



Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Ahkameyimo - Never Give Up



The Alberta Foundation for the Arts Travelling Exhibition Program

The Interpretive Guide

The Art Gallery of Alberta is pleased to present your community with a selection from its Travelling Exhibition Program. This is one of several exhibitions distributed by The Art Gallery of Alberta as part of the Alberta Foundation for the Arts Travelling Exhibition Program. This Interpretive Guide has been specifically designed to complement the exhibition you are now hosting. The suggested topics for discussion and accompanying activities can act as a guide to increase your viewers' enjoyment and to assist you in developing programs to complement the exhibition. Questions and activities have been included at both elementary and advanced levels for younger and older visitors.

At the Elementary School Level the Alberta Art Curriculum includes four components to provide students with a variety of experiences. These are:

- Reflection:** Responses to visual forms in nature, designed objects and artworks
- Depiction:** Development of imagery based on notions of realism
- Composition:** Organization of images and their qualities in the creation of visual art
- Expression:** Use of art materials as a vehicle for expressing statements

The Secondary Level focuses on three major components of visual learning. These are:

- Drawings:** Examining the ways we record visual information and discoveries
- Encounters:** Meeting and responding to visual imagery
- Composition:** Analyzing the ways images are put together to create meaning

The activities in the Interpretive Guide address one or more of the above components and are generally suited for adaptation to a range of grade levels. As well, this guide contains coloured images of the artworks in the exhibition which can be used for review and discussion at any time. Please be aware that copyright restrictions apply to unauthorized use or reproduction of artists' images.

The Travelling Exhibition Program, funded by the Alberta Foundation for the Arts, is designed to bring you closer to Alberta's artists and collections. We welcome your comments and suggestions and invite you to contact:

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Travelling Exhibition Program
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The Alberta Foundation for the Arts and the Travelling Exhibition Program (Trex) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

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The AFA and AGA

Curatorial Statement

Ahkameyimo - Never Give Up

Sometimes, I think that non-Native people picture us as being stuck, historically. They think of us as being stuck in the past. But while we talk about our history – because if we don't, it would be completely erased – we're active in our resistance and in what's happening now. (Mahtowin Munro, Co-leader of the United American Indians of New England)

According to 2016 Canadian statistics, over 1,673,785 Indigenous peoples live in Canada, making up 4.9% of the total Canadian population. As of 2016, over half of the Indigenous population (51.8%) of Canada resided in urban areas with a population of 30,000 people or more. The city of Edmonton, with an Indigenous population of approximately 74,430 people, has the second largest urban Indigenous population in the nation while the cities of Winnipeg, Vancouver, Calgary and Toronto also have large Indigenous populations.

Despite these statistics the lived experiences of Indigenous peoples in the urban environment are often ignored and erased. Many Canadians continue to rely on the founding myths of the nation in its portrayal of Indigenous peoples, thinking of Indigenous communities as remote and reserve based and that Indigenous people are defined by their relationship to the land. Such views negatively affect Indigenous peoples politically, economically and culturally: relegating them to the sidelines of urban society and placing them in stereotypical 'boxes'. Meanwhile, urban Indigenous peoples who do not conform to the racist stereotypes and discriminatory practices that derive from these views are seen as assimilated and then accused of lacking 'cultural authenticity'.

As stated in the Urban Indigenous People Research Report of 2019, Indigenous people have long struggled to define who they are and resist the political categories forced upon them. Many are now choosing new directions, contesting the colonial belief that cities are non-Indigenous spaces and re-envisioning Western institutions and practices to support Indigenous cultures and identities (Congress of Aboriginal Peoples, Ottawa, Ontario, page 29). Such efforts recognize urban Indigenous identities as positive, complex, authentic and pluralist, involving a diversity of different ideas and expressions.

The travelling exhibition **Ahkameyimo - Never Give Up** features the work of two emerging Indigenous artists whose works, while respecting traditional culture and visual imagery, also engage with the urban environment in which these artists reside. Through their works these artists challenge colonial beliefs concerning who Indigenous people are and provide viewers with alternate perceptions of what art created by Indigenous artists can be. This exhibition features art works by Matthew Cardinal and Lonigan Gilbert.

*The exhibition **Ahkameyimo - Never Give Up** was curated by Shane Golby and organized by the Art Gallery of Alberta for The Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.*

