



# NEXUS FOR INNOVATION

Extended Practices of Art Collections





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# BACHINSKI/CHU

## Print Study Collection

Art collections are profound research, teaching, and learning environments. They steward the creative impulses of past and contemporary societies; provide settings for critical reflection on objects and their multifarious contexts; stimulate meaningful dialogue between objects and audiences; and intervene in and reflect upon the socio-political values that drive the production, circulation, reception, and interpretation of things that occupy our world. Hosted at the Bachinski/Chu Print Study Collection at the University of Guelph, this study day will bring together a group of regional, national, and international museum professionals and their partners that derive from a variety of disciplines, along with students and community partners, to examine the contributions of collaborative interdisciplinary programs that utilize art collections for purposes beyond the study of art and culture. The relevance of an art collection as a nexus for learning is found in art's remarkable ability to reflect a particular time and place, but also forcefully engage with present-day contexts in meaningful ways.

At their core, art collections are systems of knowledge, sources to learn visual competencies, as well as environments in which researchers can develop an understanding of intellectual and technological innovation. Comprised of presentations, gallery tours, exercises, along with led and open discussions, study day participants will examine the extended uses of art collections, which are already proving productive in activities including, among others, training physicians, solving pedagogical challenges in math and statistics, research in programming for children with autism, tracking and finding coping mechanisms for the traumatic effects of colonialism, along with high- and low-tech innovations to make art more accessible to a variety of groups.

The School of Fine Art and Music (SOFAM) has a remarkable resource in the Bachinski/Chu Print Study Collection, which contains over 2,200 works spanning the technological and aesthetic developments of printmaking from the sixteenth century to today. Initiated in 1968 as a resource for students to gain first-hand experience with pertinent examples of historic and contemporary fine art prints, the Collection is a student-initiated, student-supported, student-run, and student-focused collection. Named in honour of Professor Walter Bachinski and Gene Chu, retired School of Fine Art and Music faculty, the Collection has over the years amassed works in all traditional print media and the artists and master printmakers represented in the Collection provide a material history of fine art printing that enables University of Guelph students to engage with the medium's formal and technical traditions and innovations through works that invite critical analysis and reflection. The Collection includes exceptional examples by such important Canadian artists as Alex Colville (1920-2013), Michael Snow (1929- ), and Joyce Weiland (1930-1998), as well as by significant historical and contemporary international artists including, among others, Albrecht Dürer (1471-1528), Francisco José de Goya y Lucientes (1746-1828), Rembrandt Harmenszoon van Rijn (1606-1669), Honoré-Victorin Daumier (1808-1879), Pablo Picasso (1881-1973), Robert Motherwell (January 24, 1915 – July 16, 1991) and Leon Golub (1922-2004).

Cover Image: Sindon Gecin, (Detail), *Le Jardin Ardent*, 1977.  
Oil Pastel. Bachinski/Chu Print Study Collection

