



# Equipment-space is an educator's HAVEN of possibility!

**Equipment-space** is here in Lake Country at the Lake Country Art Gallery (LCAG).

If you would like to book a virtual or in-person tour please email [arthouse@lakecountryartgallery.ca](mailto:arthouse@lakecountryartgallery.ca).

Otherwise, have a tour with Wanda Lock, our curator at LCAG here virtually: [Equipment Space March 2021](#)

Resources: [Delve In guide](#) View photos of exhibit here: [Equipment-space photos](#)

**Lucas Glenn** and **Mat Glenn** grew up in Lake Country and currently make the Okanagan their home. Lucas and Mat are BFA graduates from UBC Okanagan. They are Kelowna-based interdisciplinary artists. Their sculptural, digital, and site-specific works use regional identity, science-fiction, and fantasy to address global crises.

**Interdisciplinary art** is a combination of **arts** that use an **interdisciplinary** approach involving more than one **artistic** discipline. This exhibit combines visual **arts**, performing **art**, digital **art**, and conceptual **art**.

## Conceptual art:

A medium in which the concept is the driver, and materials follow to serve the message. In conceptual art, the meaning conveyed is more important than the making.

The title of the exhibit is Equipment-space. Mat Glen explains:

“Equipment-space conceptually eliminates the binary (man/nature) by exploring what equipment is...equipment is what you find in the space between humans and what we think of as nature.”



Equipment: the necessary items for a particular purpose

Binary: relating to, composed of, involving two things (i.e Man/Nature).



or

us incredible creation in all grade exhibit student's perhaps challenged in Coming to understand student's own lived beyond visual art.



The ideas in this interdisciplinary exhibit give opportunity for both 'unpacking' and art levels of our BC Curriculum. Viewing the minds will be nourished with ideas, and what they might think art is. This is good. the material choices, their positions and experience will lead to much new learning far

This exhibit blatantly shows us the power of art to express big ideas.

## Curriculum Links and Big Ideas

At the Lake Country Art Gallery (LCAG) ArtHouse we believe that every child is already an artist with an ability to speak their voice through artworks in many mediums. We believe that art is voice, rather than decoration. Our goal is to help you to discover and amplify your student's (and yours!) voice/s by visiting us in real time or virtually. We are here to support you!

The LCAG compliments the renewed BC Ministry of Education's Arts Education Curriculum. The curriculum is designed to enable students to explore the world through an artists lens and to express their ideas, opinions, beliefs and emotions. The Arts Education curriculum is founded on the artistic habits of mind – exploring and creating, reasoning and reflecting, communicating and documenting, and connecting and expanding; all of which are lifelong and transferable skills. Our virtual tours and hands-on art activities also focus on the arts as a form of self expression and understanding of identity, and as a place in which to connect with artists, art processes, artwork, and arts learning in one's own community.

All students can develop artistic mindfulness in all aspects of their daily life.

### Grades K-3

- People create art to express who they are as individuals and community.
- People connect to others and share ideas through arts.
- Engagement through the arts creates opportunities for inquiries and purposeful play.
- Inquiry through the arts creates opportunities for risk taking.
- Creative experiences involve an interplay between explorations, inquiry, and purposeful choice.
- Exploring works of art exposes us to diverse values, knowledge and perspectives.
- Exploring **works of art** exposes us to diverse values, knowledge and perspectives.
- Collaborate to plan, carry out, and review constructions and activities.

### Grade 4-7

- Engaging in creative expression and experiences expands people's sense of identity and belonging.
- Experiencing art is a means to develop empathy for others experiences and perspectives.
- Dance, drama, music and visual arts are each a unique language for creating and communicating.
- *Experiencing art challenges our point of view and expands our understanding of others.*
- Artists experiment in a variety of ways to discover new possibilities and perspectives.

### Grades 8-12

- Creative growth requires patience, readiness to take risks, and willingness to try new approaches.
- The arts provide *opportunities to gain insight into the perspectives* and experiences of people from a variety of times, places and cultures.
- Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences.
- Active participation in the arts is essential to building culture, expressing and exploring

personal identity, and revealing insights into the human experience.

More can be found at <https://curriculum.gov.bc.ca/curriculum/arts-education>

Some techniques, mediums, and processes in this exhibition include:

Equipment-space is Conceptual Art, as defined above as:

- To introduce students to a different ways artists represent their ideas and work together
- To consider two contemporary artists, their disciples and processes
- To explore individual works of art in terms of ideas, materials, techniques and inspiration

**I statements:** After participating in the Virtual tour and follow up activities your students should be able to say:

- I can wonder about these artist's perspectives and my own experiences
- I can understand that conceptual art focuses on concepts, or IDEAS/MESSAGE conveyed more so than the techniques or specific materials
- I can build on other people's ideas and add new ideas of my own to create new things or solve straightforward problems
- I can see that collaborative art practices can be fun
- I have experience working together collaboratively with other student artists.

