

Beat Nation

Art, Hip Hop & Aboriginal Culture



Skeena Reece
Raven: On the Colonial Fleet, 2010
Photo: Sebastian Kriete

TEACHER'S STUDY GUIDE

Winter 2012

Vancouver
Artgallery

Contents Page

Program Information and Goals..... 2

Background to the Exhibition 3

Artists’ Background..... 5

Pre- and Post-Visit Activities

- 1. The Artists 8
 - Artist Information Sheet..... 9
 - Student Worksheet 10
- 2. Culture and Music 11
- 3. Hip Hop and the Written Word 13
- 4. Reworking Traditions 15

Vocabulary..... 17

Resources..... 18

Vancouver Art Gallery

Teacher's Guide for School Programs

Fusing First Nations traditions with urban youth culture, a new generation of artists is using painting, sculpture, installation, performance and music to both challenge and pay respect to their traditional culture. The resulting array of artwork includes Haida figures appearing in graffiti murals, intricately carved skateboards, abstract paintings with formline design, video remixes with Hollywood films, and hip hop performances in Aboriginal languages. With their thought-provoking works, these artists aim to activate, educate and inspire.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the Art Gallery. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour *Beat Nation: Art, Hip Hop & Aboriginal Culture* has three main goals:

- To introduce contemporary First Nations artists working within urban youth culture,
- To explore the work of artists using a range of materials and new media,
- To examine artworks by individual artists within their particular cultural, social and political contexts.

Background to the Exhibition

Beat Nation was originally conceived as a project by the grunt gallery, an artist-run centre in Vancouver, as an exhibition, a playlist and a website. It was formed as a research and performance project—a collective of First Nations artists, musicians and media producers who fuse traditional aboriginal culture with contemporary music and the latest digital technology to create an art form that resonates with contemporary youth. It has evolved into a collective whose primary aim is to reflect the relationship of a generation of artists to urban culture—where aboriginal culture and hip hop meet to create a vibrant, innovative new identity. Storytelling, indigenous language and political activism merge with the art to communicate, educate and reflect the realities of First Nations urban youth. The *Beat Nations* website—<http://www.beatnation.org/>—was and is a significant part of the collective’s mandate to showcase their commitment to performance and research.

This exhibition, *Beat Nation: Art, Hip Hop & Aboriginal Culture* builds on what was begun by the original *Beat Nation* collective. Taking its starting point from hip hop,¹ it broadens its scope to include artists who use many different art forms and media—painting, sculpture, installation, performance and video. It draws heavily on pop culture, graffiti and street fashion in combination with more traditional forms of aboriginal expression. The artists represented are from all over the North American landmass and represent a range of nations, from Kwakwaka'wakw and Cree to Sioux and Metis. While the artists diverge in many significant approaches to their work and process, they are all starting from a strong cultural perspective. All are in some way political activists dealing with ways of expressing their individual identity within their fused urban and aboriginal cultures and contexts.

The exhibition is divided into four sections, each presenting a particular aspect of the work.

The Beat reveals the music—hip hop and rap—that is the inspiration for the exhibition. The Beat refers not only to that of the music itself but also to the act of drumming that is the heartbeat of the nation. Jordan Bennett’s carved wooden turntable is an interactive sculpture, very different in form and materials to Jackson 2bears’ video installation—but both explore alternative ways of dealing with traditional culture in contemporary urban society.

On Stage finds Skeena Reece’s image in a large-scale photograph of the artist in performance, conspicuously dressed in a combination of street fashion and First Nations attire.

Corey Bulpitt and Larissa Healey’s site-specific graffiti mural in the section **Tagging** was created specifically for this exhibition; Cheryl L’Hirondelle’s site-specific land work is represented by oversized photographs.

The Street contains more of Jordan Bennett’s work, this time in the form of carved skateboards and moose antlers carved into a skateboard truck. There is no mistaking the clashing of cultural forms here, as in Dylan Miner’s bicycles, an interactive project in which he worked with urban native youth to repurpose low-rider bicycles into dynamic cultural hybrid artworks.

This exhibition is organized by the Vancouver Art Gallery and based on an initiative of grunt gallery. It is co-curated by Kathleen Ritter, associate curator, Vancouver Art Gallery, and Tania Willard, a Secwepemc artist, designer and curator.

ARTISTS' BACKGROUND

The following background information highlights some of the artists whose work we may explore in the school tour.

Jackson 2bears

"I work primarily with video and audio media as a means to reflect on issues of racism, colonialism, discrimination, Indigenous subjectivity and Native stereotypes."

