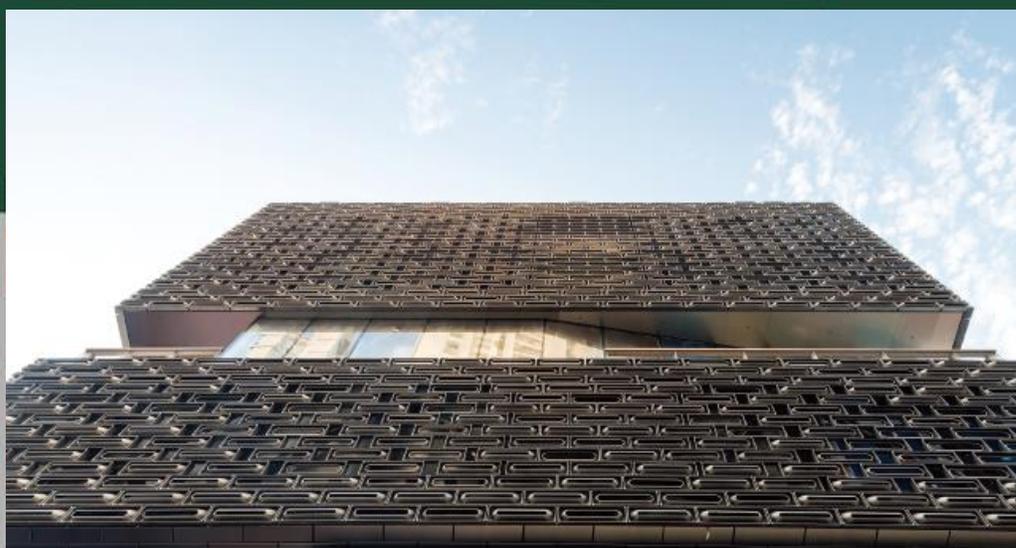


大館當代美術館
TAI KWUN CONTEMPORARY



拆棚

教材套



DISMANTLING THE SCAFFOLD

Teaching Guide

Presented by
SPRING



Teacher's Guide

Dear Teacher,

This teacher's guide includes a variety of materials designed to help you prepare your class for a visit to the Dismantling the Scaffold Exhibition at Tai Kwun Contemporary. We are please to offer a selection of artworks in this guide that represent the exhibition. In this guide you will find three activities that can be completed either before or after the tour as well as a list of vocabulary that you might find useful for teaching your students.

The Table of Contents explains how the material is organised and will help you decide the order in which you prefer to introduce the art exhibition to your students. The degree of interest to students of varying ages was also strongly considered in choosing pieces for this teaching guide. We have tried to include a variety of Hong Kong as well as international artists.

We would like to receive your feedback on the guide. Please do not hesitate to email us with any questions or further feedback to learnart@taikwun.hk. We hope you enjoy making arts and culture come alive for your students.

Melissa Lee

Curator of Education and Public Programs

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Tai Kwun Contemporary

Teacher's Guide for School Programs

Taking over all four floors of Tai Kwun Contemporary, the opening exhibition *Dismantling the Scaffold* will offer an international selection of artists and will examine how artists collaborate as a way of making art in the 21st century. This tour will focus on:

Partnerships: Working together, collaboration and engagement

In the 21st century, we now know it is a myth that an artist is a solitary figure working alone in his / her studio creating artistic work out of solo inspiration. Today, many artists work collaboratively together to create art that is about society, culture, and political issues. The collaborative method of art making spread rapidly to diverse fields of cultural production, generating new modes of music, architecture, art, design, film and literature.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Dismantling the Scaffold*. It also provides follow-up activities to facilitate discussion after your gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students.

The tour of *Dismantling the Scaffold* has three main goals:

- to introduce students to the work of local and international contemporary artists,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks under the theme of collaboration.

