



Moving Pictures

Teachers' Guide

Moving Pictures

curated by Sandee Moore for the Art Gallery of Regina

Artists: Rania AlHarthi, Lindsay Arnold, Ian Campbell and Heidi Phillips, Dennis Jackson, David Garneau with Peter Brass, John Graham, Graeme Patterson, Theo Pelmus with Kristin Snowbird, and Lindsey Rewuski

Using only a smartphone and the free Artivive app, make our *Moving Pictures* posters and ads come to life with Saskatchewan stories and experiences.

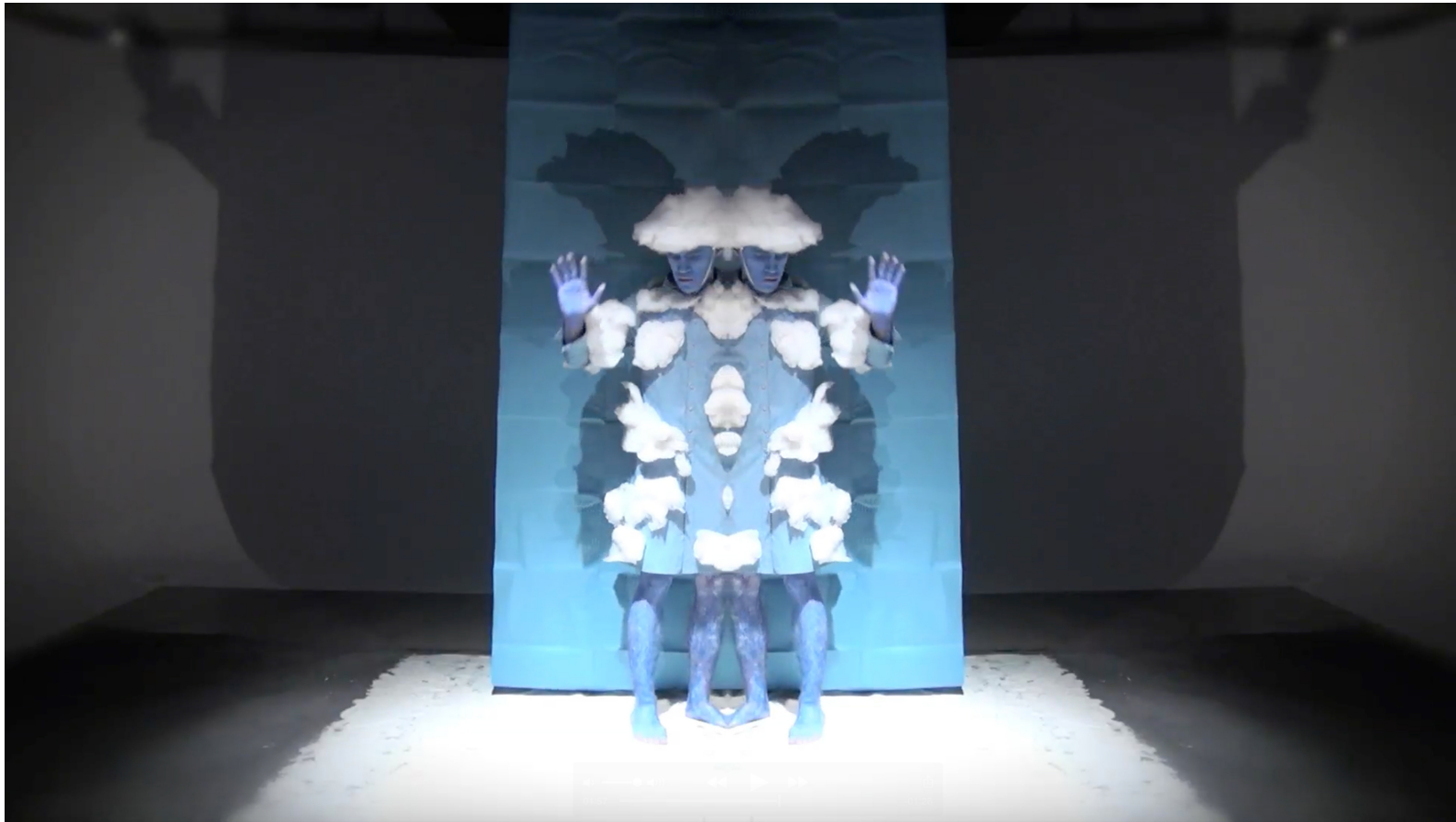
what is augmented reality?

