Equivalents - HD 1080p

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**SPEAKERS**

Kay Slater

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Welcome to ArtStarts Explores; Our Province at Play. My name is Kay Slater, and I'm the gallery coordinator and preparator at Artstarts in Schools. Every month we pick a new theme to explore together through art making and play. In these workshops, you can watch along anytime you have time to make or listen, or just watch. We encourage young people, families, and creative people of all ages to join us every week, on Saturdays at 11am as we release a new episode. These videos are for you - whether you join us on Saturday when they become available or anytime you want to make! We're so glad you're watching.

Have you missed a week? Check out artstarts.com/explores-online or any of our videos on YouTube or Facebook to check out an episode you've missed. Okay, let's explore together! Before we begin making, let's review the three rules of Explorers.

We've got "rules" in quotes here, because they're less rules, and more like guidelines or things that we like to have in mind, before we start making together. First, is respect. We practice respect for ourselves, by checking in with ourselves every day, before we start making.

Maybe we didn't have a good night's sleep, or we're feeling really good today. Whatever it is, we want to take the time to check in with ourselves. We also practice respect by doing the same thing for each other. And if we're not making alone, we're making with other grown-ups, or other youth, or friends, or classmates, we want to practice respect by asking them how they're feeling as well, so we can be mindful of each other while we make together.

Another way we practice respect is with our tools. That can be about putting them away, when we're all finished, or using them safely. if somebody else is waiting for a turn to use a tool, we can use our words or our signs and share. We can respect each other by asking how long they need the tool so that we can move on to something else, or if we need it now, we can let them know when we will be done and tell them we will pass the tool to them when we are finished.

We also practice respect by acknowledging the land. So this space that you see here is my studio space. And I am on the stolen or unceded territories of Musqueam, Squamish and Tseil-Waututh nation as an uninvited guest on these lands.

One of the ways I practice respect is by acknowledging where I'm coming from, and to be respectful of the lands, waters, and to the Indigenous people who are here and who have been here since time immemorial while I have access to these lands. You can practice respect by finding out the territories and lands where you are watching and making from today. And by being the best guest you can and respecting the host nations, the lands, and waterways where you live.

The second rule is that Nothing is for Keeps. I encourage you whenever possible to take things from the recycling bin. You can take paper that's already been drawn on or has writing on the back, and then you don't feel worried about ripping it up, or crumpling it, or just trying something out. It doesn't have to be good or perfect the first time, because it's not for keeps. And when we're all finished, I encourage you to take it apart. That helps really make it so that it isn't for keeps. Because if you're going to take it apart at the end, you don't have to make any finished thing! You can try all of the things and ways of making!

Our last rule is No Expectations. If we're not expecting something to turn out good, or even to turn out bad, we're open to it going in a whole bunch of different ways. And that means that all respectful and creative ideas are good, regardless of what happens after we try something. If already know how something is going to turn out if we have done it before, we can be open to try something completely new, and practice surprise. And if it doesn't turn out, that's okay. It's not for keeps! These are the three rules that we like to keep in mind when we explore together every week. Ok - let's get making together.

Hello, everyone, and welcome to ArtStarts Explores. My name is Kay Slater, and I'm the gallery coordinator and preparator at ArtStarts in Schools.

This month, we're going to explore something called Equivalents, which basically means copies or other versions of things. In this first week of making, I thought what we could explore is questions of why we can or should copy. When somebody copies your artwork, or something that you made, how does it make you feel?

For some people, it might make them feel really good, because it means that somebody liked their work so much that they wanted to do it too. For other people, when somebody copies your work, it can make you feel upset that somebody didn't ask for your permission. Or that somebody is not giving you credit or sharing that they got the idea from you. They're not... Basically, they're not thanking you or acknowledging you, or bringing you into the conversation or act of doing that work. And that can feel, that can feel bad.

Especially as you get, as you get to a point where if you are ever going to make artwork, and you were going to sell it, if you stole somebody's idea or copied or took somebody's idea, and then you got paid for it, and not paid in money, even if you got candy, or a thank you, and somebody else didn't. That can be really unfair. There are lots of artists, but also communities where their work, their artwork, their ideas, their culture has been taken or copied by people who then benefit or gain or get money or popularity or friends from taking credit, or saying that it was them who came up with the idea. So today, what we wanted to do was I wanted to explore this idea of copying, and when it's all right, how best to have a conversation with somebody, and how to practice copying in a respectful way.

