

# Shary Boyle

OUTSIDE THE PALACE OF ME

and

from the collection

**HARD-EDGE**

**TEACHER STUDY GUIDE**  
SPRING 2023

**Vancouver**  
Artgallery

# TABLE OF CONTENTS

3	<b>PROGRAM INFORMATION AND GOALS</b>
6	<b>GLOSSARY</b>
8	<b>ABOUT THE EXHIBITIONS</b>
10	<b>PREPARING YOUR STUDENTS: HOW TO APPROACH NUDES IN ART</b>
11	<b>WHAT IS ABSTRACT ART? A SHORT REVIEW</b>
13	<b>PRE- &amp; POST-TOUR: ACTIVITIES AND RESOURCES</b>
15	<b>PRE-TOUR ACTIVITY #1: WHO ARE THE ARTISTS?</b>
21	<b>PRE- &amp; POST-TOUR ACTIVITY #2: CHANGE</b>
24	<b>PRE- &amp; POST-TOUR ACTIVITY #3: POWER OF MUSIC</b>
27	<b>PRE- &amp; POST-TOUR ACTIVITY #4: WHITE PRIVILEGE DEFINED</b>
30	<b>PRE- &amp; POST-TOUR ACTIVITY #5: WHAT KIND OF VESSEL ARE YOU?</b>
33	<b>PRE- &amp; POST-TOUR ACTIVITY #6: HARD EDGES, POPPING COLOURS</b>
36	<b>PRE- &amp; POST-TOUR ACTIVITY #7: REAL WORLD ABSTRACTION</b>
38	<b>TEACHER AND STUDENT RESOURCES   FURTHER LEARNING</b>

*"I really feel the need to create an alternate world, a vision of what might be magical and beautiful and fantastic about being human."*

– Shary Boyle

# VANCOUVER ART GALLERY

## TEACHER'S GUIDE FOR SCHOOL PROGRAMS

Your upcoming Gallery tour includes two distinct, unrelated exhibitions: *Shary Boyle: Outside the Palace of Me* and *Hard-Edge*. *Outside the Palace of Me* is a major exhibition of new work by Canadian visual artist and performer Shary Boyle. Boyle constructs a theatre setting to create a space for dialogue and understanding. She uses her art as a tool for social change, to challenge some of the ways things have been historically done that we accept as normal. Reimagining the museum as a collective performance space, Boyle worked closely with a scenic designer, robotics engineer, amusement park innovator and costume artist to urge us to think critically about how we create both ourselves and the world we inhabit. In the exhibition *Hard-Edge*, students will be introduced to a selection of hard-edge abstract paintings from the 1960s and 70s. The exhibition draws from the Vancouver Art Gallery's permanent collection, with some works being exhibited at the Gallery for the first time since their acquisition.

---

### DEAR TEACHER,

This teaching guide will assist you in preparing your class tour of the exhibitions *Shary Boyle: Outside the Palace of Me* and *Hard-Edge*. It provides activities to facilitate discussion before and after your school tour. Engaging in the suggested activities will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require very few materials and can be easily adapted to the age, grade level and needs of your students. Underlined words in this guide are defined in the Glossary section.

### LAND ACKNOWLEDGEMENT

*Shary Boyle: Outside the Palace of Me* and *Hard-Edge* take place on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Sḵwəxwú7mesh (Squamish) and səilwətəł (Tsleil-Waututh) Nations.

# **SHARY BOYLE: OUTSIDE THE PALACE OF ME & HARD-EDGE**

## **THREE MAIN GOALS**

1

### **TO INTRODUCE**

STUDENTS TO THE ARTWORK OF SHARY BOYLE  
AND ARTISTS FROM HARD-EDGE

2

### **TO CONSIDER**

KEY THEMES WITHIN THE EXHIBITIONS, INCLUDING IDENTITY,  
SOCIAL JUSTICE AND ART MOVEMENTS

3

### **TO EXPLORE**

INDIVIDUAL ARTWORKS IN THE CONTEXT OF IDEAS,  
TECHNIQUES AND PROCESS



# GLOSSARY

*"For me, it really is about a dialogue. Life can be really isolating or terrifying or euphoric—it's all these things. And while I'm here I want to have an exchange. I want something to vibrate. And I want to be really stimulated."*

– Shary Boyle

**ABSTRACT ART:** Art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effects.

**ANIMATRONICS:** The technology connected with the use of electronics to animate puppets or other figures.

**AUTOMATISM:** In art, automatism refers to creating art without conscious thought, accessing material from the unconscious mind as part of the creative process.

**COLOUR-FIELD PAINTING:** The term "colour-field painting" is applied to the work of abstract painters working in the 1950s and 1960s and characterized by large areas of a flat, single colour.

**COMPOSITION:** The arrangement of elements within a work of art.

**CONCEPTUAL ART:** In conceptual art, the artist's idea (or concept) is the most important thing about the artwork.

**CONTEMPORARY ART(IST):** Artwork that has been created in the last thirty years. Most contemporary artists are living artists. Challenging traditional boundaries, contemporary artists use a limitless range of materials and ideas to reflect, explore and comment on today's world. Contemporary art defies easy categorization in its rejection of historical definitions of what constitutes art.

**EQUITY:** The term "equity" refers to fairness and justice and is distinguished from equality. Whereas equality means providing the same to all, equity means recognizing that we do not all start from the same place and must acknowledge, and make adjustments to, imbalances.

**GROUP OF SEVEN:** A progressive and nationalistic school of landscape painting in Canada, active between 1920 and 1933. They were Canada's first internationally recognized art movement, united in the belief that a distinct Canadian art could be developed through direct contact with the country's vast and unique rugged landscape.

# GLOSSARY CONTINUED

**HARD-EDGE PAINTING:** An approach to abstract painting that became widespread in the 1960s and is characterized by areas of flat colour with sharp, clear (or "hard") edges.

**LANDSCAPE PAINTER:** An artist who paints landscapes, pictures representing natural inland or coastal scenery.

**MINIMALIST ART:** Minimalism began in the 1950s with a group of artists who did not make paintings and sculptures about the things they saw in the world, like a house, a bottle, or a snowy landscape. They made paintings and sculptures about the materials they used, like paint, wood and metal. Their artworks look like they could have been made in a factory.

**MULTIDISCIPLINARY:** An artist's practice that combines a variety of disciplines together (think sculpture, installation and sound, for example).

**OP ART:** Short for Optical Art. Artists use shapes, colours and patterns in special ways to create images that look as if they are moving or blurring.

**PAINTERS ELEVEN:** An influential artists' group from Toronto in the 1950s that helped introduce abstract painting into the mainstream of Canadian art.

**PLASTICIEN MOVEMENT:** The Plasticiens sought to objectify paintings instead of paint objects. For example, some artists shaped their own canvases into geometric shapes so that they would be objects of another kind.

**SURREALISM:** A twentieth-century literary, philosophical and artistic movement that explored the workings of the mind, championing the irrational, the poetic and the revolutionary.

**TONDO:** A Renaissance term for a circular work of art, either a painting or as sculpture.

**UNCEDDED:** A term for a relationship between the government of Canada and Indigenous People when no treaties have been established. In general, "unceded" means the lands and waters of the Indigenous People were never surrendered and were taken without permission.

