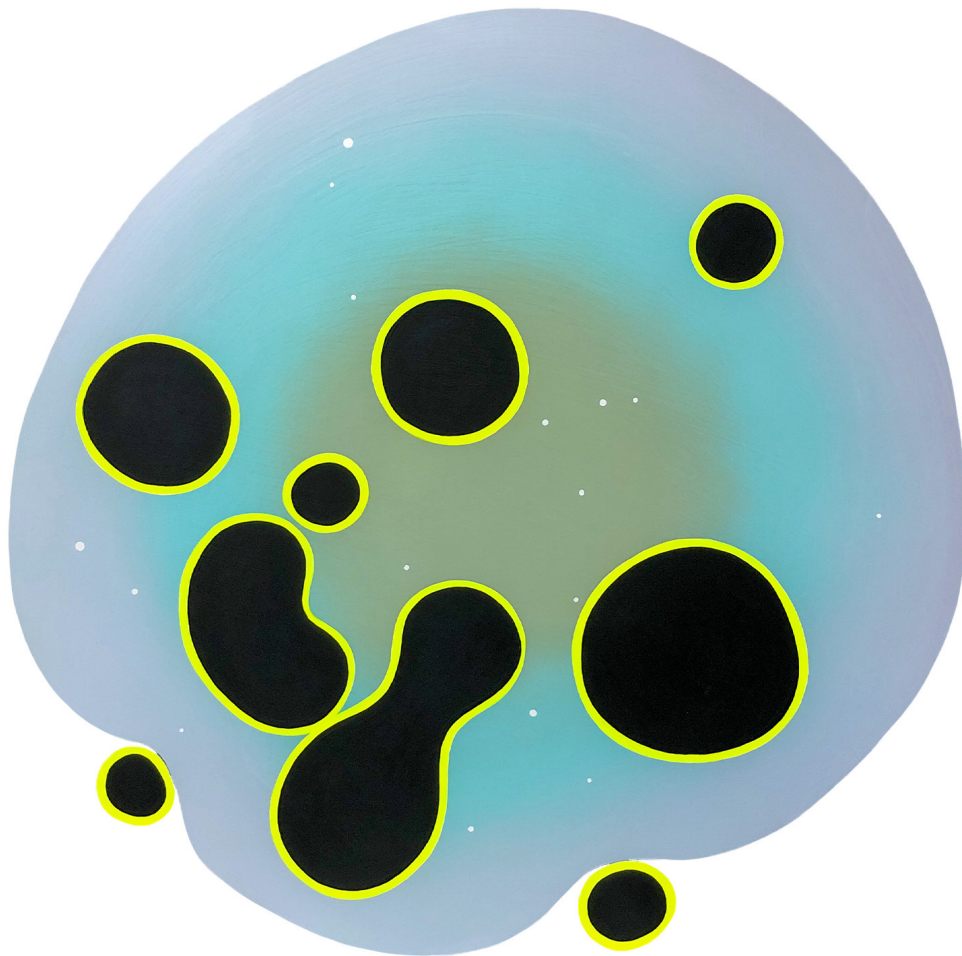


CAREFUL SPACE, GENTLE MATTERS

Chelsey Campbell + Nicole Jones



Nicole Jones, *Leaky Tub*, 2021
Acrylic and spray paint on wood panel

Alberta Foundation for the Arts

TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region:

The Art Gallery of Grande Prairie, Grande Prairie

Northeast and North Central Region:

The Art Gallery of Alberta, Edmonton

Southwest Region:

The Alberta Society of Artists, Calgary

Southeast Region:

The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 600,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 1700 artists. The AFA art collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



The AFA and TREX partners respectfully acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8: lands of First Nations and Métis peoples.



CAREFUL SPACE, GENTLE MATTERS

Chelsey Campbell + Nicole Jones

Careful Space, Gentle Matters highlights the work of two Alberta-based artists who center and affirm their lived experiences of disability and chronic illness. Rest, care, community, joy and grief. These are all essential and complicated words. Rest and care are often overlooked in their importance, especially in relationship to ideas of productivity and work. For many living with disability or chronic illness, support systems that centre rest and care are extremely important, as they open space for recovery, connection, listening, and learning. Bodies all have wonderfully different and complex capacities. However, many of our daily spaces continue to be designed and programmed as if all bodies are the same. In response to this lack of consideration, many who live with disability and chronic illness experience feelings of grief, trauma, frustration and anger. The artists in *Careful Space, Gentle Matters*, explore these complex feelings in addition to celebrating the important forms of care, rest, and joy that they gently make with themselves, and with community.

Chelsey Campbell's work examines the gentle rituals of care and intimacy during surgical recovery and illness. Campbell's delicate prints combine medical data with heirloom textiles to highlight the history of feminized care work, as well as the impact of continual medical trauma on the body. By magnifying mold growths and painting them in bright colours, Nicole Jones focuses on the often-unacknowledged environmental toxins that cause her chronic illness to flair. For Jones, who lives with Lyme Disease, these large and intense wood paintings signal a necessity for listening to chronically ill patients, as well as her own re-affirmation of her embodied experience in the face of consistent medical misdiagnosis or dismissal. The artworks in the exhibition are paired with visual descriptive poetry by writer and poet Meredith Thompson. The online ATL-text poetry is available as the virtual guide to the exhibition for anyone with visual impairments, which is also accessible in audio format through the QR codes in the exhibition. In addition to the educational catalogue, *Careful Space, Gentle Matters* has an educational zine developed by Chelsey Campbell. This zine is an interactive introductory guide to talking about life with disability.