Augmented reality is created when digital content is laid over a live-view of the physical world, often when viewed through a smartphone or other viewing device.

The Art Gallery of Regina uses posters and a free app called Artivive to turn your viewing device (smartphone or tablet) into a little movie theatre or an art gallery where you can view all nine video and film artworks in our *Moving Pictures* program.

Trio

John Graham



John Graham
Trio
HD video
2 minutes 23 seconds
2016

A trio of enchanted visions of otherworldly figures unfolds in this collaboration between the filmmaker and dancers in an environment of poetic experimentation. Dancers metaphorically inhabit the characters Sense, Attention and Inflection, communicating through gesture, gestures, body and sound. Dreams know the truth of the world.

John Graham

Trio

Why is this video called *Trio*?

What does trio mean?

Three is often thought to be a significant number in religions and superstitions. Can you think of examples?

What colours do you notice in the first scene, Sense?

How does the dancer move?

Is it easy or difficult to see the dancer? Why?

What feelings do the colour, sound, and image arouse in you?

What colours do you notice in the second scene, Attention?

What sort of character is the dancer playing in this scene?

How does the way he moves tell you what he is thinking and feeling?

Where is this scene set?

Can you see what the set is made from?

Does seeing the edges of the set or knowing that it is made from ordinary things spoil your enjoyment, or does it encourage you to use your imagination to transform ordinary items into something magical?

What feelings do the colour, sound, and image arouse in you?

John Graham

Trio

What colours do you notice in the third scene, *Inflection*?

Is it easy or difficult to see the dancer? Why?

What does the costume remind you of?

What do you think the costume is made out of?

What feelings do the colour, sound, and image arouse in you?

DANCE & DREAMS: COMMUNICATING WITHOUT WORDS

The artist worked with dancers to make *Trio*. Are they moving in a way that you think of as dance?

Dance sometimes has formalized steps, but at its core, dance tells a story or communicates a feeling through carefully controlled body movements.

What are some other ways we can communicate with our bodies and movements?

The artist says, "Dreams know the truth of the world." What does he mean?

Do your dreams always make sense?

Can you recall a dream that gave you a strong feeling, a feeling that persisted even after you woke up?

U n k n o w n

Rania AlHarthi



Rania AlHarthi
Unknown
16mm film
1 minutes 28 seconds
2014

The artist scratches a letter to her estranged mother in Jordan onto film emulsion. Stacks of pancakes, the Canadian flag, and childlike drawings labeled “my mom” and “daddy” obscure footage of a figure silhouetted against a window. A voice whispers of fears and anxieties, drawing attention to the flickering shadows that cloak the celebratory ritual of making pancakes on Canada Day.

Rania AlHarthi

Unknown

What kinds of sounds do you hear?

How many people are singing?

Is there anything that makes you think the singer is embarrassed?

Do you hear whispering?

When do people whisper?

Can you hear what the whispers are about - are they about feelings?

What kinds of feelings?

What words, drawings, and photographic pictures do you see?

Canada Day:

What is Canada Day?

Who celebrates Canada Day?

Did you or do you know anyone who moved to Canada from another country?

How would you feel about moving to another country: scared, overwhelmed, excited?

Pancakes:

When do you eat pancakes?

How do pancakes make you feel?

Rania AlHarthi

Unknown

Mommy/Daddy:

What sort of person calls their parents mommy or daddy?

How do you think someone who says "mommy" instead of "mom" is feeling?