# ABOUT THE EXHIBITIONS

## SHARY BOYLE: OUTSIDE THE PALACE OF ME

*"We're always presenting a performance of the self."*

– Shary Boyle

*Outside the Palace of Me* is an immersive exhibition by multidisciplinary Canadian artist Shary Boyle. The artist worked closely with a set designer, robotics engineer, amusement park designer and wardrobe master to transform the gallery space into a theatre. However, this is not the theatre space we are used to as audience members, where one sits passively in a seat as the lights go down to watch something happening on the stage; we are the performers. Through a mix of drawings, ceramics, animatronics and a coin-operated sculpture set to an interactive playlist we control, each object in the exhibition draws from Boyle's lived experience, imagination and carefully researched historical imagery. Boyle is asking us questions to provoke conversations about colonialism and white privilege with a nine-foot sculpture titled *White Elephant*, about gender in the animatronic sculpture *Judy*, and about identity through a series of ceramic figures and drawings. Her artworks challenge the way things are done that we accept as normal, when in fact they are not. She has created an inclusive space "where you realize you are the person that is responsible and agent of your own kind of experience on your life and how you are going to present that to the public. That's the key to the whole exhibition," says Boyle.

## HARD-EDGE

This exhibition features a selection from the Vancouver Art Gallery's rich collection of hard-edge abstraction from the 1960s and 70s, including important works that have not been seen before. This new direction in art was characterised by abstract compositions of flat areas of colour separated by clear, crisply defined lines. It was a critic in California, Jules Langsner, who first gave the movement its enduring name in 1959—"hard-edge abstraction"—but the style would soon be seen everywhere. In Montréal, Surrealist-inspired automatism gave way to the hard-edge work of several generations of the Plasticien movement, perhaps best known for its culmination in the art of Claude Tousignant, Guido Molinari and Yves Gaucher. Some, like Toronto's Jack Bush, straddled the line between hard-edge and the parallel tendency of colour-field painting. In the 1960s, hard-edge art in Vancouver was influenced by the arrival of artists from Saskatchewan, then an internationally recognized centre of abstract painting. One of these was Roy Kiyooka, whose role as an educator, along with his unusually subtle and meditative hard-edge works, helped to shape the scene. Hard-edge aesthetics in Vancouver also quickly moved in many directions, from the op art of painters such as Joan Balzar to emergent conceptual practices—both of which come together in the richly innovative career of Michael Morris. Hard-edge also became a dominating influence in all areas of design, deeply permeating popular culture and the stuff of everyday life.



# PREPARING YOUR STUDENTS

## HOW TO APPROACH NUDES IN ART

While your school tour will not focus on images containing nudity, students may see a number of images of the nude body as they walk through *Outside the Palace of Me*. It may be helpful to talk with students before your visit about images of the nude in art, to encourage them to examine their own responses to the work, and to think about why an artist might choose to include a nude body in a work of art.

A good place to begin is in simply informing students that some of the works of art they will see when they visit the Gallery will contain images of nude bodies. People who visit the Gallery have all kinds of different responses to these images. Some people laugh; others feel embarrassed or uncomfortable. All these responses are normal. *Why?* Why is the body so humorous and/or embarrassing? Ask your students whether they fall into hysterical laughter when they are in the shower or bath. Probably not. Part of the shock of seeing a nude figure in a museum is just that: we are accustomed to our nude bodies only in private. To see one in public is a shock. Artists know this too. In showing the nude body, artists remind us that the human body can mean many things.

Nudity can be a symbol of:

- **Privacy:** the artist observes a very private moment when the person in the artwork is alone or with someone he or she loves.

- **Innocence:** Christian religious images over the last 500 years often include images of angels figured as nude babies, and the Christ child is often depicted nude. Like all babies, these figures are innocent and unaware of their nudity.
- **Bravery:** When Michelangelo sculpted his famous statue of David, he spoke of David's nudity as a symbol of bravery. David faces a giant without any protection on his body, relying on his faith and his skill to protect him.
- **Vulnerability:** Nudity can be a symbol of a lack of defence: a person who has nothing and nowhere to hide.

What are you wearing?

Another way to approach this topic is to think about clothing instead of nudity. What do clothes tell us about a person? Clothing can send a message about:

- The time in history
- Age and culture
- Wealth and style
- The wearer's profession
- Stereotype and expectations

# WHAT IS ABSTRACT ART? | A SHORT REVIEW

In its purest form, abstract art has no recognizable subject and is referred to as non-representational art or pure abstraction. Abstract art can also refer to work in which the artist has taken a recognizable subject and manipulated, altered, distorted or simplified it.

Abstract art can be thought of as:

- Art that is not concerned with accurate visual representation of the real world
- Art that is instead concerned with ideas and materials
- Art that is concerned with formal elements such as line, colour, shape and texture
- Art that does not represent the material world, and so can be seen to represent the spiritual world

## EARLY TWENTIETH-CENTURY ABSTRACTION

In Western art, the idea that art had to represent something real or concrete was disrupted in the early twentieth century. Ideas from Impressionism and Cubism had begun to dissolve the picture plane and rules of perspective that had dominated art since the Renaissance. For the first time, the idea came into being that formal elements—including line, colour, shape and texture—could be the main subject of an artwork.

The following streams of abstract art will be explored in *HARD-EDGE*:

## GEOMETRIC ABSTRACTION

Geometric abstraction is a style of abstraction based on simple forms that emphasize the flatness of the picture plane. This form of abstraction came into prominence in the 1960s, largely as a reaction against Abstract Expressionism. These artists rejected the Expressionists' painterliness and gestural qualities, choosing to apply paint smoothly and precisely with clear, defined edges. Geometric abstraction attempted to reduce the canvas to essentials of line and colour and to remove the evidence of the hand of the artist.

## OP ART

Op art is closely aligned to geometric abstraction in that the artists use hard edges, strong, flat colour and repetition of shape, line and form. But these formal elements are used specifically for the purpose of creating optical illusions that alter the viewer's visual sensations.

## MINIMALISM

Minimalism rose to prominence in the 1960s, also largely as a reaction against what artists perceived as the excesses of Abstract Expressionism. It brings abstraction to its logical conclusion: that art should not refer to or imitate anything outside of itself. Minimalist artists sought to remove the presence of the artist's hand and

challenged the notion that their objects should be created by artists themselves. They also brought attention to the space occupied by both the viewer and their three-dimensional forms. Minimalism emphasizes repetition and is frequently used to refer to severely reduced geometric objects made from high-tech materials.

## **CONCEPTUALISM**

The idea behind the art is seen as more important than the execution or craftsmanship of the work; these become perfunctory. Many Conceptual artists have left a set of instructions for someone else to create the actual artwork. Conceptual art rejects the idea that talent or craft is necessary to create an artwork, which should be primarily concerned with ideas, knowledge and thought processes. Conceptual art asks questions about the nature of art and creates a space to engage the viewer in the dialogue.

# PRE- & POST-TOUR ACTIVITIES

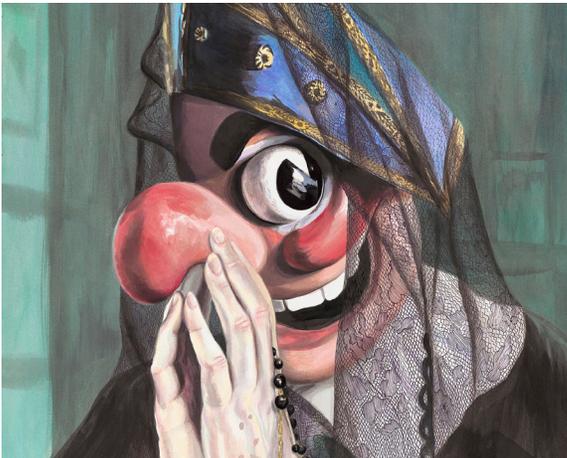
## GRADE 2 – GRADE 12



**1. ALL AGES /  
WHO ARE THE ARTISTS?**  
Pre-Tour Activity



**2. ALL AGES /  
CHANGE**  
Inspired by Shary Boyle's *Procession*



**3. INTERMEDIATE/SECONDARY /  
POWER OF MUSIC**  
Inspired by the *Outside the Palace of Me*  
playlist



**4. INTERMEDIATE/SECONDARY /  
WHITE PRIVILEGE DEFINED**

Inspired by Shary Boyle, *White Elephant*



**5. ALL AGES /  
WHAT KIND OF VESSEL ARE YOU?**

Inspired by Shary Boyle, *Centering*



**6. ALL AGES /  
HARD EDGES, POPPING COLOURS**

Inspired by *Hard-Edge*



**6. ALL AGES /  
REAL WORLD ABSTRACTION**

Inspired by Takao Tanabe

# ALL AGES / WHO ARE THE ARTISTS?

## PRE-TOUR ACTIVITY



### OBJECTIVE

Students are introduced to the life, artistic process and works of Canadian contemporary artist Shary Boyle and some of the artists represented in *Hard-Edge*.