*'Equipment-space conceptually eliminates the binary (man/nature) by exploring what equipment is...equipment is what you find in the space between humans and what we think of as nature'*  
*Mat Glenn*

## Primary Possibilities

Here are a few suggestions for ways to bring this exhibit into your learning environment. You know your students, so feel free to follow your own ideas as to how to respond as well.

The idea of conceptual art is very abstract, and in my experience it is a place for looking and wondering with the youngest primary students.

**Art Appreciation** (find more images at this link...):



**LOOK**

Wait...what?

What do you see?

Have you seen it before?

Would you say that it is bizarre?

Do you wear equipment to go into nature?

Does nature use 'equipment'?

**WONDER**

What might the artist be trying to say?

Why might they need 'equipment'?



## RESPONSE

### Music- In Song:

In response to looking at Equipment-space, watch and sing together with Raffi 'Down by the Bay', using the link under the photo.

*Make up new words to this classic song.*

Have you ever seen a \_\_\_\_\_, wearing a \_\_\_\_\_.

In your life, does equipment help you to enjoy being in nature?

<https://www.youtube.com/watch?v=jAjhLexlrDc>

After viewing Equipment-space, an additional introduction to the art of Brian Yungen and Damian Hurst will offer amazing wows, and this is a wonderful start. Damian Hurst's concept that 'Art is a reflection of life' is very reachable for young students, and his butterfly exhibit is beautiful.

Use this link to view a powerpoint presentation about 'conceptual' (idea) art.

<https://docs.google.com/presentation/d/1B116iq6V2fRcuJsb7ADol5Ots7cBUqd1o2kjs4Ez1/edit?usp=sharing>

### Visual Art:

Creating art with loose objects in our environment such as Andy Goldsworthy is a beautiful mindful practice which can be documented in place then left (NATURE STAYS IN NATURE). By grade two and three assemblage with objects of meaning can be introduced.

### A Memory Jar:

This has been a highly meaningful activity for my students, due to the reflection piece. Students are asked to reflect on special experiences or places (sometimes after the summer break). A visualization can be invited after lunch, and you can model the reflection with some tokens of your own.

Each student collects tokens representing their experience- could be a photograph, bus token, or even a ticket for a ballet. What my students brought in amazed me. They put their objects into 'preservation jars' and did a gallery tour, visiting one another's jars, wondering and then asking questions of the creator of each jar.

This begins the understanding of an object holding meaning on a personal level, and it is the place to begin in primary.

## Intermediate Response to Equipment-space “Food For Thought”



Questions:

1. Why is the child wearing Cabela's fishing waders ? (Cabela's is an outdoor recreation/hunting supply store)
2. Is the child taking care of the plant or did the child stumble upon it during their outdoor excursion?
3. Mat and Lucas grew up in Lake Country and kept busy outdoors, riding ATVs, snowmobiling up at Beaver Lake...could this piece be a reflection on their childhood?
4. Why is there a shovel in the back pack?
5. Could there be a significance of the flames on the child's mittens?
6. Does this work make you think of fantasy like the video playing in the back of the gallery?
7. Think of the materials used, plastic water bottle filled with water to nourish the plant, plant represents nature(?) but planted in synthetic material.
8. The child is dressed for cold weather however the plant is green and healthy, is this a comment on climate change and radical weather patterns?



## Learning about Conceptual (idea) Art

Conceptual art is all about sharing ideas in an artistic medium.

See this LCAG video:

 [Conceptual Art.mp4](#)

Separate videos of individual artists can be found at the following links:

Brian Jungen

- <https://youtu.be/ZLxhy1AMc7Y>
- <https://youtu.be/7ulSgqNWMAI>
- <https://youtu.be/BytftpbrwyN0>

Janet Cardiff & George Bures Miller

- <https://youtu.be/hGqPwaZVPBo>

## Response with Art making

Class 'Research' and Discussion

After looking at these 'conceptual' artists- from local to BC to international, discuss in the class what you perceive their important ideas have been. Contemplate the power of sharing ideas in art, rather than talking about your ideas with a few people at a time. Damian Hurst believes in the power of art to share ideas, and he has proven it when thousands of people go to his exhibits to see his work. You can explore the ideas in Equipment-space in Lake Country virtually.

1. Go outside with something for writing - journal/sketchbook. Find a spot by yourself and contemplate ideas that you might have which are very important to you.
2. Can you sketch possible ways to show your ideas without words, using some everyday objects? Share these ideas in partners or small groups. Help each other understand your ideas, and brainstorm improvements to your designs.
3. Make your art, bringing objects from home. Have a class gallery walk, and imagine what each others 'conceptual art' is. Celebrate a new form of idea sharing!

