

ARTISTS' CONNECTION



ARTIST AS ENVIRONMENTALIST



DUNDAS VALLEY
SCHOOL OF ART

Contents

Welcome to Artists' Connection!	3
Artist as Environmentalist	4
THE ARTISTS AND THEIR ART	
Deron Ahsén:nase Douglas	5
Frances Ward	6
Heather Vollans	7
Janice Kovar	8
Kelly Greene	9
Lester Coloma	10
Lorrie Gallant	11
Nikola Wojewoda	12
Pearl Van Geest	13
R. Ward Shipman	15
Rosemary VanderBreggen	16
ACTIVITIES	
How the Activities Are Organized	17
Activity 1: Live the World I Want Mural	18
Activity 2: If I Were a Fish Diorama	20
Activity 3: Animal Self-Portrait	22
Activity 4: Imaginary Shorelines	24
Activity 5: Recycled Rollscapes	26
Activity 6: Stacked Hamilton	28
Activity 7: Nooks and Crannies X Book	30
Activity 8: Reclaimed Bottles	32
Activity 9: The Curator is YOU	34
Curriculum Connections	35
APPENDIX	
Some Ideas for Reducing Waste	36
X Book Folding Instructions	37
Labels for the Artworks	38
Thank You to Our Funders!	40
Credits and Contact Information	41

Welcome to Artists' Connection!

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.”

Artist as Environmentalist



When people feel that they belong to and are part of the “natural” world, we will be less likely to ignore the health of ecosystems and will be motivated to maintain biodiversity.

– Pearl Van Geest

We live in a world that is facing numerous environmental challenges. As more and more people become aware of the need to take care of our planet, environmental issues are no longer just topics for scientists or activists. Increasingly, artists are commenting on environmental issues in ways that can raise awareness, spark conversation, express shared emotion and galvanize action.

In the book *What Art Does*, musician Brian Eno and artist Bette A. state that one of the purposes of art is to imagine different worlds and different ways of being. By communicating complex issues on a scale that is human and emotionally resonant, art encourages a personal connection to real-world issues. Not only can this provide a greater sense of immediacy and urgency to climate change and other environmental issues, but it can also encourage creative, “outside the box” solutions. It builds community and interpersonal connections.

How can artists express their care and concern for the environment? Some may choose to make art using materials that are environmentally sustainable. Others may choose a subject matter that highlights a little-known area of concern, or one is of particular local interest. Artists may partner with groups participating in ecological awareness or be a part of a community-based environmental art activity. Others find it is enough to express their personal connections with nature and share those feelings through their art. Climate change can cause anxiety and stress, making folks feel overwhelmed and powerless. Art offers an alternative. It can inspire hope and possibility by showing how small acts of creative self-expression can communicate and create shared space for a different kind of conversation.

The artists in *Artists’ Connection: Artist as Environmentalist* engage in environmental action and awareness in multiple ways. Some are inviting us to see and appreciate elements of nature, some are pointing to problems, while others are proposing new ways of being. The works do not communicate in the same way as protest signs or news stories; instead they speak to our perceptions through colour, line, texture, composition and form. The works are thoughtful and gentle, inviting us to reflect on our own roles and responsibilities as creatures who share the planet with other natural beings. Each, in its own way, can inspire us to take action and to imagine a better world.

ABOUT THIS PIECE

While making this piece, I was thinking about four-legged Beings and their connection to Mother Earth and how we, the two-legged Beings, have lost the song of our Mother.

I Dreamt of Elk is a meditation on ecological kinship and the quiet urgency of environmental memory. The figure, eyes closed and crowned with antlers, enters a state of listening—not to human voices, but to the land, the animals and the rhythms that persist beneath industrial noise. The elk, a symbol of endurance and migratory wisdom, becomes a conduit for interspecies connection and ancestral knowledge.

The bird perched on the antler, the feather behind the shoulder and the red strands flowing outward are not mere symbols—they are ecological signals. Each element speaks to ceremony, breath and bloodline, but also to habitat, flight, and seasonal change. These are the languages of the living world, encoded in form and gesture. The warm yellow background evokes both sunlight and soil, holding the figure in a field of reverence and reciprocity.

As an artist, I approach environmentalism not through documentation, but through invocation. This painting is part of a series that reimagines archetypes as ecological beings—bridging human and non-human, body and biome, spirit and species. *I Dreamt of Elk* is not a depiction; it is a call to remember what we are part of, and what we must protect.



Deron Ahsén:nase Douglas



I Dreamt of Elk
OIL ON CANVAS

ARTIST STATEMENT

When observing my work, do not ask, “What does this mean?” Instead, you should ponder, “What do I feel?”

These works are not simply paint on canvas with a clear-cut explanation, but rather a blend of elements designed to evoke emotions and memories to allow you to experience something shared; if not profound, just beyond the surface of recognition. I want your senses to grasp for that hidden object beneath the couch, your thoughts to tingle, and your soul to be engulfed by sentiment. Ultimately, I aspire for my paintings to encapsulate a collective experience or recollection.

In the end, if I could articulate the essence of my paintings in words, there would be no need for me to paint them.

ARTIST BIOGRAPHY

Deron Ahsén:nase Douglas is a self-taught, contemporary figurative oil painter and educator with a foundation in art history and visual design. He lists his influences as Romanticism, the Pre-Raphaelites, Mucha, Roberto Ferri and several other contemporary figurative painters. His paintings focus on the fundamental nature of the human form and emotive expression within a narrative context. Known for their profound and evocative nature, his paintings provide insight into the complexities of human existence.

Deron proudly identifies as Kanien’keha:ka (Mohawk) with living roots within the Kahnawà:ke Mohawk Territory. His talent and dedication have earned him recognition from esteemed institutions such as the Ontario Arts Council, Canada Council for the Arts, the National Centre for Truth and Reconciliation and the National Gallery of Canada.

In addition to his artistic pursuits, Deron serves as an Indigenous Artist in Residence with the York Region District School Board and as an Educational Partner with the Toronto District School Board. Through these roles, he has the privilege of sharing his art, culture and stories with students of all ages, enriching their understanding of Indigenous heritage.

ABOUT THIS PIECE



Back in 2000, I started documenting road work images during my walks along the city streets in Hamilton and the surrounding area. This piece was taken with a mobile phone camera. It is part of an extensive collection of images I photographed over many years and continue to find.

There were also markings made by road crews, some intentional (line painting), some accidental (spilled paint), but none were intended to be the “art” that I saw. I was reminded of Jack Kerouac’s quote, “the road is life” (*On the Road*), which is oxymoronic since the laying down of asphalt is certainly counter-productive to most forms of life.

Around the time I was finding images in the road, the Red Hill Valley Parkway was being planned and built. There were many environmental objections and protests to the Parkway at the time. Artists, writers and musicians were involved. Personally, I had started publishing a magazine called *Hammered Out* that featured poetry and art from the Hamilton area. I devoted an entire special issue to the Red Hill Valley (March 2004).

ARTIST STATEMENT

Years of traffic abuse—particularly industrial traffic and extreme weather conditions—work together to produce what I consider to be some very exciting and appealing “drawings” in the pavement: images resembling organic subjects such as trees, animals, birds, people, etc., as well as abstract compositions which made good use of beauty of line, contrast, shading and texture.

I find it poignant that asphalt often cracks to form tree-like images, while building a highway means the death of many trees.

Frances Ward



Roadwork Continues #1

PHOTOGRAPHY, 12"x12"

ARTIST BIOGRAPHY

Frances Ward is a visual artist, poet, editor and publisher born in Manchester, U.K. She spent most of her adult years in the Hamilton area before moving to the Niagara Region in 2020. As a mixed and multi-media artist she creates with paint, collage, assemblage, printmaking, photography and clay.

Frances is the author of three solo collections of poetry and edited and published *Hammered Out*, a literary journal, from 2003 to 2008. *road work ahead* (an anthology of poetry and images) was published in 2010, followed by *Travelling Light* (haiku & paintings) in 2012.

She is a member of the Hamilton Potters' Guild, the Burlington Potters' Guild and the Textures Craftworks Collective.

ABOUT THIS PIECE



As with most of my work, this piece began with finding the materials. I purchased a box of ceramics discarded by students at DVSA. The glass was found in a garden centre. It is the by-product of a blast furnace process in Toronto and had been sold to the garden centre as decorative rocks for the garden. My designs are always dictated by the materials, so design is secondary to the materials themselves. I enjoy the challenge of using only one, sometimes two, materials. In this way, they really “speak”, uninterrupted by complex design.

For this work, I had two contrasting materials—one shiny and chunky, one matte and flat (basically blue, with hints of other darker shades). I wanted all the ceramics to work together, and the glass gave the work a “pop”. The simple lines of the design suggested a river at night—basically black with the odd bit of shine reflected from streetlights or passing cars. The naming of the piece came as I worked the mosaic.

ARTIST STATEMENT

I am a mosaicist. I have been working with mosaic for around 20 years, exploring a number of different materials.

Materials matter: they are why I mosaic. The discovery, the “playing” with materials before design and execution, and conversations that develop around work are all important aspects of my process. Materials have a voice: sometimes loud, sometimes soft, but always strong. The exploration of materials and how they work alone or, occasionally, together with other materials to create either harmony or disparity is what fires me.

Materials dictate design; it’s never the other way around.

Heather Vollans



Night Shade

DISCARDED CERAMICS FROM DVSA STUDENTS AND CHUNKS OF POST-INDUSTRIAL RECYCLED GLASS ON PLYWOOD, 12"x12"

ARTIST BIOGRAPHY

Heather Vollans has worked as a professional mosaicist for more than 20 years. She has studied with leading mosaic instructors in Canada and abroad, and her work is exhibited locally and across Canada, and in France, Australia, the United States and Ireland.

Heather had been the recipient of several Exhibition Assistance Grants from the Ontario Arts Council, which have enabled her to exhibit and broaden her exposure in Canada and abroad. She was awarded the Kingsbrae International Residency for the Arts (KIRA) in St. Andrews, New Brunswick in 2019 and has done a number of other residencies in Canada and abroad. In 2012, Heather was awarded the public art commission, *Hope*, for the Children's Memorial Gardens in Brantford, Ontario.