### MATERIALS

- Writing materials
- Access to the internet
- Artist Information Sheet (p. 19) and the Student Worksheet (p. 20)

### PROCESS

- Divide the class into small groups.
- Give each group one of the categories from the Artist Information Sheet (p. 19) and ask them to consider what they need to find out to complete their section.
- Have them conduct research using the internet, either at home or at school.
- Ask each group to find and describe a piece of work by the artist and add it into the space provided on the worksheet.
- Have each group present their information while the rest of the students fill in their worksheets.

### CONCLUSION

Discuss the following:

- What were some of the most interesting things that students learned or discovered?
- Which works are students curious to see in the exhibitions?
- Does the artist's works connect to, or resonate with, the student's lives? Why or why not?
- Are there any artists, ways of working or ideas that the students would like to know more about?

# ALL AGES / WHO ARE THE ARTISTS?

## PRE-TOUR ACTIVITY

### SHARY BOYLE (b. 1972)

*"Every piece of work of mine that you see is me."*

—Shary Boyle

Boyle is a contemporary Canadian artist known for her drawing, sculpture, porcelain figures, painting and audio-visual performances. Central to much of her work are concerns about class, gender and inequality. Much of Shary Boyle's work is about collaboration. Creating inclusive communities is important to her. She has worked with many different artists from a wide variety of disciplines different from her own on many art projects.

Shary Boyle grew up in Scarborough, Ontario and describes herself as "a weird duckling" as a child. Feeling very different from the rest of her family, she created a world of her own through images. At the age of thirteen, Boyle felt compelled to find a place for herself and knew this would be Wexford Collegiate School for the Arts high school, where she studied art and musical theatre. She did her post-secondary studies at the Ontario College of Art, from which she recently received an Honorary Doctorate of Fine Arts. While in school, she became involved in the Toronto punk music scene and was the lead singer of a band called Liquid Joy. In 1994, she became an early innovator of live drawing techniques using overhead projectors referencing shadow puppetry, which she used in musical performances. Shary Boyle started her art career telling stories on paper with drawing and painting, but in 2002, while travelling on the West Coast, she met up with an artist who saw some of her drawings and thought she would be interested in a basement ceramic hobby class in Seattle. Forty years younger than most of the women in the class, Boyle was excited when she realized she was

giving the other students something to talk about by adding extra arms to her figures or placing heads into baskets, instigating conversations between herself and older generations of women that challenge ideas about beauty, romance and what it means to be female. Today, her work continues to ask questions and provoke conversations, and Boyle is credited with reviving ceramics as a contemporary art medium. Shary Boyle represented Canada at the 55th Venice Biennale (2013) and was twice included in the Canadian Biennale (2014, 2017).

### JOAN BALZAR (b. 1928, d. 2016)

Although many scholars today recognize Joan Balzar as an important figure in the development of abstract painting on the West Coast, she struggled to gain the same attention in the 1960s, when women artists were not taken as seriously as their male contemporaries. Fascinated by the infrastructure and buildings of the city, she would sometimes sketch and paint in downtown Vancouver in the middle of the night, saying, "I became a night painter because I loved the 'neon jewels of the night,' the city lights glowing in the dark." She wanted to create light in her large-scale paintings and experimented with vibrant colours, creating op art canvases depicting arcs, orbits and stripes. Balzar was interested in new industrial materials such as neon and plastics and to create brightly coloured paintings, mixing metallic powders into both the gesso of her underpainting and into the paint to create fluorescent works that invited people into her "volumes of light." She aimed to create "spontaneous combustions" through her colour combinations and experimented with perspective and scale in order to create powerful sensory experiences for viewers. To further emphasise the radiant quality of her paintings, she used up to five layers of white undercoat, repeatedly sanded

# ALL AGES / WHO ARE THE ARTISTS?

## PRE-TOUR ACTIVITY

smooth, as a base to her acrylic colours. A large number of her artworks were tragically lost when a fire broke out in her West Vancouver home in 1970. However, her surviving body of work, including pieces in the Vancouver Art Gallery, is enough to ensure her place in Canadian art history.

### FRANK STELLA (b. 1936)

*"The more paintings you make, the more you learn."*  
—Frank Stella

Frank Stella is best known as a Minimalist artist. For almost six decades, Stella has explored the materials and processes of painting. He knew early on in his studies that he wasn't interested in art that looks like the natural world. He wanted to minimize not only recognizable imagery, but even the evidence of brushwork, focusing on the formal elements of art: line, shape, colour and composition. Stella's first experience with paint was painting houses and boats with his father as a child. He began making art seriously in the 1950s with a series of paintings called *The Black Paintings* (1958–60), composed of alternating bands of black enamel house paint with lines of exposed canvas. *The Black Paintings* opened new paths for abstraction and were an important catalyst for Minimalist art of the 1960s. In the early 1960s Stella used irregularly shaped canvases and metallic-coloured paints that opened up new possibilities for what "pictorial structure could be." Rather than serving as neutral supports, the canvas and stretcher bars instead became essential parts of the image. His *Protractor Paintings* (1967–71) introduced arcs and curves that could be created with a protractor, alongside straight lines that provided a framework to stabilize the structures of the curve. The curvilinear elements have often been compared to patterns traditionally found in

Islamic art and each painting in the series is named after an ancient Middle Eastern city. In recent decades he has embraced new technologies such as 3D printing, and computer-aided design software has been essential in the creation of his complex sculptural forms. Over decades Frank Stella has created thousands of paintings, drawings, prints and sculptures, constantly reinventing himself and setting new creative challenges to approach artmaking in new, innovative ways, making him one of the most influential modern artists still living.

### LEON POLK SMITH (b. 1906, d. 1996)

*"I am not just drawing one form; I am drawing two forms with one line, and I am having to think of both sides of the line, feel both sides, know both sides and one side is no more important to me than the other [...] I will get up and draw this one line through the canvas which creates two forms, one on either side of the line, and while I am drawing this line it seems that I am travelling many, many miles in space instead of just fifty or sixty inches or whatever the canvas happens to be, and I begin to feel the tensions develop and the forces working on either side of this line, there is often a colour suggested, usually the colour that I am going to use comes to me before the line reaches the other side of the canvas."*  
—Leon Polk Smith

Leon Polk Smith was a Cherokee American painter known for works which blend Indigenous American design and hard-edge geometrically-oriented abstract paintings on unframed canvases of unusual shapes. Born outside Chickasha in what would become the state of Oklahoma, to parents of mixed Cherokee and settler heritage, Smith grew up in a farming community among the Chickasaw and Choctaw nations. He graduated from East Central University in Ada, Oklahoma before moving to New

# ALL AGES / WHO ARE THE ARTISTS?

## PRE-TOUR ACTIVITY

York City in 1936, where he would remain for the rest of his life. He is considered one of the founders of the hard-edge style of Minimalist, abstract art. He was a painter known for his lifelong commitment to simplified shapes, brilliant colours and minimal, intense compositions. In 1954, he produced a series of tondos, which helped to place him at the forefront of styles such as hard-edge and colour-field painting, and Minimalism. One of his most famous works is a series of interchangeable paintings he created in 1966 known as *The Constellations*, each of which comprised multiple canvases that can be arranged in different ways, making the walls they are hung up on meaningful parts of the installations. His works have been exhibited in museums all over the world and the Leon Polk Smith Foundation, which was established by the artist, is still active today with the mission to preserve Smith's art and legacy.