THE EXHIBITION:

Dismantling the Scaffold

The inaugural exhibition presented by Spring Workshop at Tai Kwun Contemporary will assemble works from local and international artists and groups, reflecting the evolutions that result from collaborations and transformative moments. The exhibition concept is developed out of two points of departure: the collaboration of Spring Workshop and Tai Kwun Contemporary at a key convergence in their timelines – the birth of Tai Kwun Contemporary and Spring Workshop’s final year of operation – as well as the unique history and purpose of the exhibition site.

The exhibition Dismantling the Scaffold marks the opening of the Central Police Station Compound to the public and the transition of the compound from law enforcement establishment to cultural institution and heritage site. As a main motif, the image of the scaffold is employed as a metaphor throughout the exhibition. In architectural terms, the scaffold is a temporary support structure for repairs and changes made to a building. When the scaffold is dismantled, an improved, updated, often entirely transformed building is revealed that then embarks upon a new era of its role and function.

ARTISTS' BACKGROUND

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

Roman Ondak (b. 1966, Slovakia) is a conceptual artist whose work often involves audience participation and the public. Ondak's upbringing in Slovakia under the Soviet rule significantly informs his work, which sometimes takes the form of staged events that give new contexts and meanings to the crowding and queueing activities that were commonly found during that era.

Kwan Sheung Chi and Wong Wai Yin:

Kwan Sheung Chi (b. 1980, Hong Kong) is a conceptual artist interested in using everyday materials to incite commentary on land and housing development. His 2013 work, *Water Barrier (Maotai:Water, 1:999)* (2013) was an installation comprised of two 170-centimeter-high, white plastic anti-riot barriers filled with water diluted with one bottle of Maotai—a Chinese distilled white liquor that is commonly served at state functions. With this work, Kwan alludes to mounting social issues and the types of physical and ideological barriers that stand to prevent change

Wong Wai Yin (b. 1981, Hong Kong) Wong Wai Yin graduated from The Chinese University of Hong Kong in 2004, and The University of Leeds, UK in 2005. Wong experiments with a variety of media, ranging from painting, sculpture, collage, installations and photography. She has exhibited her works extensively in Hong Kong, as well as in Japan, the US, Singapore, and Guangzhou. Wong is one of the Co-founders of the Observation Society in Guangzhou.

Ulay and Marina Abramović

Ulay (b.1943, Germany) is an artist based in Amsterdam and Ljubljana. Ulay received international recognition through his radical actions and Polaroid works from the early seventies, Since the beginning of his career, when Ulay started the archive of Auto-Polaroids, he uses the body as a starting point for interrogating the meaning of the human condition, investigating how this affects his experience of space and how a bodily experience can be translated into an artistic one

Marina Abramović (b. 1946, Serbia) is a performance artist based in New York. Her work explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind. Active for over three decades, Abramović has been described as the "grandmother of performance art." She pioneered a new notion of identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body.

PRE-VISIT ACTIVITY: About the Artists

(Primary and Secondary School students)

Objective: Students read, research and share information about some of the artists represented in START: Dismantling the Scaffold.

Materials:

- Writing materials
- Internet. Some useful websites: www.artcyclopedia.com and www.wikipedia.com
- Artist Information Sheet (p. 8) and Student Worksheet (p.9)

Process:

1. Divide the students into five groups. Cut up the Artist Information Sheet (p. 9) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (p. 9) and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and search the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by each artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images and have the class guess which image is by which artist.

Conclusion:

Discuss:

What were some of the most interesting things that students learned or discovered?

- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to find out more about?

Artist Information Sheet (For Students)

Roman Ondak

- Born in 1966, Slovakia
- conceptual artist focusing on audience participation and the public.
- Interested in crowding and queueing activities that were commonly found during post-Soviet Slovakia era.