She has also co-ordinated a number of large school projects and teaches at Dundas Valley School of Art, Haliburton School of Art and Design, and Glenhyrst Gallery in Brantford. She is a professional member of several mosaic associations, presenting and teaching at Society of American Mosaic Artists conferences and Mosaic Association of Australia and New Zealand conferences.

Today, Heather continues her deep exploration in the studio. Her passion for the artform increases as she expands her methods and techniques.

ARTIST STATEMENT

I collect all kinds of materials: scraps of interesting forms, organic objects, leaves, rocks and more. They all find a way into my work. I often focus on using reclaimed wood, incorporating natural materials and creating site-specific pieces that reflect a particular part of a natural or urban area. By using salvaged materials and natural elements, my practice celebrates the beauty of impermanence and promotes environmental awareness.

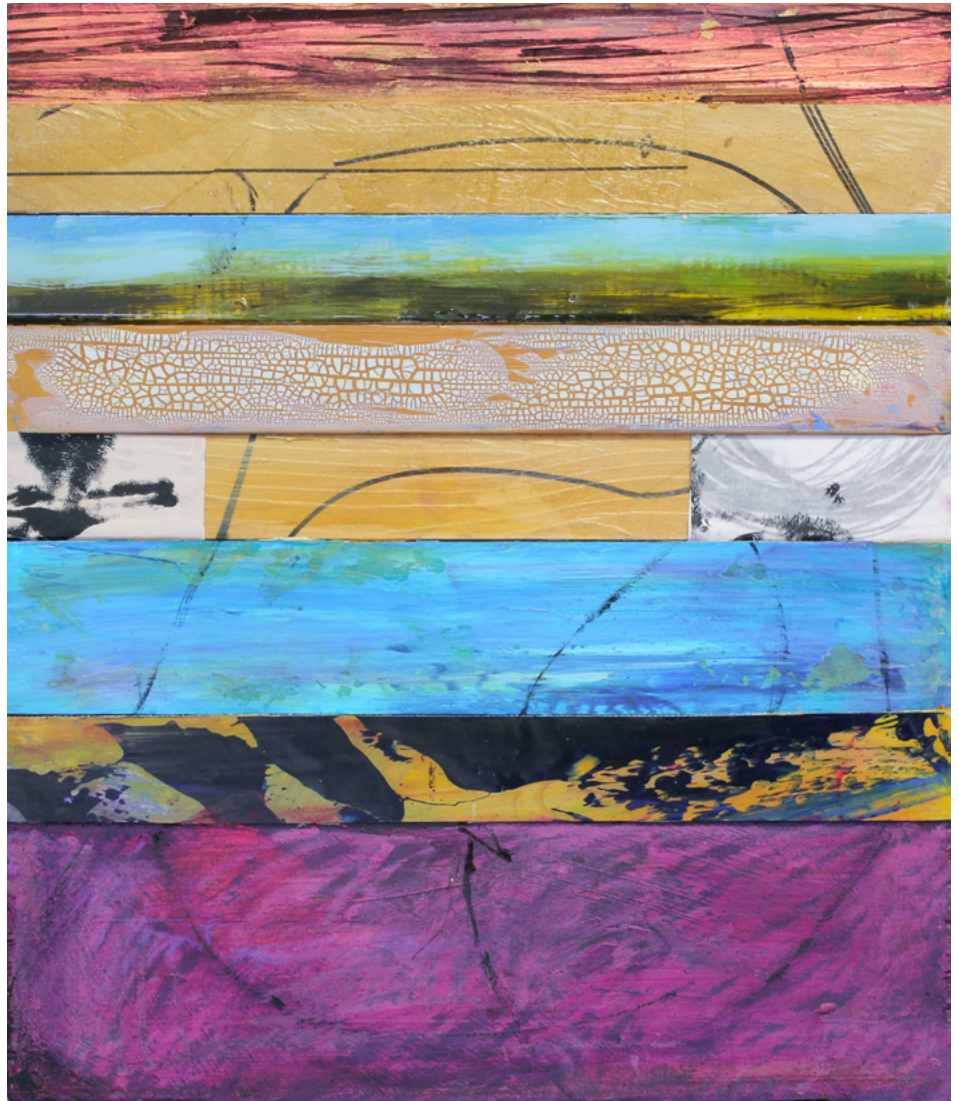
ARTIST BIOGRAPHY

Janice Kovar has a background in Art and Art History from McMaster University and a BEd from Queen's University. She is a Dundas-based artist exploring the intersections of nature and the built environment. Her work reflects themes of transformation and renewal in urban and rural settings. She reveals the intricate relationships between the human presence and the natural world. Janice's art invites viewers to reflect on the beauty and complexity of our surroundings.

By scraping, uncovering and revealing, her pieces expose the past narratives of the materials, whether it's the weathered grain of wood or the layered history of urban landscapes. Geometric lines and forms emerge, echoing the structures and patterns found in both natural and built environments, and emphasizing the concept of impermanence and change.

Janice has exhibited her work at the Toronto Outdoor Art Fair, Design T.O, Carnegie Gallery, McMaster Museum of Art and The Cotton Factory.

Janice Kovar



Harmonious Discord

MIXED MEDIA ON WOOD, 13"x16"

ABOUT THIS PIECE

I work in sections and fragments using a mixed-media approach. I like to juxtapose varied materials together to create contrast. While working on this piece, I was thinking about layers and forms that emerge, patterns that are found in nature and weathered surfaces that show a sense of history and impermanence. Specifically, I was thinking about some areas in and around the Dundas area, including trails that I walk along on a daily basis



ARTIST STATEMENT

In my work, I emphasize the reciprocity between pollinators and diverse flowering species, while humans support what keeps life alive.

My art primarily addresses environmental issues, Haudenosaunee stories and teachings, and injustices to Indigenous peoples, recognizing the impact of colonization on our Earth and the First Peoples who have always lived on the land now called Canada.

ARTIST BIOGRAPHY

Kelly Greene is a Kanien'kehà:ka (Mohawk) member of the Six Nations of the Grand River Territory and settler (Sicilian) ancestry. She earned a Bachelor of Fine Arts from Western University after beginning her visual art studies at the University of New Mexico in Albuquerque, where she was raised. She is a multidisciplinary artist whose work includes painting, sculpture, installation and photo montage.

Kelly has exhibited for more than thirty years in Canada and the United States, primarily at the Woodland Cultural Centre as well as at the Art Gallery of Ontario, the Walter Phillips Gallery at the Banff Centre for Arts and Creativity, and Museum London. Kelly has received grants from the Ontario Arts Council as well as from the Canada Council for the Arts, and she was honoured to be the inaugural Indigenous Artist in Residence at Western University in 2021.

Kelly Greene



Life Link Forage Allowed to Thrive (2016)

ACRYLIC ON RECYCLED PLYWOOD, 24.8"x14.5"

ABOUT THIS PIECE

I try to use recycled materials in many of my paintings, so from a scrap bin at a local theatre I selected a wood panel for the painting and lumber scraps to make the back brace, cutting them to the chosen size and gluing them together before adding the hanging hardware.

I drew the image on the board that I had primed with gesso and let dry. The image was a composition I created from a photo I took in my backyard. I taped masking tape over the flowers and vines and cut their shapes carefully so they would be protected from the watered-down acrylic paint I spattered on the board to create the appearance of concrete, similar to that in the photo of our back cement parking area that surrounded the flower planter. When the spattered paint dried, I removed the masking tape from the covered flowers and vines. I then outlined the drawn lines with black acrylic paint, then painted the bee first, followed by the flowers, vines, leaves and shadows.

This painting is the fourth of my ongoing series of native bees pollinating various flowers, most of which are native to Ontario. All the flowers are grown without pesticides, planted in my garden to co-exist harmoniously as they bloom when another is done. This type of biodiversity helps enable worker bees to continuously pollinate during the growing season. Native bees are prolific pollinators, often forgotten as we tend to think only about honeybees (which are native to Europe).

The 2009 film *Vanishing of the Bees* inspired me to focus on how vitally important pollinators, especially bees, are to every species alive on Mother Earth. The film reveals the true burden that mass agriculture has placed on these tiny creatures, transporting them around the continent, feeding them improperly, and expecting them to pollinate various monoculture crops that are hundreds, if not thousands of miles from their natural habitat. This type of human negligence has led to Colony Collapse Disorder which occurs when the majority of the worker bees in a hive disappear. To me, this is an alarming situation, and I felt the need to emphasize the necessity of these creatures by making them the focal point of each painting.



ARTIST STATEMENT

As a Hamilton-born artist raised by Filipino immigrant parents, my story is shaped by their resilience and vision. Their journey inspired me to pursue my own creative growth, supported by the community where I grew up.

Hamilton introduced me to large-scale artwork through local public and private installations, especially the monumental sculptures at the Canadian Football Hall of Fame.

My understanding of design and meaning is an ongoing journey, influenced by the teachings of artists, mentors and heroes, both past and present.

The voice of my murals connects with the community through the rich history and heritage of Hamilton that is unique to each building location.

My goal is to enrich, entertain and educate. These murals act as giant storybooks, using visual dialogue to reveal forgotten facts, honour the past and unite the local community.

My artwork emotionally connects me to Hamilton, with each mural serving as a letter of thanks, gratitude and inspiration—a way for me to give back to the community that has supported me.

ARTIST BIOGRAPHY

Lester Coloma is a first-generation Canadian-Filipino artist. Since 1996, he has been professionally hand-painting murals for corporate clients across North America, including Caesar's Windsor, Whole Foods Market Inc. and Busch Gardens. His work has earned multiple local and international awards, recognizing his creative excellence.

Renowned for his distinctive style, Lester's murals have attracted high-profile commissions from clients seeking exceptional craftsmanship. By seamlessly integrating detailed narratives into the unique features of building facades or interior walls, Lester adds depth to the spaces he transforms, fostering a rich connection for viewers.

The timeless mural themes and visual language he creates resonate with people, instilling pride in communities and positively shaping the urban landscape.

Lester was born and raised in Hamilton, where he continues to live, practise his craft and spend as much time outdoors as possible.

Lester Coloma



Plumage

MIXED MEDIA, 16"x20"

ABOUT THIS PIECE

My process is based on past experiences, knowledge and inspirations. I start with small sketches to capture my idea and expand from there. The painting procedure includes transferring my drawing, mixing the various colours and executing the artwork from mid tones to highlights and shadows.

