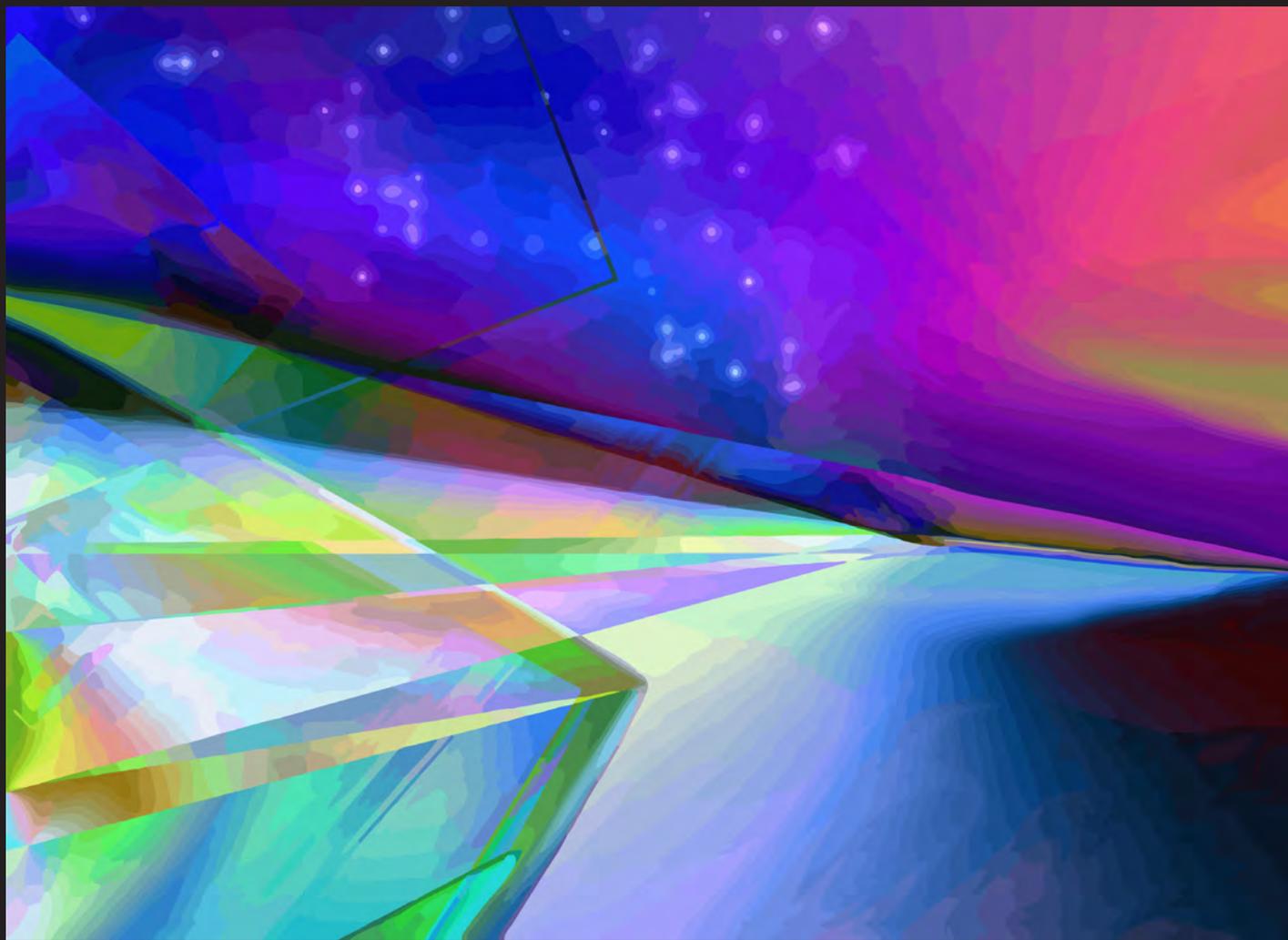


THE CANADIAN ART TEACHER

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Insert

Bill Zuk an art life

Kindergarten Merzbau

Aaron Sennitt

Inclusive Teaching: Going Online for Art Education

Pam Patterson

Picking Up The Pieces

Andrea Wenckebach

Drama Is More Than A "Stage"