Visual Inventory - List of Works

Matthew Cardinal

A Days Rest, 2022

Acrylic on canvas

18 inches H x 36 inches W

Collection of the artist

Matthew Cardinal

Destination, 2022

House paint, aerosol and acrylic on canvas

31 1/2 inches H x 21 1/8 inches W

Collection of the artist

Matthew Cardinal

Expression, 2022

Acrylic, house paint on canvas

18 inches H x 36 inches W

Collection of the artist

Matthew Cardinal

Changing Directions, 2020

House paint and acrylic on canvas

16 inches H x 20 inches W

Collection of the artist

Matthew Cardinal

Family as Medicine, 2022

Acrylic, house paint on canvas

36 inches H x 23 5/8 inches W

Collection of the artist

Matthew Cardinal

City Bound, 2022

Acrylic, house paint on canvas

16 inches H x 20 inches W

Collection of the artist

Matthew Cardinal

Taking a Moment, 2018

Acrylic, aerosol, marker on street sign

31 1/4 inches H x 11 inches W

Collection of the artist

Matthew Cardinal

Balance, 2022

Collage, house paint, marker, aerosol and acrylic on wood

29 7/8 inches H x 23 7/8 inches W

Collection of the artist

Matthew Cardinal

Birds on a Branch, 2017

House paint, aerosol and acrylic on canvas

12 inches H x 36 inches W

Collection of the artist

Visual Inventory - List of Works

Lonigan Gilbert

The Last Buffalo Hunt, 2020

Acrylic, spray paint on canvas

24 inches H x 30 inches W

Collection of the artist

Lonigan Gilbert

Ice Cream Truck, 2022

Acrylic on wood panel

10 inches H x 12 inches W

Collection of the artist

Lonigan Gilbert

Press the Times, 2021

Acrylic, spray paint and ink on canvas

24 inches H x 24 inches W

Collection of the artist

Lonigan Gilbert

Mars Attacks, 2021

Acrylic, oil pastel on wood panel

12 inches H x 12 inches W

Collection of the artist

Lonigan Gilbert

Dark Knight, 2020

Acrylic and oil pastel on canvas

12 inches H x 24 inches W

Collection of the artist

Lonigan Gilbert

VVP the KGB, 2022

Acrylic and spray paint on wood panel

27 3/4 inches H x 15 1/2 inches W

Collection of the artist

Lonigan Gilbert

Emkas, 2021

Acrylic, spray paint, ink stamp on
wood panel

14 inches H x 18 inches W

Collection of the artist

Lonigan Gilbert

Main Street, 2022

Acrylic and spray paint on wood panel

9 7/8 inches H x 9 7/8 inches W

Collection of the artist

Lonigan Gilbert

Post National, 2019

Acrylic, sand, glue on wood panel

12 inches H x 12 inches W

Collection of the artist

Lonigan Gilbert

Catch 22, 2020

Acrylic on wood panel

12 inches H x 12 inches W

Collection of the artist

TOTAL WORKS: 19 framed units/art works

Visual Inventory - Images



Matthew Cardinal
A Days Rest, 2022
Acrylic on canvas
Collection of the artist



Matthew Cardinal
Expression, 2022
Acrylic, house paint on canvas
Collection of the artist

Visual Inventory - Images



Matthew Cardinal
Family as Medicine, 2022
Acrylic, aerosol and house paint on canvas
Collection of the artist



Matthew Cardinal
City Bound, 2022
Acrylic, aerosol and house paint on canvas
Collection of the artist



Matthew Cardinal
Taking a Moment, 2018
Acrylic, aerosol, marker on street sign
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Matthew Cardinal
Balance, 2022
Collage, house paint, marker, aerosol
and acrylic on wood
Collection of the artist



Matthew Cardinal
Birds on a Branch, 2017
House paint, aerosol and acrylic on
canvas
Collection of the artist



Matthew Cardinal
Destination, 2022
House paint, aerosol and acrylic on canvas
Collection of the artist

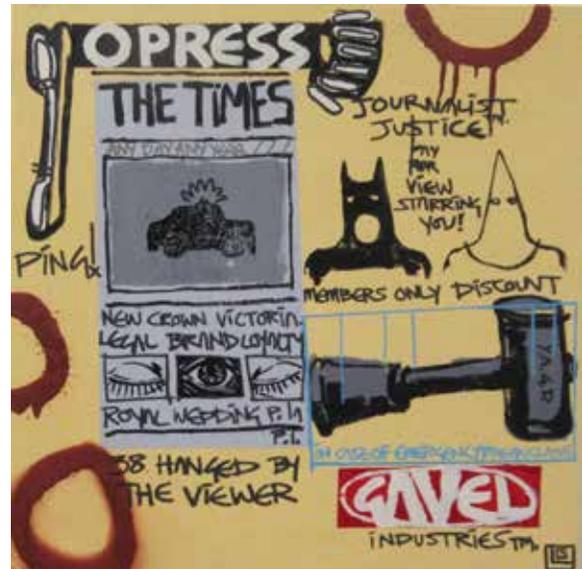


Matthew Cardinal
Changing Directions, 2020
House paint and acrylic on canvas
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Lonigan Gilbert
The Last Buffalo Hunt, 2020
Acrylic, spray paint on canvas
Collection of the artist



Lonigan Gilbert
Press the Times, 2021
Acrylic, spray paint and ink on canvas
Collection of the artist



Lonigan Gilbert
Dark Knight, 2020
Acrylic and oil pastel on canvas
Collection of the artist

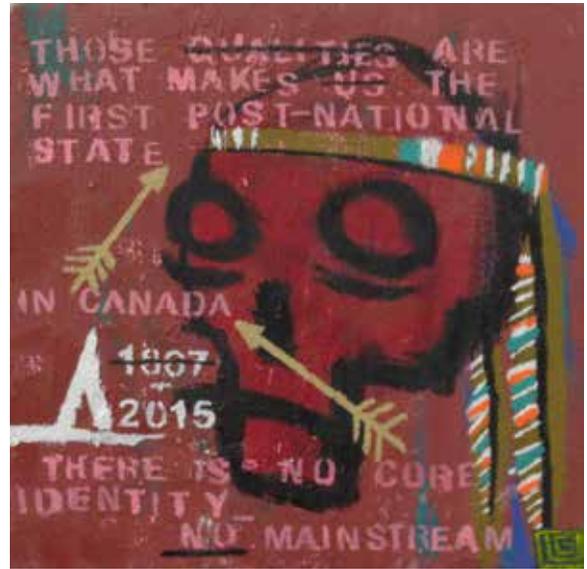


Lonigan Gilbert
Emkas, 2021
Acrylic, spray paint, ink stamp on wood panel
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Lonigan Gilbert
Main Street, 2022
Acrylic and spray paint on wood panel
Collection of the artist



