?
  - Ask students to consider what objects or symbols they want to include in order to express the most important things about how they see themselves (e.g. phone, earbuds, logos, paint brushes, sports equipment, a pet).
- Students will share their sketchbook work for feedback.
- Create a self-portrait from memory or imagination. Encourage students to dress their self-portrait in clothes they want to be seen in, and to include items they associate most strongly with themselves.
- Ask students to share and discuss their self-portraits.



## ACTIVITY #4

## Personal Symbols Quilt

“My most vivid memory of a paisley comes from one of my mother’s silk saris, adorned in lush, rich hues of gold, orange, green and red. I remember how beautifully it draped around her, with the intricate motif standing out in my mind. In India, this iconic design can be found everywhere—from the most luxurious settings to the humblest homes...” —Taruna Singh

“[M]y simple shapes and colours and the stories inside every piece of my work are honouring my ancestors as well as respecting the Khanawà:ke beadwork tradition.” —Tom Wilson

“I intended the felted self-portrait aspect to be an expression of the Pride rainbow.” — Leah Walker

## REFLECT AND RESPOND

## Possible discussion points:

- What is a symbol?
- Examples of symbols (flags, religious symbols, cultural symbols, logos etc.)
- What gives a symbol significance?
- Considering all of the artworks in the collection, what examples of symbols can we find?
- Same symbol, different meanings. For example, Chris Perez and Mo Thunder both use flowers in their artworks, but they have different meanings. Can you think of any other examples where the same object or image can have different symbolic meaning in different contexts?
- What about colour? A green evergreen might symbolize Christmas. Can a yellow evergreen do the same thing? Why or why not?
- Student-specific symbols from their own families/cultures. Share meaning and context.

## CREATE AND PRESENT

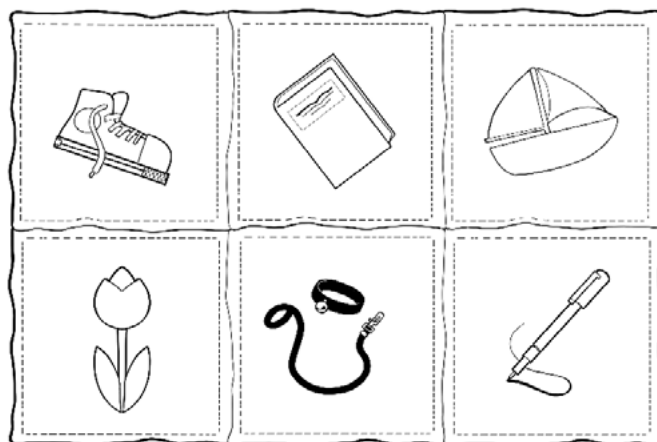
Students will create a “quilt” of symbols that have personal meaning to them.

## Materials:

- Mixed media paper
- Collage material
- Mark-making tools
- OR Assorted fabric and fabric glue
- Other mixed media

## Method:

- Have students brainstorm, with a partner, symbols that have meaning to them personally. Consider meaningful colours, as well. Share and discuss.
- Students will sketchbook or journal a rough draft of their quilts. How many squares will it have (at least four)? Plan a symbol for each square. Share for feedback.
- Students will create their quilts then display and share them with classmates. Discuss: Do you share your meaningful symbols with other classmates?



## NEXT STEPS

- Students can design a flag using a personal symbol.
- Ask students to research a cultural symbol that is important to them personally. Discuss: What is the history of the symbol? How does the symbol function in your life?
- Have students pair off to share the symbols they researched with each other. Students can then tell the class about the symbol they learned about from their partner (not the one they researched themselves).