Stephanie Scarpelli

Zokei Asobi: Productive Play for Creativity And
An Understanding of Material Properties

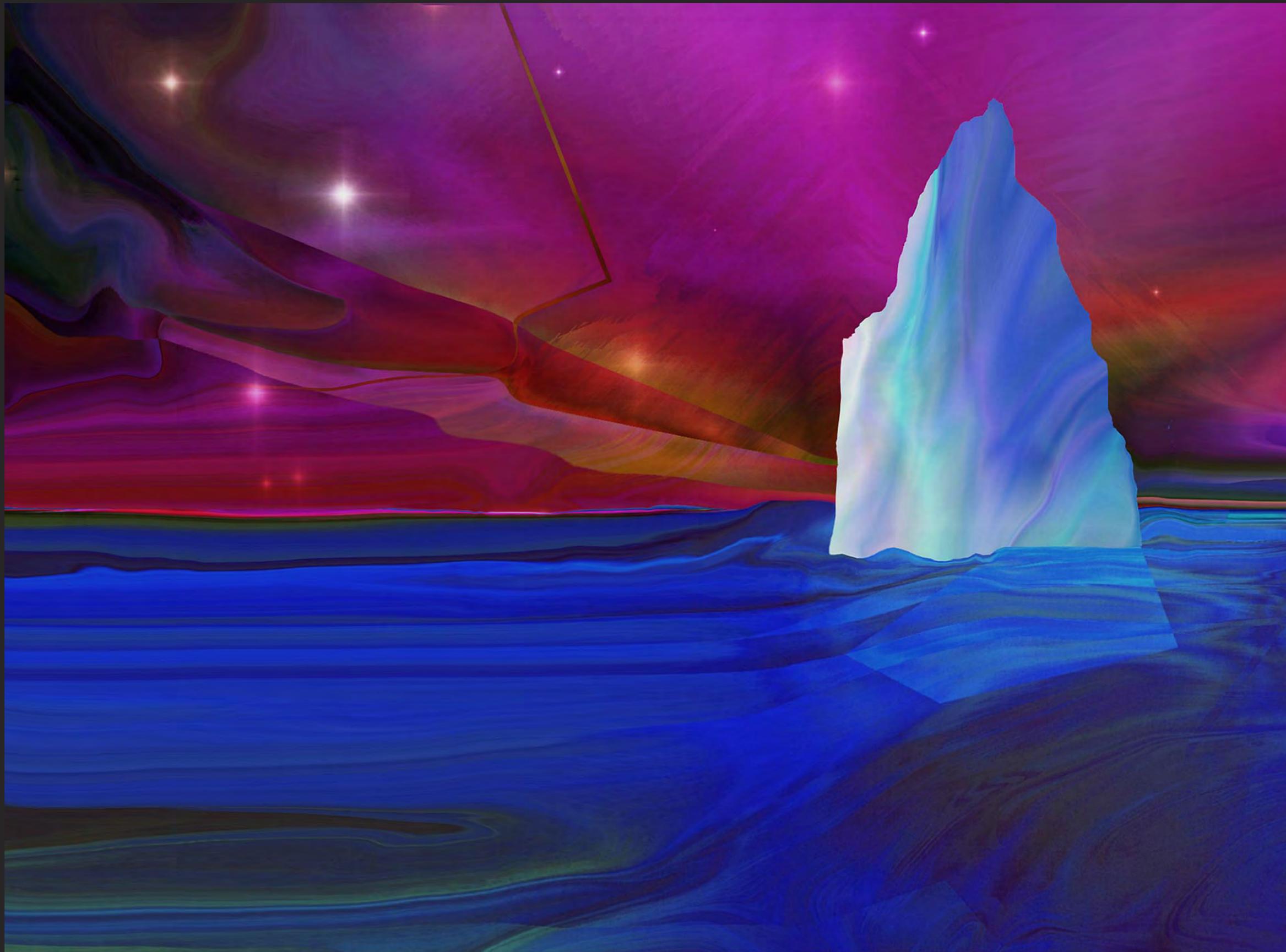
Brian Petersen

Little Shoes, Big Questions:
Ownership, Appropriation and Inclusive Practice

Jacqueline Walsh

CSEA/SCEA Honourary Membership

Miriam Cooley



Bill Zuk an art life

*"Gazing
(sensory awareness & meditative scanning)
is my crucible
where imagination & creation
flourish."*



Spirit Bear Northwest Passage

Bill Zuk...

