Different Ways of Looking

Objective:
Students learn about Emily Carr’s landscape paintings.

Description of Activity:
Students participate in a drawing exercise, approaching the same landscape from multiple viewpoints, using Emily Carr as a model.

Duration:
1 session, 60 minutes

Background Information for Teachers:
Emily Carr was born in 1871 to British parents who had settled in Victoria. She described herself as a child who preferred to play in the barn rather than the nursery. Her love of nature remained an integral part of her life and influenced the course of her work as an artist, not only in her subject, but also in her enthusiasm for sketching outdoors.

Carr’s desire to depict the landscape of British Columbia reflects the idea that first-hand observation is crucial to creating an authentic image, a conviction shared by many artists. She did her work at a time when Canadian artists such as the Group of Seven began using nature as a symbol for national identity. Although she was not tied closely to the Group of Seven, many authors argue that Carr’s forest scenes evoke a sense of what it means to be Canadian. There are many different ways to interpret Carr’s work: her paintings may convey an environmental message, a spiritual meaning or a sense of isolation.

Preparation for Teachers:
• Read the excerpt from Hundreds and Thousands (Appendix B) that follows this activity, detailing Carr’s love of the forest.
• Read the excerpts (Appendix B) that follow this activity, describing some of the many different ways that Carr’s landscapes have been interpreted.
Materials for Students:


Process:

Part I:

- Introduce students to Carr’s work by showing them *Forest, British Columbia*, 1931-32, *Old and New Forest*, 1931-32, and *Scorned as Timber, Beloved of the Sky*, 1935. Have them describe what they see. Focus their attention on the setting, the viewpoint assumed by the artist, the arrangement of the various elements in each painting, the types of brushstrokes or lines used by Carr, the colours that she selected, etc.

- Share information about Carr’s life, her love of nature and her interest in portraying the landscape of British Columbia. Read students the excerpt from Carr’s journals (Appendix B) that follows this activity.

Part II:

- Explain to students that since Carr’s death, the artists and scholars who study her work have interpreted it in many different ways. Some see Carr as a painter working to reveal Canada’s identity, others see her as an environmental advocate or as a feminist role model trying to change the way women were perceived and treated.

- Divide the class into four groups, assigning each group one of the perspectives discussed above (Canadian identity, environmentalism, spiritual meaning, sense of isolation, feminist role model).

- Pass out reproductions of Carr’s paintings to each group.

- Invite the groups to consider Carr’s work from the perspective they have been assigned: for instance, what do Carr’s paintings say about being Canadian? If these works were approached as examples of Canadian art, what characteristics point to what it is like to live in Canada?

- Have students designate one or more members of their group to take notes on the ideas that they discussed.

Discussion:

- Share some of the different perspectives on Carr’s paintings of trees. Involve students in a discussion about the interpretation of her work. Ask them what Carr’s work means to them.
• Have students discuss how they went about interpreting the landscape presented to them from a particular perspective. What kinds of questions did they have about the work? How do the ideas they were considering make them see the paintings differently?
Appendix A: Different Ways of Looking

Emily Carr
*Forest, British Columbia*, 1931-1932
oil on canvas
130.0 x 86.8 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust
VAG 42.3.9

Photo: Trevor Mills, Vancouver Art Gallery
Emily Carr

*Old and New Forest*, 1931-1932

oil on canvas

112.2 x 69.8 cm

Collection of the Vancouver Art Gallery, Emily Carr Trust

VAG 42.3.23

Photo: Trevor Mills, Vancouver Art Gallery
Emily Carr
*Scorned as Timber, Beloved of the Sky, 1935*
oil on canvas
112.0 x 68.9 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust
VAG 42.3.15

Photo: Trevor Mills, Vancouver Art Gallery
Appendix B: Different Ways of Looking

January 1, 1936:

I painted one of the thick jungle sketches. Perhaps I am getting “junglier.” They won’t be popular. Few people know the jungle, or care about it or want to understand it. An organized tumult of growth, that’s what those thick undergrowth woods are, and yet there is room for all. Every seed has sprung up, poked itself through the rich soil and felt its way into the openest space within reach, no crowding, taking its share, part of the “scheme.” All its generations before it did the same. Mercy, they are vital! There is nothing to compare with the push of life.