Curated by Robin Lynch

The Traveling Exhibition Program Region 1: Northwest
Alberta is thankful for our generous sponsor this year:



Lawyers for the journey ahead

MEET THE ARTISTS

Nicole Jones

Nicole Jones is a young, disabled artist working in Northern Alberta. She was born and raised in the small town of Fairview and has studied Visual Art at Grande Prairie Regional College and Emily Carr University of Art and Design in Vancouver. Her main focus is abstract painting, which often has sculptural elements. In 2017, at age 18, Nicole was diagnosed with Lyme Disease, now, at 23 she is still dealing with the lasting effects of the illness. This journey has inspired her work and she uses it to bring awareness to Lyme which is grossly misunderstood and underrepresented. Her work aims to create a visual representation of her relationship with her body through the use of vibrant colours and playful shapes. Currently, she is working on completing her BFA remotely through Emily Carr University and has plans to earn an MFA, in the hopes of one day becoming an art instructor.



Scan to watch
the Artist Talk video



Artist Statement

Much of Nicole's work is inspired by her relationship with her body, pain, and chronic illness. Lately, she has been exploring themes of growth, bacteria, molds, and other environmental toxins that cause her Lyme Disease to flare. To her, mold is also a metaphor for illness itself, as well as a lack of care. Like a forgotten fruit or a damaged home, neglected by its owner and left to rot, the healthcare system is leaving millions of chronic illness sufferers without proper care, due to malpractice or simply a lack of research. Lyme Disease patients often suffer for 10, 20, 50 plus years before ever finding someone who is willing to listen and believe their story. To Nicole, this is the most important form of care that someone can receive: to be heard, understood, and believed. By blowing up tiny mold growths into large-scale, colourful paintings, Nicole aims to create a voice for those who have been silenced, hopes to aid in breaking down the stigma that surrounds chronic illness.

Chelsey Campbell

Chelsey Campbell (they/she) is a disabled white settler artist and graduate researcher at the University of Alberta in amiskwaciwâskahikan (Edmonton) on the unceded territory of the Papaschase nation and Metis homeland. Working through the lens of critical disability theory, care ethics, and autoethnography Campbell's research practice explores the tenuous nature of their queer-crip body in social and medical frameworks fixated on diagnosis and cure. Through a combination of printmaking, 3D modelling, installation, and photography, their work seeks to make space for the body in pain, celebrate disabled narratives as complex and whole, and extend radical care for community through artistic practice.



Scan to watch
the Artist Talk video



Artist Statement

The crack of the back, the weary sigh of tired limbs as they shift and grind into position, the sinewy snap of muscle stricken between malformed bone and flesh. Disability and chronic pain are a daily intervention, a constant renegotiation of an imperfect body's shifting terms and capacities.

My research examines my body as both a medical object and a social construct; exploring the liminal space between patient and person, body and self. Drawing from my intimate history with chronic pain and disability, I am interested in the tenuous nature of the disabled body within social and medical frameworks fixated on diagnosis and cure.

Utilizing medical documentation, data, and personal journals from a recent recovery period, I intend to recontextualize these illness experiences through printmaking, performance, and photography. Through these explorations my work seeks to create space for the body in pain, lend agency and voice to imperfect form, and reclaim the medicalized body as a reflection of self.

ALT TEXT

by Meredith Grace Thompson

Accessibility in the complete and true sense is not only the responsibility of every artist and writer but also our privilege. As the world changes, morphing into a place where technology increases accessibility, we are finding new spaces in art and art practice where we can make this previously insular world available to everyone. As we build environments and communities that focus on care and inclusion rather than gatekeeping and exclusion, we need to also create space for all forms of needs. Accessibility is however always a journey as what is accessible for one community or individual is not necessarily accessible for another. Open and honest dialogue, free from the stigma of ableism and bigotry is the only way to move forward. This is a shared project, as we all move towards a more accessible world.

Alt text is text that has been digitally imbedded into an image which, when viewed by a screen reader, interprets that image for a visually impaired reader. Alt text can be digitally created, or it can be written by a human. I understand alt text as radical translation.

Radical translation is the attempt within translation, at least in translation to English, to acknowledge both the presence of the translator as an intricate member of the translation experience as well as to recreate as much as possible the syntax of the language being translated, rather than to bend and break language to fit into English. I hope to do the same with my translations of these image into poetry. Recreating both the emotionality and my own subjective experience of each art piece into the poem as best I can.

I think of many ways to describe to you what I have seen. What I see before me now. You are not me and I am not you. To see is only necessary in a world which creates visuality as such. Art is visual yet visceral so that it can be reached and touched and felt in the moment of its becoming. I tell you what I am and you tell me what you feel. Together, we will create something which can be seen by all.

