Artist Addendum: Widening the Circle

For Be the Machine and AI Dream Remix | Grade 7 Visual Arts

Surrealism was a global movement, with active groups in the Caribbean, Latin America, Japan, Egypt and Quebec, and today's artists remix images, collage and machines in ways that speak directly to this unit. Keep the original artists in the lesson plans (Tzara, Arp, Duchamp, Höch, Ernst, Dalí, Magritte and de Chirico) and add these artists alongside them, so students see both where the movements began and how far they travelled.

Before you teach

• **Respect each artist's own terms.** Frida Kahlo rejected the Surrealist label. The Indigenous and Inuit artists below are **not** Surrealists; they appear here because their work connects to the unit's ideas about dreams, transformation, remix and borrowing. Present their work in their own words and contexts, using sources from the artists, their communities or the galleries that represent them.
• **Preview everything.** Some works by Kahlo, Mutu and Monkman contain nudity or mature themes; choose specific images.
• **Invite connections.** Ask students which artists connect to their own families, communities and places.

Surrealism around the world (1920s to 1960s)

Artist	From	Look at	Why it fits
Wifredo Lam	Cuba	*The Jungle* (1943)	Mixes Afro-Cuban spiritual imagery with Surrealist transformation; bodies become plants and masks
Frida Kahlo	Mexico	*What the Water Gave Me* (1938)	A self-portrait full of dream objects; she painted her own reality, not dreams
Remedios Varo	Spain, then Mexico	*Creation of the Birds* (1957)	Impossible machines and careful realism; strong Surrealist moves
Leonora Carrington	England, then Mexico	*Self-Portrait (Inn of the Dawn Horse)* (c. 1937–38)	A symbolic self-portrait with animal guides; models the "symbol for me" idea
Harue Koga	Japan	*The Sea* (1929)	Collages images from magazines and science into one painted scene, like a human AI using training data
Kansuke Yamamoto	Japan	Surrealist photographs (1930s–50s)	Strange juxtapositions with everyday objects; a readymade spirit in photography
Art et Liberté group	Egypt	Ramses Younan and the group's work (1938–48)	Surrealism as protest against war and fascism, echoing Dada's start
Suzanne Césaire and *Tropiques*	Martinique	The journal *Tropiques* (1941–45)	Caribbean writers who reshaped Surrealism around Black and Caribbean identity
Les Automatistes	Quebec, Canada	Paul-Émile Borduas, Marcelle Ferron, Jean-Paul Riopelle; the *Refus global* (1948)	Canada's own Surrealist-inspired movement, built on chance and automatic drawing

Contemporary collage and remix

Artist	From	Look at	Why it fits
Wangechi Mutu	Kenya, United States	Collages of hybrid figures	Cuts magazine images into new beings, as Höch and Ernst did; questions how media pictures bodies
Kehinde Wiley	United States	Portraits based on Old Master paintings	Borrows the poses of famous European portraits and puts Black subjects at the centre
Shahzia Sikander	Pakistan, United States	Reworked miniature paintings	Remixes a historic South Asian tradition with layered, dreamlike imagery

Indigenous and Inuit artists (Canada)

Artist	Nation or community	Look at	Why it fits
Shuvinai Ashoona	Inuk, Kinngait (Cape Dorset)	*Rock Landscape* (1998); *Composition (Cube)* (2009)	Fantastical worlds of tunnels, stairs and stacked landscapes in **coloured pencil and ink**, the same tools as the final drawing. Winner of the 2018 Gershon Iskowitz Prize.
Sonny Assu	Kwakwaka'wakw	*Interventions on the Imaginary*; *Re-Invaders* (2014)	Digitally adds formline designs to Emily Carr paintings: a powerful remix that asks whose land and whose image
Brian Jungen	Dane-zaa and Swiss	*Prototypes for New Understanding* (1998–2005)	Turns Nike sneakers into mask forms: a readymade that transforms everyday objects
Kent Monkman	Cree	History paintings with his alter ego Miss Chief Eagle Testickle	Remixes European art history to retell it from an Indigenous point of view (preview carefully)
Skawennati	Kanien'kehá:ka (Mohawk)	*TimeTraveller*™ (machinima)	Uses avatars and virtual worlds to imagine Indigenous futures: technology as a tool for self-representation

Artists working with AI and machines

Artist	From	Look at	Why it fits
Sougwen Chung	Born in Toronto; raised in Toronto and Hong Kong	*Drawing Operations Unit* (D.O.U.G.), from 2015	Draws alongside robot arms trained on 20 years of her own drawings: training data that belongs to the artist
Stephanie Dinkins	United States	*Not the Only One* (N'TOO)	Built an AI trained on her own family's stories to question whose voices AI includes; ideal for the bias discussion
Refik Anadol	Turkey, United States	*Unsupervised* (MoMA, 2022–23)	AI trained on a museum's collection makes ever-changing dreamlike images: training data, randomness and consent in one work

Where to use them

Lesson	Add alongside the original artists
1. Dada and how AI learns	Art et Liberté (art as protest); Dinkins with the "default test" (whose pictures and stories train an AI?)
2. Surrealism and the sketch	See, Think, Wonder with Lam, Varo or Koga alongside Dalí and Magritte
3–4. Be the Machine rounds	Koga (painting from collected images); Chung (a machine trained on one artist's own drawings)
5. Surrealist drawing skills	Ashoona for coloured pencil, imagined spaces and stacked perspective; Carrington for a personal symbol
8. Exhibition and Liner Notes	Assu, Jungen and Wiley to discuss credit: what does it mean to borrow from art history or from a brand?

Check current gallery sources (Art Canada Institute, the AGO, the Vancouver Art Gallery, Tate and artists' own sites) for images and the artists' own descriptions of their work.

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