Lonigan Gilbert
Post National, 2019
Acrylic, sand, glue on wood panel
Collection of the artist

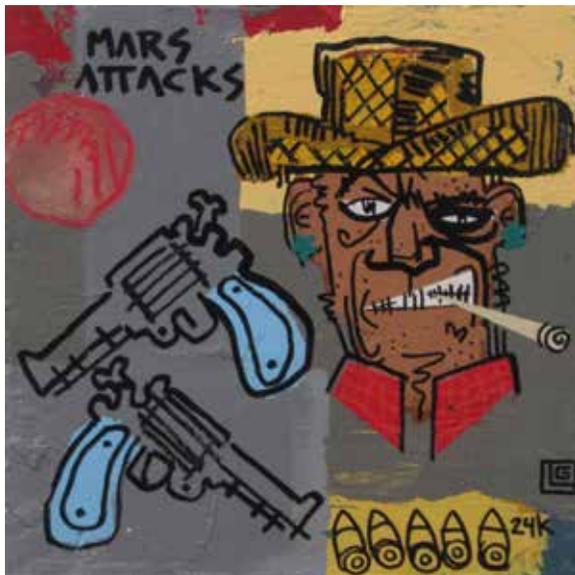


Lonigan Gilbert
Catch 22, 2020
Acrylic on wood panel
Collection of the artist



Lonigan Gilbert
Ice Cream Truck, 2022
Acrylic on wood panel
Collection of the artist

Visual Inventory - Images

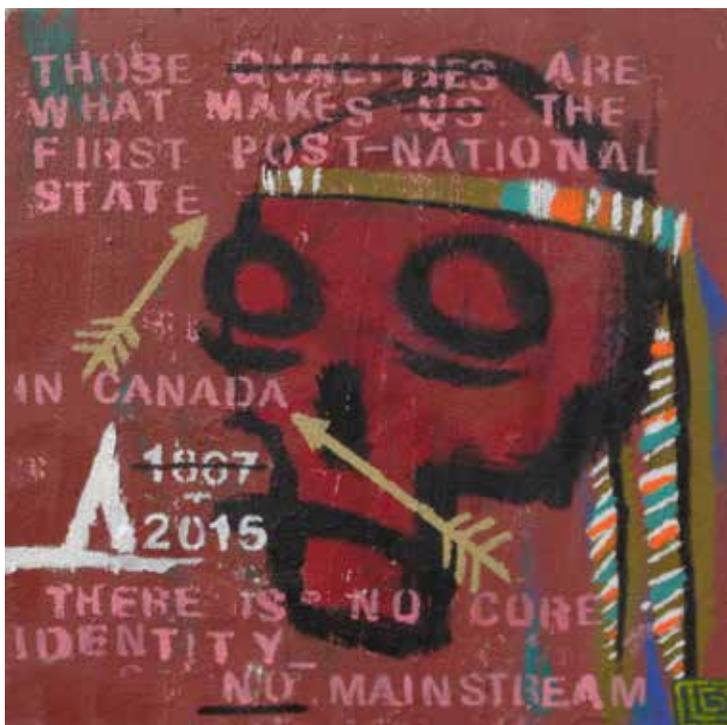


Lonigan Gilbert
Mars Attacks, 2021
Acrylic, oil pastel on wood panel
Collection of the artist



Lonigan Gilbert
VVP the KGB, 2022
Acrylic, spray paint, found material on wood panel
Collection of the artist

Talking Art



Lonigan Gilbert
Post National, 2019
Acrylic, sand, glue on wood panel
Collection of the artist

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The Alberta Foundation for the Arts Travelling Exhibition Program

Art Curriculum Connections

The following curricular connections taken from the Alberta Learning Program of Studies provide an overview of key topics that can be addressed through viewing and discussing the exhibition. Through the art projects included in this exhibition guide students will be provided the opportunity for a variety of learning experiences.

LEVEL k-6

REFLECTION

Component 1: ANALYSIS: Students will notice commonalities within classes of natural objects or forms.

Concepts

- A. Natural forms have common physical attributes according to the class in which they belong.
- B. Natural forms are related to the environment from which they originate.
- C. Natural forms have different surface qualities in colour, texture and tone.
- D. Natural forms display patterns and make patterns.

Component 2: ASSESSMENT: Students will assess the use or function of objects.

Concepts

- A. Designed objects serve specific purposes.
- B. Designed objects serve people.
- C. Designed objects are made by people or machines.

Component 3: APPRECIATION: Students will interpret artworks literally.

Concepts

- A. Art takes different forms depending on the materials and techniques used.
- B. An art form dictates the way it is experienced.
- C. An artwork tells something about its subject matter and the artist who made it.
- D. Colour variation is built on three basic colours.
- E. Tints and shades of colours or hues affect the contrast of a composition.
- F. All aspects of an artwork contribute to the story it tells.

Grades 5 and 6

Students will interpret artworks for their symbolic meaning.

Concepts

- A. Artistic style affects the emotional impact of an artwork.
- B. An artwork can be analyzed for the meaning of its visible components and their inter-relationships.
- C. Artworks contain symbolic representations of a subject or theme.

Art Curriculum Connections continued

DEPICTION

Component 4: MAIN FORMS AND PROPORTIONS: Students will learn the shapes of things as well as develop decorative styles.