### JACK BUSH (b. 1909, d. 1977)

*"I don't look for anything. It comes to me. I may be walking along a road and I see a mark on the road; it looks interesting, so I try it out as a painting. Or looking at some flowers in the garden—how can I get the feel of those colours, of the flower colours, the nice smell and everything? [...] I'm not painting flowers. I'm painting the essence, the feeling to me only, not how somebody else feels about those flowers, only me. Then I forget the flowers and make a good painting of it if I can."*

—Jack Bush

Jack Bush was a Canadian artist best known for his abstract paintings done between the 1950s and 1970s. He first worked as an illustrator and advertiser for several decades before devoting himself to his art full-time. He became one of the

most successful members of the Toronto-based artist group Painters Eleven, which promoted abstract art in Canada in the mid-1950s. During this time, he was engaged in "action painting": using swift, spontaneous brush strokes that were motivated by mood and emotion. After an American art critic visited the group, Bush started to move toward colour-field painting. He has since been described as a "supreme colourist." Bush encapsulated joyful yet powerful feelings in his vibrant paintings, comparing them to jazz music. He looked to the world around him for inspiration, including his garden, simply looking at what caught his eye to create his abstract paintings. Bush said he "painted from the belly" and did not expect the viewer to see the flower or hear the music that inspired his work, but only to share in the feeling through his painting. Based on techniques he used in his watercolour sketches, Bush simplified his compositions by using an all-over coverage of thinly applied layers of bright colour on his canvases, reducing his painting to a flat surface of vibrant colour. Later in the 1970s, he would return to paintings that had a background and foreground but were still intensely colourful. His work can be found in the collections of the Tate, the Museum of Modern Art, New York and the National Gallery of Canada.

# ALL AGES / GET TO KNOW THE ARTISTS

## PRE-TOUR ACTIVITY

### ARTIST INFORMATION SHEET

#### SHARY BOYLE

- known for her drawings, sculpture, porcelain figures, painting and audio-visual performances
- collaboration is an important element in her art practice
- central to much of her work are concerns about gender and inequality
- early innovator of shadow puppetry
- credited with reviving porcelain and ceramics as a contemporary art media
- challenges the ideas we accept as normal

#### JOAN BALZAR

- important figure in the development of abstract painting on the West Coast
- created large-scale, hard-edge geometric paintings
- wanted to create light in her paintings
- experimented with vibrant colours using arcs, orbits and stripes
- interested in new materials such as neon and plastics

#### FRANK STELLA

- best known as a Minimalist artist
- explores the materials and processes of painting
- focuses on the formal elements of art: line, shape, colour and composition
- constantly reinventing himself and setting new creative challenges to approach artmaking in new, innovative ways
- one of the most influential modern artists still living

#### LEON POLK SMITH

- Cherokee American painter
- known for works which blended Indigenous American design and hard-edge geometrically-oriented abstract painting
- considered one of the founders of the hard-edge style of Minimalist, abstract art
- focuses on simplified shapes, brilliant colours and minimal, intense compositions
- created a series of tondos that put him at the forefront of styles such as hard-edge and colour-field painting

#### JACK BUSH

- best known for his abstract paintings done between the 1950s and 1970s
- one of the most successful members of the Toronto-based artist group Painters Eleven
- described as a supreme colourist
- looked to the world around him for inspiration to share feeling through his painting
- simplified his compositions by using an all-over coverage of thinly applied layers of bright colour, reducing his painting to a flat surface of vibrant, "joyous" colour.

# ALL AGES / GET TO KNOW THE ARTISTS

## PRE-TOUR ACTIVITY

STUDENT WORKSHEET (FILL IN THE CHART WITH THE FOLLOWING)

NAME	PERSONAL INFORMATION	PROCESS & IDEAS	TYPE OF ART	AN ARTWORK
SHARY BOYLE				
JOAN BALZAR				
FRANK STELLA				
LEON POLK SMITH				
JACK BUSH				

# ALL AGES / CHANGE

INSPIRED BY SHARY BOYLE, *THE PROCESSION*



## OBJECTIVE

Come together as a group to create change around a collective issue.

## DISCUSSION

*The Procession* (2021) is a march of protest but also a parade of joy, a place where people come together. Boyle is thinking about community and how change can happen when communities rise up, support each other and help each other. The characters are wearing masks. There are flags,

prayer hands, and little moments that you might identify from social and political events that were happening during this period of time in the culture of Canada, the United States and parts of Europe.

Shary Boyle refers to *The Procession* as her lockdown piece, created during the COVID-19 pandemic when the news was filled with heartbreak and she was mourning the loss of her mother. She needed to process these events, but she was feeling too sad to create and so she set a goal for herself using terracotta: burnt earth.

# ALL AGES / CHANGE

INSPIRED BY SHARY BOYLE, *THE PROCESSION*



The clay of the people. She would create a sculpture within one day, stopping when she had made thirty-one—one for each day of the month. She wanted to create an artwork around the idea of community collective action. "I was trying to think about what we can achieve when we come together outside of government. I grew up [in Toronto] with the Santa Claus Parade and Caribana, communal events driven by big parade outfits and cultures [converging]. When you think of the history of civil rights, it was crucial to changing governments. The only way to shift [the status quo] is by taking to the streets and

acting together. I wanted to make a piece that was very inclusionary, talking about the shadows of history." After creating *The Procession*, Shary Boyle discovered there are many artists who have made artworks around versions of this theme and titled their works the same, so it is a long-standing tradition that will stretch into the future of artists' interpretations.

Shary Boyle, *The Procession* (detail), 2021, stoneware, acrylic gouache, gold leaf, Courtesy of the Artist and Patel Brown Gallery, Photo: John Jones

# ALL AGES / CHANGE

## INSPIRED BY SHARY BOYLE, *THE PROCESSION*

### MATERIALS

- A variety of materials you have in the classroom, which might include:
- Poster or construction paper
- Markers or paint
- Old magazine/ newspapers/ advertisements
- Scissors and glue
- *The Procession*, 2021 (p. 21–22)

### PROCESS

- Look at Shary Boyle's artwork *The Procession*. What do you see? Where are moments of joy present? Moments of protest? Moments of grief? What events do you remember where people have come together in celebration? Protest? Sadness?
- As a class, take a moment to think about an issue important to you. It might be something you want to change or fight for in your school, your community, your country or the wider world. What do you want people to stop doing? What do you want people to start doing? This is an opportunity to push boundaries, consider big issues, and think outside the box. You do not have to find a solution here—rather, you are cracking the idea open and sharing that idea with the community around you.
- Once you have decided on a collective issue as a class, brainstorm memorable phrases, sayings, symbols and imagery related to the issue that can be simply and clearly represented in a poster. How will you distil your position into a visual statement? How will the posters be persuasive and memorable? Try to avoid clichés, such as smiley faces and peace signs.
- Create posters using whatever materials you have available in the classroom.
- Decide as a class how and when you would like to

share your posters publicly. Could they be exhibited together in the school, or is there an opportunity to use them in a public space outside your school to advocate for your cause? Do you want to organize a march or protest? How might you use your posters to spark discussion or dialogue with others?