From an aesthetic viewpoint, I chose a vivid pink flamingo to contrast with the sticky dark oil. To further emphasize this contrast, a high gloss varnish was applied to only the dark oil sections, keeping the pink feathers as natural and as light as possible. Clasped in the bird's mouth is a small tree branch with many of its leaves already detached.

I wanted to create a painting that shows how delicate life is versus the heaviness of choices that pollute our environment.

I used several artists as inspiration, including *Aesop's Fables*, Martin Wittfooth and Walton Ford.

ABOUT THIS PIECE

At planting time, Haudenosaunee women sing songs to the seeds before we plant them. As I planted, I thought about my relationship with the life that surrounds me and the songs that we sing. I've always loved doing this and one day I thought, "If we are in a reciprocal relationship with all the life that surrounds us, then the seeds must be singing back to us."

There are many songs that are sung but one in particular translates: *I breathe the breath of life on you*. The earth welcomes that seed and we give thanks to Creator for the gift of that seed, and to the earth for nurturing that seed and know, when it is time, Grandmother Moon will call the seeds to rise up.

ARTIST STATEMENT

I like expressing our relationship with everything that surrounds us. Skyworld fascinates me and the story of creation as seen in the Sky Dome symbols. It is where we came from and, being an Indigenous woman, I feel I have inherited the gifts that came with Skywoman when she fell to earth with healing in her hands and life in her belly. I am inspired by her sacrifice that began this place we call Turtle Island. I am thankful to join in harmony the simple offering of gratitude composed by all creation. In *Seed Song*, I chose corn seeds to offer thanksgiving because it is a plant that is self-sustaining. It was one of the original plants that grew from the body of Skywoman's daughter after she died and became who we call Mother Earth.



Lorrie Gallant



Seed Song
ACRYLIC, 20"x16"

ARTIST BIOGRAPHY

Lorrie Gallant is Haudenosaunee, Cayuga Nation born and raised on the Six Nations of the Grand River Territory, a wife, mother and grandmother who has written and illustrated several children's books published by Indigenous Education Press. For 11 years she was the Museum Education Coordinator for Woodland Cultural Centre in Brantford, Ontario, the location of the former Mohawk Institute Indian Residential School.

Lorrie is a part-time professor at Brock University and at Wilfred Laurier University in the Indigenous Education Department, a sessional instructor at Six Nations Polytechnic on the topic of Residential School and Truth and Reconciliation, Lecturer (Adjunct) at McMaster University in the Department of Family Medicine, Strategic Director of Indigenous Programming and Partnerships for Facing History and Ourselves Canada.

Lorrie is also an author, storyteller, artist, educator and an Associate Expressive Arts Practitioner. As a generational survivor and a survivor of domestic violence, Lorrie uses her gifts to bring awareness of the history, impacts and current lived experience of Indigenous people through art and teaching.

ARTIST STATEMENT

My current practice includes mixed-media painting and drawing, illustrated ceramics and clay sculptures that incorporate found objects. I combine two- and three-dimensional work to tell a story. My collage, composed of discarded and vintage wallpapers, makes use of passing tastes and relentless consumption.

ARTIST BIOGRAPHY

Nikola Wojewoda, a graduate of the Ontario College of Art and Design, is an artist of second-generation Polish and Russian descent whose practice encompasses collage, painting, drawing, ceramics and sculpture. Her detailed, process-driven work explores intersections of icon and symbol, pattern and ornament, and the bridge between craft and fine art.

A recipient of grants and awards in sculpture, ceramics and fine art, her work is represented in private and corporate collections and has been reviewed in publications, exhibition catalogues and academic research projects. Nikola has taught painting, sculpture and ceramics, and served as a juror, exhibition curator, and as the 2025 Mentor for the Hamilton Potters' Guild Artistic Development Program.

Nikola Wojewoda



Gryllidae

ILLUSTRATED CERAMIC PLATE, 10"

ABOUT THIS PIECE

Gryllidae, the scientific term for the group termed "true crickets", is an opportunity to celebrate the natural world and to think about the garden and the insects we rely on to pollinate our food and flowers. I invite the viewer to celebrate their vast variety, and marvel at their extraordinary qualities. Although the number of insects exceeds that of all other terrestrial creatures, notice how many fewer we see each year.

We humans are just one of a multitude of creatures living in this singular planetary environment. We have a moral responsibility to recognize that.



Pearl Van Geest

Earth Poems: Shorelines

ACRYLIC ON CANVAS, 6"x6" EACH



ABOUT THESE PIECES

I made these pieces based on photographs and sketches taken while paddling along shorelines—when the water is like a mirror and the shoreline is reflected into it. I rotate the photographs 90 degrees so that they become bilaterally symmetrical and the shoreline becomes the vertical axis. By using this orientation, the bisymmetrical compositions resonate with structures and openings in our own bodies, and those of creatures real or imagined.

With these suggested bodies in mind, I use fluid acrylics in a colour palette inspired by the shoreline that I am referencing, taking into account the vibrations of light, colour, movement, sound and the memories evoked by looking at the photograph. At a certain point, I put the reference photograph away and paint in response to the colours, shapes and lines on the canvas itself.

These were the beginning of an extensive body of work in which I play with reflections along a vertical axis, and which has extended into larger scale paintings using stencils to create the reflections. I have also been making work on Mylar and watercolour paper that has been shown in Poland and Argentina. It is a theme and format that resonates with other artists and curators. I began the series in 2019, just before COVID, and collected many photographs of reflected shorelines over the years. When the lockdown was in place, this series and exploration provided a focus and I worked on them extensively during that time.

The other connection to the theme is through the ideas of queer ecologies which aims to break down assumed (and colonial) boundaries between the human and nature; natural and unnatural; male and female, etc. When people feel that they belong to and are part of the “natural” world, we will be less likely to ignore the health of ecosystems and will be motivated to maintain biodiversity.



SHORELINES 4



SHORELINES 5



SHORELINES 8

ARTIST BIOGRAPHY

Based in Guelph, Pearl Van Geest (she/her/they) is a queer artist, writer, curator and educator whose work explores queer ecologies and the connections between the body and the natural world. Since graduating from OCAD in 1996 (she also holds a BSc, MFA and BEd), Pearl has exhibited widely across Canada and internationally. Her work has been supported through Ontario Arts Council and Canada Council grants and is part of the national Art Bank collection. She was the recipient of the Canadian Art Foundation's Art Writing Prize in 2015. She is a member of the Throbbing Rose Collective, the SweetThings Collective and the Broken Forests International Group of artists, and she exhibits with The Red Head Gallery in Toronto.

Her practice engages painting, writing and community-based projects that blur boundaries between human and environment. Pearl teaches in the Visual Arts Department at Brock University.

Pearl Van Geest cont'd

ARTIST STATEMENT

As an artist, I am by default an environmentalist. Before I went to art school, I studied science (including environmental science). As far as the art that I create, I hope that it invites the viewer to look more closely, to pause and wonder when out in nature. I hope that it projects care and attention to nature, thereby becoming a form of activism and connection.

My artwork is informed by theories of queer ecology and transcorporeality: exploring the connection between the human/animal body and the natural world, working towards the blurring of commonly perceived binaries and dichotomies. Driven by a desire to shed some of these boundaries, I have used various strategies such as placing and integrating the lip-sticked kiss mark into landscapes and onto maps; more explicitly portraying a person consuming or being consumed by flowers; physically tracing wave and wind patterns over time and focusing on the materiality of paint. In my most recent work, I use rotated photographs taken while paddling along mirrored shorelines of lakes and rivers. The resulting bisymmetrically vertical orientation reveals openings, imagery resembling body parts and other-worldly creatures suggesting interconnectivity and fluidity between the macro and micro, the biotic and abiotic, and the human and non-human. Colour relationships—their energetic and vibratory qualities—are a means and an end in much of my work.

In addition to the ideas of queer ecologies, I am informed by the philosophical ideas of Elizabeth Grosz.

Rhythm is what connects the most elementary and primitive bodily structures of even the most simple organisms to the implacable movements of the universe itself: art, as music, sculpture, painting, architecture, dance, resonates or transmits force through every structure. This force ... runs through all of life and connects the living in its various forms to the nonorganic forces and qualities of materiality itself.

– Elizabeth Grosz, *Chaos, Territory, art: Deleuze and the Framing of the Earth*, p 19 (Columbia University Press, New York, 2008)

ARTIST STATEMENT

A love of the southwestern Canadian landscape, my home for many years, is expressed in my numerous interpretative paintings. Conservation areas, waterfalls, the mist-laden woods and hills of Ontario are some of my favourite motifs. I return often to images of mirrored reflections in ponds and northern skies.

ARTIST BIOGRAPHY

Educated in Canada's McMaster University, University of Toronto and OCAD, Ward Shipman had formal training from esteemed artists that included Alan J. Scott and George Wallace. After a successful career as a visual arts department head for the Hamilton Board of Education he continues to teach drawing at Dundas Valley School of Art and Sheridan College.

The art of Ward Shipman is romantically lyrical and masterfully crafted. It presents a beautiful use of colour palette similar to Pre-Raphaelite and Baroque paintings. His drawings, paintings and photography reflect a deep understanding of classical art and history.

R. Ward Shipman



Floating Island

ACRYLIC, 20"x16"

ABOUT THIS PIECE

Floating Island is an acrylic on canvas painting, a foundation piece for a much larger canvas entitled *Lifting the Corner of the Lake*. Both these works ask questions of the viewer and provide clues to some answers. One can see that the island has just levitated because water is dripping off the rocks. But how is the island rising? When we look at our environment, we don't notice the subtle change, but change is there. Global warming is a fact, not a hoax. If it were more apparent, then we would be more aware. In this surrealist painting, the land mass is rising, stimulating conversation, awareness and thought about our environment. Other questions about the painting could relate to the suggested narrative. What will happen next? Is the island stationary or will it move to another location? Is this an isolated incident or are many landforms floating? There is implied tension as the scene appears to be peaceful or even idyllic. But floating at the back of one's senses could be a gradually dawning awareness of the underlying danger of global warming and climate change, as the viewer is drawn in by the visually intriguing style of surrealism and fantasy art.