Jackson 2bears is a Kanien'kehaka (Mohawk) multimedia artist. His work takes the form of interactive installations and performances with video and audio media. He is focused on ways of integrating his traditional First Nations culture and spirituality with modern technological society. His work is inspired by electronic music and DJ culture, and uses the form of the remix.

He grew up in Brantford, Ontario, then moved to Toronto, where he got his BA. He is currently a PhD student at the University of Victoria. His work has been exhibited across Canada in numerous public museums, private galleries and arts festivals. He has released several recordings and live performances on CD and DVD in both solo and collaborative works. He recently exhibited work in Switzerland at Digital Art Weeks.

His work *Heritage Mythologies, 2012*, is a video installation that incorporates news media. 2bears says: *"My installation/interactive works explore popular mis-representations of First Nations culture and seeks to address notions of cultural belonging for Indigenous people growing up in urban environments outside traditional communities."*

Jordan Bennett

"My art deals with a combination of popular culture, mixed with my Mi'kmaq and contemporary ways of life, and how each affects my every day."

Jordan Bennett is a Mi'kmaq multi-disciplinary artist. Using sculpture, digital media, text-based media, installation, painting and performance, he combines popular and traditional cultural reflections. He works with a variety of materials, choosing at times Styrofoam, traditional beadwork, skateboards, moose antler or animal hide to convey his messages and achieve the effects he wants.

Bennett comes from Newfoundland, where he graduated from the Visual Arts Program at Sir Wilfred Grenfell College. He went on to participate in the Aboriginal Preparatory Program at the Walter Phillips Gallery at the Banff Centre for the Arts, and an aboriginal visual arts residency at the Banff Centre. His work has been exhibited across Canada in both public museums and private galleries. He has been the recipient of numerous awards, from a Canada Council grant to an RBC Youth Excellence Scholarship, and he was selected for the National Artist Program at the Canada Winter Games in Whitehorse, Yukon (2007).

Turning Tables is a fully functional hand-carved turntable made from hardwood. Instead of vinyl records, wooden discs play the sounds of Bennett learning his native language, Mi'kmaq. He says: *"I attempt to provoke the viewer to question and interpret the authenticity of these 'Indian Artworks/Artifacts' and what it is to be 'Indian' in contemporary North American society."*

Corey Bulpitt

Corey Bulpitt is a descendant of many Haida carvers, including his great-great-grandfather, the master carver Charles Edenshaw. He uses traditional Haida forms in his work as a painter, jeweller, wood and argillite carver. Bulpitt has created functional pieces for traditional purposes; he has carved totem poles and made masks, paddles, dance screens and steamed and painted bentwood boxes. He also makes contemporary nonfunctional artworks. He experiments with contemporary media and design elements and uses spray paint to create large-scale graffiti-style paintings involving urban youth in Vancouver, incorporating traditional Haida formline. He collaborates with other artists—for instance, he created a Marlon Brando mask for Skeena Reece to use in a performance at the Sydney Biennale, 2010.

Bulpitt was born in Prince Rupert, BC. He attended art school in Langley, apprenticed under master carvers in Haida Gwaii, and currently lives in Vancouver. His work is represented in numerous museums and galleries in British Columbia, and in Seattle. In 2004–5, he was awarded a grant from Canada Council for the Arts.

For *Beat Nation*, he is working with the artist Larissa Healey to paint a site-specific graffiti mural within the exhibition space. Bulpitt says: *“Painting and carving in Haida style connects me with my ancestry and allows me to have an intimate relationship with my culture and my people. I am committed to working in traditional style, to be part of our cultural renewal and to help preserve the rich heritage of my forefathers. Studying the abundant wildlife in Haida Gwaii has inspired me to portray its form, movement and grace in my art.”*

Cheryl L'Hirondelle

Cheryl L'Hirondelle is an Alberta-born Metis multi-disciplinary artist and musician. Her work has taken many forms, including performance art, storytelling, installations, stage performances, video and new media. She has created, performed, collaborated and presented in a multitude of settings. She sings, drums, plays keyboard, writes, arranges and produces her music.

She attended the Alberta College of Art and currently lives in Vancouver. She has worked as arts programmer, cultural strategist, arts consultant, workshop facilitator, curator, administrator and instructor. She has also been active in various educational institutions, First Nations tribal councils and government agencies, and has worked as director and producer in the national independent music industry. She has performed and exhibited her work across Canada and as far afield as Senegal. She has won numerous awards and honours, including the New Media Award for her online net.art project.