Do you think an adult or a child made the drawings and words? Why?

Can you see a person?

Is the picture easy or difficult to see?

It's dark - How does that make you feel?

Who do you think it is?

DIRECT ANIMATION

The artist made a mistake and over-exposed her film. An image is captured on film caused by light causing a chemical reaction that darkens silver salts. When too much light is let into the camera, the film gets too dark or over-exposed.

The artist was trying to film her mother, but the image was too dark. This turned out to be a happy accident. Because the picture is so dark and difficult to see, the artist scratched words and pictures into the film to tell her story. This is known as direct animation: drawing and scratching directly onto the film strip.

Film is only an illusion of movement. One still picture is followed by another very quickly - there are twenty-four still images in one second of moving picture film.

Rania AlHarthi's film is 1 minute and 28 seconds; how many still pictures would she have had to draw to make a film of this length?

Light Movement #1

Lindsey Rewuski



Lindsey Rewuski
Light Movement #1
HD video
4 minutes 00 seconds
2019
Music by Burden

Lindsey Rewuski uses practical effects, such as reflective materials, small motors, hand-painted glass slides, light sources, and physical movement, to harness light in a dark environment. In *Light Movement #1*, Rewuski has conjured a ball of light that unfurls, quavers and dances to a haunting score for prepared piano by Winnipeg's Burden.

Rewuski's composition in light was developed for *Sight on Sound 2019*, presented by Holophon Audio Arts and the Saskatchewan Filmpool Cooperative.

Lindsey Rewuski

Light Movement #1

The beginning of this video is dark. What is the first thing you see?

What do you think it is?

How do you think the artist made it?

Did they use CGI - computer-generated special effects?

Instead of special effects, the artist uses "practical effects." This means filming real-life objects with a regular camera, although using tricks to create strange visual effects.

Have you ever made a spot of light move across the wall by reflecting light off of something shiny, like a mirror, a glass watch face or a piece of jewellery?

This is how the artist, Lindsey Rewuski, made the swirling cloud of coloured light in her video - she shone different coloured lights on mirrors and water and filmed the shimmering reflections that appeared on the wall of a dark room.

How would you describe the movement of the light?

How do the movement of the light and the intensity of the sound relate to each other?

Does the sound change when the colour becomes more vivid?

Lindsey Rewuski

Light Movement #1

What do you hear?

Have you heard music like this before?

The sound in this video is a common instrument. What do you think it is?

PREPARED PIANO

If you thought the music was made using a piano, you are partially correct. The musicians, a group called Burden, took a regular piano apart, exposing the strings normally hidden inside. Instead of pressing the piano keys, which causes a small hammer to hit the strings, the musicians play the strings directly, plucking or pounding them with different objects or weighing the strings down to change the pitch and timbre. Altering a piano like this turns it into a different instrument: a prepared piano.

Hoop Dancers

David Garneau



David Garneau with Peter Brass
Hoop Dancers
HD video
5 minutes 44 seconds
2013

Hoop Dancers is a celebration of athleticism, cultural continuity, adaptation and beauty. Four young men in powwow regalia play pick-up basketball, illustrating how traditional cultural practices persist in the contemporary world.

David Garneau with Peter Brass Hoop Dancers

Artists give their artworks titles that are clues about their message; David Garneau's video is called Hoop Dancers. Do you know what hoop dancing is, or have you seen a hoop dance performed?

Did knowing the title create an expectation about what you would see in the video?

Was the video what you expected - was it about hoop dancing?

There are four young men in the video - what are they doing?

If the video is not about hoop dancing, why did the artist title his video Hoop Dancers?

Is dancing a sport - why do or don't you think so?

What sorts of words would you use to describe dancing?

What sorts of words would you use to describe basketball?

Who here has played basketball?

How would you dress to play basketball?

Are the men in Hoop Dancers dressed to play basketball or to do something else?

Have you ever been to a powwow or seen powwow regalia?