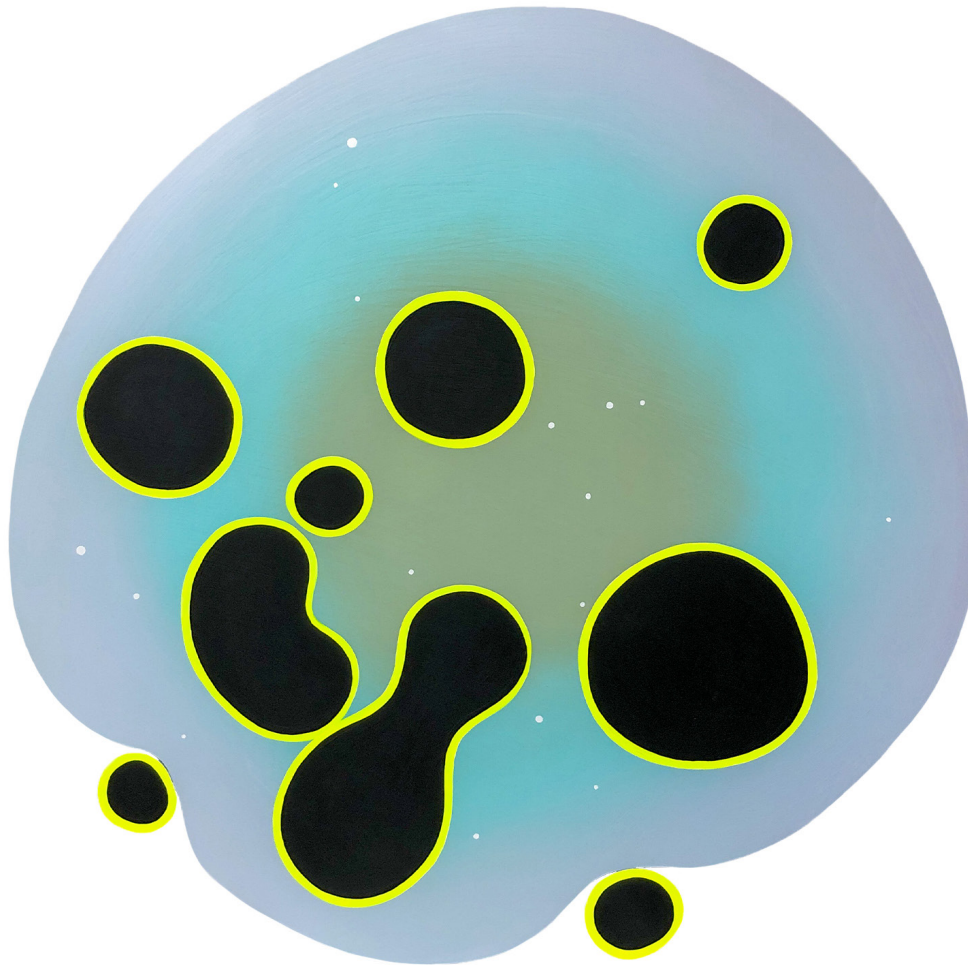


Scan to listen
to the audio
description

Meredith Grace Thompson

Meredith Grace Thompson (she/they) is a Canadian white settler writer, critic, and editor, originally from Amiskwacîwâskahikan (Edmonton, AB). Completing a master's degree in creative writing from the University of Glasgow in 2019, she was longlisted for the Vallum 2020 Award for poetry. Their work can be found in Gutter Magazine, SPAM zine&press, The Dallas Review, -algia and more. Her essay "ON: procrastination" was translated by Chilean press Queltehue Ediciones in 2020. She is editor-of BlueHouse Journal, co-editor of orangeapplepress, and a contributing reviewer for Cloud Lake Literary. Their debut pamphlet A Topology of Being is forthcoming with Invisible Hand Press.

NICOLE JONES



Nicole Jones

Leaky Tub

2021

Acrylic and spray paint on wood panel

Collection of the Artist

Structure: thick layers of acrylic paint and spray paint create a solid colour free of brush strokes on MFD, wood cut-outs. Multiple wooden pieces but fixed together to be flush. Total size, 30 by 30 inches.

Description: Muted, blue and purple and green, swirling gradients, swirling, leaving behind. Black circles, ameba shapes, outlined in vibrant yellow, florescent yellow, which glows from the surface, vibrating slightly, leaving the, beautiful mould. Beautiful also in its ability to do harm. We move away, quickly, as the blue, drains, into the centre.



Scan to listen
to the audio
description

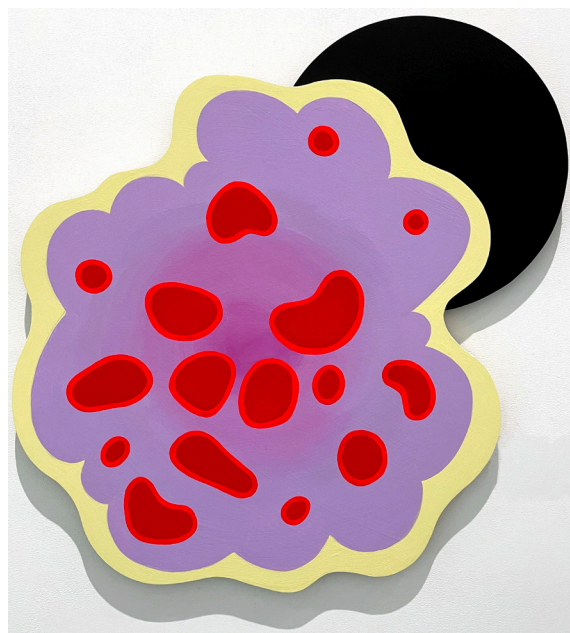


Nicole Jones
Goodbye Moon II
2021

Acrylic on wood panel. Collection of the Artist

Structure: thick layers of acrylic paint create a solid colour free of brush strokes on MFD, wood cut-outs. Two wooden pieces fit together, first piece the window, second piece the green frame surrounding it, encroaching on its corners and overlapping it. Size, 18 by 28 inches.

Description: From the children's book, *Goodnight Moon*. There is no horizon. Only blue, blue, sky, stars spattered throughout. And the stark, white, moon, window frame is simple, orangey brown, surrounded by bright green, thick and cloud like, foam, frame, gushing, consuming, eating at the window, from the inside.



Nicole Jones
Moon Monsters
2021

Acrylic on wood panel. Collection of the Artist

Structure: thick layers of acrylic paint create a solid colour, free of brush strokes, on MFD, wood cut-outs. Two wooden pieces, with smaller attached on the back, creating a 3-dimensional piece. Total size, 30 by 30 inches.

Description: a large purple cloud-like ameba sits on a pale-yellow background. Squirming and moving. From within to without. A vortex of darker purple at the centre. Pulls the exterior towards itself. Red ameba-like dots, circled in florescent orange. Small. Glowing. Darker red centre. Lighter red outline. Scattered throughout, the swirling centre.