L'Hirondelle's installation was created as a site-specific work, built out of rocks at the side of the highway that borders the Morley Reserve. It spells out a phrase in Cree that roughly translates as “Look at this Reserve—an unwanted strip of land.” The rock letters stand six feet high, and are a form of tagging, sending out a powerful and unavoidable message to passers-by.

Dylan Miner

“...the bicycle, as a sign and metaphor, is intimately entwined with the systems of both modernity and colonialism.”

Dylan Miner is a Metis who was raised in Michigan, where he currently lives. His artwork has taken many forms. From site-specific installations to prints, his work incorporates both traditional and contemporary urban elements. He has used a broad range of materials, including wall paint, cut fabric, hand-printed pennants, video and manipulated slide images.

An academic with several degrees, including a PhD from the University of New Mexico, Miner is also an artist, activist and historian. He teaches a wide range of courses at the Residential College in the Arts and Humanities at Michigan State University, ranging from Western Art and Transcultural relations to Contemporary Indigenous Knowledge and Anishinaabeg Oral Histories. He coordinates the Michigan Native Arts Initiative, and has curated several exhibitions at the University Museum. He has had numerous solo and group exhibitions in galleries in North America, and his work has been exhibited at public museums and universities across the United States, Mexico and Canada. He has written numerous books and more than forty journal articles, review essays and encyclopedia entries. He is the recipient of many prestigious scholarships, grants and fellowships.

Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes) brings together indigenous youth and artists to construct a series of seven low-rider bicycles based on Anishinaabeg teachings. In this collaborative project, the bicycles serve as the means to explore issues such as individual and group identity, community history, labour, economics, migration and mobility. Miner said: *“Of specific importance was our desire to merge Native youth culture with traditional stories, knowledge, and artmaking.”*

Skeena Reece

Skeena Reece is a performance artist of Metis/Cree and Tsimshian/Gitksan descent who lives in Ucluelet. She tackles subjects relating to race, class, leadership, political landscapes, culture and love in her highly charged political—and humorous—performances. Onstage she is usually accompanied by live musicians and video projections. Her eye-catching outfits mix traditional symbols with contemporary urban attire.

She studied Media Arts at Emily Carr University in Vancouver, but went on to use her skills as a writer, singer and humourist in performances. She co-directed and acted in *Homestay*, the movie, and has released several music albums. She has performed extensively in British Columbia, and has been invited to perform on various international stages, including Sydney Australia; Belfast, Ireland and Washington, DC. Reece is active in her local arts community, serves as a board member of the Native Youth Media Society and is the founder of the Native Youth Artists Collective.

A photograph of Reece (see cover image) from her energetic performance of *Raven: On the Colonial Fleet*, 2010, shows the artist wearing a tight corset and embroidered skirt, incorporating traditional Pacific Northwest Coast formline, and a feathered headdress from the Plains culture.

http://www.beatnation.org/images/pdf/Skeena_Reece_curatorial_essay.pdf

Pre-Visit ACTIVITY: The Artists (intermediate/senior)

Objective:

Students explore the lives of some Beat Nations artists: their work, influences, interests and points of connection.

Materials:

- ◇ the Internet; some useful websites:
www.wikipedia.com
suggested websites attached to each artist on the Information Sheet.
- ◇ Artist Information Sheet and Student Worksheet (following pages)
- ◇ writing materials

Process:

1. Divide the class into six groups. Give each group the information on one of the artists (see Artist Information Sheet, next page).
2. In their groups, have the students read and make sure they understand the information.
3. Either at school or at home, have students use the internet to research the artists and watch video clips of their performances.
4. Have students share and organize the collected information with their group.
5. Have each group talk about their artist, while the rest of the class fills in the worksheet (page 10).

Conclusion:

- Ask the students to comment on similarities and differences between the artists and their artwork.
- What do the artists have—e.g., materials, techniques, ideas, styles—in common?
- Which artists or kinds of artwork made the students curious about seeing the work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to find out more about?
- What were some of the most interesting things that students learned or discovered?