Does this regalia look traditional and unchanged for hundreds of years, or does it look modern?

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Journey Through Fear

Dennis Jackson



Dennis Jackson
Journey Through Fear
stop motion animation
5 minutes 56 seconds
1989

Dennis Jackson's stop motion animation offers a moving insight into a way of life displaced by dams and powerlines. Journey Through Fear recounts a deadly encounter between a struggling trapper and a wild animal that was "was inspired by the stories that my mom told me about my grandpa raising 22 kids on the trap lines," says Jackson. "My inspiration has always been from my mother, all of my relations up in Sandy Bay, particularly my moshum and kokum, who are no longer with us. [...] Just with what they had to go through to survive there, we have it easy today. We don't have to go out and hunt if we're hungry."

Dennis Jackson

Journey Through Fear

We hear sounds before we see anything in this video. What does the sound tell you?

What kind of place is this?

What are some sounds you hear?

Do these sounds make you feel peaceful or anxious?

We see a man waking up in the cabin. Do you think he always lives in this little cabin? Why or why not?

What does the man do?

Why did the man kill the rabbit?

What do you think he'll do with it?

Have you ever been hunting, trapping or fishing?

Did you go hunting, trapping or fishing for fun?

Is the man hunting, trapping and fishing for fun?

What killed the moose?

What do bears normally do in the winter?

What woke the bear up, according to the man?

Why is the bear hungry?

What will the bear do to the man?

What happens to the bear?

Dennis Jackson

Journey Through Fear

How do we know the men in the airplane are Americans?

Why do you think they have flown into the wilderness?

They shot the bear then left its carcass behind - why?

Do you think this was the only animal they shot and left behind?

Are the men in the airplane heroes?

Do you think this is a true story?

Are there still traplines?

What does the storyteller say is happening to traplines and making a living from trapping?

Do you know anyone who makes a living from trapping animals for fur and food?

The artist, Dennis Jackson, says he is lucky not to have to go out and hunt when he's hungry.

Which lifestyle - living off of the land or grocery shopping at the store - do you think is better.

Why?

The Messenger

Lindsay Arnold



Lindsay Arnold
The Messenger
stop motion animation
1 minutes 26 seconds
2020

A surreal television experience delivers a lifetime of expectations and realities for women in under 90 seconds. Inspired by the paper cut-out animations created by Terry Gilliam for the legendary sketch comedy program *Monty Python's Flying Circus*, *The Messenger* uses mid-20th century imagery to address second-wave feminist issues still relevant today.

Lindsay Arnold

The Messenger

What types of people do you see?

Do these women look like ordinary women you know or see around you every day, or do they look different?

What about them seems different from the types of women you see every day - their hair? Their clothes?

Would you use words like "retro," "old-fashioned," or "vintage" to describe the images in *The Messenger*?

In fact, the artist has cut pictures of women, food and houses out of magazines from the 1950s and 1960s because she wants us to think about the difference between the world 70 years ago compared to today, especially for women.

What types of things do you see women in this video doing?

Are any of them doing jobs outside of the home?

Do you think it was common for women to work outside of the home 70 years ago?

Do you think women could do any job they wanted 70 years ago, or were only certain careers acceptable for women?

What about nowadays - can women go into any career they want to?

What kinds of colours do you notice in this video?

Would you use words like "cheerful," "artificial," or "exciting" to describe the colour?

Lindsay Arnold

The Messenger

Did you notice a woman flipping over a cake or a moulded Jell-o ring?

Did you notice scale - the relative size of the woman compared to the desert?

Is the scale realistic?

SCALE

When an artist exaggerates the scale of a person or item, they are often giving viewers a message about what is important - larger items and people are more important than smaller items and people.

Based on this, what do you think was more important to society in the 1950s and sixties - a beautiful dessert or a woman?

Have you seen a movie or read a story where something that's normally very small becomes gigantic?

Does the thing that's grown to immense proportions become threatening and scary?

