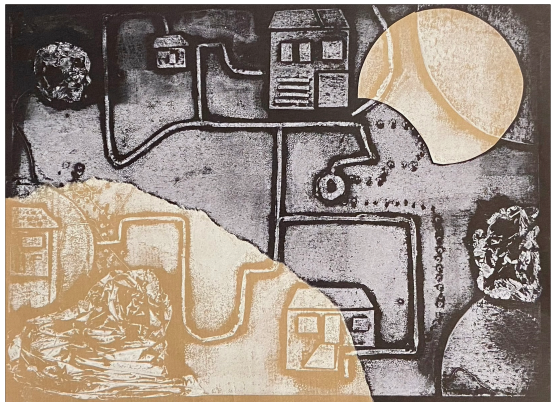


AFK Learning Guide: Exploring Psychogeography through Collagraph Printmaking



Inspired by Charlene Vicker's print
Fish in Astral Projection Under Moons

Lesson created by Helen Kim

Subject: Visual Arts
Grade(s): 8-12
Unit Duration: 3-4 lessons

Activity:

In this lesson students will create a collagraph print with textures that explores personal connections to places and routes. Students will use **collagraphy**, **textures**, and **collage** to express their psychological experience of the environment. This lesson is based on **Charlene Vicker's print *Fish in Astral Projection Under Moons***.

Inquiry Questions:

How can the metaphorical journey of a salmon be translated into our personal visual narratives?

How can printmaking techniques be used to visually represent the emotional and sensory experiences of psychogeographical journeys?

How can maps and symbols represent our embodied, affective, psychological experience of built space?

First Peoples Principles of Learning:

Learning is holistic, reflexive, reflective, experiential and relational

Learning is embedded in memory, history and story

Learning requires exploration of one's identity

Big Ideas:

Visual arts reflect the interconnectedness of the individual, community, history, and society (Art Studio 11)

Growth as an artist is dependent on perseverance, resilience, refinement and reflection (Art Studio 11)

Pre-Class Preparation:

The teacher will need to prepare the following materials prior to the activity:

- Charlene Vicker's print *Fish in Astral Projection Under Moons*, printed or projected
- 8" x 11.5" flat styrofoam board OR cardboard
- Masking tape, glue gun, glue stick
- Textured materials for collage (strings, textured paper, saran wrap, nets, aluminum foil, leaves, etc)
- Exacto knife, cutting board
- Brayer, plexiglass
- Water soluble print ink
- Mixed media paper for printing.
- Newspaper, magazine, construction paper for collage

Curricular Competencies: What students will DO

Students will be able to use the following creative process(es):

Examine artistic possibilities using a range of materials, processes, and technologies. (Arts Education)

Intentionally select and combine materials, processes, and technologies to convey ideas, and justify choices. (Arts Education)

Create artistic works to reflect personal voice, story, and values. (Arts Education)

Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through artistic works. (Art Education)

Concepts and Content: What students will KNOW

Students will know the following concepts and content:

- Elements of visual art: line, shape, space, texture, colour, form, tone, and value
- Principles of design: pattern, repetition, balance, contrast, proportion, unity
- Symbols and metaphors
- Materials, techniques and technologies for visual art

Core Competencies (suggested questions for reflection)

- COMMUNICATION: What kind of paths does Charlene represent in her print? What kind of paths do you identify with? How has Charlene Vickers used ovoids in this print? How does this differ from the traditional use of ovoids?
- THINKING: How did you depict your own psychological experience of the environment in your collagraph print?
- PERSONAL AND SOCIAL: How does our surrounding environment impact who we are as an individual? How does your own psychogeographical experience differ from your peers?

Lesson Guide

Lesson 1: Introduction to Charlene Vickers

- Project Charlene Vickers' print in classroom (see end of document for image) and have students discuss it with partners or in small groups, answering the following questions: *What is going on in this print? Describe the shapes the artist has included. Describe the textures the artist has included. What environment is this fish in?*

- Have students report back on their discussion to the whole group.

- *Optional:* Have students respond to the following prompts in writing: *What do you think salmon might dream of? What shapes or colours might guide a salmon on its journey back to its birth place? How is salmon's interaction with their environment resemble our navigation through the complex urban systems?*

- *Optional:* Discuss Charlene Vicker's use of the ovoid in her print. How does her use differ from traditional uses of ovoids?

The ovoid is a shape often used in artwork by Indigenous artists of the Northwest Coast. Concave on the base and convex on the top, the corners are rounded. Traditionally, larger ovoids are used to form the head of the subject, eyes, major joints, wings, tails, and smaller ovoids are used to form the eyes, ears, and nose. Ovoids are also often used to fill negative spaces in a composition.