Artist Information Sheet

Jordan Bennett

- Mi'kmaq from Newfoundland
- Uses sculpture, digital media, text-based media, installation, painting and performance
- Uses a variety of materials: Styrofoam, traditional beadwork, skateboards, animal hide
- *Turning Tables* is a hand-carved turntable that plays a record of the artist learning Mi'kmaq
- <http://www.beatnation.org/jordan-bennett.html>

Skeena Reece

- Metis/Cree and Tsimshian/Gitksan, lives in Ucluelet
- Uses her skills as a writer, singer, storyteller and humourist in work as performance artist
- Has live musicians and video projections with her onstage
- In *Raven: On the Colonial Fleet*, 2010, she wears a tight corset and skirt embroidered with traditional Pacific Northwest Coast symbols
- <http://www.myspace.com/skeenareece>

Corey Bulpitt

- Haida, born in Prince Rupert, lives in Vancouver
- Uses traditional Haida forms to carve and paint masks, paddles, dance screens, bentwood boxes
- Works with urban youth, using spray paint to create large-scale graffiti-style murals
- Works with Larissa Healey on site-specific graffiti mural in exhibition space
- <http://www.beatnation.org/corey-bulpitt.html>

Dylan Miner

- Metis, lives in Michigan
- Artist, activist, historian, writer and university professor
- Makes site-specific installations, prints, wall painting, cut fabric, video and slide images
- In *Anishnaabensag Biimskowebshkigewag* (Native Kids Ride Bikes) he works with First Nations youth to create bicycles mixing traditional teachings with contemporary designs
- www.dylanminer.com

Cheryl L'Hirondelle

- Metis, born in Alberta, lives in Vancouver
- Artist, musician, educator, curator, performer, storyteller
- Sings, drums, plays keyboard, writes, arranges and produces her music
- Her site-specific installation is made of rock letters six feet high, beside highway next to reserve
- <http://www.beatnation.org/cheryl-lhirondelle.html>

Jackson 2bears

- Kanien'kehaka (Mohawk), lives in Halifax
- Multimedia artist, interactive installations and performances with video and audio media
- inspired by electronic music and DJ culture, uses remix—scratchy, repeated hip hop mix
- *Heritage Mythologies*, 2012, is a video installation that uses images from the news
- <http://www.jackson2bears.net>
http://tracearchive.ntu.ac.uk/print_article/index.cfm?article=134

Student Worksheet

	Background & Personal details	Type of art & Description of one work	Influences and interests	Connections between artists
Dylan Miner				
Cheryl L'Hirondelle				
Jordan Bennett				
Jackson 2bears				
Corey Bulpitt				
Skeena Reece				

PRE-VISIT ACTIVITY: Culture and Music (all grades)

Objective:

Students explore their cultural, community and peer connections to music.

Discussion:

- Cultural practices include many aspects of life. When we think about culture, we tend to jump to obvious aspects like clothing, food, language, songs or dances. However, the majority of what constitutes culture goes way beyond surface observations.
- The deeper aspects of culture include the stories that we tell ourselves and others, which help define our values, beliefs, social structures, the symbols and forms of creative expression that we use, the ways we educate our children. Culture also includes deeply held spiritual and religious beliefs.
- One way to think about culture is that it includes all the activities and beliefs that are practised by a specific group of people and that are passed down from generation to generation.

Process:

1. Discuss students' cultural connections and traditions.
 - Where did their families originally come from? Recently or generations back?
 - What traditions, celebrations or rituals are associated with this place?
 - What are the specific foods, clothing, objects, music or religious practices?
 - If students see themselves simply as "Canadians," what set of practices, ideas or traditions are associated with this?
 - Do they have family members or close community connections who have a different set of traditions? How do they share in each other's traditions?
 - How do cultural practices and traditions get passed on?
 - Are all traditions the same as they were 100 years ago? Why? How do they change?
 - Today, do younger members of their families follow the practices as the older ones did? What's different?
 - How are values, beliefs and social structures represented in their families that might be different in other families around them? (For instance, some parents might expect their children to obey them in everything, some might encourage discussion.)
 - If family members come from different cultural groups, has their family chosen to follow one set of practices more than the other? Why? How? (For instance, Mom might be Mexican, Dad Korean.)
2. Discuss music that is specific to the family's culture, family, religion, etc. When and where is it heard? How? With whom? Who creates the music? If the students go to hear this type of music in Vancouver, where do they go? Religious centre? Concert hall? Community event? Who else goes there? Only those from the same culture?
3. What music do students like? Is this music shared with their families? Grandparents? Cousins? Classmates? Do their families actively dislike or even forbid certain music? Why?
4. Ask students to:
 - Choose a particular thing or practice that stands out for them about their culture to create a song—or verse of a song—that describes it or their interaction with it. It could be about a place, an object or an interaction—ceremonial clothing, a community hall, a language they speak with their grandparents, or a story from their culture.