So for this week for exploring, I'm going to have some paper. And I found a stack of paper in my recycling bin. And remember, you don't have to have clean, perfect paper. It could have writing on one side, you could have used it before it could be ripped. Because everything that we're making this week is not for keeps, we're just trying things out. The other thing that you should have is a mark making tool. And a mark making tool can really be anything. It could be markers, it could be crayons, it could be pencil crayons, it could be charcoal, it could be chalk. It could be anything that you can use to make a mark.

What we're going to do is we're going to start with a piece of paper. any piece of paper any size doesn't have to be perfect, right? Because whatever paper you find, and we're going to make a mark that's unique to us. So take your mark making tool and make a mark. There's no right or wrong way to do this. There we go. I made a mark. I wasn't really thinking about it. When I got started. I just made a mark of whatever came out of my wrist and because I didn't really think about it. It's unique to me I give you permission to copy this mark.

And so that's one way that you can explore copying is is you could ask for permission. If you see a classmate, or a grown up, or you go to an art gallery, and the people who work there say, Yep, you have permission to try drawing or making a copy of something that you can see for just your yourself for your sketchbook or for trying out or for exploring, then that's great. We have permission to copy.

If I said, you don't have permission to copy, this is mine. How does that make you feel? Are you frustrated? Are you okay with it? That's important, too. It's important that you respect that I said, you can't copy it. But it's also important and Okay, for you to feel sad, or frustrated that you can't copy it. It doesn't mean that you feeling sad, or upset, or however you're feeling means that you can copy. But those feelings are real. And it's important to take a second and go, yep, I feel sad because I would like to do this. And then we can go and do something else.

Just because we feel sad or frustrated, or we really want to do something doesn't give us permission to not respect somebody else's work. One of the other ways that we can practice copying when we don't know or we don't have permission. So for example, I'm here, and I've given you permission to copy my work. But what if it's famous work, or what if you don't know the person who created the work, or it's somebody who you just haven't seen for a really long time, I still encourage you to see if you can get permission by asking, sending an email, sending a text, asking a friend who knows a friend, going through those steps and getting permission is important.

But if we're just copying something for ourselves, for our sketchbooks, for exploring today that nobody else is going to see, then it's a different kind of copy. It's just an exploration of somebody else's idea, it's a chance to see different ways that it could be done. So for example, if this marker wasn't here, and you just saw this picture, you might go, Well, how do I do this? How do I get this exact shape? Or this exact color? Or how do I get it so that it lines up on the page just like this. In those cases, you're not trying to steal anybody's work, you're just trying to figure out about the technique to learn more about it, to explore it.

As long as you're not going to show it to somebody else or share it or claim that it was yours, then absolutely, I encourage you to do some looking, find things that you like to look at or that you're not sure how it was done, and then explore to see if you can do it. So here, I use this marker to begin with. But let's say you had a purple marker, and went okay, that's alright. I don't need it to be the same color. But I'm going to see what they did, or what Kay did to try and make the shape. Okay, so I'm going to start by making some marks. Alright, that's about oh, that's not the same size. So I'm going to want to make sure I use this side of the marker. Okay. All right. And then had the circle here in this line here and this curve here. So what do I feel that I could do the easiest? Well, probably the line in the center. Okay. And then this over here, this feels like a pretty simple shape for me to try.

So I'm going to just there we go. All right, that wasn't hard. I think I could do that. If I ever wanted to use that shape. In another picture. I feel like I could do it. What did they do here? There's kind of this thicker mark over here, and a circle down here and how far does it go down? And so all of these questions that you can be asking, while you're looking are really important to exploring art and creativity.

By looking and problem solving through copying, you can learn all these really cool things that you might not think of, if you're just looking at the picture all by itself, we're really cutting this up into parts in our brain and going, this is one section. This is one section. And this is one section. And those are all really important and excellent questions to ask. Because I made this shape. I know that what I did was I moved over here. And then I curled over here. There we go. It's not perfect. He was still me who did it. But I got some ideas. I tried some things out by doing it. I could keep going. Go. Okay, well, now I know that this started here. Maybe Maybe they started at the bottom. That still doesn't quite look right. What if they started at the top? That still doesn't look right, is it because of the size. And so you can keep practicing. until you feel like you've got the technique down.

Then all of a sudden, you can take the things that you learned by do it by copying the technique. And you can make your own piece based on what you learned. So before I said, I didn't want to use the thick, but now I know this, how to make this mark. So now I'm going to try it with a thick marker, because this is me wanting to try it now. I kind of like that, kind of like those swirls. But you know what it reminds me of it reminds me of a flower. And so I'm going to There we go. And so I was inspired by this, it practice this technique. But ultimately, this thing that I created this flower here was my own mark. And maybe if I was going to share this with somebody later on, I could say I learned this technique by looking at Kay's drawing that I really liked.