Many labels…have been pinned on Emily in the last few years…One that is often mentioned of late is “environmentalist”…Emily was a naturalist, almost a nature-worshipper, and she instinctively respected and loved the great British Columbia forests and clear-running rivers and streams. Littering, or any kind of destruction, was abhorrent to her and she was pained and shocked by the ruthless devastation caused by logging operations.


I think that Carr’s late expressionist paintings of the forest also have to be seen as profoundly historical…the turbulence of Carr’s paintings, produced within the same tradition of an allegorical national landscape, talks about the real turbulence of that history as enacted on the land—the industrialization of the wilderness.


In *Grey* there is no Indian form, though much of the Indian spirit is there: a dim and enfolded world, an iconic confronting silence, a symbolic eye, a glimpse into the secret inner heart of the timeless placeless forest. In no work do we find a stronger more poetic statement of Carr’s mystical participation in the dark and haunted spirit of the forest to which the Indian had awakened her.

Making the West Coast Modern

Objective:
Students study Emily Carr’s First Nations imagery and consider Carr as a modern artist.

Description of Activity:
Students discuss what it means to be a modern artist, using Carr’s words, paintings and drawings as a guide.

Duration:
1 session, 60 minutes

Background Information for Teachers:
In 1929, Emily Carr published an essay in the McGill News outlining her views on First Nations art and its relevance to her work. Her essay “Modern and Indian Art of the West Coast” argues that: “the oldest art in Canada, that of her native Indians, is by far the most ‘modern’ in spirit of anything in western Canada. The usual term applied to it by local critics is grotesque; they do not understand its bigger significance.”

A new admiration for the art of African, Oceanic and First Nations peoples informed the work of many artists in Europe, where Carr had trained as a young woman. Her identification of First Nations art as “modern in spirit” reflects a body of ideas referred to today as primitivism. Europeans interested in primitivism believed that the art of indigenous peoples revealed a fundamental understanding about artistic composition that they could learn from. While these ideas are no longer accepted because of the far-reaching assumptions that they make, for Carr and her colleagues primitivism offered a new way to think about the essential truths that they tried to convey in their work.

Preparation for Teachers:
• Read the excerpt from Carr’s autobiography Growing Pains: The Autobiography of Emily Carr, describing what first attracted her to First Nations art. See the excerpt (Appendix C) following this activity.
• Examine Carr’s painting Blunden Harbour, c.1930 and compare it to a photograph of Blunden Harbour taken by C.F. Newcombe in 1901. See Appendix D for reproductions.
Examine Carr’s drawings (shapes of human parts), 1929, and (totem pole), 1929, which illustrate how she applied modernist ideas to First Nations figures. See Appendix E for reproductions.

Materials for Students:

- Reproductions of Blunden Harbour, 1901, Blunden Harbour, c.1930, (shapes of human parts), 1929, and (totem pole), 1929
- Flip chart
- Markers

Process:

Part I:

- Ask students to consider how modern art differs from traditional art. Is the difference in the way the works of art are made? The colours? The subject being depicted? Record students’ answers.
- Read students Carr’s description of how looking at First Nations art made her work more modern. How does this statement compare to students’ ideas about what makes a work of art modern?
- Show students Blunden Harbour, c.1930. Have them describe what they see. Compare Carr’s interpretation of Blunden Harbour to the photograph of the area by C.F. Newcombe taken in 1901. How are the two images similar? How are they different?
- Explain that both Carr’s painting and Newcombe’s photograph show welcome poles, erected to greet guests. These particular poles are from a Kwakwaka’wakw village on the Northwest Coast.
- How does Blunden Harbour relate to Carr’s verbal description? How is it an example of the “loosening” that Carr describes in her work after her exposure to First Nations art?

Part II:

- Show students reproductions of Carr’s drawing (shapes of human parts), 1929, and her (totem pole), 1929.
- Ralph Pearson’s book How to See Modern Pictures, published in 1928, was a huge influence on Carr. Pearson wrote that everything in nature could and should be broken down into basic geometric shapes in order to reveal its inner truth. How did Carr use Pearson’s ideas in Blunden Harbour? What shapes did she use to represent the totem poles? What shapes did she use to capture other aspects of the landscape?
• When Pearson wrote about “inner truth,” he was referring to the more spiritual, less visible, aspects of a subject. Ask students: Does this painting seem spiritual? Why or why not? Discuss.