# SCHEDULE

June 5th - Art Gallery of Guelph	12:45 - 1:15pm	Art Gallery of Guelph Sculpture Garden Tour   Space Relationships in Three Dimensions <i>Kate Bakos, MA.AHVC</i>
5:00pm - 7:00pm      Opening Reception & Remarks		
June 6th - Robert Whitelaw Room, McLaughlin Library		
8:30 am - 9:00am      Opening Registration and Coffee	1:15pm - 2:15pm	School Pictures and Victorian Pedagogies: A Historical Framework for Considering the Practices of University Art Collections <i>Dr. Andrea Korda, Assistant Professor, Art History, University of Alberta</i>
9:00am - 9:10am      Introduction & Opening Remarks <i>Dr. Christina Smylitopoulos</i>		
9:10am - 9:25am      Breakout Session   Shape: Seeing Techniques of Form <i>Brandon Corazza, MA.AHVC</i>	2:15pm - 2:30pm	Breakout Session   Arrangement: Visual Contexts and the Science of Looking <i>Rebecca Daggett, MA.AHVC</i>
9:25am - 10:25am    The Art of Seeing <i>Nicole Knibb, Senior Education Officer, McMaster Museum of Art Dr. Joyce Zazulak, Associate Professor, Department of Family Medicine, McMaster University</i>	2:30pm - 3:30pm	The Art of Observation: Learning to See ... in and beyond art galleries, in practice! <i>Dr. Pamela Brett-MacLean, Associate Professor, Department of Psychiatry, University of Alberta, Faculty of Medicine and Dentistry</i>
10:30am - 11:00am    Coffee Break	3:30 pm - 4:00pm	Coffee Break
11:00am - 11:15am    Breakout Session   Colour: Beyond Formalism to Visual <i>Nakita Byrne-Mamahit, MA.AHVC</i>	4:00pm - 4:15 pm	Breakout Session   Seeing Through Satire <i>Desiree Scholtz, MA.AHVC</i>
11:15am - 12:15pm    Teaching Environment: Discussing Art and Climate Change <i>Dr. Shalini Le Gall, Linde Family Foundation Curator of Academic Programs, Colby College Museum of Art</i>	4:15pm - 4:55pm	Networking
12:15 - 12:45pm      Light Lunch <i>Served in the Robert Whitelaw Room</i>	5:00pm - 6:00pm	Keynote Address University and Cross-Disciplinary Collaboration: Visual Literacy and the Art of Scientific Inquiry <i>Linda Friedlaender, Senior Curator of Education, Yale Center for British Art</i>

# SCHEDULE

# ROBERT WHITELAW ROOM

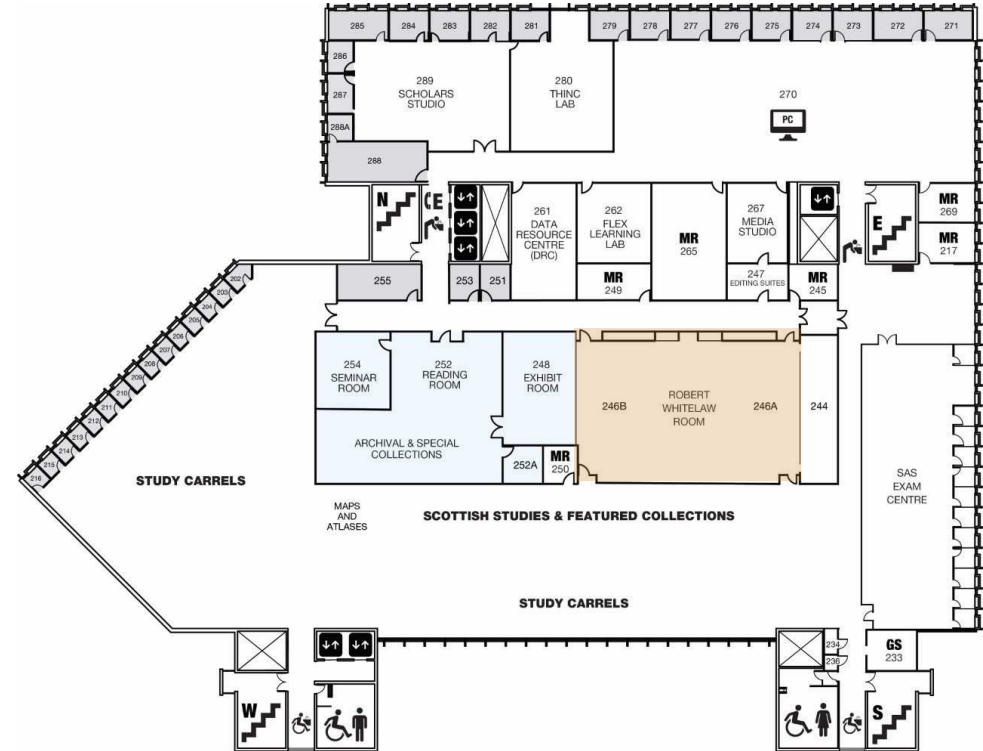
June 7th - Robert Whitelaw Room, McLaughlin Library