Concepts

- A. All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular.
- B. Shapes can be depicted as organic or geometric.
- C. Shapes can be made using different procedures; e.g., cutting, drawing, tearing, stitching.

Component 6: QUALITIES AND DETAILS: Students will represent surface qualities of objects and forms.

Concepts

- C. Primary colours can be mixed to produce new hues.
- D. Colour can be lightened to make tints or darkened to make shades.
- E. Images are stronger when contrasts of light and dark are used.
- F. Details enrich forms.

COMPOSITION

Component 8: UNITY: Students will create unity through density and rhythm.

Concepts

- A. Families of shapes, and shapes inside or beside shapes, create harmony.
- B. Overlapping forms help to unify a composition.
- C. Repetition of qualities such as colour, texture and tone produce rhythm and balance.

Component 9: CRAFTSMANSHIP: Students will add finishing touches.

Concepts

- A. Finishing touches (accents, contrasts, outlines) can be added to make a work more powerful.

EXPRESSION

Component 10 (i) PURPOSE 1: Students will record or document activities, people and discoveries.

Concepts

- B. Special events, such as field trips, visits and festive occasions can be recorded visually.
- C. Family groups and people relationships can be recorded visually.
- D. Knowledge gained from study or experimentation can be recorded visually.

PURPOSE 2: Students will illustrate or tell a story.

Concepts

- A. A narrative can be retold or interpreted visually.

PURPOSE 4: Students will express a feeling or a message.

Concepts

- A. Feeling and moods can be interpreted visually.
- B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

Art Curriculum Connections continued

Grades 7-9

ENCOUNTERS

GRADE 7

Students will:

- investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures
- understand that the role and form of art differs through time and across cultures
- understand that art reflects and affects cultural character

COMPOSITIONS

Components 2: Students will experiment with techniques and media within complete compositions of two and three dimensions.

ENCOUNTERS

Sources of Images: Students will identify similarities and differences in expressions of selected cultural groups.

Concepts:

- A. Symbolic meanings are expressed in different ways by different cultural groups.
- B. Different cultural groups use different materials to create images or artifacts.

Transformations Through Time: Students will recognize the significance of the visual symbols which identify the selected cultural groups.

Concepts:

- A. Artifacts can have religious, magical and ceremonial meanings.
- C. Visual symbols are used for identification and status by people in groups.
- D. External influences may have modified the imagery of a cultural group over time.

Impact of Images: Students will search for contemporary evidence relating to themes studied.

Concepts:

- A. Religious, magical or ceremonial images used in contemporary society can be identified.
- B. Authority, power or politics in contemporary society may be described in image form.
- C. The ways people generate visual works can be influenced by a number of factors.

Art Curriculum Connections continued

Art 10-20-30

Art 10

Transformations Through Time

Concepts:

- A. Works of art contain themes and images that reflect various personal and social conditions.
- B. Technology has an affect on materials used in image making.

Impact of Images

Concepts

- A. Simplified form communicates the purpose and function of designed objects.
- B. The function of an artwork can be emphasized by its decoration.

Art 20

ENCOUNTERS

Students will:

Sources of Images: Recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture.

Concepts

- A. Different periods of history yield different interpretations of the same subject or theme.
- B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.
- C. Different cultures exhibit different preferences for forms, colours and materials in their artifacts.

Art 30

COMPOSITIONS

Students will:

Components

USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concepts

- A. The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of the artist.
- B. Planned and spontaneous methods of working are ways of developing visual images.

ENCOUNTERS

Students will:

Sources of Images: Research selected artists and periods to discover factors in the artists' environments that influenced their personal visions.

Concepts

- A. Personal situations and events in artists' lives affect their personal visions and work.
- B. Historical events and society's norms have an affect on an artist's way of life and work.

Art Curriculum Connections continued

Transformations Through Time

Analyze the factors that generate a work of art, or an artistic movement: The experiences of the artists and the impact of the culture.

Concepts

A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity and relationship to the community in which they exist.

Impact of Images

Question sources of images that are personally relevant or significant to them in contemporary culture.

Concepts

B. Imagery can depict important aspects of the student's own life.

Curriculum Connections continued

SOCIAL STUDIES

K.1 I am Unique

General Outcome: Students will demonstrate an understanding and appreciation of the multiple social, physical, cultural and linguistic factors that contribute to an individual's unique identity

Specific Outcomes

Values and Attitudes

Students will:

- K.1.1 value their unique characteristics, interests, gifts and talents
- K.1.2 appreciate the unique characteristics, interests, gifts and talents of others:
 - appreciate feelings, ideas, stories and experiences shared by others

Knowledge and Understanding

Students will:

- K.1.3 examine what makes them unique individuals by exploring and reflecting upon the following questions for inquiry:
 - What are my gifts, interests, talents and characteristics?
 - How do my gifts, interests, talents and characteristics make me a unique individual?
 - How do culture and language contribute to my unique identity?
- K.1.4 explore how we demonstrate respect for ourselves and others by exploring and reflecting upon the following questions for inquiry:
 - What are the origins of the people in our school, groups or communities?
 - How can we show interest and sensitivity toward social, physical, cultural and linguistic diversity in the school, groups and communities?
 - How can we show respect and acceptance of people as they are?

1.1 My World: Home, School, and Community

General Outcome: Students will demonstrate an understanding and appreciation of how identity and self-esteem are enhanced by their sense of belonging in their world and how active members in a community contribute to the well-being, growth and vitality of their groups and communities.