## ACTIVITY #5

## Boring to Beautiful—Concept Design

“Taking inspiration from watercolour floral decorations and designs from various consumer rice cookers, I am creating a series of paintings that aesthetically describe florals through marks and gestures. All the pieces are not representative of florals directly but are influenced by the decorations on the physical rice cooker.” —Chris Perez

“[M]y simple shapes and colours and the stories inside every piece of my work are honouring my ancestors as well as respecting the Khanawà:ke beadwork tradition.” —Tom Wilson

“Each creation embodies the belief that beauty and purpose can arise from the most unexpected places.” —Taruna Singh

## REFLECT AND RESPOND

**Possible discussion points:**

- Everyday items that may not be “everyday” for everyone (e.g. a toaster is not a common item in Dutch homes; people who live in warm climates usually don’t own snow shovels; rice cookers are used more by some cultures than by others).
- “Unconventional” places where we can find beauty (e.g. on a kitchen appliance, an underpass, food packaging, a pattern on the floor at school etc.)
- Some people might argue that art on a rice cooker, on a kettle or in an alley is pointless. Do you agree or disagree? Why?
- How do art and artists (e.g. graphic designers, industrial designers) enrich our daily lives?

## CREATE AND PRESENT

*Students will select a common everyday item and turn it into something beautiful, but still useful. Examples: computer keyboard, laptop, a pair of jeans, toothbrush, charging cables etc.*

**Materials:**

- Sketchbook
- Drawing paper
- Cardstock
- Real-life objects (soda cans, boxes, egg cartons, packaging of all kinds. Raid a recycling bin)
- Mark-making tools
- Different items could suggest different treatments:
  - o A real-life product or item with the original label removed or covered up (e.g. soda can, cereal box) to make space for the redesign OR
  - o Technical drawings (or in that style) OR
  - o Fashion drawing (e.g. the kind of drawing you’d find on a sewing pattern)

**Method:**

- Ask students to consider what everyday item they would like to (re)design/decorate. Why this particular item?
- Once students have selected the everyday item, they will sketch their idea into their sketchbook and share for feedback, discussing what they want to do and why.
- Remind students that the finished item must still be usable!
- Once students have completed their (re)design, have them share their concept and the thinking behind the design.



## NEXT STEPS

- We interact with art everyday and don’t see it (e.g. the design of a mobile phone, the curve of a car door handle). What examples can students find in their homes and/or community? Bring in (or take a photo) and share. How does design make this item beautiful, but still usable?

## ACTIVITY #6

## CONTACT/ Sensational Me Book

“Art is often a domain that is inaccessible to the visually impaired. As a result, this community can feel marginalized, silenced and neglected. Too often we rely solely on the visitor’s sense of sight to create meaning from a piece of art. *CONTACT* aims to bring awareness to the necessity of including the visually impaired in the art community by creating art that can be enjoyed through sight and touch.” —Olivia Brouwer

*Olivia Brouwer’s CONTACT can inspire a lot of discussion about different abilities and who has access to the arts.*

*Teachers are encouraged to allow students to practise learning some Braille, as the artist intends.*

*Activity 6, in its entirety, may require multiple periods.*

## REFLECT AND RESPOND

**Possible discussion points:**

- Accessibility and its importance
- Barriers able-bodied people aren’t aware of
- Equity and Equality: What’s the difference?
- Inclusion

## WARM-UP ACTIVITY

*In this activity, students will be asked to rely upon senses other than sight to identify items in an opaque bag.*

**Materials required:**

- Canvas bag of any size, so long as students cannot see through it
- Various items to place in the bag. Make them different! Make them unexpected. Consider how they will sound when students are touching them. Add scented items such as sprigs of lavender or rosemary. Think of items that they may not be able to easily identify. The idea is to engage all senses except sight.
- A large group may benefit from multiple bags.

**Method:**

- At no time should objects be removed from the bag.
- Each student places their hand in the bag and uses an adjective to describe what is in the bag.
- “I feel something that is...”, “I think that it’s a \_\_\_\_\_ because \_\_\_\_\_.”

## OPTION 1: “CONTACT” ACTIVITY

- Olivia Brouwer’s CONTACT kit provides students with an opportunity to use their sense of touch. Using touch, students decode various Braille words.
- Encourage students to become familiar with 2-3 braille words provided in the kit’s dictionary and teach them to their peers.
- The cover of the book is tactile as well as visual. Encourage students to explore the cover through touch. What do they feel? How does touch change their experience of the book?