Second Floor, McLaughlin Library


8:30am - 9:00am Opening Coffee  
*Served in the Robert Whitelaw Room*

9:00am - 9:15am Visual Observation Skills: An Intervention in Primary Education  
*Carolyn Hickey, Head of Collections, Woodstock Art Gallery*

9:15am - 11:00am Integrated Panel Discussions







## THE ART OF OBSERVATION: Learning to See ... in and beyond art galleries, in practice!

Dr. Pamela Brett-MacLean  
Associate Professor, Department of Psychiatry  
Faculty of Medicine and Dentistry  
University of Alberta

The value of transforming a superficial approach to “looking” to a deeper “seeing” has been described by many, with a rationale specific to medicine elaborated by Bleakley et al. (1) who describe “clinical expertise as ‘connoisseurship’ of informational images.” In 2009 we introduced a 3-hour gallery tour for medical students, residents and faculty which we developed with art educators at the Art Gallery of Alberta. Feedback, which has been very positive, recently informed an expansion of the elective. Our current elective course includes “Rounding at the Art Gallery of Alberta” (4 hours) as a required component, as well as “Seeing Beyond What We Know,” in which students explore their pre-existing, personal “horizon(s) of understanding (2) (4 hours) and “Drawing to See” (4 hours) - optional. This elective provides an engaged and immersive approach to teaching and learning in medical education that can promote a more relational, connected and artistic approach to clinical practice. It has also led to other visual-based pedagogical innovations within the medical school, and beyond - which will also be touched on in this session.

Damien Hirst, (Detail), *For the Love of God*, 2007.  
Silkscreen. Bachinski/Chu Print Study Collection



## University and Cross-disciplinary Collaboration: Visual Literacy and the Art of Scientific Inquiry

Linda Friedlaender  
Senior Curator of Education,  
Yale Center for British Art

Using an innovative art observation program of her own creation, Friedlaender has taught countless professionals and students how to ‘read’ artworks and suspend judgment, which translates across professional disciplines to improve observational practice, critical thinking, and communications skills. Her approach to art observation has been imitated by 20 other medical schools and is a model for close to 100 programs internationally. This keynote address will examine Friedlaender’s insights into extended uses for art collections, and using her innovative programming for youths with Autism Spectrum Disorders, she will share with workshop participants her new collaborative research project that intersects with the fields of medical diagnostics, treatment, and training, along with museum education and activism.

Lee Soon, (Detail), *Untitled*, 1984.  
Woodcut. Bachinski/Chu Print Study Collection



## TEACHING ENVIRONMENT: Discussing Art and Climate Change

Dr. Shalini Le Gall  
Linde Family Foundation Curator of Academic Programs,  
Colby College Museum of Art

Discussions of the natural environment and climate change are now central topics for faculty and students across a wide range of fields interested in developing a multidisciplinary approach to a truly global challenge. This session will explore how works of art can act to bridge disparate fields and prompt discussions that connect scientific inquiry to public policy proposals, literary texts, and philosophical questions. Beginning with specific case studies from the Colby College Museum of Art that stem from an \$800,000 Environmental Humanities initiative to the College funded by the Andrew W. Mellon Foundation, participants will gain insight into art-based pedagogical practice and the challenges of interdepartmental collaboration. The session will culminate with a workshop that draws from the Bachinski/Chu Print Study Collection designed to highlight potential curricular and programmatic initiatives in discussions of art and climate change.