Specific Outcomes

Values and Attitudes

Students will:

- 1.1.1 value self and others as unique individuals in relation to their world:
 - appreciate how belonging to groups and communities enriches an individual's identity
 - appreciate multiple points of view, languages, cultures and experiences within their groups and communities
 - demonstrate respect for their individual rights and the rights of others
 - recognize and respect how the needs of others may be different from their own

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

- 1.1.2 value the groups and communities to which they belong:
- appreciate how their actions might affect other people and how the actions of others might affect them

1.2 Moving Forward with the Past: My Family, My History and My Community

General Outcome: Students will demonstrate an understanding and appreciation of how changes over time have affected their families and influenced how their families and communities are today.

Specific Outcomes

Values and Attitudes

Students will:

- 1.2.1 appreciate how stories and events of the past connect their families and communities to the present:
- recognize how their families and communities might have been different in the past then they are today
 - appreciate how the languages, traditions, celebrations and stories of their families, groups and communities contribute to their sense of identity and belonging
 - recognize how diverse Aboriginal...communities are integral to Canada's character
 - acknowledge and respect symbols of heritage and traditions in their family and communities

Knowledge and Understanding

Students will:

- 1.2.2 analyze how their families and communities in the present are influenced by events of people of the past by exploring and reflecting upon the following questions for inquiry:
- How have changes affected my family over time?
 - In what ways has my community changed over time?
 - How have changes over time affected their families and communities in the present?
 - In what ways have Aboriginal...and diverse cultural groups contributed to the origins and evolution of their communities over time?
 - What connections do we have to the Aboriginal...and diverse cultures found in our communities?
 - What are some examples of traditions, celebrations and stories that started in the past and continue today in their families and communities?

2.1 Canada's Dynamic Communities

General Outcome: Students will demonstrate an understanding and appreciation of how geography, culture, language, heritage, economics and resources shape and change Canada's communities

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

Specific Outcomes

Knowledge and Understanding

Students will:

2.1.3 investigate the cultural and linguistic characteristics of an Inuit, an Acadian and a prairie community in Canada by exploring and reflecting upon the following questions for inquiry:

- What are the cultural characteristics of the communities?
- What are the traditions and celebrations in the communities that connect the people to the past and to each other?
- How are the communities strengthened by their stories, traditions and events of the past?
- How do the cultural and linguistic characteristics of the communities studied contribute to Canada's identity?

4.2 The Stories, Histories and Peoples of Alberta

General Outcome: Students will demonstrate an understanding and appreciation of the role of stories, history and culture in strengthening communities and contributing to identity and a sense of belonging.

Specific Outcomes

Values and Attitudes

Students will:

4.2.1 appreciate how an understanding of Alberta's history, peoples and stories contributes to their own sense of belonging and identity:

- recognize how stories of people and events provide multiple perspectives on past and present events
- recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history
- recognize the presence and influence of diverse Aboriginal peoples as inherent to Alberta's culture and identity

Knowledge and Understanding

Students will:

4.2.2 assess, critically, how the cultural and linguistic heritage and diversity of Alberta has evolved over time by exploring and reflecting upon the following questions and issues:

- Which First Nations originally inhabited the different areas of the province?
- What do the stories of Aboriginal peoples tell us about their beliefs regarding the relationship between people and the land?

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

4.3 Alberta: Celebrations and Challenges

General Outcome: Students will demonstrate an understanding and appreciation of how Alberta has grown and changed culturally, economically and socially since 1905

Specific Outcomes

Values and Attitudes

Students will:

- 4.3.1 appreciate the factors contributing to quality of life in Alberta:
- value and respect their own and other cultural identities
 - demonstrate respect for the rights, opinions and perspectives of others
 - demonstrate respect for the cultural and linguistic diversity in Alberta
 - value and respect their relationships with the environment

Knowledge and Understanding

Students will:

- 4.3.3 examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting upon the following questions and issues:
- In what ways has Alberta changed demographically since 1905?
 - In what ways have Aboriginal peoples and communities changed over time?
 - In what ways have music, art, narratives and literature contributed to the vitality of the culture, language and identity of diverse Alberta communities over time?

LANGUAGE ARTS

K.4.3 Students will use drawings to illustrate ideas and information and talk about them.

2.1 Use knowledge of context, pictures, letters, words, sentences...in a variety of oral, print and other media texts to construct and confirm meaning

5.2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres, such as historical fiction, myths, biographies, and poetry

6.4.3 Demonstrate attentive listening and viewing. Students will identify the tone, mood and emotion conveyed in oral and visual presentations

Artist Biographies

Matthew Cardinal

BIOGRAPHICAL STATEMENT

I am a First Nations artist born and raised in Alberta. Originally from John D'or Prairie in northern Alberta, I currently live in Edmonton. I am a multi disciplinary artist. I paint with both spray can and brush. I also perform as a HipHop MC who performs his own beats and rhymes. I am an independent artist in my mid-twenties who has learned from role models in his community. I have no formal post-secondary training yet, but that is something I would like to pursue.