## ACTIVITY #6

## CONTACT/ Sensational Me Book cont'd

## OPTION 2: SENSATIONAL ME BOOK ACTIVITY

Students will create a book that engages all five senses.

## CREATE AND PRESENT

## Materials:

- Book-making materials such as
  - Printer paper
  - Newsprint
  - Construction paper
  - Long-arm stapler
  - Needle and embroidery thread
  - Etc.
- Mark-making supplies of any kind (pastels, crayons, paints etc.)
- Collage materials of any kind
  - Encourage students to bring in their own
- Tactile/scented/aural items that can be glued/inserted into a student-made book such as:
  - Beans
  - Leaves
  - Pinecones
  - Seeds
  - Twigs
  - Fabric
  - Essential oils/body spray
  - Etc.
- PVC glue, glue sticks, masking tape, etc.

## Method:

- Have students brainstorm sensations that they enjoy for each of the five senses (e.g. 3 materials they like to touch, 3 sounds they like to hear, 3 scents they like to smell, 3 flavours they like to taste, 3 things they like to look at). Students can put this into their sketchbook as a list or a mindmap.
- Have students choose their one favourite for each sense, and research materials that will convey the sensations they enjoy. NOTE: you may want to eliminate the sense of "taste" from the final project, or have students do a picture of something with their favourite flavour so that people can imagine the taste. Books can simply be pages stapled together. [Click this sentence for instructions on folding an Xbook](#), or scroll to Appendix 1.
- Students will make their *Sensational Me* book by using mixed media, collage and whatever they can think of (!) to share who they are with their peers.



## NEXT STEPS

- Encourage students to incorporate all the senses into their visual arts going forward.
- What are some other examples of art or artistic experiences that have a visual component and also incorporate other senses? (e.g. sensory gardens)
- Brainstorm ways of making art that can engage senses other than vision.
- Make a list of things in your home and community that prevent accessibility. How can they be addressed?

## ACTIVITY #7

## Inside/Outside Mask

“This mask challenges the viewer to look beyond the exterior and question the interior through the eyes.” —Janus

## REFLECT AND RESPOND

**Possible discussion points:**

- Favourite masks and why we love to wear them
- When masks are worn and why. Elicit non-Halloween answers (e.g. religious, traditional, cultural etc.)
- Other kinds of masks (e.g. stage makeup, “regular” makeup, costumes, cosplay, clothing, uniforms etc.)
- The different masks we wear for different social situations
- “Masking” as a behaviour or coping mechanism used to hide our true thoughts, feelings or difficulties, usually in relation to mental health

## CREATE AND PRESENT

*Students will create a mask expressing who they are on the outside versus who they are on the inside.*

**Materials:**

- Journal or sketchbook
- Mask-making stuff. For example:
  - Construction paper/cardboard/card OR
  - Paper plates OR
  - Pre-made papier mâché masks (available online)
  - String or yarn
  - Glue gun or glue stick
  - Mixed-media materials
  - Mark-making supplies

**Method:**

- Students will begin by making a blank mask for themselves out of paper or card. (Younger students might find it easier to use a paper plate, cutting out the eyeholes and adding strings at the side to tie it into place.)
- Students list in their journals or sketchbooks who they are on the “outside” (e.g. artist, funny, loves the colour black, confident) and who they are on the “inside” (e.g. shy, likes to be quiet, reads books, secretly loves the colour yellow).
- Ask students to decorate their masks on the outside *and* on the inside, using colours and pictures that represent their outside and inside selves. (For example, the outside could be painted black, with laughing mouths and images of paint brushes. The inside could be vivid yellow, with images of books.)
- If the students wish, they could display their masks on the wall, unsigned. Is it easy to tell who created each mask? Encourage students to recognize that all of us have an outer face and an inner face.



## NEXT STEPS

- Discussion: What other ways do we curate a public face? For example:
  - Social media
  - Selfies
  - Friend groups
  - Peer pressure
  - Hobbies
  - Clothing choices
- Students, if they choose, can share examples of their “public face” and “private face” (e.g. the clothes they wear to school versus the clothes they wear at home).
- Further consideration: What would happen if we dropped our public faces? Would it be good or bad? Ask students to give examples: When is it good to drop a public face? When is it bad to drop a public face?