Charlene Vickers brings a fresh perspective to the usage of ovoids and challenges the conventional expectations associated with them. Through her imagery, she opens up possibilities for new interpretations and dialogues surrounding the ovoid shape, pushing the boundaries of its traditional role in Northwest Coast Indigenous art.

Explore with your students the work of other contemporary artists who bring fresh perspectives to the use of ovoids, including:

Lawrence Paul Yuxweluptun - Reimagines the concept of ovoids by employing abstraction, pop art, and symbolism. Through his artistic approach, he places isolated ovoids in unconventional contexts, asserting his autonomy as an artist and his ability to express himself freely.

Levi Nelson - Delves into the exploration of a contemporary Indigenous identity by merging the European tradition of oil painting with his own Indigenous heritage. He skillfully incorporates traditional West Coast Indigenous forms, styles, and subject matter while integrating elements from pop culture icons and European influences.

Krystle Silverfox - Engages in conceptual art by utilizing diverse materials, methodologies, and symbols. Her work delves into the processes of deconstruction and reconstruction, taking apart the ovoid form to queer her personal expression and challenge conventional notions of artistry.



Charlene Vickers, *Fish in Astral Projection under Moons*, 2022, 7 colour, 6 plate intaglio print, 40cm x 45cm.



Lawrence Paul Yuxweluptun, *An Indian Game (Juggling the Books)*, 1996. Acrylic on canvas, 153 x 209 cm. Private collection of Michael Audain. Photo: Rachel Topham, Vancouver Art Gallery.



Levi Nelson, *Gender Performativity*, Acrylic on canvas.



Krystle Silverfox, *Untitled*, 2022. Acrylic on canvas, 22" x 28".

- Share with students that they will create a collagraph print in which they explore their sense of place and connection to place, inspired by Charlene Vickers' print of the salmon and its journey.
- Ask the students to close their eyes and participate in a 5-minute meditation, acknowledging the place where we are currently located. During this meditation, students will reflect on their psychological experiences of the environment and surrounding spaces.
- Following the meditation, instruct the students to participate in a 15-minute sketchbook activity. During this time, they should illustrate and explore their personal progress and ways of being. Encourage them to create a design through a psychogeographical lens, depicting paths that resonate with them. This activity allows students to visually represent their experiences and further deepen their understanding of psychogeographical concepts.

What is psychogeography?

The term psychogeography was invented by Marxist theorist Guy Debord in 1955 to explore how different places make us feel and behave (learn more [here](#)). This art activity encourages students to embrace the significance of perceiving, understanding, and expressing experiences in unique ways. It involves a process of re-evaluating students' personal, emotional, and psychological encounters with built environments. By engaging in this activity, students are invited to examine their own experiences and perspectives, ultimately fostering a deeper connection to the spaces around them.

- Advise the students of the different paths they can explore in their artwork. How can two paths (emotional and physical) relate to one another? e.g. Path of their commute from home to school (physical) e.g. everyday routine (physical), social connections (emotional), memories related to the space (emotional)
- In a group of 4, each students take time to share each other's sketches.
- Provide time to debrief as a class.

Lesson 2: Creating a Collagraph Design

What is a collagraph?

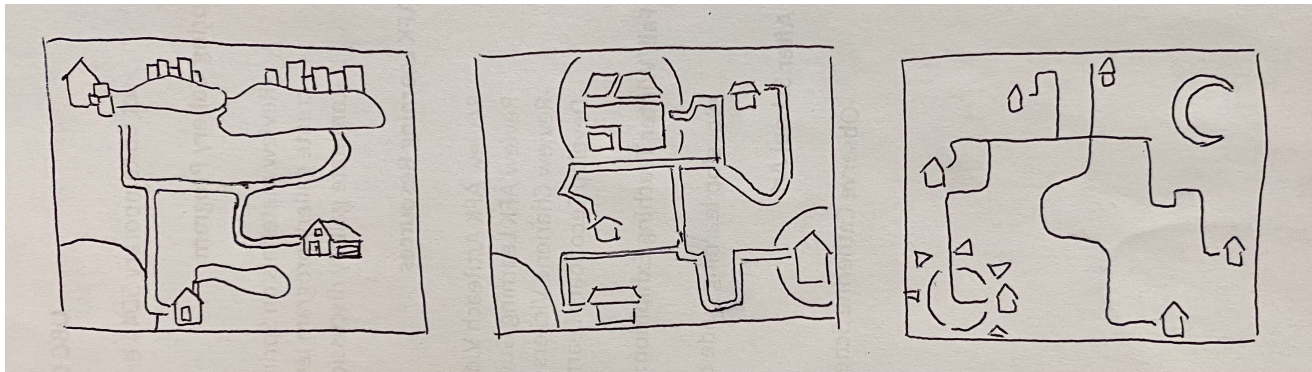
Koll/ Kolla - Greek word for glue, and Graph - Greek word for drawing

Combination of relief and print made by any surface using different textures. Collage materials are glued down onto the print plate to form a drawing with a variety of textures.