The purple cloud-like ameba sits on a backing of black. A new moon, poking itself forward, checking, tentatively, a black moon, moving the self of the purple mass, swirling, knowing, feeling, creating a shadow, against the wall where it is hung, two separate pieces of wood, painted separately, rising forward, only slightly.





Nicole Jones
Invisible
 2022
 Acrylic on cradled wood panel. Collection of the Artist

Structure: thick layers of acrylic paint create a solid colour free of brush strokes on cradled wood panel. A single wooden piece. Size, 30 by 30 inches.

Description: single wooden canvas. Well, not canvas, but, burnt orange, space. Multi-fingered white rectangle reaching out, filling most of the space, not all the space. Pink ameba-like patches, scattered across, each pink patch, clustered like stars. Longing. Googly eyes, glued to the surface of the wood, convex in their pushing eagerness. They glisten and gleam. Against the matte pink circles.



Scan to listen
 to the audio
 description



Nicle Jones
My House Has Been Burning for 7 Years
 2022
 Acrylic on wood panel. Collection of the Artist

Structure: thick layers of acrylic paint create a solid colour free of brush strokes on MFD, wood cut-outs. Size, 24 by 30 inches.

Description: single wooden piece peeked at the top. A story-book house. Painted on top. An equilateral triangle from the bottom. Comes to a point halfway. As wavy black and off-white, fire, smoke, curling up from the triangular shape. Filled with vibrant pink, with red dots scattered, infesting, inhabiting, as we are abandoned, in the home of our bodies, to burn, and burn, and no one seems to care.



CHELSEY CAMPBELL



Chelsey Campbell
good things come to those who wait (or so I've been told) III
2022
paper sculpture with reclaimed silkscreen prints and copper-
plate, digital inkjet print on Epson Hot Press rag paper .
Collection of the Artist



Structure: Sculpture in repurposed paper. Three images showing the same sculpture from three different angles.

Description: A crumpled bag sits on a black background with the words "Patient Belongings" written in large type on the front. The surface is shiny and a reflection can be seen; the bag gazes up at itself. We look more closely and the bag becomes layer upon minute layer of recycled paper – showing darkness and light where ink has been on each page in its previous life, creating a layering, striped, striation moving horizontally around the sculpture. The paper is placed in gradients of colour, giving the bottom of the bag a colder, blueish hue which moves into the warm yellow at the top. The paper is cut and sanded to create the feeling of weightlessness and movement. As if it has been placed quickly yet tenderly on the ground. We look closer still and the words are carvings, giving light the ability to pour through. It feels cared for yet lonely. The sculpture contains bulges of belongings which could be inside and we find ourselves straining to reach forward and open it. The striations of colour on the layers of the sculpture itself feel calm and quiet.



Chelsey Campbell

good things come to those who wait (or so I've been told) II
2022

paper sculpture with reclaimed silkscreen prints and copper-
plate, digital inkjet print on Epson Hot Press rag paper.
Collection of the Artist



Chelsey Campbell

good things come to those who wait (or so I've been told) I
2022

paper sculpture with reclaimed silkscreen prints and copper-
plate, digital inkjet print on Epson Hot Press rag paper.
Collection of the Artist



Chelsey Campbell
all dressed up with no place to go
 2022

paper sculpture with reclaimed silkscreen prints and walnut,
 digital inkjet print on Epson Hot Press rag paper.
 Collection of the Artist



Chelsey Campbell
all dressed up with no place to go (all together)
 2022

paper sculpture with reclaimed silkscreen prints and
 walnut, digital inkjet print on Epson Hot Press rag paper.
 Collection of the Artist

Structure: sculpture in repurposed cane and paper. Two images. The first showing the entirety of the cane and the second a close up showing the crook of the handle from three different angles.

Description: Thin layers of blue inked paper create the layers of a hip joint on the crook of a wooden cane; where the handle meets the shaft. The bone cascades a hand length down the body of the cane, beginning to encase it in bone. The bone seems to be bursting forth naturally as if the cane and the bone have become one singular object with singular intention.



Scan to listen
 to the audio
 description



Chelsey Campbell

this will take time to recover from

2022

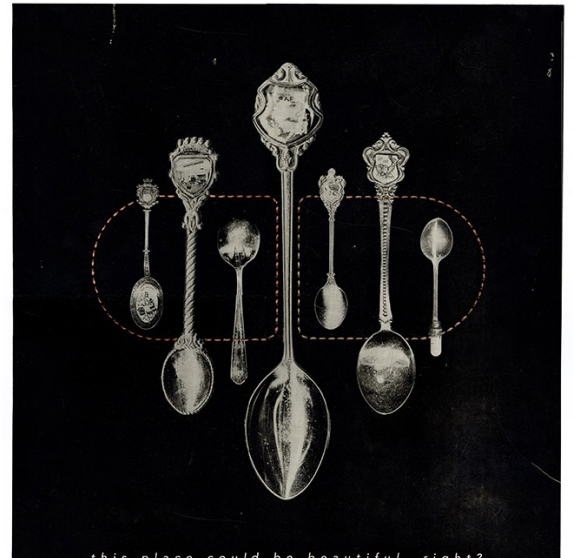
photogravure copperplate etchings on Gampi, chine collé
paper sculpture with reclaimed silkscreen prints and walnut,
digital inkjet print on Epson Hot Press rag paper.

Collection of the Artist

Description 1: a single spoon is suspended in the air above a black and white background. The whiteness begins on the right side and moves into the blackness of the left. The print is full of grains and washes. The spoon is old and antique, with a barely discernable image in the large round end of the handle. The spoon feels solitary and isolated. It hovers over the blackness of the page, off center and alone.