Discussion:

• Ask students if their impression of modern art is the same after looking at Carr’s work. How would they describe modern art now?
Appendix C: Making the West Coast Modern

Indian art broadened my seeing, loosened the formal tightness I had learned in England’s schools. Its bigness and stark reality baffled my white man’s understanding. I was as Canadian-born as the Indian but behind me were Old World heredity and ancestry as well as the Canadian environment. The new West called me, but my Old World heredity, the flavour of my upbringing, pulled me back. I had been schooled to see outsides only, not struggle to pierce.

The Indian caught first at the inner intensity of his subject, worked outward to the surfaces. His spiritual conception he buried deep in the wood he was about to carve. Then—chip! Chip! His crude tools released the symbols that were to clothe his thought—no sham, no mannerism. The lean, neat Indian hands carved what the Indian mind comprehended.

Appendix D: Making the West Coast Modern

Emily Carr
*Blunden Harbour*, c.1930
oil on canvas
129.8 x 93.6 cm
National Gallery of Canada, Purchased 1937
4285
Kwakwaka'wakw Village of Ba’a’s (Blunden Harbour), 1901
Photograph by C. F. Newcombe
Royal BC Museum
PN 258
Appendix E: Making the West Coast Modern

Emily Carr
*(shapes of human parts)*, 1929
graphite on paper
15.0 x 23.8 cm
British Columbia Archives
PDP08763
Emily Carr
*(totem pole)*, 1929
graphite on paper
15.0 x 23.8 cm
British Columbia Archives
PDP08766
An Artist’s Materials

Objective:
Students explore Emily Carr’s choice of art materials.

Description of Activity:
Students produce two versions of Carr’s paintings *Above the Gravel Pit*, 1936 and *Above the Gravel Pit*, 1937: one by using traditional artists’ materials such as watercolour and heavy paper to create a two-dimensional image, and the other by using non-traditional materials such as found objects to create a collage.

Duration:
2 sessions, 60 minutes each
Independent research time

Background Information for Teachers:
Working in an experimental style, Emily Carr often found it difficult to make a living as an artist. She sold only a small number of paintings in her lifetime, often for prices that did not reflect the cost of her materials, let alone her time and energy. As a result, Carr found inventive ways to “extend” the life of her materials, such as oil paint. Economic necessity was only one factor in her use of new and often unusual art materials. Carr was also interested in finding ways to ease and enhance her interpretations of the forests of British Columbia and First Nations culture.

Her ingenuity is apparent in her decision to mix oil paints with gasoline (an inexpensive product at the time). The gas thinned the paint, making it easier to manipulate on the canvas. It also stretched her supply of paint. Similarly, for her sketches and some paintings she used manila paper, which was both economical and lightweight. She could easily carry large amounts of paper with her when she worked outdoors. Carr continued to paint on stretched canvas and to work with conventional materials such as watercolour and charcoal, but her unconventional materials remind us that her creativity and inventiveness as an artist extended beyond her use of form and colour.
Preparation for Teachers:

- Examine *Above the Gravel Pit*, 1936, and *Above the Gravel Pit*, 1937. Carr painted two separate versions of this work between 1936 and 1937, one using oil mixed with gasoline on paper, the other using oil on canvas. See Appendix F for reproductions.

- Read the excerpts from Carr’s autobiography and journal (Appendix G) that follow this activity, in which she describes her preference for oil mixed with gasoline on paper.

Materials for Students:

- Reproductions of both versions of *Above the Gravel Pit*, 1936 and 1937 (one for each student)
- Heavy paper
- Paint (watercolour or oil paint when available)
- Found objects (provided by students)
- Cardboard
- Glue

Process:

Part I:

- Introduce students to the material aspects of Carr’s work. Show them Carr’s paintings *Above the Gravel Pit*, 1936 and *Above the Gravel Pit*, 1937, one painted with oil mixed with gasoline on paper, the other with oil on canvas. Compare the two works.

- Invite students to produce a version of *Above the Gravel Pit* using heavy paper and paint.

- Display students’ work.

Part II:

- Have students produce the same work again, as a collage made from non-traditional materials (fabric, natural materials, recyclables).

- Display this work alongside their paintings.