How might making deserts and cooking threaten women of the 1950s and 1960s?

What happens to the woman at the end of the video?

Would you like to float away from your home and your life like a balloon?

What do you think floating away represents?

Could it represent: freedom, the unknown, or leaving worries behind?

Have you heard any talk about their "heavy" responsibilities?

What types of things are tied to the woman and follow her out of the house and into space?

What do these things represent?

Are they heavy enough to drag the woman down, or can she still reach the stars?

The Wild

Ian Campbell & Heidi Phillips



Heidi Phillips & Ian Campbell
The Wild
found 35mm film and digital video
1 minute 16 seconds
2020

Campbell and Phillips replace the inherent linear narratives of cinema with cycles of nature and decay. Using film footage discovered in a dumpster, the artists selected celluloid images that evidence the will of weather and time as artistic collaborators. Textured frames and decomposed images flicker, revealing the vulnerability of both technology and the natural world.

Heidi Phillips & Ian Campbell

The Wild

What do you see?

Do these images have anything to do with one another?

Think about everything you watch on the internet, TV, phone and computer in a day. Does everything you see here have anything to do with one another?

Could you think of everything you see in a day as telling a story of that day?

What kind of story are all the images in this film telling?

What do you hear?

How would you describe the soundtrack: a drone or a tune?

How does this make you feel?

Do you hear the woman's voice? What is she talking about?

If we understand that addiction is a compulsive behaviour that people engage in even though it harms them or others, do you think cellphones are an addiction?

What kind of harm could using a cellphone create?

Can you imagine how or when someone might use their cellphone to make themselves feel better?

How is cellphone addiction different from watching a movie in the theatre or watching a show with friends?

If this film is warning people about the dangers of cellphone addiction, is it strange to watch it on a cellphone?

Heidi Phillips & Ian Campbell

The Wild

MONTAGE

This film was made from all sorts of little bits and pieces of other films that the artists found and put together. The images might not seem to come together to tell a coherent story, but they may be juxtaposed for contrast, or they may be grouped because they have similar colours, not subject matter.

On paper, we think of placing images that don't come from the same source together as *collage*; in film, this technique of placing dissimilar images next to each other is called montage. Artists jump from one image to the next very quickly in a montage to create a "visual impression."

What visual impression do you get from *The Wild*? Is it confusing and overwhelming? Is it pretty and restful?

Adam & Eve Sauteaux

Theo Pelmus



**Theo Pelmus with Kristin Snowbird
Adam and Eve Salteaux
Digital video
2 minutes 57 seconds
2014**

Partners Theo Pelmus and Kristin Snowbird (Ojibwa and Cree) recreate performance artists Marina Abramovic and Ulay's storied Hair performance. Through this gesture of braiding their hair together, they explore the intertwining of their cultural backgrounds. Filmed in Pine Creek reserve and Winnipeg, the video is narrated by Snowbird's mother speaking in Sotho about nature and change.

Theo Pelmus with Kristin Snowbird Adam and Eve Salteaux

What do you see?

What do you see behind the two people?

What are these people doing?

What sorts of things might happen if you and someone else were joined by the hair?

Who would you like to be joined to?

How do you think the man and woman in the video feel about each other?

Can you think of ways people or things are connected other than by literal bonds like being tied together?

What do you hear?

Do you recognize the language?

The voice is that of Snowbird's mother speaking about nature and change in the Salteaux (Sodo) language. Do you know any words in Salteux or Ojibwe?

Knowing that the words are about nature and change, what do you expect to happen to the two towers of ice behind the man and woman?

Theo Pelmus with Kristin Snowbird Adam and Eve Salteaux

The artist, Theo Pelmus, says he wants to show how his European culture is intertwined with the First Nations culture of his partner, Kristin Snowbird, by joining their hair in a single braid.

Eventually, the braid that joins Pelmus and Snowbird unravels and they are no longer linked by their hair. What do you think this means?