GAZING • IMAGINING • CREATING

Art teachers train as artists and decide to direct that creative energy toward the well-being and learning of children. Sometimes it is hard to feel like an artist when focused on collaboration, community and children. Bill Zuk's many involvements reflect many creative facets of one art educator's active art life.

toward an art life...

...rooted in gazing (sensory awareness and meditative scanning) that leads to imaginative thinking and creation. Bill Zuk, now Professor Emeritus in art education at the University of Victoria, has found a variety of ways to merge studio practice, research and teaching. As a multimedia artist, his studio practice is often related to social, cultural and environmental issues. He also takes great pride in collaborating with others in knowledge building experiences that lead to teaching and learning excellence.

Zuk, B. (2012). Mountain, sea and sky: The art of gazing and imagining. In A. Sinner and C. Lowther (Eds.). *Living artfully: Reflections on the far west coast*. Toronto, ON: Key Publishing House. 87-96.

...co-creation,

Making links between art traditions and current technology, Bill co-created the Zukmar *Pictorial Continuum*, an innovative software program based on core concepts in the British Columbia provincial art curriculum and an art education image development course taught at the University of Victoria. Designed for students and sophisticated artists alike, this software enables users to alter and transform images in creative ways using strategies such as serialization, transitioning, layering, and bilateral symmetry. *Pictorial Continuum* remains an important part of Bill's studio practice.

Dalton, R and B. Zuk. (2007). Expanding our vision of image development. In Irwin, R. Grauer, K. and Emme, M. (Eds.). *ReVisions: Readings in Canadian Art Education*. Victoria: CSEA. 232-239.

...co-research, coordination & curation,

At the University of Manitoba, Bill developed Aboriginal cultural resources for the Department of Education based on fieldwork in the province. This experience led to a professorship in art education at the University of Victoria involving the coordination of a Native Indian Language Diploma program that won a President's Innovative Teaching Award during its inception.

The *Yet Sun Heywa Project* (meaning 'we are going forward' in the Salish language) was undertaken with the Maltwood Museum and Art Gallery at the University of Victoria to create an interactive art and cultural website based on traditional and innovative ideas linked to a 2000 silkscreen print collection of Northwest Coast Aboriginal art. The website was made available to 16,000 schools across Canada through a federal School Net program.

Dalton, R. and Zuk, B. (1998). Developing and assessing a First Nations art website. *Canadian Review of Art Education*. 25(1) 52-66.

Drawing kids, artists, teachers and cultural communities together is a recurring direction in Bill's art life. A crowning achievement of Bill's collaborations was the Community University Research Alliance (CURA) funded by the Social Sciences and Humanities Research Council of Canada over five years. Under the auspices of the Department of Art History at the University of Victoria, it supported collaborative partnerships between university and community organizations to develop a broader understanding of the art, cultural and social history in the province of British Columbia. This culminated in museum community projects, traveling exhibitions, publications, web exhibits, and conference presentations.

Zuk, B. and R. Dalton. (2002). Flight of the imagination. *British Columbia Art Teachers' Journal*. 42(16) 2-7.

Zuk, B. and R. Dalton. (2004). Sveva Caetani: Pursuing imagination. *Canadian Art Teacher*. 3(1) 4.

...activism,

"My role as an activist hinges on taking action on social, cultural and environmental fronts, gently pushing and prodding; insisting on positive change."

Bill's activism has involved various initiatives from heritage murals to preparing visual banners for peace marches, and an international traveling mural for the Canadian Youth Ambassadors. When completed, it became a centerpiece for a peace project celebrating the summer solstice on the Arctic Circle in Rovaniemi, Finland.