- Choose a musical form for their song/verse. For instance, it could be rap, hip hop, spoken word, rock, slam, chanting, heavy metal, a traditional form of music specific to their own cultural background. They might want to use a song they know and change the words, or use a background rhythm, melody or musical form.
5. Have students perform their songs for the class.

Conclusion:

Discussion:

- Did the students' understanding of their own cultural connections change? How?
- Did their understanding of their classmates' cultural connections change?
- Do they think it is appropriate to use a different musical form to express old traditions? Might it be disrespectful? How?
- Are there parts of different cultures that students would like to explore more? Which ones? How?

PRE-VISIT ACTIVITY: Hip Hop and the Written Word (primary and intermediate)

Objective:

Students write a rap poem after considering some of Beat Nation's music.

Discussion

The following quotes are from musicians who belong to the Beat Nation collective. They all concerned with their cultural connections:

- *"In my free time I create conscious hip hop for our Aboriginal youth. This music is about my teachings and culture. I also spit raps in the ancient Musqueam dialect. Before creating this type of music I approached elders and received permissions to use our teachings in this modern way."*
Miss Christie Lee
- *"It's all about the message... This music comes from beyond the mind. A strong belief in walking the earth as a complete human being, with all four aspects intact—Mind, Spirit, Body, Emotions—sets the bar for living that much higher."*
Rapsure Risin
- *"Making hip hop offered me a controlled environment where I was able to clear the clutter from my mind. Huge questions about the way society is structured come clearer to me from writing rhymes. Writing rhymes affords wordplay, metaphor and making light of huge topics like not being connected to my Native ancestors."*
Kinnie Star
- *"Hip hop has helped to shape my life, my career and my worldview...Traditionally I believe I am a speaker for my people, for myself and for the world. With this comes a heavy load of responsibility, and I feel the need to study even more and pass my knowledge down to younger people, as I was handed knowledge and opportunity in the same way. Hip hop has helped me to be who I am, but it has also opened up many more doors than just rapping or break dancing."*
Ostwelve

Materials:

- ◇ Beat Nation website: <http://www.beatnation.org/>
- ◇ writing materials

Process:

1. Have students listen to some of the music from the Beat Nation website. Click on "music" and you will get *Beat Nation Trax*; you will find eleven very different tracks. They range from Miss Christie Lee's "Experience," which includes sections in her traditional Musqueam dialect, to Ostwelve: "Silence Breathes," an environmental appeal, as well as his "B.Medicine/Baphela Bantu," overlapping *Swan Lake* with his rap. Play those you think are age appropriate for your students; Sam Revere's "Daybi," for example, contains many expletives so you may not want to play this one to elementary students!
2. Have the students write down ten goals they want to reach in their lives. They could be short-term goals, such as learn to play the guitar, or long-term, such as become an astronaut. Ask students to consider some of the steps they would need to take in order to achieve their goals.
3. Have students set their goals to rhyme and rhythm, making a rap/spoken word poem.
4. Play particular pieces of music again, if students need to hear them to work with that rhythm. Kinnie Starr's "Bela" is an instrumental piece (with some explosive and strange sounds) that students may want use as a background rhythm.
 - Young students can write a simple rap, repeating phrases with small changes, such as "I want to be x, I want to be y."

- Older students can extend and develop each goal, exploring more complex ideas.
- 5. Encourage students to think about rhyme, repetition, chorus, phrasing...
- 6. Have a class performance of the work.

Conclusion:

Discussion

- Were there similarities among the students' goals?
- Did they all sound the same or were there marked differences in rhythm, beat, etc.?
- Did they sound very different to the Beat Nation music? How?
- How are the desires and goals in the Beat Nation music different to those of the students?

POST-VISIT ACTIVITY: Reworking Traditions (all grades)

Objective:

Students explore some of their own family and community traditions and create an artwork combining the old and new.

Discussion:

The backgrounds and beliefs of the artists in *Beat Nation* are central to their art-making process. Each artist talks about having been shaped, driven and motivated by the events and conditions of their lives and cultures, as well as by the surrounding community's responses to their cultural group. They have found inspiration in both the traditional and the urban features of their lives and have created work that merges and combines these aspects.

- Dylan Miner has involved urban native youth in creating bicycles that combine traditional First Nations designs with innovative contemporary designs to bring out new and relevant meanings,
- Jordan Bennett has elaborately carved skateboards so that they at once represent/bring to mind the skill and symbols of First Nations carving and urban youth culture.