Pelmus and Snowbird recreated a famous performance by Marina Abramovic and Ulay, who faced away from each other joined by their intertwined hair. Abramovic and Ulay thought of their hair as antennae and exhibited control of their bodies by staying still for 17 hours.

What performance would you prefer to do: Abramovic and Ulay's for 17 hours, or Pelmus and Snowbird's who face each other for a short time. Why?

PERFORMANCE ART

Performance Art was popularized in the 1960s and includes physical space and human activity that goes on within it. It may be live or presented through photographic, written or video recordings.

You can watch a snippet of Marina Abramovic and Ulay's 1977 performance *Relation In Time* from 1977 here: <https://www.li-ma.nl/lima/catalogue/art/abramovic-ulyay/relation-in-time/8039#>

Lafleche vs. Woodrow 1972

Graeme Patterson



Graeme Patterson
Lafleche vs Woodrow 1972
stop-motion animation SD video
4 minutes 08 seconds
2007

Graeme Patterson's stop-motion animation recreates a legendary hockey match between two local teams. The construction of myth and identity – as rural prairie folks and Canadians – is referenced in the many layers of artifice in Patterson's video: the players are figures on a bubble hockey table manipulated by big players for a small price.

Graeme Patterson

Lafleche vs Woodrow 1972

What is the title of this video?

What does "vs" mean?

Have you ever heard of Lafleche or Woodrow?

What kind of names are these?

Does your community have a friendly rivalry with a nearby community?

Do you play hockey?

What do you think the "1972" in the title of this video refers to?

Look at the hockey players' equipment and hairstyles. How would the players look different if the artist, Graeme Patterson, set his video in the present?

How is the hockey game in the video different from a hockey game that would be played today?

Why might this hockey game be legendary, at least locally?

Look closely at the hockey rink; what is unusual about it?

Do you notice a hand?

What is the hand doing?

Have you ever played a table-top bubble hockey game?

How do the players move?

Have you ever recreated real events with toys? Is that what the artist is doing?

Graeme Patterson Lafleche vs Woodrow 1972

Why does the artist allow us to see his hand, moving the hockey players and putting money in the machine?

How large is the hand compared to the hockey players? In other words, what is their relative scale?

When an artist exaggerates the scale of a person or item, they are often giving viewers a message about what is important - larger items and people are more important than smaller items and people. We see the artist's gigantic hand inserting money into the game and manipulating the players. Who is important in this situation?

Artists create things and tell stories. Do you think this is important work?

STOP MOTION ANIMATION

Stop motion animation creates the illusion of movement by photographing objects one frame (one picture among 24-30 per second in a film or video) at a time, moving the objects slightly between individually photographed frames so that they will appear to exhibit independent motion when played back as a continuous stream of images.

Stop motion animation may use three-dimensional objects or paper cut-outs.

Which type of stop motion animation is Graeme Patterson's video *Lafleche vs Woodrow 1972*?

Which type of stop motion animation is Lindsay Arnold's video *The Messenger*?

Which type of stop motion animation is Dennis Jackson's video *Journey Through Fear*?

A word about the questioning model of art interpretation

Use the questions provided as much or as little as you like to guide the discussion of the nine videos in Moving Pictures.

The questioning model of art interpretation seeks first to stimulate observation of the artwork from a multi-sensory perspective.

From questions that beg factual answers, we move on to questions that seek to connect observations with personal experiences, feelings and knowledge of the world and how visual signs are culturally systematized to convey meaning.

Questions also focus on decoding the "secret messages" that artists use in their work. Often, choices about colour, sound, pacing and subject matter are guided by their meaning in the wider cultural sphere.

Open-ended questions ask viewers to reflect upon their own values, interests, and opinions without expecting a right answer.

While questions, especially those formulated by the viewers themselves, are critical to understanding artwork and, thus, art's value in our society, it is up to the viewer to have an aesthetic experience. This means to immerse themselves in the world created by the artist and participate in it as a personal and emotional experience enmeshed with their own life experiences.

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