Zuk, B. (2007). Community voice and intergenerational learning: Building a strong art-based education. *Gaitskell Address. Canadian Art Teacher*. 8(1) 16-24.

...cultural understanding,

Working closely with First Nations communities and colleagues, Bill led the development of teaching resources featuring traditional and contemporary art.

"At first, there was resistance by the publisher in accepting selections of artwork dealing with provocative issues such as land rights, pain and suffering, and sacred ceremonies. Gradually, they realized the significance of innovative works by Norval Morrisseau in *Landrights, Sarain Stump, Pain of the Indian and Edward Poitras, As snow before the summer sun, based on the sacred Sundance ceremony. With consultation and support of Aboriginal elders and scholars, reluctance turned into acceptance.*"

There was always an attempt in publications to feature both traditional art work by First Nations artists based on older, established beliefs and customs while including recent, innovative art works, reflecting new outlooks and perspectives; celebrating the dynamics of change in art and culture.

Zuk, W. and D. Bergland. (1999). *Art First Nations: Tradition and innovation*. Montreal, PQ: Art Image

Zuk, W. and R. Dalton. (1999). *Art First Nations: Tradition and innovation in the circumpolar world*. (Alaska, Canada, Scandinavia and Siberia). Montreal, P.Q: Art Image Pub.

Through generous support from the 1994 Commonwealth Games held in Victoria, British Columbia, it was possible to bring exhibitions and artists from the circumpolar world to Victoria. This resulted in staging the film *Spirit of the Arctic*, that won an Award of Merit from the Association of Media and Technology in 1995; as one of Canada's best documentary films.



...social, cultural & environmental activism,

Say yes to peace, no to terrorism - a response to the shooting of school children in Beslan, Russia (2004). 'Cry for world peace' poster to raise funds for counselors.

Say yes to food security, no to land developers - a response to the destruction of Saanich farmland allotment gardens. Allotment garden poster 'Land Development, Killing Fields' (1997).



Zuk's recent work continues to involve collaboration and social engagement. Moving from his early focus on printmaking to co-producing film projects has meant learning new media and seeking out new creative partnerships with a shared focus on climate change and a belief that art can educate viewers and challenge them to act on knowledge that affects their future. His special interest, linked to his first years as a teacher, is in how social, cultural and environmental changes affect Aboriginal people who have lived in the polar regions for thousands of years. Zuk's contribution to the film projects involve poetry scripts, narration, and visual imagery.

<https://vimeo.com/96237078>



I am the elder
Knowledge keeper
I listen
I love
I share memories
For a new generation.

I am the dream
The hope
For a strong land
A strong nation
A strong future.

I Am Arctic (2011)

Once there was silence
And sanctity
Now there is noise
And broken earth.

Who will listen
To the drum beats
The songs of snow
Of dances and dreams



My Arctic: Broken silence, broken earth (2012).

Zuk, B. Arctic obsession. (2012). *British Columbia Art Teachers' Journal*. 54(1) 4-17.

Zuk, B. and L. Gilson. (2012). My Arctic: Broken silence, broken earth. *Visual Arts Research*. 38(2) 97-98.



Bill Zuk with First Nations resources; Landrights by Norval Morrisseau in the background.

I turn to the moon
And stars
And the dance of the cosmic lights
Calling...
We must care
For the earth,
And life
In the deep blue sea.

Care for Me (2014).
www.intotheice.ca.



& teaching ideas.

Project 1 Video, Film and Sculpture: The use of video and film is an important way of documenting action and drama. Use plasticene or other modeling materials to create movement and change within a towering form and video each sequence of construction to produce an animation with transformational or metamorphic qualities.

Project 2 Healing Powers: Some say the Earth requires healing as a result of pollution and other destructive forces. If you were a healer or had magical powers, what kind of amulet or charm would you create with healing powers? Use soapstone, marble, alabaster or a quick hardening clay-like material to create a hand-held charm or wearable pendant that would 'glow with goodness'.



LEARN
MORE

<http://id2.ca/BILLZUK>

SOURCES

www.intotheice.ca

<https://vimeo.com/96237078>

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Michael J. Emme