Kwan Sheung Chi and Wong Wai Yin:

Kwan Sheung Chi

- Born in 1980, Hong Kong
- conceptual artist interested using everyday materials to incite commentary on land and housing development.
- Famous for *Water Barrier (Maotai: Water, 1:999)* (2013) an installation comprised of two 170-centimeter-high, white plastic anti-riot barriers filled with water diluted with one bottle of Maotai—a Chinese distilled white liquor that is commonly served at state functions.
- Interested in social issues and the types of physical and ideological barriers that prevent change

Wong Wai Yin

- Born in 1981, Hong Kong
- graduated from The Chinese University of Hong Kong in 2004, and The University of Leeds, UK in 2005.
- experiments with a variety of media, ranging from painting, sculpture, collage, installations and photography.
- Co-founders of the Observation Society in Guangzhou.

Ulay and Marina Abramović

Ulay

- Born in 1943, Germany
- received international recognition through his radical actions and Polaroid works from the early seventies.
- uses the body as a starting point for exploring the human condition.
- translates bodily experience into an artistic one

Marina Abramović (born in, 1946, Serbia)

- Her work explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind.
- described as the "grandmother of performance art."

	Personal Information	Type of Art	Known for	An Artwork
Roman Ondak				
Kwan Sheung Chi				
Wong Wai Yin				
Marina Abramović				
Ulay				

PRE- or POST-VISIT ACTIVITY: Creating your Pictodiary (adaptable to all levels)

Objective: Students examine ordinary symbol and emoticon images and create a story by drawing their own symbols.

Discussion: Since 1983, Bing Lee has been creating a 'PictoDiary' using symbols to tell his life story. He creates symbols that are inspired by ordinary and everyday objects and images.

Materials:

- white background paper
- Ink and Markers to draw their own symbols

Process:

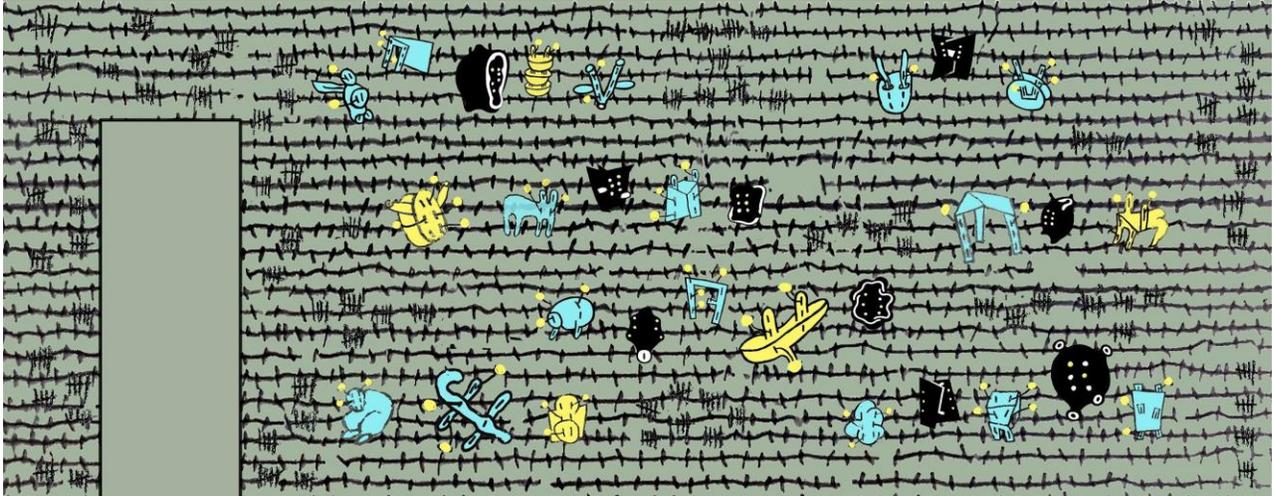
1. Have students look at the sample symbols provided below.
2. Do a sample story using symbols on the chalk/white board.
3. How easy is it to interpret the story? Do students have different interpretations of the story?
4. In small groups, have students use markers to create their own symbols and tell a story.
5. Display the finished artworks.

Conclusion: Discuss how effective it is to communicate using symbols. Can symbolism be used as a universal language?