MEMBERSHIPS & AFFILIATIONS

iHuman Studios (2013 - 2021)

Multi-disciplinary artist collective based out of iHuman Youth Society in Edmonton, Alberta from June, 2013 to January 2020

Verbal Architects (2016 - 2021)

Hiphop performance crew based in Edmonton, Alberta

EDUCATION & TRAINING

AJA Louden's Aerosol Academy, knowledge, and protocol of Graffiti, 2016

COLLABORATIONS

Nextfest 2019 - Interdisciplinary Collective Creation

Interstellar Rodeo 2018 & 2019 - Aerosol & Paint Marker Project - Lead Artist

Dignity Day - Member of the 2019 cohort, John Humphrey Centre

"Paint The Rails" LRT stations (4 murals) - John Humphrey Centre - Artist

The Artists Quarters - Mural - Artist

The Hallway Cafe - Bird Mural - Lead Artist

Pendennis Hotel on Jasper - Cree Animals - Lead Artist

The Walrus Talks: Aboriginal City - Poem & Mural - Artist

ReSTART Project - Boyle Street Plaza - Artist

MURALS / PUBLIC ART

"Kinnaird Ravine Murals" - Kinnaird Ravine, 2015

"Cree Animals" - Pendennis Hotel, Jasper Ave, 2018

"Shell of the Teachings" University of Calgary, Bay Enterprise, 2018

"sipiy (river)", Paint The Rails Project, University of Alberta LRT station, 2018

"Strong As A Forest", Paint the Rails Project, Corona LRT station, 2019

"Stories That Weave Us", Paint the Rails Project, Kingsway LRT station, 2019

"Fabric of the City", Paint the Rails Project, Clareview LRT station, 2020

EXHIBITION CREDITS

The Walrus Talks: Aboriginal City, 2017

Roots On Whyte, Nextfest 2017

Cypherwild (Live Painting at Hip Hop events), 2016-onwards

Artist Biographies

Winnipeg Gallery of Art
The Nook, "pison", 2019
WCFW Mobilize, 2019
Three Sisters, 2019

PRIVATE COMMISSIONS

"Lake Of The Strangers", Fringe Theatre Adventures
"Three Sisters", Fringe Theatre
"Leaping Fox", Urban Systems
* Various Works in Private Collections around Alberta

Artist Biographies

Lonigan Gilbert

Lonigan Gilbert (b. 1991) is an interdisciplinary Cree visual artist, member of Fisher River Cree Nation in Treaty 5 Territory (Manitoba). Raised in Winnipeg, he has been residing in Treaty 6 Territory (Alberta) for a number of years.

The bodies of work produced on various surfaces hope to provoke some humanity through the abstract forms influenced by what we see around us all daily from local to global.

Artist Interviews

Matthew Cardinal

Matthew Cardinal is of Cree heritage and was born in Grande Prairie. He lived in John D'or Prairie, Little Red River Reserve in Treaty 8 territory, until he was three years old. His family then moved to Edmonton, believing there were more opportunities in the city. Cardinal has lived in the city ever since.

While Matthew was interested in art as a child, as he grew up he gradually lost interest in it. At the age of thirteen, however, he started attending iHuman Youth Society, a non-profit agency in Edmonton engaged with fostering positive personal development and well being among marginalized youth, and was re-introduced to art making. While at iHuman he noticed that his friends and family started getting into graffiti and he became interested in it as well. As expressed by this artist, being a graffiti artist 'sort of relates to being Indigenous': just as Indigenous people were traditionally nomadic so too is a graffiti artist, travelling all over the place to work.

Matthew Cardinal relates that he has been painting for about eight years. In his work he focuses on emotions and he describes his work as very intuitive. The main subject matter of his personal art pieces is animals with his interest in them coming from traditional teachings and through learning about the gifts they can bring a person. He creates his paintings in an abstract fashion, incorporating animal imagery and graffiti lettering and elements. The animals in his paintings are fashioned in a mosaic-like manner, with the colours varying depending on what paints he has available to him.

As an artist Matthew wants his work to take the viewer on a journey through the piece. He also wants each piece to be like a photograph in the viewer's memory; stuck in their heads so they will remember the work long after actually seeing it. On a more personal level, Matthew sees his art making as a means of self-empowerment: making art reminds him to stay committed to something and it helps make things more achievable for himself. For Matthew the title of the TREX exhibition **Ahkameyimo - Never Give Up** speaks to this sense of empowerment. As he describes it, the title reflects resilience; he is like a phoenix rising from the ashes and he will keep moving on, going from one art piece to the next and nothing will destroy him.

Artist Interviews continued

Lonigan Gilbert

Lonigan Gilbert is a Cree artist, presently living in Edmonton. Born and raised in Winnipeg, Gilbert moved to Edmonton in 2017 to support his mother and sister and to see a new place and try a new experience.

Since he was a child Gilbert dreamt of working in an art gallery. While growing up he took art classes at the Winnipeg Art Gallery which got him 'hooked' into working in one some day. When he moved to Edmonton he started working with the Visitor Experience department at the Art Gallery of Alberta but was forced to leave due to health reasons. Despite this personal challenge, however, Gilbert has maintained a vigorous art practice and has been achieving some recognition in the Edmonton region.

Gilbert has been interested in art since he was a child. His father was a cartoonist and this inspired him from a young age. As he relates concerning his early artistic efforts:

The first time I ever got paid for art was in Grade Six when I painted a bison hunt for a school wall. I thought it was strange as I never grew up on a reservation but I did the commission. I experienced some bullying in school and art was a way to 'fight' back. I felt good about doing anything related to Indigenous culture and this opened doors for me to paint other projects at school.