## ACTIVITY #8

## My Truth



"[My art is] inspired by intergenerational connections and healing, family and memories, personal and collective empowerment, and all of creation, especially skyworld." —Mo Thunder

"My art celebrates my life. Each day, I live with the intention of honouring the battles I have overcome, and it is from this experience that my art emerges." —April Mansilla

"My work is an exploration of self-dialogue with material and atmosphere that grants moments of incidental and intentional aesthetics." —Chris Perez

"I hoped the felt would convey a message of being soft and gentle with oneself in the process of figuring out who we are, or coming out.... That identity is the catalyst for this work." —Leah Walker

"As a partially blind artist, I'm interested in exploring new ways of making art accessible to those who have visual impairments." —Olivia Brouwer

"Rooted in my Indian heritage, my art reflects lives lived, the passage of time and resilience through experience." —Taruna Singh

"This sculpted mask exemplifies the importance of place to who I am as a person and as an artist." —Janus

"My paintings tell a story" —Amanda Immurs

"And then I begin to paint my stories" —Sandee Ewasiuk

"I am on a journey in search of my Mohawk identity.... I'm lucky. I get to dream." —Tom Wilson

"My work in portraiture delves into layers of intention that can be peeled back to reveal the subject's sense of self." —D. Ahsen:Nase Douglas

## REFLECT AND RESPOND

## Possible discussion points:

- Considering all artworks in the collection and the artists' words, discuss the ways that each piece conveys the artist's own sense of self.
- What does the title of Mo Thunder's piece mean to you?
- What does it mean to speak your truth?
- What is the difference between speaking for yourself and having others speak for you?
- Have you ever spoken your truth? How did that feel? How did people react?
- What can art say even if it never speaks a word? How does it do that?
- How does art allow artists to express something important that they might not be able to say in words?

## CREATE AND PRESENT

Students will create a self-portrait with speech bubbles that speak their truth.

## Materials:

- Mixed-media paper
- Mark-making tools
- Paper to make speech bubbles
- Scissors
- Glue

## Method:

- Ask students to brainstorm their truths. (Let students know that they should only bring up things that they feel safe and comfortable with sharing.) For example:
  - I really like being a big brother.
  - My favourite thing about me is —
  - An important thing about me is —
  - One thing I really dislike is —
  - Something I wish I could do is—
- Students will create a self-portrait surrounded by speech bubbles that "speak their truth."
- The speech bubbles can contain words, but they can also contain images, shapes or colours that mean something to the artist, without using words.

## NEXT STEPS

- Encourage students to talk about the truths in their artwork. Are there truths the class shares? Are there truths that are unique?
- Why is it important in society for people and communities to be able to speak for themselves?
- What are some ways that we can encourage and support others to speak their truths?



## ACTIVITY #9

## The Curator is YOU

The artworks in this collection have been chosen, or “curated” around the theme of Sense of Self, and each of the artworks reflects this idea in its own way. But there are many other potential themes that the artworks raise, either as a whole or in smaller groups.

## REFLECT AND RESPOND

**Possible discussion points:**

- Being a curator means having the power to choose artworks and influence the way that viewers perceive them. What are some responsibilities that come with using this power?
- What can happen when the person making the decisions is from a different cultural background than the artist? A different socio-economic background?
- Do you think it's important for artists to curate their own work?
- What kinds of things would you keep in mind when curating art?
- What are examples of groupings you think would be of value in an art exhibit? Why?

## CREATE AND PRESENT

*Students will use the art in Artists' Connection to make their own logical groupings.*

**Materials:**

- Artists' Connection artworks

**Method:**

1. Class or group discussion could address the following questions:
  - What connections do they perceive? Why?
  - How would these connections enhance the experience of a visitor to the collection?
  - Students should be prepared to justify their decisions to the class and discuss differing opinions.