Scan to listen
to the audio
description



Chelsey Campbell

recovery room

2022

photogravure copperplate etchings on Gampi, laser
engraving, embroidery thread,

Collection of the Artist

Description 2: curving red thread is woven in perfectly straight lines in the shape of an oval medical pill. With words sitting half on half off the very bottom of the main image, a background of black flecked with the flaws of copying and recopying the same image create grains like wood. Seven spoons of various shapes and sizes sit within the confines of the threaded outline of the pill with a central large spoon anchoring the image. There is a clustering here. A coming together of what could be and what is yet to come. Some spoons are right-side up, some upside down. Some have yet to decide. Text at the bottom of the image reads: "this place could be beautiful, right?"



Chelsey Campbell

recovery ≠ rest

2022

photogravure copperplate etchings on Gampi, laser engraving, embroidery thread, chine collé

Collection of the Artist

Description 3: a crowd of spoons around the central white image of a “does not equal” sign, an equal sign, with a diagonal slash through its entirety, negating it. A line of red embroidery thread, in perfectly even and straight stitches, cuts the image diagonally in half, cutting through the slash in the equal sign. The spoons are distracted, muddled. Some are up, some are down, some are facing front, others with their backs to the viewer. We see “patient belongings” bags draped over the faces of one, patient I.D. lying lengthwise down the handle of another, smothering it, and a small prescription filled with the scrawled word “care” sits just above the handle of another, almost out of reach.



Chelsey Campbell

in the majestic revolutionary space of my bed

2022

photogravure copperplate etchings on Gampi, laser engraving, embroidery thread, chine collé

Collection of the Artist

Description 4: a black background shows red threaded embroidery in the top third of the image, create the outline of two matching rectangles, and a bed emerges in the mind. Spoons in neat rows fill the outline of this metaphysical bed as the minute image of a hospital bed sits along the top right corner of the embroidery lines. The spoons contained in the bed are small and orderly. A larger spoon with handle touching the bottom of the tiny bed bursts out of the confines of the neat embroidery lines. In the bottom third, fourteen spoons of all shapes and sizes fill the space. They lie in orderly rows but show their exuberance in their handles and in their huddling together out of the desire to be near one another. A mischievous spoon with a very short handle that could also be a tea strainer sits diagonally in the upper left of the group of spoons.

CHELSEY CAMPBELL



Chelsey Campbell

rest with me for awhile here

2022

photogravure copperplate etchings on Gampi, chine collé

Collection of the Artist

Description 5: two spoons sit as the central image of an image which is again black and white. The black background begins on the left-hand side and moves into the white to bookend this small series with light. The left-hand spoon lies with its head towards the top of the page while the right hand spoon pointed towards the bottom, but shows the back of its face to the viewer. The handles are intricate with embellished handles, the right-hand spoons says "rest is not earned" in beautifully embossed metallic writing which we must look carefully to see. The spoons feel restful. Playful. As if they have been in the sun all day and are now ready to sleep.



Chelsey Campbell

tenderly yours

2022

laser-engraved Moriki Kozo on Japanese tissue paper

Collection of the Artist

Description 1: brown rectangle, jagged tissue carpet, a fragile robin's egg blue. Words sit in the centre. Fragile. Crying "tenderly, tenderly".

Series Structure:

a series of five tissue paper, lace handkerchiefs, laser cut and mounted on Japanese tissue paper.

Series Description:

Each piece lies on a carpet of tissue, frayed at the edges. Held together by care. The centre is round. Concentric border surrounds, expanding into sprouting, flowering, geometric edges. Each detail more intricate, more entwined, the closer you get. A delicate pattern of lace, stretching outwards towards all edges.



Scan to listen
to the audio
description

CHELSEY CAMPBELL



Chelsey Campbell

notice how you stretch towards warmth

2022

laser-engraved Moriki Kozo on Japanese tissue paper

Collection of the Artist

Description 2: pink lace, sits on a light brown carpet. The colour of freshly cut wood. Of newly stepped in sand. Roses sprout from all corners. Text, etched faintly in the centre, reads: "in search of spaces of grace."



Chelsey Campbell

crip daydreams of a garland for patty

2022

laser-engraved Moriki Kozo on Japanese tissue paper

Collection of the Artist

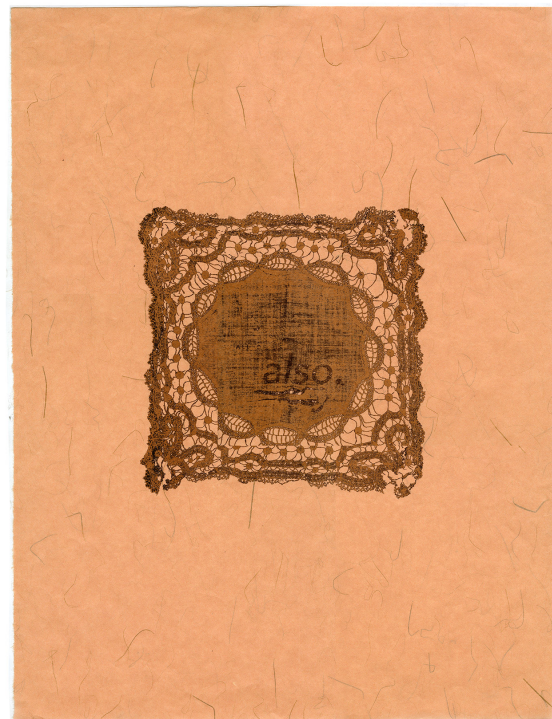
Description 3: stretching brown carpet for flying, twirling, moving, dancing. Edges in pale pink. Almost salmon. So fragile it has torn, in places, held together, with care, sand rectangle within. Robin's egg blue within that. All details, sit together. So sharp, we can almost taste it. Wrapping around, the Robin's egg blue, sitting, just at the edges, text reads: "We dream out loud, we dream without shame, we dream of new crip worlds to hold and be held."