And that's a way of honoring or respecting the techniques of someone else. So we can copy when we're trying to learn the technique of how something is done. and answer questions that we have. Something else that can be really interesting and fun to do when you are exploring copying or equivalents.

Something that is the same but a little bit different is to take a really famous piece of artwork. So I have my tablet here. I hope you can see this. But this is a painting by Emily Carr. And it's called forest, British Columbia. And so this this painting is, is pretty famous. If you start to learn about a piece of art, or if you really enjoy an image, and you spend some time looking and exploring and researching a piece of art, then what you might want to do is go Okay, well, I got I've got some information, I've done some time and I've wanted to respect the the artist or the person who created this thing by learning more about them.

But now, I want to say want to create something myself. And so for me, I live on unceded, an occupied territory of the Musqueam. Squamish and slay with tooth people. I live on Coast Salish land, where Emily Carr did a lot of her work. And so for me, the trees that she paints are something that are that is a similar experience. So I may not have seen the exact same trees as her. But I have seen trees like her. I do live here. And so the subject matter. So the things that she is drawing and exploring are really important to me or something that I have in common with her. And so what I might do is go well, I share this experience.

So I'm going to try and do an equivalent or a copy of this picture, but I'm going to bring my own experience. To this work, so I might have something to say, or something to share in my drawings that Emily Carr didn't. Because I live at a different I live in a different time. So Emily Carr painted this in the 1930s. And so I live in a completely different century than she does, I have access to these Sharpie markers and pens, and she used oil, and charcoal.

So I am changing a whole bunch of different things, while I'm exploring the same ideas or even a similar look to what she painted here in this picture. So I'm going to take a couple of different markers. back, I'm going to find all my greens, that those are all my green markers. And then she's got some browns and oranges and reds. So really going to take some time and appreciate and look at the thing that we want to copy. Lots of black markers, okay, I think that's probably hold of reds, and browns. And then there's some blues, pull up my white to preserve some white here. I feel like I could probably do this here, I'll pull out a black marker as well, just just in case. Alright. So I'm going to do, I'm going to do some looking.

And I know that whatever I do in copying this, it's not going to be exactly the same. And because we're just exploring, I don't have to worry about it being exactly the same. In fact, what I could write down here, when we started to try something or explore, because we could actually write the name of the person who made the item, or the picture that we're copying. So I'm going to go Emily Carr. And then I'm going to go forest, British Columbia.

I leave it down at the bottom there, even though I know that I'm going to get I'm going to put this in the recycling bin when I'm all done trying. I'm still I'm going to take a moment. And I'm actually going to write down the person who did this work. And that's another way that I can show respect.

Okay, so what if we were going to do copying where it was just we were exploring Colour. Remember how I said that I'm I'm from Coast Salish, or British Columbia as well, because Salish territory. So I wanted to see if these colors will make a tree that is similar to something that I've seen before. And so we're gonna start with blue. And I'm going to go, Okay, there was these blue marks here. And it goes like right to the end of the page over here. doesn't have to be perfect, because I'm just checking it out. I'm just copying to see what happens to see if it's similar to my experience. Okay, so there's some blue there that look like a tree that I've seen before. I really can't really think of any trees, but maybe water, sometimes in the forest or near the mountains of where I live. There's kind of a there's these blue here. So maybe, maybe Emily Carr meant, if this was like the water that she would find in forests. I don't know, I can't ask her.

And while there's some people who have written about her, and there's some books that I could go find out more about it. I don't have heard ask and so I get to ask all these questions ago. I wonder. I wonder if she thought this. I wonder I wonder what she thought when she made this mark for this mark. Okay, so I added a bit more dark down there. It's like Alright, so maybe, maybe this is like water. Or maybe when trees get really dark that night. That's what she was trying to do with the blue. I don't know, maybe. And then there was this tree trunk over here, please. That's what it feels like. To me. It looks like a tree trunk comes down, down to the roots and then the grass. And so I'm going to try that. It doesn't have to be perfect lines right? I'm just going to put down a whole bunch of brown here looks like it came over to here, I'm going to go over the name because again, it was just to have their name or her name be a part of my exploration. And I'm going to get rid of this later because it's just, it's not for keeps.