### CONCLUSION

Discuss the following:

- Shary Boyle was thinking about how change can happen when communities rise up together, supporting and helping each other. Do you think coming together as a group focused on one issue was powerful? Why or why not?
- How successful was the display of your posters? Why or why not?
- Do you think marches and protests make a difference? Why or why not?
- What would you do differently next time?

# INTERMEDIATE/SECONDARY / POWER OF MUSIC

## INSPIRED BY *OUTSIDE THE PALACE OF ME* PLAYLIST

"I've worked with musicians over the years as collaborative partners. It's like this third thing that we develop between the two of us, where image and sound meet. And that really cracks open people because we have different parts of our brain that [music and images] trigger, and the combination of both when done well, it just surpasses what either one of them can achieve alone."

—Shary Boyle

### OBJECTIVE

Consider the role music plays in Shary Boyle's exhibition *Outside the Palace of Me* through listening to the songs in the playlist in relation to *Punch* (2019).

### DISCUSSION

As soon as Shary Boyle went to Wexford in Grade 9, she immediately gravitated towards a crew of kids that were deep into punk music. Music became important to her because, like many teens, she found parental and societal rules oppressive and overbearing and punk music validated those feelings. The music gave a sense of permission to rail against rules and conventions. She says, "It was an outlet for me to really safely kind of express my anger and my kind of physical need to lash out because it was a community of people that were taking care of each other," making this community feel like a home away from home for her. She would later become the lead singer of Toronto punk band Liquid Joy. For Boyle, it was punk rock that opened the doors for music and performance as integral parts to her practice as an artist. Music, recalls Boyle, "gave me so much and then it had so much to kind of teach me."

*Outside the Palace of Me* has three theatre chairs from the Royal Alexandra Theatre in Toronto. Ripped out for renovation, Boyle felt lucky to find them in a warehouse. "You can sit on these seats that for

a hundred years, thousands of people saw tens of thousands of performances on, so there is a real amazing energy locked into those chairs." In the exhibition, we are invited to sit down and scroll through a playlist created by Boyle. The music not only relates to themes within the show, but each track has a personal relationship to her art practice. Sitting in the chair, you can quietly scroll through the playlist and choose a song that will change the nature of what is happening around you and what you are viewing. In this way, Boyle shares with all of us the inspirational power of music she discovered so many years ago in her youth.

### MATERIALS

- Access to the internet
- Headphones and/or classroom speakers
- *Punch* (2019) artwork (p. 26)
- Writing materials
- Songs from Boyle's playlist

### PROCESS

- Begin by discussing the importance of music to Shary Boyle in her life and work. Read Boyle's quote. What do you think she means?
- Through a playlist, Boyle is giving us the opportunity to change the way in which we view the artworks and space. Do you think music can change the way you view a piece of art? Why or why not?
- Let's start by looking at Shary Boyle's artwork *Punch*. On a piece of paper, write down at least three adjectives to describe the artwork. As a class, discuss what you see. What do you think the idea or message is?

# INTERMEDIATE/SECONDARY / POWER OF MUSIC

## INSPIRED BY *OUTSIDE THE PALACE OF ME* PLAYLIST

• Below is a selection of songs from Boyle's playlist for *Outside the Palace of Me*. Either as a class or in small groups, choose three different songs to play while looking at Boyle's artwork *Punch*.

- "Pity the Country," Willie Dunn
- "Trust," Nap Eyes
- "There's No Business Like Show Business," Irving Berlin, Ethel Merman
- "You Want It Darker," Leonard Cohen
- "Small Song," Lhasa De Sela
- "Send in the Clowns," Judy Collins
- "My Country 'Tis of Thy People," Buffy Sainte-Marie
- "Rise Up!," Bobby Conn
- "Ain't Got No, I Got Life," Nina Simone
- "Boujee Natives," Snotty Nose Rez Kids
- "Caravan of Fools," John Prine
- "Carol Kane," Adam Mowery
- "Carry it On," Buffy Sainte-Marie
- "Close To It All: Live at Carnegie Hall," Melanie

(You can find the entire playlist on Spotify by searching "Shary Boyle: Outside the Palace of Me")

- Play your first song. Write at least three adjectives to describe *Punch*. What do you think the idea or message is when the image is combined with the song?
- Play your second choice from the playlist. Again, write three adjectives to describe the work. What do you think the idea or message is when the image is combined with the song?
- Now play your third song choice. Write at least three adjectives to describe the artwork. What do you think the idea or message is when the image is combined with the song?

## CONCLUSION

Share your written thoughts with the class.

- Did music change your experience with the artwork? Why or why not? What role did the song choice play in your ideas about the art?
- Did the message, idea or the way you responded to the artwork change with different songs? Why or why not?
- Why do you think it was important to Shary Boyle to include a playlist for visitors to use in *Outside the Palace of Me*?
- Do you think a playlist is an interesting way for an artist to invite you to engage with art? Why or why not?
- What song would you add to the playlist? Why? If you were to make a playlist to represent you, what songs would you include?

# INTERMEDIATE/SECONDARY / POWER OF MUSIC

INSPIRED BY *OUTSIDE THE PALACE OF ME* PLAYLIST



Shary Boyle, *Punch*, 2019, ink, gouache, fineliner and acrylic on paper, Courtesy of the Artist

# INTERMEDIATE/SECONDARY / WHITE PRIVILEGE DEFINED

INSPIRED BY SHARY BOYLE, *WHITE ELEPHANT*

*"I am just drawn to the uncomfortable, towards the position less taken, mostly because I think I'm just voraciously curious and I know that I'm going to learn more if I am standing on the outside rather than the inside."*

—Shary Boyle

## OBJECTIVE

Reflect on the ideas shared by Shary Boyle with her sculpture *White Elephant* (2021) about potential sites of privilege or barriers that are associated with colonialism and white privilege within the context of Canadian society.

## DISCUSSION

Shary Boyle is asking us to consider the ideas of white privilege with her sculpture *White Elephant*. White privilege refers to advantages, benefits, and rights that are unearned but given to white people solely because of the colour of their skin. It is a specific type of privilege, which people of colour describe as the ability to be in the world without having to think about what it means to be white. *White Elephant* is a giant, nine-foot white sculpture of an elongated, non-binary figure whose head comes to life, spinning at random moments. According to Boyle, the title is inspired by the expression "the elephant in the room," which refers to the phenomenon of people ignoring a very obvious fact. *White Elephant* speaks to the painful truth of our colonial past and the very real violence and discrimination that continues to be inflicted on people of colour. As a white artist, she wanted to create an artwork to spark conversation, particularly between white people, about how colonialism

inherently gives white people more access to greater opportunities and how that has harmed so many people. She wanted to create a sculpture that talks about the confusion of being white; that even though you yourself are not participating in racist acts and you may not feel racist, you are implicated in them by the very systems set up through colonialism. Boyle realizes that this is a very complicated and burdensome thing. Like many white Canadians, she is now grappling with her legacy as a settler, and "what my skin represents to so many people in terms of harm and historical injustice, and systemic current injustices. It has become more intersected than ever before." She acknowledges that this is a defensive subject, "but ultimately, I think many white people are really reckoning and considering what their position in this country represents in terms of their own spin, and their own responsibility and culpability. It is a really complicated thing to deal with guilt and shame, not to be defensive and not retreat, but go forward and try to keep open, and learn and change things for the better." *White Elephant* sparks conversations between white people so that they can have greater conversations with communities and people who are not white to achieve equity, and so that people of colour, who are much more knowledgeable about the lived effects and nuances of everyday white supremacy than white people are, no longer carry the responsibility alone to try to make change happen when it comes to subjects around colonialism and racism.