Sample Symbols



Artwork by Bing Lee



Animal Farm, Site-specific installation

PRE-VISIT ACTIVITY: Film ConText (Secondary School and Universities)

Objective: Students perform short dramatic skits based on film and television stereotypes bringing awareness to performance, relationships and identity.

Discussion: Kwan Sheung Chi and Wong Wai Yin are a married artist couple interested in relationships, both contrived and personally real displaced as performance and on film. This artwork is referred to as a type of performance art and film. *Everything Goes Wrong for the Poor Couple* is a performance that mimics tragedies that befall romantic relationships on film, as well as acknowledging their real-life status as a married couple.

Materials:

- Costumes and props (optional)

Process:

1. Introduce students to the work of Kwan Sheung Chi and Wong Wai Yin, using images provided on p. 16.
2. Ask students (in groups of 2-3) to create their own short dramatic skits by discussing famous scenes in films and television that they have seen.
3. Have them think about reenacting a particular emotional trope such as 1.) tragedy, 2.) Love, 3.) Hatred, 4.) Betrayal, 5.) Sorrow.
4. Students should think about their emotional expression, gestures, the use of props or costumes if any.
5. Students should reenact the scene concentrating on key elements they identify to be specifically important to that emotional trope.

Conclusion:

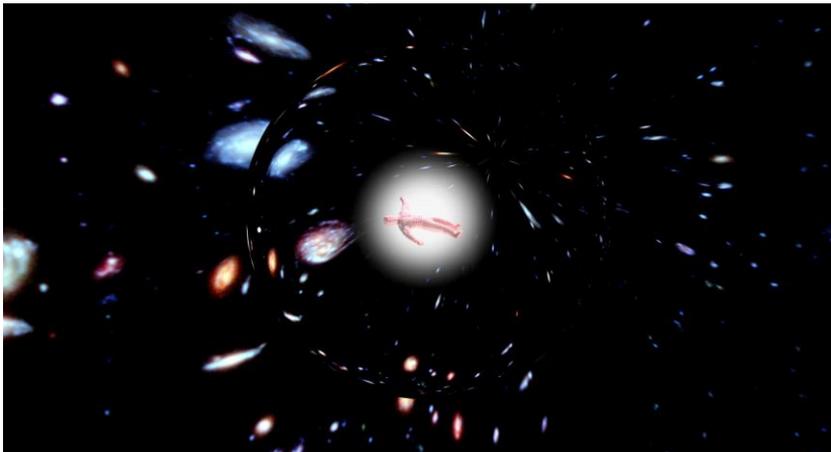
- Discuss the process: how easy or hard was it to create the performance?
- How did representations of emotional trope differ from group to group (if more than 1 group performed the same emotion)?
- Was it easy to identify the emotion performed by the group?
- Compare students' works. How do the performances reveal how identity and relationships are enacted and performed?

Everything Goes Wrong for the Poor Couple

Kwan Sheung Chi and Wong Wai Yin



Credit Mort by No Longer Human



EXTENSION ACTIVITY: Live Forever JOURNAL

[SECONDARY 4 – UNIVERSITY]

NAME: _____ CLASS: _____

Have you ever thought about what you would do if you could live forever? There are many films and stories discussing this premise, with concepts such as utopia and paradise being a large part of what living forever would be like.

Credit Mort is the artwork of three artists (Nadim Abbas, Magdalen Wong, and Erkkä Nissinen) whom imagine what it would be like if they could live forever. The resulting artwork is humorous and skitlike, creating performances and building on friendships between the three artists that have lasted many years.

Some other famous examples of stories that discuss living forever include Oscar Wilde's *The Picture of Dorian Gray* and Anne Rice's *Interview with the Vampire*.

Answer the following questions to develop your own story about living forever:

If I lived forever, my life would be..

I could live forever and bring 2 friends

EXTENSION ACTIVITY: Live Forever Journal

[SECONDARY 4

– UNIVERSITY]

DRAW YOUR ALTER EGO

If you can live forever, would you want to have another identity?

Is it a person? A cartoon?