ABOUT THIS PIECE

In a landfill, there were hundreds of shoes, clothes and sewing materials, including tons of buttons, sewing machines and thread. It was the careless cleaning out of lives to make room for new things. Many of the shoe boxes used for this piece were covered in plastic advertising, which takes them out of the recycle process and contributes to the growing mass of waste.

Rosemary's current studio practice concentrates on 2D and 3D works examining what's left behind: dolls, cardboard, fabrics and other found things. She is not interested in finding a new life for them, but rather in presenting them in art to connect to the viewer, pose questions and create conversation.

ARTIST BIOGRAPHY

Rosemary VanderBreggen spent seven years at Dundas Valley School of Art in Advanced Studio in Fine Art and also attended Sheridan College School of Design. Rosemary is an Honours graduate of Studio Process Advancement at Fleming College and was the first Reclaim Resident Artist at Haliburton School of Art and Design in 2015.

Rosemary exhibits widely and is a published artist with work in international, corporate and private collections. She works primarily in the mediums of collage and paint, to which she has recently added sculpture and photography.

Rosemary regularly teaches for Dundas Valley School of Art, Haliburton School of the Arts, Etobicoke Art Group and workshops around the GTA.

Rosemary VanderBreggen



Once a Shoebox

MIXED MEDIA, 9"x12"

ARTIST STATEMENT

Over the years, I've been invited to lecture about my times in the landfill. Trash has many stories, but as an artist I can only point out the environmental implications. This art gives us an opportunity to enter into conversation.

How the Activities Are Organized

Often, an artist's description of their work or process brings up fascinating questions about their relationship to the natural world and the environment's role in shaping how the artist thinks about their work. Using the works as springboards, students are encouraged to respond to the art on their own terms, discussing not only what they see and feel in the pieces, but 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: Artist as Environmentalist*. 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. A few activities require some time for planning ahead. Instructions are included, and teachers should feel free to modify them in any ways that work for their classroom.

Next Steps encourages students to explore further. Students are prompted think more deeply about art and the environment. Sometimes they are asked to reflect on their lived experience and bring those concepts back into the classroom.

Any printables, further instructions and extra information are hyperlinked in the activities. Click the live links or scroll to the Appendices.

ACTIVITY #1

Live the World I Want Mural

“At planting time, Haudenosaunee women sing songs to the seeds before we plant them. As I planted, I thought about my relationship with the life that surrounds me and the songs that we sing. I’ve always loved doing this and one day I thought, ‘If we are in a reciprocal relationship with all the life that surrounds us, then the seeds must be singing back to us.’” — Lorrie Gallant

“In this surrealist painting, the land mass is rising, stimulating conversation, awareness and thought about our environment. ... Is this an isolated incident or are many landforms floating? There is implied tension as it appears to be peaceful or even idyllic. But floating at the back of one’s senses could be a gradually dawning awareness of the underlying danger of global warming and climate change, as the viewer is drawn in by the visually intriguing style of surrealism and fantasy art.” — Ward Shipman

REFLECT AND RESPOND

Possible discussion points:

- Many of the artists in this collection are envisioning new worlds or emphasizing aspects of our world that are supportive of the environment. What kind of worlds are the artists presenting? Build on student answers by exploring how Lorrie Gallant shows a world where people and seeds talk to each other like friends. Ward Shipman shows a dreamy world where land floats and we start thinking about keeping our planet safe from climate change. The artists are imagining kinder, more caring worlds that help nature and people live happily together.
- What aspects of our world do you value the most? Many kids might say clean water, tall trees, animals, family and sunny days. These are the things we want to keep strong in our new imagined worlds.
- If you could change one thing about this world, what would you change and why? Expand on students’ ideas, such as “stop pollution so animals and plants can stay healthy” or “make sure everyone has enough food and clean water.” This shows we care about fixing problems, so the world feels safer and fairer.
- Using your imagination, what kind of world would you like to live in? Direct conversations towards environment and stewardship but listen to all ideas. For example, a world where people and nature are best friends, trees talk back, rivers stay clean, and everyone feels safe and happy. Kids often imagine peaceful places with magic, colours, and no fighting.
- Can you generate a list of words that describe the kind of world you want to live in? How would people live? What kinds of jobs would they do? What would a person’s day look like? How would humans interact with plants and animals?

CREATE AND PRESENT

Students will work together on one giant mixed-media mural on the craft paper roll to show the kind of world they want to live in.

Materials:

- Kraft paper roll (for the group mural base)
- Found and natural materials (leaves, twigs, seeds, flowers)
- Collage/mixed-media materials (coloured paper, magazine cutouts, fabric scraps, recycled items)
- Crayons, paint, markers etc.
- Glue
- Mark-making tools
- Paper plates (for tempera handprints)
- Paper towels and water cups
- Scissors/craft knife
- Tempera paint and paintbrushes

ACTIVITY #1

Live the World I Want Mural cont'd

Method:

1. As a class or in small groups, have students make a quick list of words that describe the world they want to live in.
2. Discuss with the class what they would want the world to look like. Would this dream world look like a giant garden with free food for everyone? A place where animals can talk? A world made of trampolines? Or even a world in space?
3. Review their word list. What colours and textures would show these words best? Ask students to pick art materials to match.
4. Have each student create three small thumbnail sketches of things they want to include in the class mural (trees, flowers, animals, people etc.). Encourage them to draw themselves and their friends in the scene. What are they doing? How do they feel? Check and approve each student's sketches. Remind them they can use their hands in the drawings (handprints for the sun or water, hands as flower tops or butterfly wings). Check each student's sketches and approve their ideas before they start the big mural.
5. Ask students why they should draw lightly (to keep the paper nice and make mistakes easy to erase). Have them lightly sketch one of their approved ideas. Their drawing must be at least the size of two stacked hands!
6. Once the class chooses one main setting, draw a simple background together on the big kraft paper (ground, sky, one big tree or plant). This gives every student a clear space to work.
7. Bring the mural to life using collage, paint and mark-making. Work on one area at a time (for example, paint the ground together first). Use students' hands whenever possible! Demonstrate this by making flower heads with handprints, butterfly wings with handprints, leaves with handprints, and suns or water with handprints.
8. Join all the pieces together on the big kraft paper roll to make one giant class mural.

**NEXT STEPS**

- Students will look at the mural and generate a list of words to describe what they see. Build on this by asking them what colours, shapes, lines and textures they see. (Connect this back to the elements of art we used!)
- Look at the mural as a group. Discuss: What parts are the same? What's different? How does the big, shared world make you feel? What parts do you like most about it? Give every student a chance to say something different.
- Author and activist bell hooks said, "The function of art is to do more than tell it like it is—it should imagine what is possible."¹ Why do you think this is important? (Use this point as a guide: art helps us dream of better, kinder worlds instead of just showing what we already have.)
- Keeping bell hooks' words in mind, go back to the artists we studied. What possible new worlds did they imagine for us? Which one did you relate to the most and why? Discuss this as a class.

¹ *Outlaw Culture: Resisting Representations*, (Routledge, 2006)

ACTIVITY #2

If I Were a Fish Diorama

“This painting is the fourth of my ongoing series of native bees pollinating various flowers, most of which are native to Ontario. All are grown without pesticides and have been planted in my garden to co-exist harmoniously as they bloom when another is done. This type of biodiversity helps enable worker bees to continuously pollinate during the growing season.” — Kelly Greene

“*Gryllidae*, the scientific term for the group termed ‘true crickets, is an opportunity to celebrate the natural world, to think about the garden and the insects we rely on to pollinate our food and flowers.” — Nikola Wojewoda
 “I wanted to create a painting that shows how delicate life is versus the heaviness of choices that pollute our environment.” — Lester Coloma

“This painting is part of a series that reimagines archetypes as ecological beings—bridging human and non-human, body and biome, spirit and species. I Dreamt of Elk is not a depiction; it is a call to remember what we are part of, and what we must protect.” — Deron Ahsén:nase Douglas

REFLECT AND RESPOND

Possible discussion points:

- Deron Ahsén:nase Douglas created his painting as “a call to remember what we are part of, and what we must protect.” How are the needs of animals and humans connected? What is the difference between a need and a want? Give examples for humans and for animals. What do animals need to survive and be healthy? What might they want but not really need? Why does this matter when considering an animal’s habitat?
- Kelly Greene and Nikola Wojewoda paint native bees and crickets in healthy gardens. What needs do these insects have? How do the artists show that clean air, flowers and no pesticides help them?
- Lester Coloma wanted to show “how delicate life is versus the heaviness of choices that pollute our environment.” What needs of living things could be harmed by pollution?
- How do the needs of different animals (a fish, a bird, a spider, an insect) change their ideal homes? How are they the same as or different from what humans need?
- Looking at the artwork by Kelly Greene, Nikola Wojewoda, Lester Coloma and Deron Ahsén:nase Douglas, what needs and wants do you see for the creatures or the environment? How can knowing what animals need help us take better care of nature?

CREATE AND PRESENT

Students will choose an animal and create a diorama of its ideal habitat. Students may need some time to research what kind of habitat their chosen animal requires.

Materials:

- Air-dry clay or plasticine
- Cardboard sheets (extra to make items in the diorama)
- Cardboard box (shoebox size works best)
- Collage materials
- Construction paper
- Found objects (rocks, twigs, leaves)
- Glue
- Paint and paintbrushes
- Paper towels
- Plasticine
- Modelling tools
- Scissors
- String, thread or embroidery floss
- Water containers

ACTIVITY #2

If I Were a Fish Diorama cont'd

Method:

1. Have students bring a cardboard box to class and any found materials (rocks, twigs, leaves) that they want to use in their diorama.
2. Students can work with a partner or small group. Ask them to make a list of everything their animal needs to live a healthy life. They may need to do some research! (For younger students, you may share info on three Canadian animals to choose from.)
3. After the research is completed, have students draw a few thumbnail sketches of their diorama. Show the background, middle ground and foreground. Think about composition, layout, and proportion. Should the box be wide and low (like a grassland) or tall and narrow (like a forest)? (Depending on the students' ages, the teacher will decide if students complete the diorama individually or in a group.)
4. Look at the paintings by Kelly Greene, Nikola Wojewoda, Lester Coloma and Deron Ahsén:nase Douglas to see how these artists use the elements of art. Before beginning the diorama, students will think about the key elements they will use: form, space, texture, colour and shape. These elements will help them build a realistic three-dimensional habitat, creating 3D animals and plants, arranging depth inside the box, adding rough or smooth surfaces, choosing natural colours and making different shapes.
5. Students will paint the inside of the box with colours that match their animal's habitat.
6. Have students create their diorama. Start with the background (try collage to make it stand out!). Then add the middle ground and foreground. Include details like hanging birds, clouds or swimming fish if the scene is underwater.
7. Students will use air-dry clay or plasticine to make their animal. The instructor will lead a demonstration on how to first shape the torso and head (from one piece of plasticine). Next, shape and add the legs. Details will be added after these steps with modelling tools (can be found at the dollar store). Remember, plasticine will be easier to work with the longer you warm it in your hands to make it soft. Animals may be shown sleeping, hunting or playing, and will be placed in the habitat.
8. Students will share their dioramas with their peers and explain why this is the perfect habitat for their animal.