Discussion:

- Have students discuss the experience of working with different types of materials. What were the benefits of each material? What were the limitations?
• Return to Carr’s reasons for experimenting with materials. Based on their observations, have students speculate on why Carr might have chosen to vary her materials.

Further Engagement:
• Invite students to research other materials that Carr worked with, including ceramics and textiles, using this web site. See Appendix H for examples.
Appendix F: An Artist’s Materials

Emily Carr
*Above the Gravel Pit*, 1936
oil on paper
61.0 x 91.1 cm
Art Gallery of Greater Victoria, Anonymous Gift
1980.038.001
Emily Carr

*Above the Gravel Pit*, 1937

oil on canvas

77.2 x 102.3 cm

Collection of the Vancouver Art Gallery, Emily Carr Trust

VAG 42.3.30

Photo: Trevor Mills, Vancouver Art Gallery
Appendix G: An Artist’s Materials

To gain freedom I saw I must use broad surfaces, not stint material nor space. Material in the West was expensive, space cheap enough. I brought cheap paper by the quire. Carrying a light, folding cedar-wood drawing board, a bottle of gasoline, large bristle brushes and oil paints, I spent all the time I could in the woods.


January 27, 1933:

In working out canvas from sketches, the sketches should convey the essence of the idea though they lack the detail. The thing that decided you to attempt that particular subject should be shown, more or less. Take that small sketch home and play with it on paper with cheap material so that you may not feel hampered but dabble away gaily. Extravagantly play with your idea, keep it fluid, toss it hither and thither, but always let the idea be there at the core. When certainty has been arrived at in your mind, leave the sketch alone. Forget it and put your whole thought to developing the idea.

Appendix H: An Artist’s Materials

Emily Carr
*not titled*, 1924-1930
clay and paint
14.3 x 15.4 cm
Collection of the Vancouver Art Galley, Bequest of Alice Carr
VAG 51.27.8

Photo: Tim Bonham, Vancouver Art Gallery
Emily Carr
*not titled*, 1940
wool
98.5 x 38.0 cm
Collection of the Vancouver Art Gallery, Gift of Anne M. Yandle
VAG 90.75.1

Photo: Tomas Svab, Vancouver Art Gallery
The Challenges of Being a Woman Artist

Objective:
Students examine the role of women artists in history, using Emily Carr as an example.

Description of Activity:
Students research the challenges that faced Emily Carr as a woman artist working in Canada at the turn of the century.

Duration:
3 sessions, 60 minutes each
Independent research time

Background Information for Teachers:
While there have always been women artists, not all of them have had the same opportunities to develop their skills or to showcase their work that men have had. In Canada, Emily Carr was part of the first generation of women to attend official art academies. She began her studies in San Francisco and went on to study art in England and Paris. As a student she encountered a number of obstacles to embarking on a career as a professional artist, not the least of which was her discomfort with drawing the nude body from life.

Nevertheless, Carr persisted in her ambitions, choosing the life of an artist over that of a wife and mother, the usual roles of women in her day. She was resolute in her decision, but her writing sometimes reveals a sense of loneliness and frustration at society’s expectations. She also alludes to the dominance of male artists, especially the members of the Group of Seven. Some authors argue that Carr looked to male authority figures for approval of her own work. Whether or not this was the case, Carr’s life and her career point out the divide that existed between men and women in her day and the implications that this had for her work as an artist.

Preparation for Teachers:
- Examine *Emily Carr in her Studio*, a photograph of Carr taken by Harold Mortimer-Lamb, an avid supporter of the Group of Seven. See Appendix I for reproduction.
• Read the excerpt from Carr’s autobiography *Growing Pains: The Autobiography of Emily Carr* (Appendix J) that follows this activity, describing the artist’s experience studying in France.

• Read the excerpt from Linda Nochlin’s article “Why Have There Been No Great Women Artists?” (Appendix J), which follows this activity.

• Screen the video *The Other Side of the Picture*, 1999, where available.

**Materials for Students:**

• Reproduction of Mortimer-Lamb photograph of Carr (c.1939)
• Video *The Other Side of the Picture*, where available
• Flip chart
• Markers
• Library resources

**Process:**

**Part I:**

• Show students Harold Mortimer-Lamb’s photograph of Carr (c.1939). Discuss the way Carr is presented to the viewer. How is she posed? How is she dressed? How old does she appear to be? What is the setting? What else is in the room with her? What is on the table in front of her?