List some characteristics and traits of your limitless life (strong, weak, happy, sad, shy, arrogant, careless, responsible, etc....)

List how you would express the characteristics and traits of your new life using color, lines, textures, shapes, and forms.

I don't tell people, I keep hidden, that I am

My other different identity would be _____

Vocabulary

Collaboration: The process of 2 or more people working together to realize shared goals.

Conceptual art: art whose idea or concept is more important than the finished artwork, and whose form does not necessarily conform to traditional art objects such as paintings or sculptures.

Found Object: A manufactured, utilitarian, everyday object that was not originally designed for an artistic purpose is 'found' and reused in an artistic context.

Engagement: the act of being involved or interested in an artwork or a performance.

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

Interpretation: An explanation or an understanding of a creative work.

Pictography: A form of writing that sometimes uses drawings as phonetic letters

Performance Art: the artist's medium is the body, and the live actions he or she performs are the work of art. The term, used loosely at first, arose in the early 1960s as American practitioners sought a way to refer to and describe the many live events taking place at that time.

Photo Collage: An artwork that includes cut- or torn-and-pasted photographs or photographic reproductions.

Scaffold, Scaffolding: a temporary structure on the exterior of a building, made of wooden planks and metal poles, used by workmen while building, repairing, or cleaning the building.

VISIT Tai Kwun Contemporary

To arrange a visit...

email learnart@taikwun.hk

4 weeks notice is required.

Gallery Guides tours are available.

To Enhance your Students' Art Visit

- 1.) Encourage your students to visit the exhibition with their parents on Family day, beginning from July 1st, the first Sunday of every month and view the exhibition.
- 2.) If there are particular artworks that you are interested in having your students work with, make a note of them and their location in the art gallery.
- 3.) Prepare the students a few days before with discussion and activities.
- 4.) The day before the visit, review the purpose of visiting an art gallery with original works of art and review art exhibition rules with the students.
- 5.) After the visit, have the students record their impressions of the art exhibition either by drawing or writing about it or even making posters advertising the exhibition.
- 6.) We would love to have some examples of your student's impressions. Please send to us at Tai Kwun Contemporary, Art Education Department, % of Melissa Lee or email me at melissa.lee@taikwun.hk
- 7.) Continue to use our teacher's guide, and visit us again at Tai Kwun Contemporary soon!

When you Arrive

- 1.) Please sign in when you arrive. Show your confirmation email to the Guide.
- 2.) Lunches and backpacks are not allowed in the galleries. Please leave them in the bus. Please remove all valuables before leaving backpacks on the bus.
- 3.) If meeting a Gallery Guide, inform the agent of the artworks your class has studied or would like to see.

Appropriate Art Gallery Behavior

- 1.) Please do not touch art objects including sculpture or frames. Invisible oils on our skin can damage artworks.
- 2.) Please remain at least 30 cm away from all artworks.
- 3.) Do not use the tops of display cases, art objects, or the walls as a writing surface or a place to rest personal belongings.
- 4.) Talk at a normal voice level
- 5.) No food, drink, candy, or gum is permitted in the art galleries.
- 6.) Unless noted otherwise, photography is permitted, but no flash photography.

How to Read a Label and wall text

Labels identify works of art in an art gallery. The label is usually placed to the right of the work of art. The labels in Tai Kwun Contemporary read as follows:

Artist's Name: Bing Lee

Object title: *Animal Farm*

Year artwork completed: 2018

Materials of artwork: Water-based latex paint

Medium: **Site-specific installation**

Size: Dimensions variable

Credits

Melissa Lee, Curator of Education and Public Programmes

Written by Melissa Lee, Curator of Education and Public Programmes and Jacqueline Liu, curatorial assistant. Translated into traditional Chinese by Jacqueline Liu.

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Resources

Online:

www.artcyclopedia.com

www.biography.com

www.moma.org

www.wikipedia.com

The exhibitions and their contents are independently curated by the presenting partners and do not reflect the views or opinions of The Hong Kong Jockey Club Charities Trust or Tai Kwun.