# INTERMEDIATE/SECONDARY / WHITE PRIVILEGE DEFINED

INSPIRED BY SHARY BOYLE, *WHITE ELEPHANT*



Shary Boyle, *White Elephant* (detail), 2021, aluminum, foam, textiles, porcelain, motor, Courtesy of the Artist and Contemporary Art Forum Kitchener and Area

# INTERMEDIATE/SECONDARY / WHITE PRIVILEGE DEFINED

INSPIRED BY SHARY BOYLE, *WHITE ELEPHANT*

## MATERIALS

- Images of *White Elephant* (p. 28)

## PROCESS

- As a class, discuss the full image of *White Elephant* (p. 28). What do you see? What choices has Shary Boyle made? How do these choices relate to Boyle's idea around whiteness?
- As a class, discuss the close-up image of *White Elephant* (p. 28). Why do you think the head spins at random moments? What other choices did Boyle make to share her ideas with viewers?
- Shary Boyle is inviting discussion to understand white privilege and motivate us to fight the unjust systems set up by it. She acknowledges that this is very complicated and can feel burdensome. Her hope is that despite this, we can be open to discuss, listen and learn in order to change things for the better. Everybody has different aspects of identity that make them unique. However, not all aspects of identity are equally respected and valued in our society. Do you agree or disagree? Why or why not?
- What does whiteness mean to you?
- Where do you see it?
- How can you personally take action against white privilege?
- What action can society take?

## CONCLUSION

Historical circumstances, social traditions and group dynamics have given certain groups in our society more privilege and power compared to other groups. Sometimes we don't even know we are reaping the

benefits of historical circumstances or social tradition associated with our identity and we don't always question or challenge the rules or circumstances that privilege some over others.

- Why do you think Shary Boyle thinks it is important for white people to recognize inherent privilege simply because of the colour of their skin, not necessarily because they have worked harder than others or are more deserving?
- How has colonialism ingrained this idea in our society? What are some of the ways in which white people have been documented to be treated differently by law enforcement? In protest? When pulled over in a car?

# ALL AGES / WHAT KIND OF VESSEL ARE YOU?

## INSPIRED BY SHARY BOYLE, *CENTERING*

### OBJECTIVE

- Students will create a clay vessel which represents their own identity inspired by Shary Boyle's coin-operated sculpture *Centering* (2021).

### MATERIALS

- Air-dry clay
- Clay tools and gadgets (toothpicks, craft sticks, pencils, etc.)
- Newspaper or scrap canvas to cover your work surface
- Container of water
- Paint (optional)

### DISCUSSION

Shary Boyle invites us to participate in *Outside the Palace of Me* in a variety of ways, including a coin-operated sculpture called *Centering*. Boyle calls this piece "the star" of the show, standing on the stage under the spotlight, waiting to perform. She is asking us to consider ideas about celebrity, how we perform for social media and why we desire fame.

An important part of Shary Boyle's art practice is centred on collaboration, working together with people who have different speciality skills than her. "I invited textile artist Grant Heaps to co-create *Centering's* costume, in particular the beaded, draped elements that take flight when the baluster spins. He has deep knowledge of fragile fabric in motion, having worked in the costume department of the National Ballet of Canada for more than two decades." Together they created *Centering* based on the pottery wheel. A vertical stack of curvy pots



Above and opposite: Shary Boyle, *Centering*, 2021, coin operated pottery wheel, electronics, wood, textiles, foot pedal, collaborative textile design with Grant Heaps, Courtesy of the Artist, Photo: John Jones

# ALL AGES / WHAT KIND OF VESSEL ARE YOU?

## INSPIRED BY SHARY BOYLE, *CENTERING*

becomes a turned wooden baluster, a wooden vase-like column. Ceramic pots are referred to as vessels and Boyle recalls how the body is also sometimes referred to as a vessel: "We can be vessels for what has informed us, vessels for other people's projections and desires; in the case of a woman's body, vessels for another life." The coin-operated sculpture needs a loonie or toonie to make it spin and perform for fifteen seconds. This invites us to also become collaborators with Boyle by helping the community, since 100% of the proceeds are donated to a charitable organization.

### PROCESS

- Look closely at the images of *Centering* by Shary Boyle (p. 30). What do you notice? How would you describe the shapes? What colours appear? What materials were used? What symbols or figures appear? What adjectives would you use to describe it?
- Shary Boyle considered how the human body can also be a vessel that carries many different things—emotions, knowledge, identity, hopes and dreams—when creating *Centering*. What kind of vessel would represent you? What would you carry within it? Your hopes? Dreams? Fears? What would it look like?
- You will create your own vessel, representing you, using air-dry clay. Take a chunk of clay about the size of a plum and form it into a ball.
- **Make a hole.** Make a dip with the thumbs of your hands in the centre of the clay. Press down until your thumbs are about one-quarter to one-half of an inch from the bottom.
- **Widen the hole.** Slowly widen the hole by pinching



up the walls. Turn the piece slowly as you pinch to keep the walls even in thickness.

- **Form into a bowl or pot.** Continue drawing the walls to gradually mould the piece into a bowl, pot or cup. The bottom and the walls must at least be one-quarter of an inch thick.
- Smooth down any cracking on the surface of your pot and make sure the rim is even.
- Add clay details to the outside of your pot to create a vessel representing you. You can use toothpicks, craft sticks or even pencils to stamp in shapes, patterns and other details. If you want to add clay details to your vessel, make sure you adhere them securely, smoothing them into your clay with a bit of water, so they do not fall off when drying.
- Once dry, you can add paint or leave it as-is.

placeholder for image credit where needed.

# ALL AGES / WHAT KIND OF VESSEL ARE YOU?

## INSPIRED BY SHARY BOYLE, *CENTERING*

- Create a title for your work or write a creative short story or personal essay describing the kind of vessel you would be and why.

### PROJECT EXTENSION

- Collaboration is an important part of Shary Boyle's practice. Divide into groups and work together to create an upright sculpture with your finished clay vessels, creating a new figure that represents your class community. What other details would you like to add, using paper or found objects, to make it a unified artwork?

### CONCLUSION

- What did you enjoy about creating a pinch pot that represents you? How are the works in the class similar and different? Did you learn anything new

about your classmates by looking at their vessels?

- Discuss the process. What was easy or hard about creating your work? What elements of Shary Boyle's work did you consider or use in your work? What are some of the techniques you discovered? If you were to do this project again, what would you do differently?
- **If you did the project extension**, how did your artworks change when put together with your classmates? What was it like to collaborate? What things did you consider as a group? What did you enjoy about collaborating? What was challenging?



Above: Student examples

# ALL AGES / HARD EDGES, POPPING COLOURS

## INSPIRED BY *HARD-EDGE*

### OBJECTIVE

Review colour theory and create a work in the style of hard-edge painting.

### DISCUSSION

In the late 1950s, the term “hard-edge” abstraction was coined to define a new style of painting that initially described the work of four Californian artists. The style became popular in the 60s, emphasizing the use of strong colour, well-defined outlines and clear and precise compositions. Colours were carefully chosen to enhance contrast and vibrancy, or to create gentler optical effects. This new form of painting was possible because of the creation of a new generation of quick-drying acrylic paints.