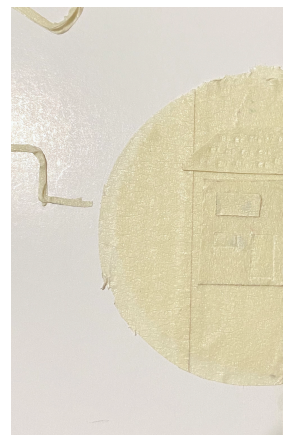
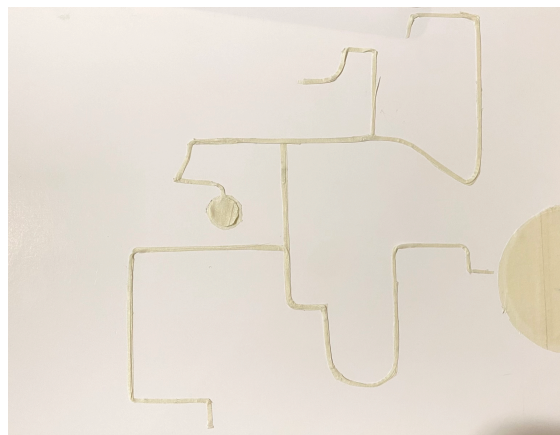
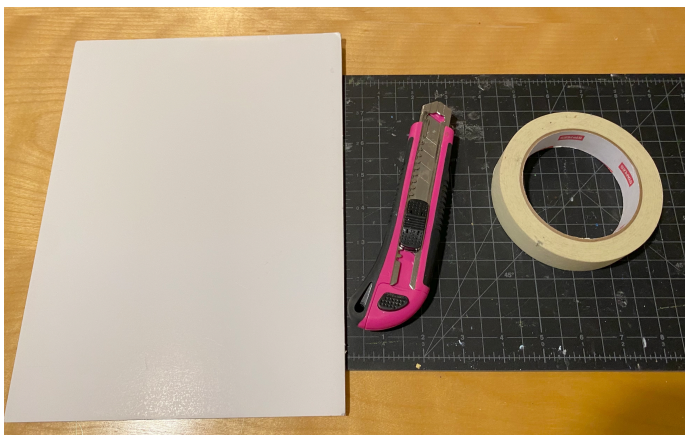
As an introduction to the class, show students collagraph prints by a variety of artists. Discuss how the unpredictability of collagraphy can represent the unpredictability of the effects of our experiences. (intentional vs accidental)

- (optional) create example prints of various printed textures before class and show how the materials can create a variety of textures
- (optional) Hand out a 5"x5" pre-cut cardboard for the students and have them collage various materials and try printing them

The students will begin brainstorming their designs by creating at least 3 thumbnail sketches in their sketchbook.



- Once the students have decided on a design, hand out the 8.5" x 11" styrofoam/cardboard plate so they can begin their map collage.
- To create the paths in their design, students can use an exacto knife to carefully cut layered masking tape into thin strips. Alternatively, they can use strips of paper or string to design the paths and glue them onto the styrofoam/cardboard plate. It is recommended to layer tape/paper/string multiple times to achieve the desired thickness and dimension (see below).



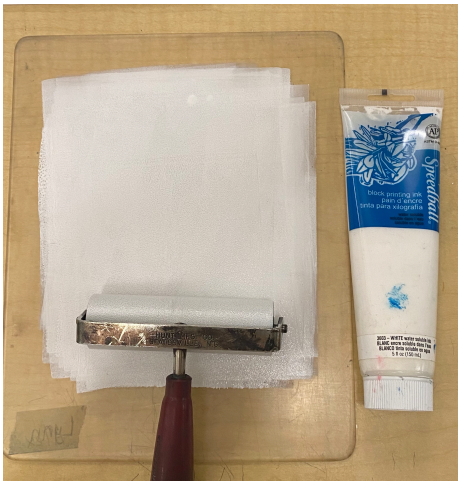
Tips for creating a collagraph collage

- Before starting the collage, sketch out your design and the placement of the paths. This will help you visualize the final composition and make the process smoother.
- The thickness of the collage pieces should be uniform.
- Be mindful that the collage on the collagraph plate will be mirrored when printed.
- Explore different types of tapes, papers, nets, and strings to create interesting textures and patterns for your paths. Consider using a combination of materials to add variety to your collage.