**NEXT STEPS**

- Look around your community. Which animals are trying to live near people? What is missing from their habitats? As a group, brainstorm small ways we can help. Think about the messages in Lester Coloma's and Deron Ahsén:nase Douglas's artwork about protecting nature.
- Do a quick class critique. For one classmate's diorama, share two stars (what you like) and one wish (how it could be better). Talk about how they used the elements of art: form, space, texture, colour and shape.
- Imagine creating a diorama of the perfect habitat for humans. What do we need to be happy and healthy? How is this different from what animals need?
- Discuss: Think about the animal in your diorama. What does it need to survive and be healthy? What might it want but not really need?

ACTIVITY #3

Animal Self-Portrait

“When people feel that they belong to and are part of the ‘natural’ world we will be less likely to ignore the health of ecosystems and will be motivated to maintain biodiversity.” — Pearl Van Geest

“We humans are just one of a multitude of creatures living in this singular planetary environment. We have a moral responsibility to recognize that.” — Nikola Wojewoda

“In my work, I emphasize the reciprocity between pollinators and diverse flowering species, while humans support what keeps life alive.” — Kelly Greene

“*I Dreamt of Elk* is a meditation on ecological kinship and the quiet urgency of environmental memory. The figure, eyes closed and crowned with antlers, enters a state of listening—not to human voices, but to the land, the animals and the rhythms that persist beneath industrial noise. The elk, a symbol of endurance and migratory wisdom, becomes a conduit for interspecies connection and ancestral knowledge.” — Deron Ahsen:Nase Douglas

REFLECT AND RESPOND

Possible discussion points:

- What happens when we think of humans as animals, that are part of nature? Can we think of other animals, plants and insects as our friends and relatives? This perspective is reflected in Kelly Greene’s bee and flower paintings showing harmonious ecosystems, and in the words of Pearl Van Geest and Nikola Wojewoda about belonging to nature and our moral responsibility.
- Can we understand other animals better if we imagine what their life might be like? Looking at *I Dreamt of Elk*, what is it about the painting that reflects what it might be like to be an elk? What about the bird perched on the antler? What might it be like to be that bird? Deron Ahsen:Nase Douglas describes the figure listening to the land and animals, fostering ecological kinship and interspecies connection.
- If you could be an animal besides a human, what would you choose to be? Why? Inspired by these artists, would it be a hardworking native bee from Kelly Greene’s series or a wise elk like in *I Dreamt of Elk*?
- If you were that animal, what do you think your priorities would be? What would be least important to you? Think of a bee’s focus on pollination and biodiversity or an elk’s migratory wisdom and connection to the rhythms of the land.
- What similarities do you imagine between yourself as a human and yourself as that other animal? How does this help us understand the reciprocity Kelly Greene emphasizes or the environmental memory and kinship in Deron Ahsen:Nase Douglas’s painting?

CREATE AND PRESENT

Students will create a self-portrait as their chosen animal, imagining and depicting what life might feel like from that creature’s perspective.

Materials:

- Acrylic paint
- Brushes
- Images of animals
- Paper for portraits (18"x24")
- Paint trays
- Paper towels
- Pencils for sketching and erasers
- Water containers

ACTIVITY #3

Animal Self-Portrait cont'd

Method:

1. Students begin by working in pairs or small groups to brainstorm what life would be like as their chosen animal, including its needs, priorities and daily experiences.
2. Students then create a thumbnail sketch of their chosen animal. (Having printouts of animal face paintings might help younger students.) Have printed images of various animal faces available on the table for reference.
3. It is recommended that the instructor also create this project beforehand to show it to the class at this point. On a separate blank sheet of paper, demonstrate how to sketch a large head that fills about 75 per cent of the page. Have students follow along step-by-step and quickly walk around to check their work.
4. Remind students to draw lightly with a pencil. Guide them step-by-step, starting with the placement, size and shape of the eyes. (Consider whether the eyes be circle-shaped, oval or almond-shaped.)
5. Students next sketch the nose or snout and connect it to the eyes for proper structure. They should leave enough space for the mouth and use the eraser to make any needed adjustments.
6. Students then add details such as ears, fur texture, whiskers and patterns.
7. Finally, students paint their drawings, filling every space with colour while staying inside the lines. Encourage colour-mixing and remind them to add black and white gradually to avoid wasting paint. Additionally, discuss how to avoid contaminating colours (wash their brushes) when they want to use a new colour.
8. For older students, extend the activity by having them create papier-mâché masks with added cardboard ears. Tape a balloon to a cup to create the base form. Apply three thin layers of small paper pieces so the mask does not warp and dries properly. The mask cannot be painted until it is completely dry, which may take two to three days. Once dry, paint the mask and attach the cardboard ears.
9. Ask students to share their creations.

**NEXT STEPS****Possible discussion points:**

- Do you think it's important to be able to imagine what it might be like to be an animal? Why or why not? Consider how Kelly Greene and Deron Ahsen:Nase Douglas used shape, texture and colour in their paintings to help viewers imagine life as a bee or an elk.
- What happens when we imagine what it's like to be something or someone we are not? Do you think it becomes easier to have empathy for that thing? Think about how the artists created empathy through line, form, and details, such as the listening eyes in *I Dreamt of Elk* or the delicate bee wings and flower petals in Kelly Greene's work.
- Consider the expression "to walk a mile in somebody's shoes." What does it mean? If we all spent time walking in somebody else's shoes (or paws, or fins), how would our communities change? How might the elements of art (especially space, value and texture) in these artists' pieces help us "walk" in an animal's world and build stronger, kinder communities?

ACTIVITY #4

Imaginary Shorelines

“As far as the art that I create, I hope that it invites the viewer to look more closely, to pause and wonder when out in nature. I hope that it projects care and attention to nature thereby becoming a form of activism and connection.” — Pearl Van Geest

“I like expressing our relationship with everything that surrounds us.” — Lorrie Gallant

“Years of traffic abuse—particularly industrial traffic and extreme weather conditions—work together to produce what I consider to be some very exciting and appealing ‘drawings’ in the pavement: images resembling organic subjects such as trees, animals, birds, people etc., as well as abstract compositions which made good use of beauty of line, contrast, shading and texture.” — Frances Ward

REFLECT AND RESPOND

Possible discussion points:

- Consider with students: where do you feel invited to pause and look more closely in the artworks? Start by reminding students that Pearl Van Geest rotates photos to create perfect symmetry, so the shoreline becomes a mirror of our own bodies. Build on this by sharing with students that the bilateral symmetry in Pearl’s pieces makes the water and land feel like a living creature.
- How does each piece express a relationship with what surrounds us? Point out Lorrie Gallant’s idea that seeds “sing back” in reciprocity. Explore her work and explore how Lorrie shows corn seeds thanking the planter and Grandmother Moon calling them to grow, so her painting reminds us humans and plants are in constant conversation, just like in Skywoman’s story.
- Consider with the class what drawings or messages emerge from places that seem damaged or overlooked. Connect to Frances Ward’s discovery of beauty in cracked asphalt. For example, Frances finds tree-like cracks in pavement made by traffic and weather, the very thing that kills real trees. The message is ironic: human roads create accidental art that looks alive, making us question why we destroy nature to build them.
- Where do we find symmetry in nature? Can you give some examples? (e.g. veins in a leaf, butterfly wings, flower petals)
- Why is symmetry important in art? Examine how this can be achieved through:
 - o Balance and harmony
 - o Emphasis on focal point
 - o Rhythm and pattern
 - o Hierarchical structure
 - o Form and shape
- Why is symmetry important in these artworks, and what message does it send when it is perfect or broken? Guide the class discussion by exploring how symmetry creates balance, harmony, focal point and rhythm. Look at the Artists’ Connections collection. For example, Pearl Van Geest examines how perfect symmetry turns shorelines into body-like forms. It gives balance and connects humans and nature as one living world. Additionally, Frances Ward explores how broken symmetry in cracked pavement creates tension. It shows roads destroying trees while making beautiful accidental drawings, a reminder of our harm.
- End by asking, “What feeling or message does the symmetry (or its breaking) give you about our relationship with nature?” (Ties to Pearl’s pause-and-care, Lorrie’s harmony, and Frances’s irony.)

CREATE AND PRESENT

Students will invent their own shoreline scene using a limited colour palette inspired by nature. They paint the scene with fluid acrylics (or any paint/markers), then rotate their paper 90 degrees to create bilateral symmetry, just like how Pearl Van Geest turns water and land into body-like or creature forms that blur human and nature.