• Expand the discussion to consider Carr’s observations about studying at the Académie Colarossi and work through Linda Nochlin’s text with students.

• Screen the video *The Other Side of the Picture* where available.

• As a group, make a list of some of the obstacles that may have dissuaded women from becoming artists: pressure from society and family, desire to raise a family (the two not being compatible in this period), difficulty in finding work, etc.

**Part II:**

• Have students research the lives of Canadian women in the late nineteenth and early twentieth centuries. Invite them to read Carr’s writing with her role as a woman artist and their chosen painting in mind. Books by Emily Carr include *Hundreds and Thousands: The Journals of An Artist*; *Growing Pains: The Autobiography of Emily Carr*; and *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings*, edited by Susan Crean.

• Students should consider the following questions as they work: What kinds of subjects did other artists (men and women) paint at the time? How did Emily Carr paint (i.e. indoors, outdoors)? Where did she exhibit her work? What was the public’s response to her work?
• Have students write a summary of their research.

Discussion:
• Invite students to present their findings to the class, allowing time for discussion after each presentation.

Further Engagement:
• Have students research a contemporary female artist.
Appendix I: The Challenges of Being a Woman Artist

*Emily Carr in her studio, with ‘Sunshine and Tumult’, c.1939*
Photograph by Harold Mortimer-Lamb
Vancouver Art Gallery Archives
Appendix J: The Challenges of Being a Woman Artist

I asked Mr. Gibb’s advice as to where I should study. “Colarossi,” he replied. “At Colarossi’s men and women students work together. At Julien’s the classes are separate. It is often a distinct advantage for women students to see the stronger work of men.” — Mr. Gibb had not a high opinion of the work of women artists.

The first month at Colarossi’s was hard. There was no other woman in the class; there was not one word of my own language spoken. The French professor gabbled and gesticulated before my easel — passed on. I did not know whether he had praised or condemned. I missed women; there was not even a woman model.”


The question “Why have there been no great women artists?” has led us to the conclusion, so far, that art is not a free, autonomous activity of a super-endowed individual, “influenced” by previous artists, and, more vaguely and superficially, by “social forces,” but rather, that the total situation of art making, both in terms of the development of the art maker and in the nature and quality of the work of art itself, occur in a social situation, are integral elements of this social structure, and are mediated and determined by specific and definable social institutions, be they art academies, systems of patronage, mythologies of the divine creator, artist as he-man or social outcast.

Exhibiting Carr

Objective:
Students explore the legacy of Emily Carr, arguably one of Canada’s most famous artists.

Description of Activity:
Students plan a thematic exhibition of Carr’s works, based on one of the many different ways of looking at her paintings.

Duration:
2 weeks of class time
Independent research time

Background Information for Teachers:
Participating in an exhibition is one way that an artist can establish his or her reputation. While Emily Carr exhibited work in the Salon d’Automne during her time in France and in smaller exhibitions upon her return to Victoria, her first opportunity to showcase her work in a prominent Canadian art gallery came in 1927. That year, Eric Brown, Director of the National Gallery in Ottawa, invited Carr to include her First Nations imagery in the landmark exhibition Canadian West Coast Art - Native and Modern.

Exhibitions are often organized around themes to highlight works of art in a particular way. How works are selected and displayed, how much information is presented to the viewer and what type of programming is available to the public are important elements to consider when visiting a gallery or museum. In Canadian West Coast Art - Native and Modern, the National Gallery chose to exhibit the work of First Nations artists and non-First Nations artist like Carr side by side, in order to emphasize similarities in composition and artists’ techniques instead of arranging them according to cultural considerations.