## NEXT STEPS

- Ask students to add a couple more pieces of art to their collection. Additional pieces can be their own or their classmates' work seen at a local gallery or museum, or original artwork found online.
- Students should justify their choice and explain how the choice enhances the collection overall.

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# Curriculum Connections

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This program has been designed to align with the Ontario Curriculum in the following ways:

## **REFLECTING, RESPONDING AND ANALYZING**

The artworks in this program have been carefully curated to reflect a range of media and styles, and the artists represent a diversity of cultural backgrounds. In this guidebook, each artist has provided detailed information on the meanings they give to the artwork, their process for creating the piece, their own biography, and how they situate their art practice overall.

The process of physically engaging with the collection of unique and original artworks in the classroom, while considering the words and intentions of their creators, provides multiple entry points for teachers to engage students in informed analysis and interpretation of the artworks while simultaneously considering cultural context. In this way, the program is an ideal resource for teachers to generate discussions and assignments for Reflecting, Responding and Analyzing, appropriate to any grade level.

## **CREATING AND PRESENTING**

Suggested activities 1, 3, 4, 6, 7 and 8 in this guide meet the overall criteria for Creating and Presenting for Grades 1-8, giving students the opportunity to produce art works to communicate feelings, ideas, and understandings, following step by step guidelines. Each activity can be simplified or expanded to meet specific grade level requirements.

Suggested activities 2, 3, 5, 6 and 7 also meet the criteria for Creating and Presenting for Grades 9-12, by giving students an initial prompt to launch from and come up with their own concepts to design, plan and produce original artworks that could be documented for their portfolios.

## **EXPLORING FORMS AND CULTURAL CONTEXTS AND FOUNDATIONS**

Because the artworks in this collection are so diverse, and because the artists have provided so much information, the resource is rich with opportunities for elementary teachers (Grades 1-8) to provide students with an understanding of a variety of art forms, styles, and techniques and their social and/or community contexts. For Grades 9-12, the diversity of artworks and artist statements will provide high school teachers the opportunity to engage students in developing their understanding of artistic conventions and techniques, while finding language for describing and evaluating art works. While the suggested activities are focused on Creating and Presenting, many of them also include suggested prompts to stimulate and facilitate these explorations.