Materials:

- Acrylic paint (water colour can also be used)
- Brushes
- Markers and fineliners
- Newspaper or plastic sheet (to protect desks)
- Paper
- Pencils and erasers (for light sketching before painting)
- Paint palettes or paper plates (for mixing a limited palette)
- Paper towels or rags (for drying brushes and cleanup)
- Sketchbook
- Water containers or jars (for rinsing brushes)

ACTIVITY #4

Imaginary Shorelines cont'd

Method:

1. Looking at Pearl Van Geest's work, ask students what they see (show the images turned sideways first to encourage them to discover the trees reflected in the water). Once they recognize the shoreline, encourage them to identify what specific elements are along it (trees, rocks, reeds, logs etc.).
2. What kinds of things are found along a shoreline? Brainstorm together as a class.
3. Students are going to create a small area of shoreline, as seen from the water. Have them quickly sketch in their sketchbook what the shoreline will look like, and consider the shapes, patterns and colours that will occur. Choose a limited palette of only 2–3 colours. (Younger students could build a "shoreline" of geometric shapes cut from paper.)
4. Have students divide their paper in half lengthwise by lightly drawing a vertical pencil line down the centre. This line will become the shoreline and the axis of bilateral symmetry.
5. Students will create a shoreline, with that line as the water's edge. Remember that the line running down the middle of the page is the shoreline, and the empty half of the paper is the water. Remind them to work quickly so the paint stays wet.
6. Students create the mirrored reflection using the method suited to their level.
7. For younger students: Fold the paper along that line and gently smooth it to transfer the paint to the second half of the page. Open carefully. There should be a mirror image of the shoreline reflected in the "water". Allow to dry.
8. For high school students: Without folding, carefully paint the mirror image by hand on the opposite side. Closely observe your original shoreline and deliberately reverse the shapes, colours, lines and values to create strong bilateral symmetry. Make intentional artistic choices that enhance balance or allow subtle variations, just as Pearl Van Geest responds to her rotated photographs.
9. Once dry, rotate your paper 90 degrees so the line runs horizontally. Students can go into the painting with fineliners, markers or additional media to refine, enhance or intentionally obscure details to strengthen the suggestion of bodies, creatures or other-worldly forms.

**NEXT STEPS**

- Practise other kinds of symmetrical art using the same bilateral process. Try insects, feathers, geometric shapes, kaleidoscopes, mandalas or even your own handwriting. Just like Pearl Van Geest rotated shorelines to create body-like forms, deliberately use balance (symmetry) as the principle of design to create harmony, rhythm and pattern. Choose a limited palette and let the mirrored shapes suggest creatures, bodies or imagined beings, blurring human and nature the way Pearl does.
- Organize a 5-minute "symmetry hunt" outside or around the school. Encourage students to notice symmetry all around them, in their own bodies (human faces), in the natural world (butterfly wings, leaf veins), and even in the human-made world (cracks in pavement, road markings, architectural details).
- Students can start a personal Symmetry Sketchbook they can use to collect quick sketches and notes of the different kinds of symmetry they see. It should include the elements of art (line, shape, colour, texture) and principles of design (balance, emphasis, rhythm) they notice. They can refer back to it when planning future projects, just as Pearl collected shoreline photos over years and Frances kept photographing road markings.
- In their sketchbooks, students will write and draw to record how creating bilateral symmetry made them feel more connected to nature or their own body. What message does the symmetry (or any broken parts) send about our relationship with the living world? (Reference Pearl's activism through pause-and-care, Lorrie's harmonious reciprocity, and Frances's ironic beauty in damaged places.)

ACTIVITY #5

Recycled Rollscapes

“Trash has many stories, but as an artist I can only point out the environmental implications.” — Rosemary VanderBreggen

“Materials matter: they are why I mosaic. The discovery, the ‘playing’ with materials before design and execution, and conversations that develop around work are all important aspects of my process. Materials have a voice: sometimes loud, sometimes soft, but always strong.” — Heather Vollans

“I often focus on using reclaimed wood, incorporating natural materials, and creating site-specific pieces that reflect a particular part of a natural or urban area. By using salvaged materials and natural elements, my practice celebrates the beauty of impermanence and promotes environmental awareness.” — Janice Kovar

REFLECT AND RESPOND

Rosemary VanderBreggen, Heather Vollans and Janice Kovar all transform discarded or reclaimed materials into impactful artwork while raising awareness about consumption and waste. Use their work and statements to guide your discussion.

Possible discussion points:

- Looking closely at the Rosemary VanderBreggen’s *Once a Shoebox* (created from landfill shoeboxes, sewing materials, buttons and plastic-covered packaging), Heather Vollans’s *Night Shade* (made with discarded DVSA student ceramics and post-industrial recycled glass), and Janice Kovar’s *Harmonious Discord* (mixed media incorporating reclaimed wood, organic scraps, leaves and rocks), which pieces use recycled or reclaimed materials? How do the artists give these materials new meaning, and what environmental stories do they help tell?
- Looking at the works in the Artists’ Connection collection, which were made using recycled materials?
- The art industry—in which these artists work—generates significant waste, whether it’s unused student ceramics (as Heather rescued), plastic-covered packaging from consumer goods and “careless cleaning out of lives” (as Rosemary found in the landfill), or leftover building and natural materials. What are some common examples of waste you see generated in your own classroom or studio?
- What steps are you and your class already taking to reduce, reuse or recycle materials? How do these actions connect to the practices of artists like Rosemary (who sources directly from the landfill to spark conversation), Heather (who lets discarded ceramics and industrial by-products “speak” and dictate design), or Janice (who celebrates impermanence through salvaged wood and natural elements)? What are some things that you are currently doing in your classroom to reduce waste?

- Beyond the classroom, what habits or choices do you make in your daily life to reduce consumption and waste? In what ways do these personal actions echo the environmental messages in the artists’ statements, such as Rosemary’s reminder that “trash has many stories,” Heather’s belief that “materials matter” and “have a voice,” or Janice’s focus on promoting environmental awareness through salvaged materials?

CREATE AND PRESENT

Students will bring in empty paper towel and toilet paper rolls and combine them with other materials from home and the classroom recycling bin to create layered, “stacked” landscape scenes. Each decorated roll becomes a wearable bracelet or cuff. Students can stack multiple bracelets on their own wrist to build a complete landscape, then trade pieces with friends to create brand-new collaborative designs.²

Materials:

- Assorted items from the classroom recycling bin: cardboard scraps, magazine pages, old newspapers, plastic packaging, bottle caps, fabric scraps, buttons, yarn, egg-carton pieces etc.
- Clean items from the recycling bin: paper, cardboard, plastic containers
- Clear tape (optional)
- Empty paper towel rolls or toilet paper rolls (students bring 2–4 from home)
- Glue sticks or white glue
- Markers, paint or crayons (optional for extra details)
- Paper (tissue paper, wrapping paper, translucent paper from home)
- Recycled student artwork (if students are comfortable repurposing it!)
- Scissors

²Ideally, students and facilitator could ransack their home recycling bins for clean boxes and papers. This will require some advance planning.

ACTIVITY #5

Recycled Rollscapes cont'd

Method:

1. Discuss with students the kind of landscape they want to create. Review the ideas of foreground, middle ground and background. Discuss what belongs in each part (for example, grasses or sand in the foreground, fields or trees in the middle, and buildings, mountains or sky in the background). Also think about who or what lives there. Have students draw a quick thumbnail sketch of their landscape that shows all three layers.
2. Have students make one straight vertical cut down the back of each cardboard roll (lengthwise when roll is laying on the desk) with teacher supervision. This lets the roll open up so it can slide easily onto a wrist like a bracelet or cuff. Widen the cut if needed so it fits comfortably.
3. Explain to the class that one toilet paper roll will make three bracelets, one for the foreground, one for the middle ground, and one for the background. Students should first draw their landscape details on the full roll, using their thumbnail sketch as a guide, then mark where to make two vertical cuts (if roll is laying on a desk) to divide the roll into three separate bracelets. (Tip: Students can wear the roll on their wrist like a large bracelet and draw the scene lightly with a pencil so the roll doesn't get crushed. Do not cut the bracelets until Step 5.)
4. Using ONLY materials from the recycling bin, have students decorate the outside of their roll(s). Create layers that suggest a landscape:
 - a. Bottom layer: ground, hills or water (textured cardboard, green magazine pages)
 - b. Middle layers: trees, buildings, rocks or roads (folded paper, bottle caps, fabric)
 - c. Top details: clouds, birds, sun or abstract patterns (buttons, yarn, small cut-outs)
5. Let the bracelets dry completely. Once dry, students can add fine details with markers and pens such as birds or people, emphasizing the details (optional). Students can then cut the roll into the three smaller bracelets along the marked lines, creating a stacked landscape.
6. Students can stack their own three bracelets together on their wrist to see the full layered landscape appear! Walk around and trade bracelets with classmates to create new landscapes. (Teachers can guide the trading: for example, "Keep your own foreground and swap middle grounds," then swap backgrounds.) Mix and match pieces to invent entirely new landscapes. Students can wear them, display them stacked on a table, or even connect them into a group sculpture.

**NEXT STEPS**

- Encourage students to create another artwork using old artwork. It can be cut up, repurposed, added to, flipped over, and covered.
- An extension to the activity could be to design one bracelet using only abstract lines, shapes, patterns, and textures—no realistic landscape elements allowed. Explore how line creates movement, how shape and pattern add rhythm, how texture gives depth, and how colour sets mood. When stacked with others, how do these elements create harmony or exciting contrast?
- Consider with students how turning recycled rolls into wearable art connect to Rosemary's landfill finds or Janice's reclaimed-wood pieces. Which elements, especially texture, form, shape and space, do these artists use so powerfully with recycled materials, and how did you use them in your own bracelets?
- Encourage students to have a box or folder in which they can keep small bits from other projects that can be used again.
- As a class, add to the list of things already done to reduce waste in the classroom and commit to doing it as a group.
- What new stories or surprising landscapes appeared when you stacked different pieces together? How did rearranging the bracelets change the space, balance, line and colour in each new design?
- How does this activity show that waste reduction can be fun, creative and social? In what ways did focusing on texture, form, layering and space make recycling feel exciting and full of possibilities instead of limiting?

ACTIVITY #6

Stacked Hamilton



"I was thinking about layers and forms that emerge, patterns that are found in nature, and weathered surfaces that show a sense of history and impermanence." — Janice Kovar

"As far as the art that I create, I hope that it invites the viewer to look more closely, to pause and wonder when out in nature. I hope that it projects care and attention to nature thereby becoming a form of activism and connection." — Pearl Van Geest

REFLECT AND RESPOND

Possible discussion points:

- Looking at Janice Kovar's mixed-media work, what layers, forms and weathered patterns do you see? How does it show "history and impermanence," just as she describes? How would you describe it to someone who can't see it?
- Janice walks Dundas trails and Pearl photographs reflected shorelines for inspiration. What are Hamilton's four main geographic features? (e.g. Hamilton Harbour, Downtown, Escarpment, the Mountain). Ask students to describe some special features about these areas. (These could be natural or man-made features.) Which ones do you think inspired Janice's layered, weathered work or Pearl's symmetrical reflections, and why?
- Ask students: Where do you live or walk? What features do you notice every day? What might Janice collect there to show impermanence, or Pearl photograph to create a reflection that connects us to nature?