Stephen Livick, (Detail), *Volcanic Moss (Earth Fractal Series)*,  
1998.  
Digital Photograph. Bachinski/Chu Print Study Collection



## VISUAL OBSERVATION SKILLS: An Intervention in Primary Education

Carolyn Hickey  
Head of Collections/Registrar,  
Woodstock Art Gallery

In this presentation, participants will explore the planning, development, and delivery of a visual competency workshop for school-aged children that highlights the importance of identifying formal qualities in non-representational art. Without a narrative to rely on, children can struggle with interpreting abstractive works of art. Using the works from the Bachinski/Chu Print Study Collection, the workshop promoted critical observation by highlighting formal qualities (line, shape, colour, arrangement), and through this method, the 'story' of the work emerged. Carolyn will share with participants the challenge of developing custom activities and mapping these activities to the expectations of the age group and remaining open to unanticipated results in a dynamic and unscripted interactive session.

Anthony Benjamin, (Detail), *Untitled*, 1969.  
Silkscreen. Bachinski/Chu Print Study Collection



# SCHOOL PICTURES AND VICTORIAN PEDAGOGIES:

A Historical Framework for Considering  
The Practices of University Art Collections

Dr. Andrea Korda  
Assistant Professor, Art History  
University of Alberta

A 1927 British report on “School Pictures” explained that there are two types of school pictures: those used in “the cultivation of good taste,” and others that assist in “direct instruction.” But the art/knowledge divide that informs this report, and much of our assumptions about art and education today, did not always exist. In this talk, Dr. Andrea Korda discusses Victorian pedagogies that offer alternative models for considering the place of art in teaching and learning. For most of the 19th century, “object lessons” that aimed to cultivate close looking were an essential instructional tool, and students were expected to learn from both common objects and pictures - whether those pictures were created primarily for the purpose of art or instruction. This talk will review the practices of Victorian educators and consider their relevance for today’s students.

H.C. Shenton, (Detail), *The Welcome of King Henry the Sixth into London*, 1847.

Etching. Bachinski/Chu Print Study Collection

## THE ART OF SEEING

Nicole Knibb  
Senior Education Officer,  
McMaster Museum of Art

Dr. Joyce Zazulak  
Associate Professor,  
Department of Family Medicine  
McMaster University

With her collaborator, Dr. Joyce Zazulak, Knibb will discuss “The Art of Seeing” and offer an experiential workshop based on works of art from the Bachinski/Chu Print Study Collection. The Art of Seeing was developed and designed in partnership between the McMaster University Department of Family Medicine and the McMaster Museum of Art, to offset the discouraging trend of burnout, compassion fatigue, and declining levels of empathy in healthcare and healthcare education. In the imaginative space of the art gallery, works of art become the basis for “learning to look and then look again.” Here basic visual literary techniques are enhanced by facilitated observation, discussion, and narrative writing, in order to develop greater skills in perception, critical thinking, and communication, in addition to nurturing empathy, compassion, self-care, and wellness. These are vital skills that are transferable beyond healthcare and into the workplace. The impact of “The Art of Seeing” has been rigorously evaluated and is now part of the core curriculum in our Family Medicine Residency program - the first of its kind in a residency program in Canada.

Les Levine, *X-Ray*, 1965.

Bachinski/Chu Print Study Collection





# BREAKOUT SESSIONS

Concentrating on the formal elements of art, which refers to the outward appearance of a material object and may include the qualities of line, colour, and shape (and their arrangements) was crucial to the development of abstractive trends in the production of and discourses on Modern Art. In 'formalist' doctrine, these discernible visual elements were sufficient to a beholder's needs: however, privileging formal qualities can also influence the way in which we engage with visual stimuli outside of the gallery.

## **Shape: Seeing Techniques of Form**

Brandon Corazza

## **Colour: Beyond Formalism to Visual**

Nakita Byrne-Mamahit

## **Space: Relationships in Three Dimensions**

Kate Bakos

## **Arrangement: Visual Contexts and the Science of Looking**

Rebecca Daggett

## **Seeing through Satire**

Desiree Scholtz

Facilitated by Graduate Students in the MA Art History and Visual Culture Program featuring works from the Bachinski/Chu Print Study Collection, these sessions will examine various aspects of these qualities.