While Gilbert's father was his first big influence, Vincent Van Gogh was his first artistic 'icon'. He was also very inspired by the concept paintings and illustrations of Ralph McQuarrie, who designed many of the sets and costumes for the original Star Wars trilogy and the films E.T. the Extra-Terrestrial and Cocoon. At one time Gilbert wanted to go into drawing and concept art as he loved the story-telling aspect of this art form, which is also a part of Cree culture. A bicycle accident, however, ended these plans and Gilbert's work has become looser and more expressionistic than what he was initially interested in. He sees his style of painting, however, as a means to allow viewers of his work to have their own interpretations of what they see. As he expresses, the overall narrative being expressed is very open to interpretation.

Gilbert views his art work/practice as an outlet for himself and what he strives for is honesty in his work. What he sees around himself and political and social values and dynamics of people are the sources of inspiration for his art and while his work can deal with some very heavy subjects, he is not trying to dictate interpretations or tastes. Rather, he leaves it up to the viewer to arrive at their own interpretations.

For Gilbert the title of this exhibition **Ahkameyimo - Never Give Up** expresses an element of 'hope'. As written by the artist:

The meaning (of the title) is for many people to persevere through adversity, oppressive division, to carry on living in a good and kind way individually and communally.

However giving up can happen willingly or not, knowingly or not with systemic issues effecting

Artist Interviews continued

growth at any point; through barriers to age, race and gender, or lifestyle struggles both personal or professional.

Communal discussions surrounding division on the shoulders of the individual have never been more broad across turtle island as a whole and it is through this complex collective discourse that most insurmountable social issues will be addressed in every field through unity.

This empowering charge to recognize shared bonds across cultures and the empathetic engagement necessary to give our shared futures new meaning by working through our generational trauma in a world more transparent to the truth of a repressed past will lead to a brighter future with ahkameyimo in mind.

Art Styles: Expressionism

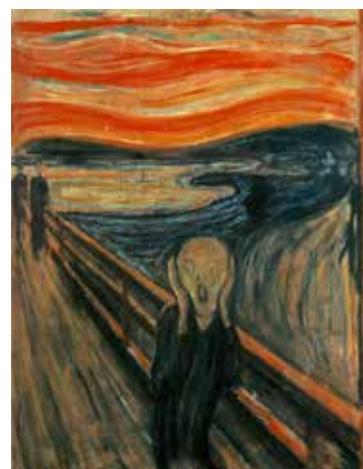
Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. While difficult to define, expressionist artists rejected the ideology of realism. **In the exhibition the influence of expressionism is witnessed in the works of Lonigan Gilbert.**



Lonigan Gilbert
The Last Buffalo Hunt, 2020
Acrylic, spray paint on canvas
Collection of the artist

Expressionist artists proclaimed the direct rendering of emotions and feelings as the only true goal of art. The formal elements of line, shape and colour were to be used entirely for their expressive possibilities. In European art, landmarks of this movement were violent colours and exaggerated lines that helped contain intense emotional expression. Balance of design was ignored to convey sensations more forcibly and **DISTORTION** became an important means of emphasis. The most important forerunner of Expressionism was **Vincent van Gogh** (1853-1890). Van Gogh used colour and line to consciously exaggerate nature 'to express...man's terrible passions.' **This was the beginning of the emotional and symbolic use of colour and line where the direction given to a line is that which will be most expressive of the feeling which the object arouses in the artist.**

The Norwegian artist **Edvard Munch** (1863-1944) was also extremely influential in the development of expressionist theory. In his career Munch explored the possibilities of violent colour and linear distortions with which to express the elemental emotions of anxiety, fear, love and hatred. In his works, such as *The Scream*, Munch came to realize the potentialities of graphic techniques with their simple directness.



Edvard Munch
The Scream, 1893

By 1905, Expressionist groups appeared almost simultaneously in both Germany and France. Only English painters stood aside from the movement as Expressionism, with its lack of restraint, was not congenial to English taste. Between the world wars expressionist ideas were grafted on to other art movements such as Cubism and evolved into other forms such as Abstract Expressionism and Tachisme.

Art Styles: Abstract Expressionism

Though Lonigan Gilbert's style of art making approaches abstraction, the elements in his works remain representational and so his work could be classified as expressionistic. While Matthew Cardinal also uses representational imagery in many of his pieces, the foundation of his works is based on complete abstraction and so his work bears affinities to abstract expressionism.

Modern art was introduced to the United States with the New York Armory Show in 1913 and through the arrival of European artists who moved to the U.S. during World War I and World War II. After World War II the U.S. became the focal point of a number of new artistic movements, the first of which was **Abstract Expressionism**. This movement, also known as **Action Painting**, made its impact felt throughout the world during the 1950s. Represented most clearly in the work of **Jackson Pollock** (1912-1956), the essence of Abstract Expressionism may be summed up as imageless, anti-formal, improvisatory, dynamic, energetic, free in technique, and meant to stimulate vision rather than gratify established conventions of good taste. In this movement, **emphasis was placed on the physical act of painting** and the 'existential' attitude that the artist 'grasped authentic being' through the act of creating rather than through a finished product.



Jackson Pollock, Action Painting



Jackson Pollock
Autumn Rhythm, 1950

The idea of the unconscious mind was extremely important to Pollock. Undergoing Jungian analysis, he attempted to communicate directly from the depths of his psyche. To do so he developed his own method of painting. Partly derived from the automatic drawing methods of the French Surrealists of the 1920s and Kandinsky's non-representational Expressionism, Pollock created his works by mainly pouring and splattering his colours instead of applying them with a brush.

Pollock's technique may also have resulted from a belief that paint itself was not a passive substance to be manipulated but a storehouse of pent-up forces to be released.