CREATE AND PRESENT

Students will create a "stacked" profile of Hamilton inspired by Janice Kovar's layered mixed-media work, building layers that represent the distinct character of each of the city's four geographic features.

Materials:

- Paper
- Paint/markers/collage materials
- Brushes
- Scissors
- Glue

ACTIVITY #6

Stacked Hamilton cont'd

Method:

1. Have students brainstorm what feels significant and special to them about each of Hamilton's four geographic areas. For example, some might see boats and gulls as important to the Harbour, while others might think of Hamilton Beach, geese or pollution. Give students about 15 minutes to research these four areas. During this time, they should jot down notes and sketch quick ideas about what stands out most to them.
2. Students will create two or three thumbnail sketches, each focusing on a different location or idea.
3. Students will cut out four strips of paper, 3–6 inches high. Each strip will represent one of the geographic areas. Have them make each strip a different width to show how important that area is to them, wide for very important, narrow for less important. For example, if the Mountain is very important to them, it will be the widest strip.
4. On each strip, students will use colours, shapes and images that represent the area. Think about Janice Kovar's layers, textures and patterns. They can mix realistic and abstract art and use colours and shapes that show how each place feels to them. Have students begin with the wet materials first and once dry they can sketch in ideas over top.
5. Once dry, students will mount the strips one on top of the other on a piece of paper.
6. Share your Stacked Hamilton!

**NEXT STEPS**

- Have students spend a week going out daily with their sketchbooks. They should take a few minutes to notice the natural world around them. Using sketch notes, they can answer: "I heard—," "I saw—," and "I noticed—." In their journals, they can reflect on the patterns, textures, layers and details they became aware of, that they had never really noticed before. How does this connect to Janice Kovar's weathered surfaces and patterns in nature or Pearl Van Geest's call to pause and wonder?
- To extend this activity, students can choose one of Hamilton's geographic areas and turn it into a stack of its own. Students will consider how they would subdivide it further into layers. How would they subdivide and stack their own neighbourhoods?
- During an informal class critique or in students' journals, have them explain how they would use elements of art (colour, shape, texture) and principles of design (proportion, contrast, rhythm), inspired by Janice Kovar's layered mixed-media approach.
- Have students consider, when "stacking" a place, what new details, patterns, textures, or relationships they are forced to notice that you hadn't seen before. Have students write a short journal reflection on how building these layers reveal history and impermanence like Janice Kovar's work, or invite deeper interconnectivity like Pearl Van Geest's symmetrical reflections.

ACTIVITY #7

Nooks and Crannies X Book

“...it is a call to remember what we are part of, and what we must protect.” — Deron Ahsén:nase Douglas

“The 2009 film *Vanishing of the Bees* inspired me to focus on the vital importance that pollinators, especially bees, are to every species alive on Mother Earth. The film reveals the true burden that mass agriculture has placed on these tiny creatures, transporting them around the continent, feeding them improperly, and expecting them to pollinate various mono-culture crops that are hundreds, if not thousands of miles from their natural habitat.” — Kelly Greene

“I found it very poignant that asphalt often cracks to form tree-like images.” — Frances Ward

REFLECT AND RESPOND

Possible discussion points:

- Ask students: What birds and animals do you see every day in your own community? How do they quietly share space with us? Think of the elk and perched bird in D. Ahsén:nase Douglas's *I Dreamt of Elk*, where he invites us to listen to the land's "song" that two-legged beings have forgotten.
- Discuss with students: Where are these animals living? What are they eating? Are they out at night (nocturnal), in the day (diurnal), or at dawn/dusk (crepuscular)? Consider how Kelly Greene's native bees thrive in her pesticide-free garden "nook" and how Frances Ward finds life returning in the cracks of city asphalt.
- Look at Frances Ward's *Roadwork Continues #1* and Kelly Greene's *Life Link Forage Allowed to Thrive* through the lens of "special nooks." What overlooked places are they showing us (asphalt cracks, backyard flower planters)? Why are these tiny habitats so important for survival, especially when humans build roads or farms that threaten them?
- Consider Frances Ward's piece and Kelly Greene's piece in terms of "special nooks." What nooks are they representing in their work? How are the nooks they represent important?
- Do you spot any other hidden nooks and crannies in the Artists' Connection collection? How does D. Ahsén:nase Douglas's dream-like elk figure remind us that every creature, wild or urban, still belongs to Mother Earth and needs protecting?

CREATE AND PRESENT

Students will create a book of special nooks and crannies in their community where nature has a foothold, echoing the cracked asphalt trees in Frances Ward's work, the backyard pollinator gardens in Kelly Greene's paintings, and the dream-like kinship with wild beings in D. Ahsén:nase Douglas's *I Dreamt of Elk*.

Materials:

- Journal or sketchbook (for outdoor observations and first sketches)
- Book-making materials:
 - Paper for folding
 - Ruler
 - Pencil
 - Scissors
 - Paper-folding tool or ruler
 - Younger students could simply use heavy paper (even paper lunch bags!) stapled together to form a booklet
 - Collage materials (including optional recycled or safely collected natural items like leaves, small feathers, or bark to echo the artists' environmental focus)
 - Glue
 - Mark-making tools:
 - Fine-line black pens or markers
 - Coloured pencils or markers
 - Smartphone or digital camera with access to a simple printer (or students bring 2–4 printed photos from home)
 - X book folding instructions (in the Appendix)

ACTIVITY #7

Nooks and Crannies X Book cont'd

Method:

1. Ask students to begin by brainstorming a thoughtful list of overlooked places in their community where creatures thrive despite human presence, places that quietly resist the pressures of development and remind us of our ecological kinship. Select 6 diverse nooks (one for each page of their X-fold book), pushing beyond animals alone: they can include insects, native plants, mosses, fungi, birds, or even the microscopic life that sustains soil and air. Draw inspiration from the artists; have them consider the resilient cracks in Frances Ward's asphalt trees, the pesticide-free backyard pollinator gardens in Kelly Greene's work, and the dream-like interspecies connection in D. Ahsén:nase Douglas's *I Dreamt of Elk*. Aim for true biodiversity and interconnection.
2. Students will quickly sketch the nooks and the creatures who inhabit them in their sketchbooks. Have them consider if they want a caption for each page, and what it will say, then craft short, evocative reflections that invite viewers to feel rather than simply decode, echoing the artists' call to remember what we are part of and what we must protect.
3. Students should fold their paper as per the directions. Consider practising on a piece of scrap paper first. It's easy to mess it up the first time! N.B. It is a good idea, once the book is folded but before any drawings are done, to lightly, in pencil, number the pages and mark the top of each page. It can become confusing figuring out the order of the pages and which is the top of each page once the paper is unfolded.
4. Remind students to include a title page! Encourage them to give it a personal title that captures the spirit of hidden resilience and environmental memory.
5. Once the paper is folded and marked, students will unfold the book and proceed to illustrate the pages using drawing, collage, mounted photographs and mixed media to add texture and depth.
6. Finished books could be placed in a class "library" for students to share. Consider having them add a brief artist statement reflection on the back cover so readers can connect the work to the broader themes of reciprocity, survival and Indigenous ecological wisdom explored by Deron, Kelly and Frances.

**NEXT STEPS**

- Life can fit in anywhere. Discuss with students: Which nooks surprised you most, and how did you use the elements and principles of art, texture, line and contrast to show nature quietly resisting human spaces, just as Frances Ward reveals tree-like cracks in asphalt or Kelly Greene highlights hidden pollinator gardens?
- An extension to this activity would be to create (or imagining creating and discussing it with the class) another X-fold book from the perspective of an animal or plant looking at humans. How might an elk (as in D. Ahsén:nase Douglas's *I Dreamt of Elk*), a native bee (as in Kelly Greene's work), or even a growing tree (as in Frances Ward's photography) view our impact on their hidden homes? Use principles of emphasis and composition to tell this reversed story.
- Have students consider: In what ways does your book become a call to remember and protect what we are part of? Write a short artist statement on the back cover that connects your nooks to the themes of reciprocity, survival, and Indigenous environmental wisdom explored by Deron, Kelly and Frances.

ACTIVITY #8

Reclaimed Bottles

“Trash has many stories, but as an artist I can only point out the environmental implications. This art gives us an opportunity to enter into conversation.” — Rosemary VanderBreggen

“For this work I had two contrasting materials—one shiny and chunky, one matte and flat (basically blue, with hints of other darker shades). I wanted all the ceramics to work together and the glass gave the work a “pop”. — Heather Vollans

“I work in sections and fragments using a mixed-media approach. I like to juxtapose varied materials together to create contrast. While working on this piece, I was thinking about layers and forms that emerge, patterns that are found in nature, and weathered surfaces that show a sense of history and impermanence...” — Janice Kovar

REFLECT AND RESPOND

Possible discussion points:

- How can we reduce waste in our community? What are ways that you and your family reduce, reuse and recycle?
- Rosemary VanderBreggen says trash has many stories, but she uses it to highlight the environment. Discuss with the class: What story does a plastic bottle tell before we recycle it? How does turning it into art help us talk about pollution? What do you think or hope viewers will talk about when they see art made from plastic bottles?
- Heather Vollans used shiny glass next to matte ceramics to make sure one part really stood out. Discuss with the class how bottles can be clear, blue or green, and how some are shiny while others are matte. How can we use those differences on purpose? Guide students by suggesting they put shiny materials next to dull ones. Build on this by discussing how to create contrast through colour, material and texture.
- Janice Kovar works with pieces and layers to show patterns in nature and how things change over time. When we cut a whole bottle into flower petals or repeated shapes, what can that show about nature or time? Students might say growth or how plastic lasts forever. Build off of this and explain how every cut and reassembled piece will remind viewers that plastic is permanent unless we reuse it, like nature's patterns but with our trash.
- Before anyone cuts, plan as a group. Ask the class if their group will make realistic flowers, abstract shapes, or both? How will they make sure every single piece of every bottle gets used? Give 30 seconds of group talk time. Then have one person from each group share their quick plan.