Preparation for Teachers:
- Examine a photograph of the exhibition Canadian West Coast Art - Native and Modern. See Appendix K for reproduction.
- Consult the resource material (Appendix L) following this activity for more information on gallery roles and responsibilities.
### Materials for Students:
- Photograph of the exhibition *Canadian West Coast Art - Native and Modern*
- Internet access
- Library resources
- Cardboard
- Construction paper
- Scissors
- Glue
- Writing materials

### Process:

#### Part I:
- Explain what an exhibition is and discuss the work involved in planning one.
- Show students a photograph of the exhibition *Canadian West Coast Art - Native and Modern*. Have them describe what they see. What types of works were included (paintings, sculpture, textiles)? Is there any information on the walls about these works? How is this exhibition similar to or different from others that students have seen?
- Select a theme for students to use in planning an exhibition of Carr’s works. Ask them to choose from the following options: an exhibition in which they look at how Carr’s works have changed over time; an exhibition in which they investigate the different artists’ materials used by Carr; an exhibition in which they examine works illustrating a particular subject (trees, totem poles, portraits, etc.); an exhibition devoted to an idea or concept (motion, destruction, spirituality, etc.).
- Divide students into four groups. Assign each group to design an exhibition of five to ten works by the artist. Students will need to:
  - Select a theme
  - Research and select works
  - Produce a label for each work that lists its title, date and materials
  - Decide what additional information visitors to their exhibition might need
  - Arrange the works in a way that is easily accessible and invites visitors to compare one work to another

#### Part II:
- Have each group appoint a curator, a public programs coordinator, an exhibition designer and a marketing specialist. Provide each group with a
copy of the resource material (Appendix K) that follows this activity. Students may double up on the duties if necessary.

• Ensure that students are clear on their duties and that they understand the need for communications and co-operation.
• Direct each group to the Vancouver Art Gallery’s Emily Carr web site and instruct them to select five to ten works that reflect the theme of their exhibition.
• Have each group select a place in the school to set up and display their exhibition: main hallway, library, main entrance, art room, music room, etc.
• Allow class time for each student to carry out his or her assigned duties. Make sure you are available to answer any questions that students may have and to offer guidance as their projects progress.
• Host an opening for the exhibitions. Students can distribute invitations or post flyers around the school prior to the event. The curator in each group will be responsible for introducing the group’s exhibition at the opening.

Discussion:

• As a class, discuss each group’s exhibition. Is it successful, in their view? Why or why not? Is the relationship between the proposed theme and selected works clear? How are the works arranged? How are they displayed? Did the exhibition add to their understanding of Emily Carr’s work? Would their response to the exhibition be different if one work had been left out? If the works had been arranged differently?
Appendix K: Exhibiting Carr

*Exhibition of Canadian West Coast Art - Native and Modern*, National Gallery of Canada, 1927
National Gallery of Canada Library and Archives
Appendix L: Exhibiting Carr

Planning an exhibition is a long and detailed process: galleries and museums often begin work years before an exhibition is scheduled to open. Among the important factors that gallery staff must take into consideration as they prepare for an exhibition are theme, schedule, venue, resources and budget.

In planning an exhibition, gallery staff must determine whether they wish to focus on the work of one particular artist or the work of several artists at once. If the gallery presents the work of one artist, staff must decide whether to hold a retrospective of that artist’s career or to take a closer look at just one or two aspects of the work. Should the gallery decide to bring together the work of more than one artist, a larger idea or purpose needs to guide the discussion as to which artists to include and which aspects of their work to emphasize.

Determining the focus of an exhibition is only the first step. Many people must contribute their time and expertise before a proposal becomes an exhibition that is ready to open to the public. Loan agreements and shipping requirements must be met, photography and reproduction rights must be secured, spatial and aesthetic considerations must be worked out and sponsorship opportunities must be pursued. Other important roles include:

**Curator:** researches the artist or theme of an exhibition, determines which works to include and which to exclude, and collaborates with the exhibition designer in determining how to place works within the gallery. For the student exhibition, the curator will need to research Emily Carr, focusing on the selected works.

**Exhibition Designer:** plays an integral part in deciding when and where to hold an exhibition, and also works closely with the curator to determine how to place and display the selected works within the gallery (on plinths, on the wall, etc). For example, in planning the student exhibition, the exhibition designer will need to determine whether to mount works on cardboard, corkboard or other materials, and how to arrange the selected works.

**Marketing Specialist:** helps shape the public image of the gallery through corporate branding, media coverage and special events. For the student exhibition, the marketing specialist will also design flyers and/or invitations announcing the opening of the exhibition.

**Public Programs Coordinator:** plans educational programs in conjunction with the exhibition for families, school groups and adult visitors, and looks for ways to share information about artists and their work. For the student exhibition, the public programs coordinator will need to write labels that provide visitors with information on the artist and the selected works.