Lesson 3: Inking and Printing

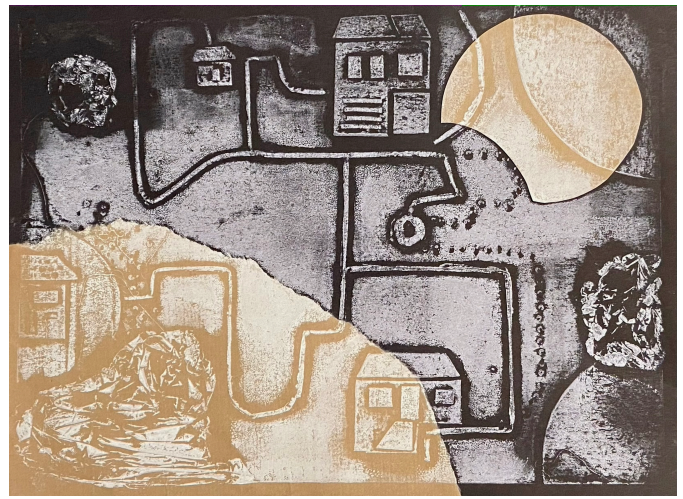
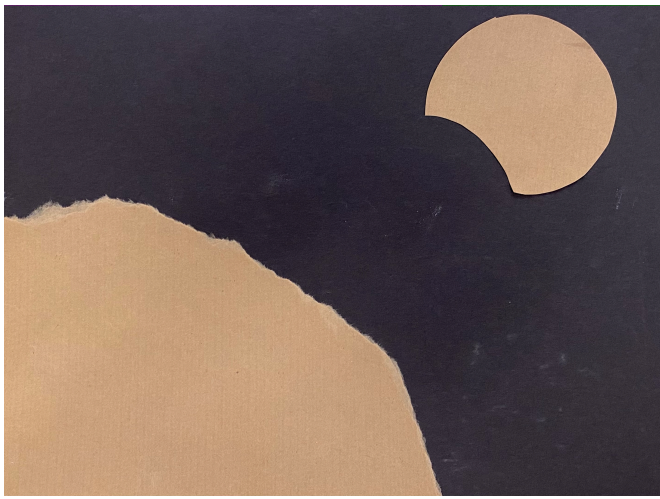
Once the collagraph plate is complete, the students can practice rolling out the ink with a brayer and transferring the inked plate onto a mixed media paper.

- 1) To prepare the ink for printing, use a plexiglass surface and roll out the ink using a brayer. Ensure that the ink is evenly spread on the brayer before rolling it onto the collaged plate. This will help achieve consistent coverage.
- 2) If printmaking materials are not available, you can substitute ink and brayer with acrylic paint and brush. Use a brush to paint the acrylic onto the collaged plate, ensuring that it is applied thinly and evenly before transferring.
- 3) Next, place a sheet of mixed media paper onto the inked plate. Apply even pressure using your hands or a spoon to ensure proper contact between the paper and the plate.
- 4) To refine your printing technique, experiment with making multiple prints. This will allow you to determine the right amount of ink or acrylic paint needed to achieve a smooth and even transfer. Practice printing multiple times before moving on to printing on your desired paper.



Optional: Students can have the choice to use coloured mixed media paper for printing. It is important to consider the complementary and contrasting colours between the ink and the paper. Select an ink colour that complements and stands out against the colour of the paper to create visual interest and impact in the final print. This allows for additional creative choices and adds an extra dimension to the overall composition.

Optional: Have the students experiment with creating additional collage elements onto the paper before printing (see examples on following page).



- Students can use construction paper, magazines or newspaper to create symbols or shapes which adds to the layering of their print. Remind students to avoid using papers that have a similar tone to the ink they are using for printing, as this can diminish the desired effect.
- Give the print ample time to dry before handling or further embellishing it. This will ensure that the materials adhere properly and prevent any accidental damage.

Suggested Rubric for Self Assessment

Teachers are invited to adapt and edit the following rubric for student reflection:

How did you depict your own psychological experience of the environment in your collagraph print?	
Which media, techniques, and work processes did you use, and why did you make those choices?	
What were some of the decisions you faced in creating your artwork?	
Did you encounter any difficulties when creating your artwork? How did you work through them?	
Is there anything about your work that you now think you should have done differently? If so, please explain what and why.	
Which are the most successful aspects of your work?	



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"FISH IN ASTRAL PROJECTION UNDER MOONS"

charlene vickers 2022

Charlene Vickers, *Fish in Astral Projection under Moons*, 2022, 7 colour, 6 plate intaglio print, 40cm x 45cm.