CREATE AND PRESENT

Students will bring in recycled plastic bottles and work in groups of 3–5 to create a collaborative 3D installation. Each student cuts their entire bottle into pieces (flower petals or abstract shapes), which the group assembles into one large shared sculpture and one smaller individual piece per student.

Materials:

- Fishing line
- Glue (hot)
- Pencils
- Sketchbook
- Recycled plastics (clean, thin such as water bottles, pop/soda bottles, and containers in blue, green, clear or white. These are safe and easy for students to cut with scissors, no cans or thick materials will be used)
- Scissors
- Ziplock bags (to store work or cardboard boxes)

ACTIVITY #8

Reclaimed Bottles cont'd

Method:

1. Make sure every student has brought clean recycled plastics before class begins.
2. Search Google Images for "hanging installation art one material." Show a few examples and discuss with the class: What shapes and forms do you see? How are they hanging together?
3. Have students brainstorm their own small piece. Ask them to draw 3 quick thumbnail sketches showing different designs. (To extend: Have students work in small groups of 2-3 to also brainstorm the large group installation.)
4. Have students brainstorm their own small piece. Have them create 3 thumbnail sketches exploring 3 different compositions. (To extend: have students get into small groups of 2-3 to brainstorm one large installation as well as their small one.)
5. Explore different shapes that can be cut from the bottles with the class. Discuss which shapes were difficult and which came easier. Show a small example you made (if possible).
6. Discuss with the class how to use a limited colour palette. Have them consider if their colours will be spread out evenly or be used to create one strong pop. Have students consider all possibilities. Once thumbnails are complete, approve a design with the students.
7. If working in groups, have students divide the tasks or sections so each member contributes equally. Remind them that bigger shapes are easier to cut and assemble than small pieces.
8. Students begin cutting and assembling their pieces using scissors, hot glue and fishing line. Once finished, hang the completed installations together in the classroom or another school space.

**NEXT STEPS**

(The following questions can be discussed as a class or considered in a reflective journal entry.)

- Heather used shiny glass next to matte ceramics so one material pops. Our clear/blue/green bottles have different shines, textures and colours. How did students use those contrasts to make their sculptures more interesting?
- How did students use shape and form when cutting their bottles? Janice works in sections, layers and weathered surfaces to show nature's patterns and impermanence. When we cut bottles into petals or abstract shapes and reassemble them, how does that show change, time or nature?
- Hold a class critique. Remind students to use "two stars and a wish" and explain their ideas. Discuss how Heather and Janice mix different materials. Ask: Why does combining everyone's different bottle pieces make the artwork stronger than working alone? How does your small piece connect to the large group installation (think about unity and balance)? Which element or principle of art and design was most important in your work? Why?

ACTIVITY #9

The Curator is YOU

The artworks in this collection have been chosen, or “curated” around the theme of Artist as Environmentalist, 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? (For older students, consider: 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 from the Artists' Connection collection to make their own logical groupings.

Materials:

- Artists' Connection Artworks

Method:

1. Class or group discussion could address the following questions:
 - o What other themes could be used for this collection of artworks? (For all of them, or for some of them in smaller groups.)
 - o How would these new themes change the experience of a visitor to the collection?
2. Students can come up with their own new theme for at least three of the artworks in the collection.
3. Students can then make an artwork of their own on their new theme and add it to their collection.
4. Students can present their curated collections 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 work of 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.

Curriculum Connections

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 [Activity 1: Live the World I Want Mural, Activity 2: If I Were a Fish Diorama, Activity 3: Animal Self-Portrait, Activity 5: Recycled Rollscapes] 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 [Activity 4: Imaginary Shorelines, Activity 6: Stacked Hamilton, Activity 7: Nooks and Crannies X Book, and Activity 8: Reclaimed Bottles] also meet the criteria for Creating and Presenting for grades 9-12, by giving students the opportunity to launch from an initial prompt to 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 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 teachers the opportunity to engage students in developing their understanding of artistic conventions and techniques, while finding language for describing and evaluating artworks. 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

Some Ideas for Reducing Waste

- Conscious waste management
 - Recycling
 - Composting
 - Responsible disposal (e.g. removing as much paint as possible from brushes with a rag before rinsing them down the sink)
- Use what you have on hand
- Choosing art material that reduces harmful impact (e.g. recycled content or reduced use of harmful chemicals)
- Water-based paints with natural binders like gum Arabic
- Natural pigments and dyes
- Papers created from bamboo and hemp
- Reusing and upcycling
- Repurposing scraps (and even old artworks!)

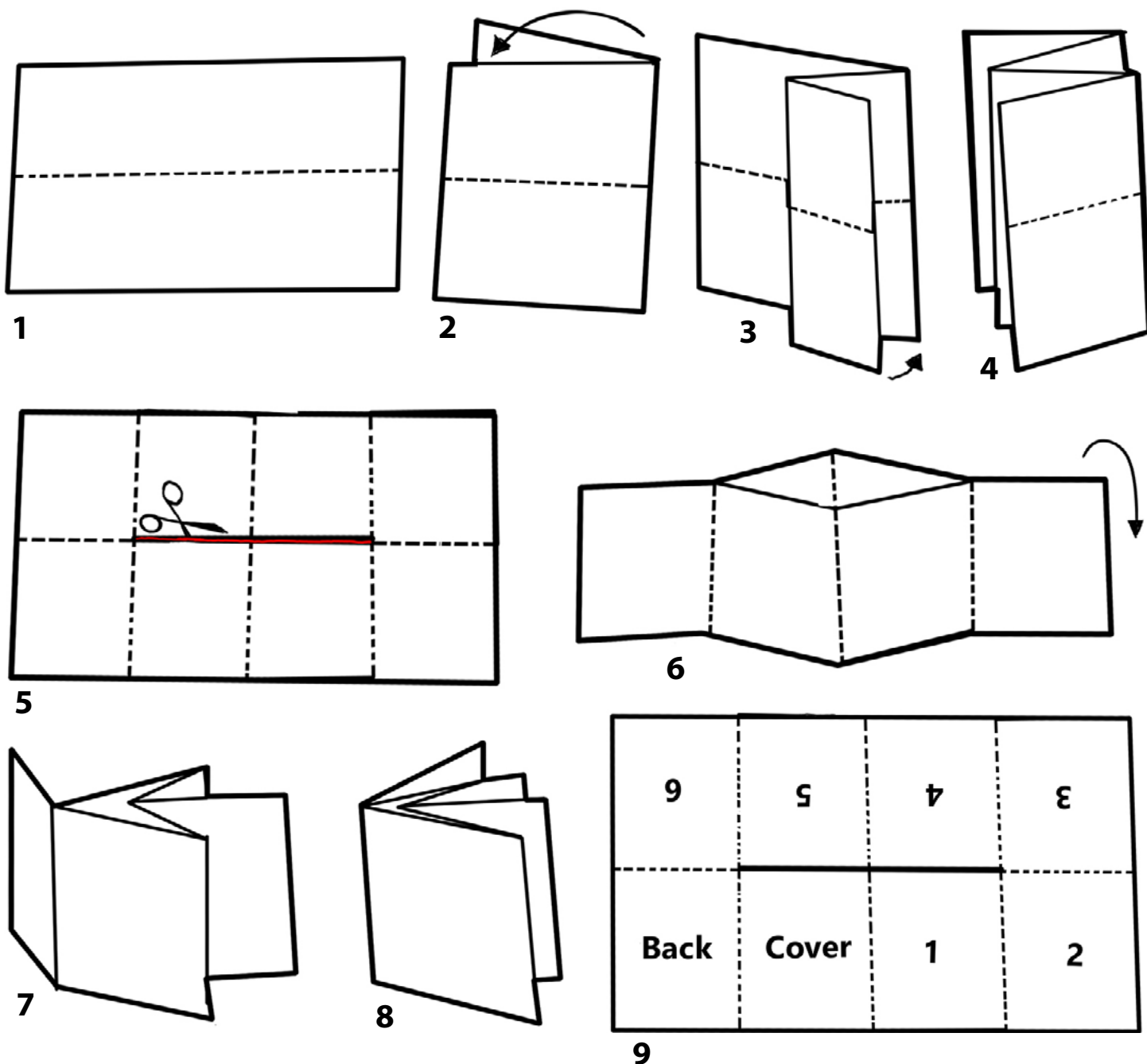
APPENDIX 2

XBook Folding Instructions

See illustrated guide 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 3

Labels for the Artworks

Damen Abstraktes Dreiecke Oil on canvas, 10" x 20"	Letter Column Acrylic Wood media, 10" x 20"
Passive Wind Acrylic on canvas #1 Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Heather Visions Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Resonance Visions Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Active River Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Active River Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Active River Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"
Active River Acrylic on canvas Photograph, 12" x 12"	Letter Column Acrylic Wood media, 10" x 20"

The following labels are formatted for **Avery 6879 Shipping Labels**.
For best results, print pages 39-40 at **Actual Size (100%)** with no scaling to ensure proper alignment.
You can also print off and cut out these labels by hand.

Deron Ahsén:nase Douglas

I Dreamt of Elk

Oil on canvas, 15" x 30"

Lester Coloma

Plumage

Mixed media, 16" x 20"

Frances Ward

Roadwork Continues #1

Photograph, 12" x 12"

Lorrie Gallant

Seed Song

Acrylic on canvas, 20" x 16"

Heather Vollans

Night Shade

Ceramics and glass, 12" x 12"

Nikola Wojewoda

Gryllidae

Illustrated ceramic plate, 10"

Rosemary VanderBreggen

Once a Shoebox

Mixed media, 9" x 12"

Pearl van Geest

Shorelines 4

Acrylic on canvas, 6" x 6"

Janice Kovar

Harmonious Discord

Mixed media on wood, 13" x 16"

Pearl van Geest

Shorelines 5

Acrylic on canvas, 6" x 6"

Kelly Greene

Life Link Forage Allowed to Thrive (2016)

Acrylic on plywood, 24.8" x 14.5"

Pearl van Geest

Shorelines 8

Acrylic on canvas, 6" x 6"

R. Ward Shipman

Floating Island

Acrylic on canvas, 20" x 16"

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The views and opinions expressed in this publication do not necessarily reflect those of the Hamilton Community Foundation.

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