Chelsey Campbell
sacred and profane
 2022

laser-engraved Moriki Kozo on Japanese tissue paper
 Collection of the Artist

Description 4: blue paper and yellow lace. We must focus to see. Tidy intricacies of lace, reaching, crying. In text, it reads, "there's strength in this softness".



Chelsey Campbell
a threshold, a portal; you have arrived
 2022

laser-engraved Moriki Kozo on Japanese tissue paper
 Collection of the Artist

Description 5: salmon tissue paper, brown handkerchief. Offering. Raising up. Crying. Text woven in image, "all of us, also".

CRATE LISTING

Crate #1

Didactic Panels & Labels

- 1 – Chelsey Campbell, all dressed up with no place to go (all together)
- 2 – Chelsey Campbell, all dressed up with no place to go
- 3 – Chelsey Campbell, good things come to those who wait (or so I've been told) I
- 4 – Chelsey Campbell, good things come to those who wait (or so I've been told) II
- 5 – Chelsey Campbell, good things come to those who wait (or so I've been told) III
- 6 – Chelsey Campbell, tenderly yours
- 7 – Chelsey Campbell, notice how you stretch towards warmth
- 8 – Chelsey Campbell, sacred and profane
- 9 – Chelsey Campbell, a threshold, a portal ; you have arrived
- 10 – Chelsey Campbell, recovery room
- 11 – Chelsey Campbell, in the majestic revolutionary space of my head
- 12 – Chelsey Campbell, rest with me for a while here
- 13 – Chelsey Campbell, recovery = rest
- 14 – Chelsey Campbell, this will take time to recover from

Note: Numbers are listed in order from Top to Bottom layer or Front to Back of crates.

CRATE LISTING

Crate #2

- 15 – Nicole Jones, Leaky Tub
- 16 – Nicole Jones, Moon Monsters
- 17 – Nicole Jones, Goodbye Moon II
- 18 – Nicole Jones, My House Has Been Burning for 7 Years
- 19 – Nicole Jones, Invisible
- 20 – Chelsey Campbell, crip daydreams of garland for patty

NOTE: FRAGILE WORKS - Carefully review how the works are packed.

NOTE: Only remove foam packing that is marked remove/replace.

Keep all packing with the crate.

Repacking – Line up the numbers.

Concerns Contact: Art Gallery of Grande Prairie
Jamie-Lee Cormier – TREX Curator, 780.357.7483
Region 1, AFA Travelling Exhibitions



ART MAKING PROJECTS

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HOW TO LOOK AT ARTWORK

Based on the Four Stages of Criticism

Age Levels:

K-Grade 3: Do stage 1 and possibly stage 2

Grades 4-6: Do stage 1, 2 and possibly 3

Grades 7-12: Do all four stages

Stage 1: Description

What do we see when we look at a work of art?

- List or describe all that you see. Hint: Start with what you know.
- Describe the subject. What is this a picture of? Landscape, nature, people, animals, flowers, still life, etc.
- Describe the materials used to make this art (medium/materials): Is it an acrylic or watercolor painting? Drawing? Photograph?
- Describe the type of lines. What kind of shapes are used? Natural or geometric? Is there any texture to the surface of the artwork (rough/smooth//dry/wet). Does the work have areas (values) of dark and light?

For Grades 10-12: Describe the style of work. Is it realistic or abstract? Does it have a theme or subject? Can you describe a style that it resembles? For example, Impressionism, Expressionism, Surrealist.

Stage 2: Analysis - Observing Relationships

How is this artwork (composition) arranged?

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space).
- Are there contrasts of light and dark colors?
- Are colors or shapes repeated to create unity or rhythm? Is there a sense of motion?
- Do the objects seem to be close up and in a shallow space or move far back to create deep space and distance?
- Is there one object that stands out and is more emphasized than other objects?

For Grades 10-12:

- Does the artist use complimentary colors against each other to create balance?
- What type of balance is it (symmetrical or asymmetrical)?

Stage 3: Interpretation

What meaning or reasons did the artist have in making this artwork?

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the artwork and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right or wrong answers in the interpretation. Each viewer will bring their own ideas and life experience into their explanations.

Stage 4: Final Conclusion About the Work

What do I think or feel about this work?

Decide what you like or dislike about the work. This is purely subjective, however the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?

Shapes & Colour

Overview

Inspired by Nicole Jones's work in Careful Space, Gentle Matters, create a uniquely tri colour shaped mixed media artwork. Much of Nicole's work is inspired by her relationship with her body, pain, and chronic illness. As you will see in her works, she explores themes of growth, bacteria, molds, and other environmental toxins that cause her Lyme Disease to flare. Getting the students to think about something they possibly have a phobia around or just don't enjoy seeing/feeling/tasting to get inspiration for this activity.

Objectives

Learn about fears or dislikes and expressing them through art making

Create a mixed-media piece

Learn about composition and being selective with colour choice

Materials

Cardboard

Scissors

Glue

Acrylic Paint

Brushes

Googly Eyes

Buttons





Instructions

Step 1

Give the students a large piece of cardboard, approx. 18 inches x 20 inches and let them cut it into their desired shape. With the scape pieces or extra cardboard get them to cut out a few shapes to add another layer into their piece like Nicole has done with her works.

Step 2

Glue these extra shapes down to the cardboard.

Step 3

Have the students choose 3 paint colours to use in their piece. Along with either black or white for the center or outlines of their shapes.

Step 4

Students can draw out the shapes or they can just start right away with paint and get into the fluidity of the shapes they are creating with the brush strokes.

Step 5

Once they are happy with the spaces they can add layers of colour to the shapes. Once the shapes are added in they can paint the background colour around the shapes.