Okay, what else? What other colors do we see in here, see kind of, kind of see some black along the edge here. And then there's like bark marks comes up here. It's we're looking at all these different things. And we're looking really closely because to copy, we really have to pay attention to all these marks.

For us, it doesn't really look like a copy, then we're just kind of inspired by them. That's okay, too. But we're trying to create an equivalent for trying to create like another version. That means something to us. All right, kind of Oh, you know what, over here as well. Right? I'm drawing over the words. That's okay. So Emily Carr and the original painting actually becomes a part of my drawing down here. Okay, because he's in blue down here. Would you ever thought to put blue in a tree paintings that can be really great as well, when you're looking at these different things is that you can discover colors that you would never have used before checking out somebody else's version of a of a picture, especially if you've got that experience. And then there's red here.

So what's cool about this is that next time, I go out into the forest, and I check out trees, I'm going to look for blue. And I'm going to look for reds and see if I can find those colors. When I go exploring. There's so much we can learn by trying out and making copies.

Okay, still feel weird about this blue here. So I think I think I'm going to need some some greens. And so there was this big green area over here. Marks over here, curls around here. And I could just put colored on the page. But I'm actually looking as I add these marks to the page of what different marks Emily Carr put in her paintings.

So she she has these kind of brush marks that go like semi swirl lines here. And then these hash marks that happen along here. And then there's the blue again. So this kind of came over here. And then those marks were there. And there were those marks over there. Oh, it looks like there's some yellow in there as well. I don't know if the yellow is going to turn out on top of my brain, but let's find out. Not really. Oh, but I do like how it shows up in some of the white places. Great. All right. I know there's way more blue here. But I think this is enough inspiration for me.

I think this is enough copying. Now what I could just do is go Okay, so this tree was like Emily Carr, and Emily cars. picture is a part of my exploration now. But now I'm going to I'm just going to add my own trees in here. I'm not actually going to copy I'm not really looking anymore. I'm going to take some of the ideas that I learned forests down here from from trying to explore but the rest of this, I'm going to make my own. I'm going to go over this blue because I still feel kind of weird about this blue. And that's okay. right because this is now my version of it. But I wouldn't have known how I felt about that blue unless I tried it myself. I do like the blue in the trunk. Maybe I wouldn't have done that before. If I hadn't tried copying this picture.

We're going to bring some marks over here now so that it's the same on both sides. The back, do you know what I'm going to cover all of the blue? Because I'm allowed, because we're just exploring. And I'm not being disrespectful to the work, because this is just, I'm just trying something I'm not going to, I'm not going to show this to anybody else. I mean, I'm showing you and we're trying this thing together. But I'm not going to put this in a frame. And I'm not going to stick it on the fridge so that everybody can see it.

This is just an experiment, just to see what happens. wonder if I can cover this anymore? Yeah, there we go. But you know what, now I kind of like the blue underneath the green, because it looks like this part of the tree was darker than these other parts, I just needed to add some green, so that I could like it. You know, I think I need some green back here, the trees that are in the background. And then did some interesting blue stuff over here with a copy that again, I'm going to put some glue in between my trees. Like that, that could be like the sky or the mountains in the background. And then maybe I'll add some some black down here like she has.

So I've gone back, said I wasn't going to do any more with her. But now I'm going to take some of her techniques and bring it back into my version of these trees. There we go. So if I was going to show somebody else who didn't watch us make this and say, This is my version, or I was inspired by Emily Carr's forest, British Columbia painting. Somebody who's seen this painting might go, Oh, yeah, I recognize it because of this big blue part here, or I recognize it because of this trunk here. Or they might go it doesn't look anything like that. And then you get the opportunity to then have a conversation with somebody and go, Oh, yeah, well, I was just trying something. I this is what I learned. And you can tell them about that.

Of course, if you're not sharing it, like I suggest, you could just tell them about the experience, you could share what you learned. And then the two of you from what you learn to try something new, being inspired and having copied the techniques and the ideas without exactly copying the work of someone else.

There are lots of reasons you should try exploring, copying, and we're going to explore other ways of looking at equivalents or equal parts or same but a little bit different throughout the month. But I encourage you to find some of your favorite pictures, or paintings, or in your storybooks. If there's an illustration or picture that you really like copying it to see how close you can get to see how the person who drew the original piece got finished.

Like I do for every one of our workshops, I'm going to leave the video running a little bit as I clean up my space. I'm going to recycle all of these pieces here and put them into the recycling bin because nothing is for keeps. And I look forward to exploring with you again next week as we explore more equivalents. See you soon