## APPENDIX 1

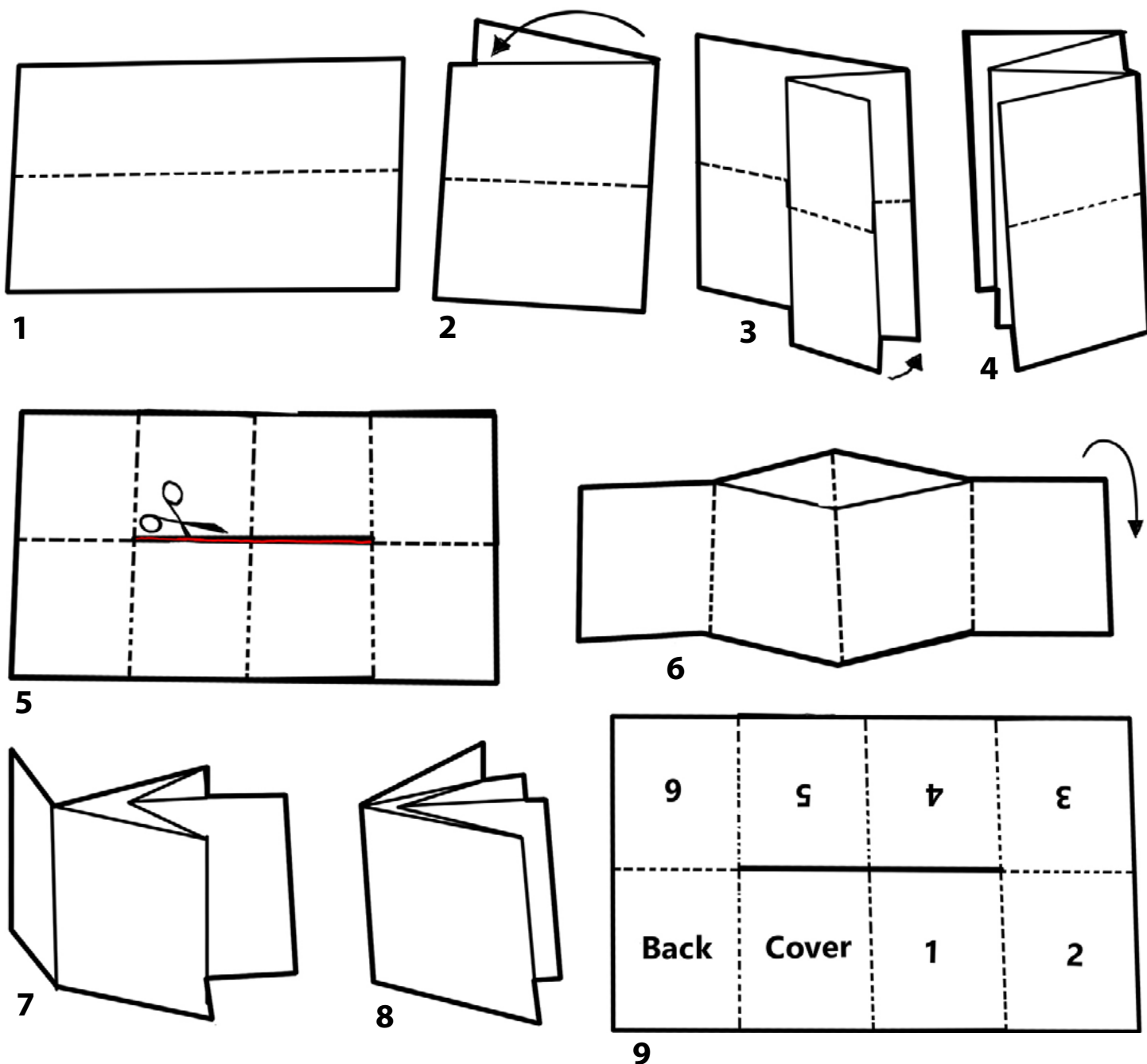
## XBook Instructions

Note: An 8.5" x 11" piece of paper will make a 6-page book with a front and back cover and dimensions of 2.75" x 4.25" (7 cm x 10.8 cm).

See the numbered illustrations below.

1. Fold a piece of paper in half lengthwise. Open.
2. Fold in half widthwise. Keep closed.
3. Take one edge and fold it back to the previous fold. Turn paper over.
4. Fold edge back to same fold as in step 3.

5. Cut a slit down the long fold, but ONLY along the middle two sections.
6. Fold in half again lengthwise.
7. Push the ends together so the middle portion makes an X. Form pages.
8. Fold over the middle and wrap them around to make a book.
9. Shows the folded and cut book lying flat to show where the pages fall.



## APPENDIX 2

## Labels for the Artworks

You may print off and cut out these labels if you want to use them for display of the artworks.

**Amanda Immurs**

*Lynda*

Mixed media, 12" x 6"

**April Mansilla**

*Watching My Grass Grow Greener*

Mixed media, 16" x 16"

**Chris Perez**

*Bundles*

Acrylic and spray paint on wood, 12" x 12"

**D. Ahsen:Nase Douglas**

*Before the Siege of 1990*

Oil on canvas, 16" x 20"

**Janus**

*Ghost Child*

Raku, 8" x 6"

**Leah Walker**

*Soft and Bright*

Acrylic and felt on canvas, 9" x 12"

**Olivia Brouwer**

*CONTACT*

Cardstock and paper

**Mo Thunder**

*They Speak Their Truth*

Digital print, 14" x 20"

**Taruna Singh**

*Paisley 2*

Mixed media on canvas, 16" x 20"

**Sandee Ewasiuk**

*Nice Catch*

Acrylic on canvas, 20" x 16"

**Tom Wilson**

*#15 Hunter 2020*

Oil on wooden paddle, 44" x 6"

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# Thank you to our Funders!

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CIBC Wood Gundy

Corus

The Winberg Foundation

Earls Court Gallery

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