For older students, the following quotes from Jackson 2bears provide some thought-provoking ideas:

"The common portrayals of Indigenous peoples in film, the media, and children's music have shaped the public perception of Native people in North America for over a century. These typically inaccurate stereotypes have etched themselves deeply into the consciousness of every North American, and are an insidious and destructive force to the contemporary identity of Indigenous peoples."

"Generations of Native American children have grown up like me watching 'Cowboys and Indians' movies, and messed-up TV shows like Little House on the Prairie. For decades the media has been shaping the public perception of Indigenous people through stereotypes like: the town drunk, the wise elder, or the noble savage, and almost always portray Native people as either primitive, violent, or as dependent and helpless. So my question is... how do you think these stereotypes are affecting the identity of Indigenous youth? How are we to negotiate a path around these media representations to the truth about our people?"

Materials:

- ◇ an object that has family or cultural significance, brought from home by each student
- ◇ large sheets of white paper, markers

Process:

1. Ask students to bring in an object that is in some way significant to them in their family context—a cultural object, religious artifact or other meaningful item. If students forget, have them fish in their backpacks for something that links them to home—a key ring, toque, food item or special pen, perhaps?
2. Have them work in groups of four or five to share stories about the objects and why they are important to the students and their families.
3. Have one person report back to the class on the objects and the connections between them. Invite students to comment on similarities and differences among the objects, stories, etc.
4. Have each student take their object and make a drawing or outline of it, in pencil, on a large sheet of white paper.
5. Have them discuss with a partner what else this outline could be seen as, or transformed into. Have students refer to items from popular culture that are connected to them. Could it be a guitar, a hamburger, a soccer ball....?
 - Older students can be encouraged to represent more conceptual and controversial ideas; refer to the Jackson 2bears quotes above.

6. Have the students use markers to transform their drawings of the cultural objects so that the drawing includes both objects. For example, what started out as Granddad's war medal could become the emblem on a cup of Starbucks coffee, or a small ornament could be transformed into a hockey helmet.
7. Have them complete the images, using markers.
8. Display the work. Have students go around and figure out what the two original objects were, and what the final object represents.

Conclusion:

Discuss:

- What are some similarities and differences among students' ideas?
- Is it easy to combine traditional and non-traditional ideas? Why or why not?
- Have any of these designs made the students think about something in a new way? How? What?

Vocabulary

contemporary: created in the last thirty years. Most contemporary artists are living artists. Challenging traditional boundaries, many contemporary artists use a limitless range of materials and ideas to reflect, explore and comment on today's world.

First Nations: aboriginal cultures of Canada.

formline: continuous, flowing, usually black line used to define and outline in Northwest Coast art, according to strict rules of composition that are passed down from generation to generation.

"There are rules to go by . . . When I was working with Robert [Davidson], he explained that it was like learning to do the alphabet. He said, 'If you don't understand the alphabet, you can't make new words.' It's the same with Northwest Coast art."

Reg Davidson

"We say, the line has to look like it would spring apart if you touched it with a knife."

Michael Nicoll Yahgulanaas

hip hop: a form of musical expression that includes MCing or rapping (a rhythmic style of chanting), DJing or scratching (moving a vinyl record back and forth on a turntable with the needle engaged), looping or sampling (repeating portions of music played by other musicians), breaking or breakdancing, and graffiti writing.

hybrid: something of mixed composition or origin. The word was first widely used in the science of biology to refer to the offspring of two different species.

installation: art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

mural: a painting or other work of art executed directly on a wall.

performance art: a work in any of a variety of media that is performed before a live audience. The performance itself, rather than a specific object, constitutes the artwork. Documentation is often an important part of the performance.

site-specific: created for a specific site or venue; usually a site-specific work is destroyed by the process of dismantling it.

Bibliography

Online:

<http://www.beatnation.org/>

Jordan Bennett

<http://www.beatnation.org/jordan-bennett.html>

Skeena Reece

<http://www.myspace.com/skeenareece>

Article by Skeena Reece:

http://www.beatnation.org/images/pdf/Skeena_Reece_curatorial_essay.pdf

Corey Bulpitt

<http://www.beatnation.org/corey-bulpitt.html>

Dylan Miner

www.dylanminer.com

Cheryl L'Hirondelle

<http://www.beatnation.org/cheryl-lhirondelle.html>

Jackson 2bears

<http://www.jackson2bears.net>

Interview with Jackson 2bears: http://tracearchive.ntu.ac.uk/print_article/index.cfm?article=134

Skeena Reece

http://www.beatnation.org/images/pdf/Skeena_Reece_curatorial_essay.pdf

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