## Grade 7-10 Exploring the World of Digital Art

Watch the LCAG Exhibit video:

[Equipment Space March 2021](#)

What do you define as 'digital' art? See these websites for reference

[Matglenn.com](#)

[Lucasglenn.ca](#)

Consider the following questions about the digital art of Mat and Lucas Glen.



### Questions:

1. What is the significance of the figure being a 'cowboy'?
2. What does this media piece teach us about human interaction?
3. What is the meaning of the 54 pound fish?
4. Does the speed (slow pace) of this piece allow for more observation?
5. The game is called, Red Dead Redemption 2 (2018)...from Rockstar Games which includes Grand Theft Auto, do you play video games?
6. Why would you want to play a fishing game? Is it a substitute for the real thing? What about 'natural beauty' in the real versus digital worlds?

## Grade 11-12 Visual Art

Come to the gallery virtually, or see this short video. [Equipment Space March 2021](#)

Here are various resources for exploring these artists:

[https://docs.google.com/document/d/1ZdLk5euH5Ma3qARAmadD16DHXsHf\\_RNIKW\\_HggsSeM5w/edit?usp=sharing](https://docs.google.com/document/d/1ZdLk5euH5Ma3qARAmadD16DHXsHf_RNIKW_HggsSeM5w/edit?usp=sharing)

Artists websites:

[Matglenn.com](http://Matglenn.com)

[Lucasglenn.ca](http://Lucasglenn.ca)

Review what Conceptual Art is in the Intermediate section.

### Advanced level understandings:

Read the following article by Holly Ward, and then decipher together. Could indeed, this ‘wicked problem’ be articulated in any other way than visual art? Is art essential? Why?

#### ***Equipment Space***

As with all of today’s living creatures, Mat Glenn and Lucas Glenn’s lived experiences simultaneously straddle the seemingly incompatible spheres of the physical and the virtual, the natural and technological, the ‘real’ and the simulated.

As contemporary subjects, our corporeal existence anachronistically bounds us to our physical environments, however mediated this experience and this environment might be. Performing wage-labour, crossing geographical terrain via combustion engines, consuming genetically modified plants and animals; daily interactions and activities are mediated by human systems that have completely transformed direct engagements with the physical, or ‘real’ world. And yet we rely on our bodies and on these natural systems entirely. While technocrats like Elon Musk may want us to believe otherwise, there is no viable life on Mars. We have only the real world.

But what is the ‘real’ world? When the distinctions between innate and artificial intelligence are increasingly difficult to discern, when ecosystems self-regulate in response to human technologies, when the rate of change for both ‘natural’ and virtual systems seems to be increasingly immeasurable, any attempt to distinguish between the ‘authentic’ and the constructed, the ‘natural’ and the unnatural, merely reflects an arcane or nostalgic world-view. The simultaneity of mass extinctions and Quantum computing seems to indicate that what exists is a hybrid, increasingly complex system currently in a state of accelerated change. Just as certain physical phenomena cannot be ascertained by human consciousness, these rates of systemic change have seemingly accelerated beyond that to which Human cultures can (or are willing to) adapt. In other words, today’s ‘real world’ is, in fact, a ‘wicked problem’<sup>1</sup>.

In ***Equipment Space***, Mat Glenn and Lucas Glenn’s creative outputs recognize this wicked problem through a series of polymorphous strategies that articulate their perceived location in this contemporary context. Sculptural assemblages merging the human and non-human, animal and vegetable, digital and analogue, explore themes central to their work such as precarious labor, ecosystems, technological interfaces and hybridity.

**Equipment Space** locates our (both human and non-human) collective immersion in this hyperspace *between* the real and the virtual. Sculptural assemblages featuring humanoid figures, fossil-fuel powered vehicles, live plants and computer-generated fantasy worlds address the circular logics of the neoliberal technosphere (wherein 'limitless growth' of resource extraction and alienated labor confront the material limits of bodies and environments).

**Equipment Space** asks us to consider the physical, material and conceptual boundaries of our worlds, the limits of our experiences, and the possibilities of our collective future.

**Notes:**

1. The term *wicked problem* refers to:

...a problem that is difficult or impossible to solve because of incomplete, contradictory, and changing requirements that are often difficult to recognize. It refers to an idea or problem that cannot be fixed, where there is no single solution to the problem; and "wicked" denotes resistance to resolution, rather than evil. Another definition is "a problem whose social complexity means that it has no determinable stopping point". Moreover, because of complex interdependencies, the effort to solve one aspect of a wicked problem may reveal or create other problems.

Source: [https://en.wikipedia.org/wiki/Wicked\\_problem](https://en.wikipedia.org/wiki/Wicked_problem), last accessed Mar 7, 2021