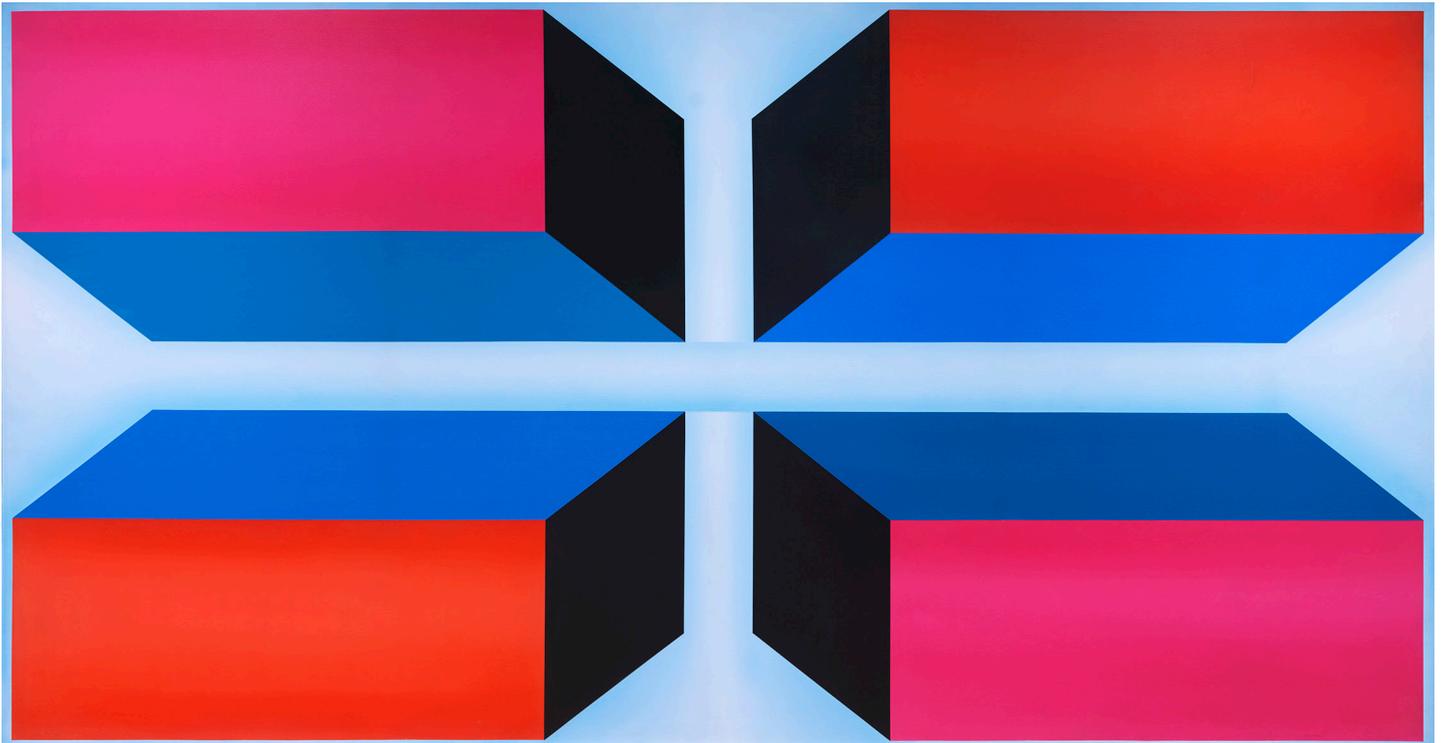
A brief review of colour theory is helpful when you are making informed decisions about using and understanding colour. You should not see colour as absolute; colours react and change in context and in contrast to one another.

- **PRIMARY COLOURS** cannot be mixed from other colours. They are blue, red and yellow.
- **SECONDARY COLOURS** are mixed from two primaries. They are green, purple and orange.
- **TERTIARY COLOURS** are mixed from two colours adjacent to each other on the colour wheel (a primary and a secondary); e.g., yellow-green, green-blue.
- **COMPLEMENTARY COLOURS** are opposite each other on the colour wheel. They share no common colours. For example, red (a primary) and its complementary green (made up of the primaries blue and yellow) provide maximum contrast and intensify each other.
- **ANALOGOUS COLOURS** are three colours next to each other on the colour wheel. All of them contain a common primary; e.g., yellow, yellow-green and green. Analogous colours are used to create harmonious compositions with subtle contrasts.
- **SHADES** are created by mixing colours with varying amounts of black.
- **TINTS** are created by mixing colours with varying amounts of white.
- **WARM COLOURS** are reds, oranges and yellows and tend to pop to the foreground of the picture plane.
- **COOL COLOURS** are blues, greens and purples and tend to recede to the back of the picture plane.



# ALL AGES / HARD EDGES, POPPING COLOURS

INSPIRED BY *HARD-EDGE*



## MATERIALS

- Joan Balzar's #02 (above)
- White paper
- Clear tape
- Broad washable markers
- Damp paper towel

## PROCESS

- Review colour theory. What colours do you gravitate to? Why? What combinations of colours do you like together?
- Look at the artwork of Joan Balzar (above). What do you see? What kind of colours has the artist used? Are they analogous or complementary? What kind of shapes did she use? How has she worked

with size and scale? Has she created a pattern or rhythm through repetition? What is interesting or eye-catching about the work? What else do you see?

- Take a sheet of white paper and some tape, and pick two markers of your choice, either complementary or analogous.
- You will be creating an artwork using hard edges. Think about line, colour, shape, scale and repetition.
- Apply smooth straight lines of tape right across the paper. You can create straight lines, diagonals and geometric shapes such as triangles and squares.
- Colour in each area defined by the tape, creating patterns by repeating or alternating colours in adjacent areas. Your work will consist of white (under the tape) and two other colours.

# ALL AGES / HARD EDGES, POPPING COLOURS

## INSPIRED BY *HARD-EDGE*

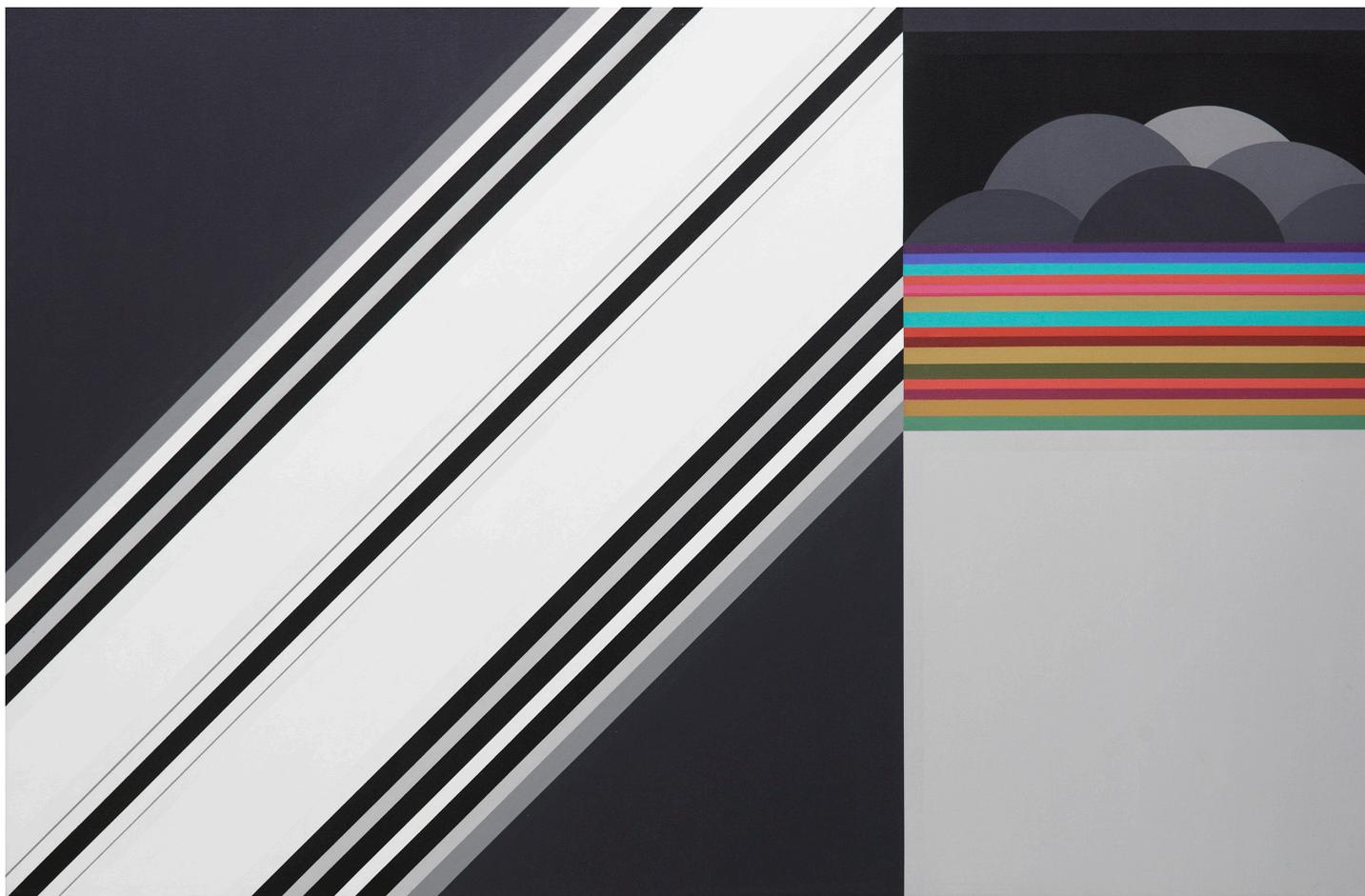
- When all the areas are filled, use a damp paper towel to wipe away any marker that is on the tape so that it is clean and white (hence the need for washable markers—permanent markers, like Sharpies, will not wipe off.)
- Display your artwork in the classroom.

