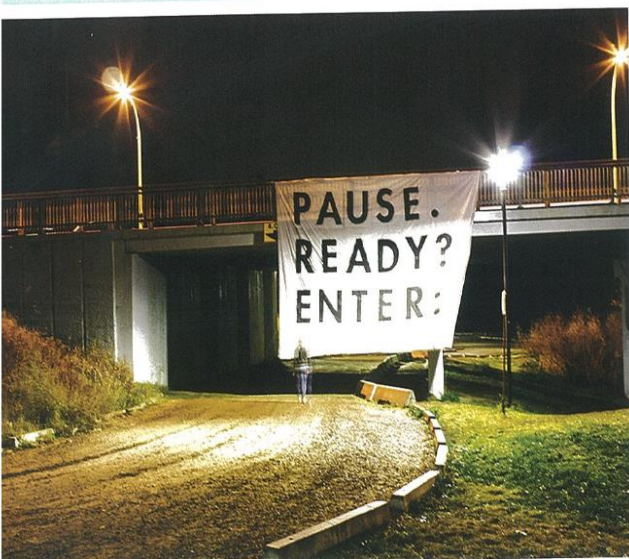




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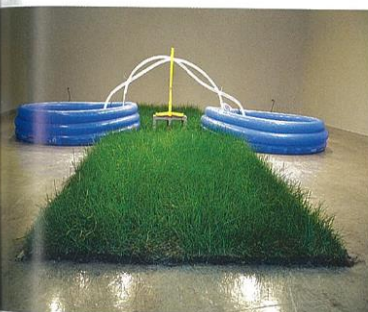
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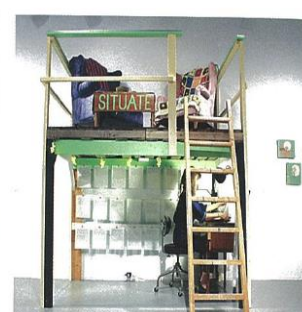
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6

CONCEPTUAL LEGACIES

Conceptual-art teachings reverberate in the halls of 21st-century art schools.

The Conceptual art movement coalesced in the mid-1960s and profoundly challenged the way art is made, encountered and considered. The movement regards art as a thinking process rather than a means of creating tangible objects, and its implications can be found in disciplines ranging from established, material-based practices, such as painting, photography and sculpture, to non-traditional fields such as installation, sound, performance and digital art. Since the beginnings of the movement, art schools in Canada have been vital sites of action for such art to operate within. Many of the major players in the scene are still very much active, working as instructors and curators, and it is largely due to them that the effects of the Conceptual legacy continue to reverberate in programs and courses offered at schools across the country. Students exposed to the tenets of Conceptual art pedagogy are taught to confront social issues, question conventional hierarchies, disrupt institutional frameworks and destabilize the status quo. Upon graduation, these students will enter artistic, sociological, political, economic, industrial and other realms equipped with the creative problem-solving and lateral-thinking skills that will help them become the next generation of leaders.

MANY WORKS IN THIS GUIDE ARE THE RESULT OF ASSIGNMENTS COMPLETED BY CURRENT STUDENTS AND RECENT GRADUATES.

CLOCKWISE FROM TOP LEFT:

1. UNIVERSITY OF ALBERTA Susanna Barlow *Pause Ready Enter* 2014
2. SHERIDAN COLLEGE Jen Sasaki *A Clock Set to 24 Hours into the Future* 2014-15
3. UNIVERSITY OF REGINA Edward (Ned) Bartlett *34 C18 Saucer* 2013
4. UNIVERSITY OF GUELPH Paul McIntyre *Painted Blue Deck* 2014
5. WESTERN UNIVERSITY Ronnie Clarke *Self-Control* 2014
6. UNIVERSITY OF REGINA Amber Phelps Bendoroff *Situate* 2014
7. CONCORDIA UNIVERSITY Swintak *Artist Contract Outfits* 2014
8. ALBERTA COLLEGE OF ART AND DESIGN Natural Real Supreme (Sean Michael Taal and Sara Rennie) *Water Arch* 2014
9. NSCAD UNIVERSITY Kelly Zwicker *No Discipline* 2015

Instructors from coast to coast define their practices

Craig Leonard
NSCAD UNIVERSITY



"An idea isn't a medium, but the non-fixed part of both form and material that together determine medium. As part of form, it places limits on the work's existence. As material, its presence is gauged by what seems excluded. Idea and limit are one and the same. This understanding holds equally for my art practice and approach to teaching."

Kim Tomczak and Lisa Steele
UNIVERSITY OF TORONTO



"When we start a new project, we always submerge ourselves into the research, and as collaborators, we talk and argue a lot. Concentrating on the concepts being investigated—rather than obsessing about the materiality—helps refine the finished work. In our teaching, sometimes we have to teach a technical process, but the quicker we can move to the idea being mobilized, the better it is."

Trevor Gould
CONCORDIA UNIVERSITY



"It makes no sense to interpret contemporary sculpture through material means alone—we need new ways of conceiving the meaning of sculpture in a 'post-disciplinary' world. Thinking about the medium as a concept opens up this possibility to engage with all manners of interdisciplinarity in contemporary art."

Miruna Dragan
ALBERTA COLLEGE OF ART AND DESIGN



"I am most influenced by the overlooked aspects of Conceptual art—the intuitive, poetic, emotional and philosophically contemplative. Through a sensualist approach to materials and experiences, my site-responsive works also align with ideas explored in land art; they are a grounding of my own identity through the identification of sites laden with pregnant histories."