Step 6

Adding another texture into the piece, glue on the googly eyes, buttons or any textured material that you have.



Sensory Board

Overview

Thinking about the importance of texture and feeling in this activity. You can partner up two students to get them involved in a collaboration piece, reminding them to think about someone with accessibility issues (e.g. blind or cataracts). Sensory boards encourage natural curiosity and investigative skills and help students to develop their fine motor skills as they coordinate their movements to feel the different materials.

Objectives

Encourages the development of motor skills.

Encourage scientific thinking and problem solving.

Inspire collaborative thinking between students.

Materials

Bristle Board (half sheet)

Sissocrs

Glue

Textured Materials such as:

Pipe cleaners, Ribbon, Feathers,

Beads, String, Rubber Bands,

Tissue Paper, Cloth, Cotton Balls

etc.

Discussion Questions

Why is it important to consider accessibility?

What are accessibility issue examples?

What are the three types of accessibility?

What are some barriers to accessing information?

What makes something accessible?

How do you fix accessibility issues?





Instructions

Step 1

Explain to the students that the sensory board is to something we use to relax and in this case we want to think about how someone who is blind would interpret the board when given to them to feel.

Step 2

Give students a piece of bristle board, they can do the activity on their own or you can pair them up into groups.

Step 3

Lay out the variety of materials on a table for the students to choose from.

Step 4

Once they have their materials chosen, they can start laying them out on the board and gluing them down.

Step 5

After the boards are complete lay them somewhere to dry. Once dry you can sit the students down in a circle and get them to pass their sensory boards around for their classmates to feel and experience.



Open Up Make Room

“Open Up Make Room” is an educational zine developed by artist Chelsey Campbell. This zine is an interactive introductory guide to talking about life with disability. View it on the next page.



Scan to download a digital version

What is an Educational Zine?

A zine (short for magazine or fanzine) is most commonly a small circulation, self-published work of original or appropriated texts and images usually reproduced via photocopier. Usually, zines are the product of a single person or of a very small group.

The Benefits of Zines

The informality and ease of reproduction have always been key factors for me when thinking about reasons to teach zines. They can take many forms and be as complex or simple as students choose to make them. They can also include little to no writing and be comprised almost entirely of drawings or images. Students don't need to be accomplished artists to do this, as they can fill their books with borrowed imagery and collages to help tell their story.

Zines are also an incredibly powerful method of sharing stories and communicating ideas. Part of this comes from the format, which feels more casual than a paper or presentation and less time-intensive than a full comic book. The tactile nature of drawing and creating the book is satisfying; putting pen(cil) to paper, then cutting and folding to make multiples is easy to do and quite accessible. Finally, making the students the authority on a topic helps build confidence and enthusiasm for the project.



Make Your Own Zine

Materials

Paper (8.5 x 14 or 11 x 17)
Pencil and Pen
Coloured Pencils (optional)
Scissors

Instructions

Step 1

Encourage students to start with a brainstorming sheet to consider what their zine could be about. You might have a range of strategies to help your students come up with topics for their projects.

- A few ideas could be:
- I am an expert on...
 - I care a lot about...
 - I can explain how to...
 - My favorite thing is...
 - I am struggling with...

Step 2

Have your students make a draft/rough sketch of the project before diving into the final piece. See the example of the eight-panel sheet to get them started. (see above)

Step 3

Once the draft is done student can start on their final draft, get them to start with pencil and then they can go over the pencil line with pen. They can add colour now with the coloured pencils if they like. A lot of times Zines are just black and white.

Step 4

Make photocopies of each students zines and have a folding party!

Step 5

Share their Zine with the school. Print off some extra copies and place them outside your classroom or the library is a great place too for other students to experience the Zines your class has made.