### CONCLUSION

- How are the artworks similar and different? What do you notice about the different colour combinations? How are the effects of the complementary and the analogous colours different? Do the complementary colours seem to pop forward? Do the analogous colours create a calmer effect? Why or why not?
- What interesting patterns and shapes did your classmates use?
- What role did repetition play? Is there a rhythm created through colour or shape?
- Discuss the process. What was easy or hard about creating your work? What are some of the things you discovered? If you were to do the project again, what would you do the same and what would you do differently?
- What elements from Joan Balzar's work did you consider when creating your art?

# ALL AGES / REAL WORLD ABSTRACTION

INSPIRED BY TAKAO TANABE



## OBJECTIVE

Learn about the way Takao Tanabe created abstract art that refers to objects in the real world and create an artwork based on personal observations of the world around us.

## DISCUSSION

Takao Tanabe is one of Canada's leading painters and printmakers. While he began his career as an abstract painter, he is primarily known as a landscape painter. As early as 1953, artists and critics identified his abstract work with real or imagined landscapes. Even his most

hard-edged paintings evoke, in their curving forms and grey tones, the natural environment of Canada's West Coast. His art reveals an enduring preoccupation with place, suggesting a desire to belong to nature—a need to identify with some stretch of land that has not been touched by humans. His scenes have a vast scale and a sense of loneliness. For the artist, this emptiness is deliberate. Tanabe affirms, "What I want is this completely unoccupied, pristine land, as though I'm the first person to see it. It's lonely, it's mysterious, it has wonderful appeal to me. I feel great kinship with it."

Takao Tanabe, *Untitled (Passing Rainbow)*, 1968, acrylic on canvas, Collection of Vancouver Art Gallery, Gift of J. Ron Longstaffe

# ALL AGES / REAL WORLD ABSTRACTION

## INSPIRED BY TAKAO TANABE)

### MATERIALS

- Viewfinders made by cutting a square out of the centre of a sheet of paper
- Takao Tanabe's *Untitled (Passing Rainbow)* (1968) (p. 36).
- At least five colours of paper, plus black
- Large sheets of white paper
- Scissors, glue and black markers (Sharpies work best)

### PROCESS

- Look at Takao Tanabe's artwork *Untitled (Passing Rainbow)* (p. 36). What colours and shapes has the artist used? Is the image completely abstract? If not, which parts are not? What do you recognize? How has Tanabe used line? What do you notice about the colour choices he has made? How does the above quote from the artist relate to this artwork?
- You will create an abstracted design of a section of the classroom.
- Look through the viewfinder and look at areas of the classroom that are close to you. Choose a composition that interests you. It might include a corner of the desk, a pencil, part of a book or some of the floor.
- Cut shapes from the coloured paper and create your design, laying the cut coloured

papers on the large sheet of white paper. You might choose to use all the colours or only some of them. Think about leaving some of the spaces white. When you are happy with your composition, glue the colour pieces onto the white paper.

- Referring to the black lines in Takao Tanabe's *Untitled (Passing Rainbow)*, use black markers to add detail to your image. Think about linking shapes, drawing on both the coloured parts and the white background.
- Display your artwork in the classroom.

### CONCLUSION

Discuss the process:

- What elements did you consider from Takao Tanabe's *Untitled (Passing Rainbow)*? What was easy or hard about creating your artwork? What are some of the techniques you discovered?
- How are the artworks similar and different?
- What are some of the different things you see in the artworks? What elements (line, colour, shape) were used to help create each image?

# FURTHER LEARNING

## TEACHER AND STUDENT RESOURCES

### BOOK

*Outside the Palace of Me: Shary Boyle*, Art Canada Institute, 2021

### VIDEO

Shary Boyle: Representing Canada in Venice, 2013, National Gallery of Canada (YouTube)

LIQUID JOY - "Who Are Your Friends?" (YouTube)

Virtual Artist Tour with Shary Boyle, Gardiner Museum (YouTube)

CAFKA.21: Artist Talk with Shary Boyle, The Making of White Elephant, CFKATV (YouTube)

### AUDIO

Q: Shary Boyle, Kate Brown, Tami Neilson (CBC.ca)

### WEBSITES

Ayesha Habib, "Shary Boyle Creates Art That Holds a Mirror to Audiences. What Is There to See?" NUVO, 2021

"Shary Boyle: Why I Create," Phaidon, 2017

Adele Weder, "Joan Balzar: Abstract painter stood out in '60s West Coast art scene," *The Globe and Mail*, 2016

"Frank Stella: Protractor Series," Art P.R.E.P.

Ted Castle, "Leon Polk Smith: The Completely Self-Referential Object," *Artforum*, 1979

"Jack Bush," National Gallery of Canada

"Who is Frank Stella?," Tate Kids

### STUDENT SAMPLES/WORKSHEETS

Exploring My Power and Privilege TOOLKIT, Canadian Centre for Diversity and Inclusion

Free School Paint Colour Mixing Guide for Kids, FAS Fine Art Supplies NZ Ltd.

Kudzu Studio

# THANK YOU

## TO OUR SCHOOL PROGRAMS SPONSORS

Visionary Partner for Community Access:

*diamond*  
FOUNDATION

Corporate Partners:



Foundation Partners:



**BEECH FOUNDATION**

---

*Shary Boyle: Outside the Palace of Me* is organized by the Gardiner Museum, Toronto, and curated by Dr. Sequoia Miller, Chief Curator & Deputy Director

Presented by:

**Jane Irwin and Ross Hill**

Additional support by:

**Joanie Anderson**

Organized by:



Exhibition Touring Partner:



Thanks to:

**RAPHAEL YU**  
CENTRE  
OF CANADIAN  
CERAMICS

---

*Hard-Edge* is organized by the Vancouver Art Gallery and curated by Richard Hill, Smith Jarislowsky Senior Curator of Canadian Art

All installation views: *Hard-Edge* and *Shary Boyle: Outside the Palace of Me*, exhibitions at the Vancouver Art Gallery, March 4 to June 4, 2023