2

1

Front
Cover

Back
Cover

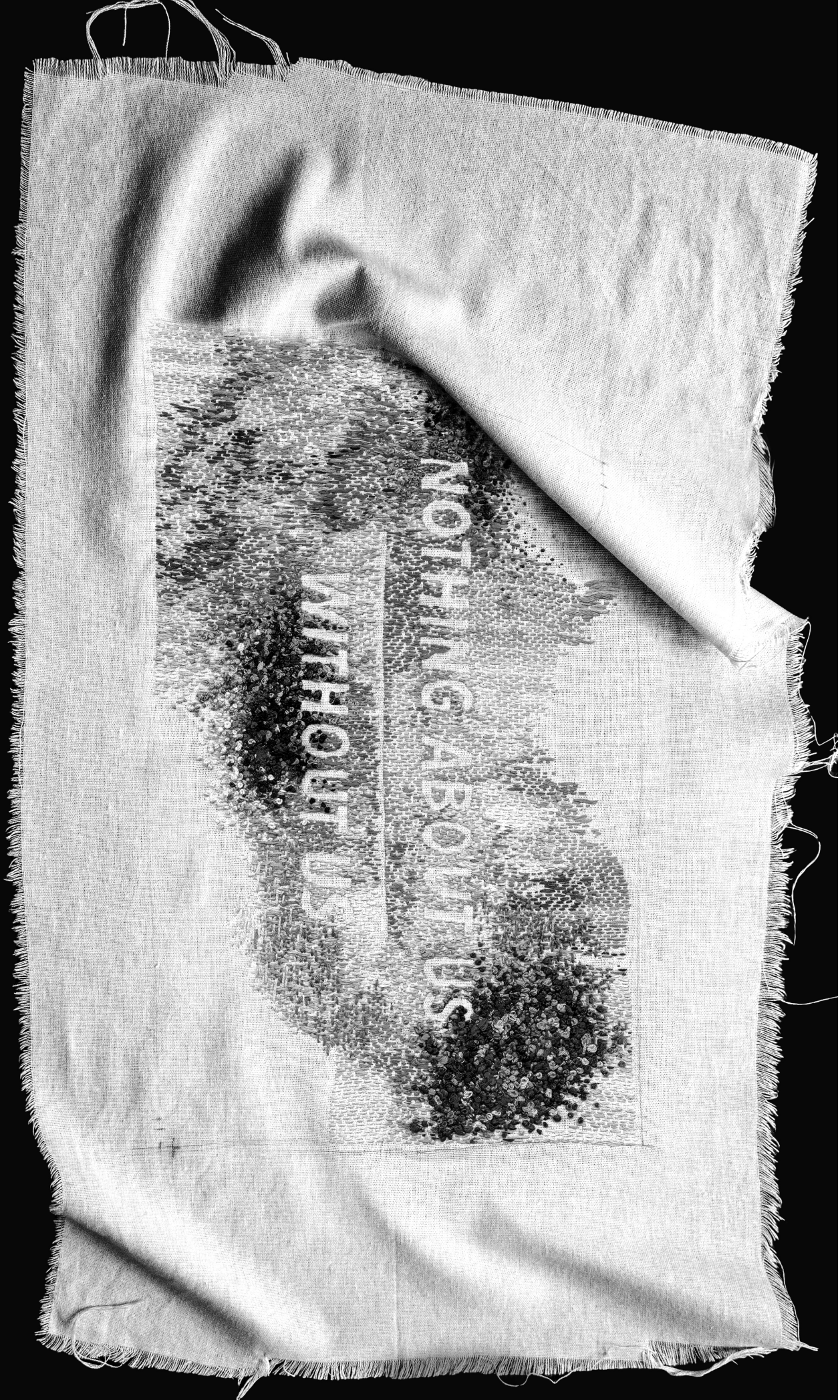
3

4

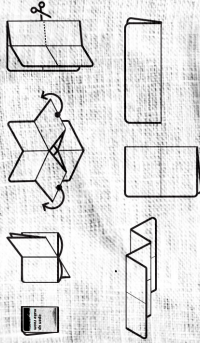
5

6

CUT ALONG THE DOTTED LINE



make room open up



how
to fold
this book:

For detailed folding instructions,
Creations & a Plain-text PDF, visit:
CHIEFSCAMPBELL.COM/RESOURCES
You will need scissors to
complete the instabook
folding instructions.
Begin folding with
this side facing out.

This zine centres the wisdom and radical dreams of the Disability Justice movement. An exploration and amplification of the brilliant care work, and crip kinship practiced by Indigenous, Black, Brown, immigrant, working class, trans, queer disabled bodyminds. Words and ideas build community. Your hands, through the act of folding and holding this zine, are now part of a collective. A tender thread in a network of care that dreams of radical access. Hold these ideas close. Let your body lead. Listen. Tenderly, tenderly.

OPEN UP. MAKE ROOM.

Open up. Make room.
Let the circle grow.
AURORA LEVINS MORALES

IN SEARCH OF SPACES OF GRACE.

If you haven't heard the word 'crip' before, it's a privilege to introduce you to some queer disabled magical Crip is a reclaimed word. A political act of claiming each other and acknowledging the joys and hardships our queer disabled bodyminds encounter in capitalist systems that claim we are not worthy of being seen, heard, safe. To crip is to dream of radical new futures. Spaces where intersectional, queer, gender non-conforming, sick, chronically ill, mad, neurodivergent, d/Deaf, disabled, beautiful bodyminds are treated as worthy and perfectly whole exactly as they are. Places where our bodies can rest and centre the care we all need and deeply deserve. Where all of us can not just survive but collectively thrive.



**REST HERE ANWHILE
WITH ME**

During our time together, please listen to your bodymind. Feel free to sit, stand, move, shift — whatever makes you feel authentically present and cared for. Breathe, deeply. Take a moment. Take all the time you need. Rest, and savour the strength in this softness. Rest is resistance. To rest, to save each spoon as if precious, is to unravel from systems that demand we consume more, produce more, and work more. Rest holds space for our daydreams, a place for radical new ideas to flourish. We dream out loud, we dream without shame. We dream of new crip worlds to hold and be held.

SHAWANDA'S 10 principles of disability justice

- INTERSECTIONALITY** "We do not live single issue lives" —Audre Lorde.
- LEADERSHIP OF THOSE MOST IMPACTED** "We are led by those who most know these systems." —Aurora Levins Morales
- ANTI-CAPITALIST POLITIC** In an economy that sees land and humans as components of profit, we are anti-capitalist by the nature of having non-conforming body/minds.
- COMMITMENT TO CROSS-MOVEMENT ORGANIZING** Shifting how social justice movements understand disability and contextualize ableism, disability justice lends itself to politics of alliance.
- RECOGNIZING WHOLENESS** People have inherent worth outside of commodity relations and capitalist notions of productivity. Each person is full of history and life experience.
- SUSTAINABILITY** We pace ourselves, individually and collectively, to be sustained long term. Our embodied experiences guide us toward ongoing justice and liberation.
- COMMITMENT TO CROSS-DISABILITY SOLIDARITY** We honor the insights and participation of all of our community members, knowing that isolation undermines collective liberation.
- INTERDEPENDENCE** We meet each others' needs as we build toward liberation.
- COLLECTIVE ACCESS** We bring flexibility and creative nuance to be in community with each other.
- COLLECTIVE LIBERATION** No body or mind can be left behind — only moving together can we accomplish the revolution we require.

citations & resources

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Chelsey Campbell

a threshold, a portal; you have arrived
2022

laser-engraved Moriki Kozo on Japanese
tissue paper

Collection of the Artist

The Traveling Exhibition Program Region 1: Northwest
Alberta is thankful for our generous sponsor this year:



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