Art Styles: Abstract Expressionism

Today painters do not have to go to a subject matter outside of themselves. Most modern painters work from a different source.

They work from within.

Jackson Pollock

Any actual shapes visible in Pollock's paintings are largely determined by the internal dynamics of the paint and his process where the viscosity of the paint, the speed and direction of its impact on the canvas, and its interaction with other layers of pigment worked together to create the image.

Pollock's most famous paintings were made during his 'drip period' between 1947 and 1950. In creating these works he used hardened brushes, sticks, and even basting syringes as paint applicators. The 'drip' technique allowed Pollock to achieve a more immediate means of creating art and in the process of making paintings in this way he moved away from figurative representation and challenged the Western tradition of using easel and brush.

Jackson Pollock's radical approach to painting revolutionized the potential for all contemporary art that followed him. His move away from easel paintings and conventionality was a liberating signal to the artists of his era and to all who came after. Artists realized that Pollock's process essentially blasted art making beyond any prior boundaries and expanded and developed the definitions and possibilities available to artists for the creation of new works of art.

After the 1950s Action Painting gradually lost its dominant position and a number of other 'isms' came to the fore. Among these were Colour-Field painting, Hard-edge painting, Geometric Abstraction, Minimal art, Lyrical Abstraction, Pop art, Op art and various other movements. In the second half of the 20th century the process of abstraction was most persuasively argued through the art criticism of the New York art critic, Clement Greenberg. Greenberg's 1960 essay 'Modernist Painting' expressed that the history of modernism was the story of a process where each of the arts slowly purged itself of everything that was not particular to it. By the early 1960s abstract painting was defined by what it was not: **abstract is not figurative, not narrative, not illusionist, not literary etc.** Flatness was a key Greenbergian concept whereby he argued that abstract artists emphasized the two-dimensionality of the picture plane and situated their pictures, not as magic windows into another world, but as real things 'in the same kind of space as that in which our bodies move.'

Despite the variety of movements and theoretical programs of the later 20th century, abstraction has remained a force into the 21st and its main themes of ***the transcendental, the contemplative, the timeless***, and the idea of ***art as object - of a painting as a handmade material and physically real*** - have continued to influence the production of many contemporary artists.

Art Processes - Graffiti

Graffiti are writings or drawings that have been scribbled, scratched, or painted on a wall or other surface, often within public view. Graffiti range from simple written words to complete and complex wall paintings and such work is often considered illicit. **The influence of graffiti is strongly evident in the works of both Lonigan Gilbert and Matthew Cardinal.**

The word 'graffiti' comes from the Italian word *graffiato* (scratched). In art history the word is applied to works of art produced by scratching a design into a surface. The use of the word has evolved to include any graphics applied to surfaces in a manner that constitutes vandalism.



Matthew Cardinal
Changing Directions, 2020
House paint and acrylic on canvas
Collection of the artist



Ancient graffiti at Kom Ombo
Temple, Egypt

The history of graffiti is extremely long. Inscriptions and figure drawings have been found scrawled on surfaces on ancient Egyptian ruins; on monuments and more domestic walls from classical Rome, such as at the ruins of Pompeii; at the Mayan site of Tikal in Guatemala; in the prisons at the Tower of London in London and basically anywhere there was a surface suitable for such purposes. Such graffiti has helped gain understanding into the social and political lives and languages of past cultures

Graffiti has played an important role in 20th century street art and over the course of the 20th century has seen a steady rise in prominence and artistic recognition. Many important 20th century artists, such as Jean-Michel Basquiat and Keith Haring, had their origins in New York City subway graffiti circles.

Graffiti writing is often seen as intertwined with hip hop culture and the many international styles derived from Philadelphia and New York City subway graffiti. Graffiti also became associated with the anti-establishment punk rock movement beginning in the 1970s. This period also saw the emergence of the new stencil graffiti genre which, by 1985, had appeared in cities around the world.

Contemporary graffiti artists have a huge arsenal of various materials and methods for creating their work. Spray paint in aerosol cans has long been the number one medium for

Art Processes - Graffiti continued

graffiti. **Stencil graffiti**, which originated in the early 1980s, is created by cutting out shapes and designs in a stiff material to form an overall design or image. The stencil is then placed on the surface (ie: wall or other surface) and with quick strokes of the aerosol can the image begins to appear.



Tags, Edmonton, Alberta
Photograph by Shane Golby

The most common styles of graffiti have their own names. A **tag** is the most basic writing of an artist's name where the graffiti writer's tag is his or her personalized signature.

Some artists also use self-adhesive **stickers** as a quick way to do catch up pieces.



Stickers and Tags
Tokyo, Japan
Photograph by Shane Golby

Graffiti, as well as having many styles, has many uses. Sometimes graffiti writing is used as a **memorial**, recording a person's presence at a place at a particular moment. This is seen, for example, in some tagging where a graffiti writer's tag is his or her personalized signature. Tags, however, can also contain subtle or cryptic messages and may indicate gang affiliations or mark territory.

Graffiti also often has a reputation as part of a subculture that rebels against authority. Graffiti has become, in some cases, an effective tool of social emancipation or been used in the achievement of a political goal and can be an effective tool in establishing dialog. It can express political or social practices and can form just one tool in an array of resistance techniques.

Finally, graffiti has been used as a means of advertising both legally and illegally and may also be used as an offensive expression.

Many art critics and analysts have begun to see artistic value in some graffiti and to recognize it as a form of public art. In the early 1980s art galleries in New York began to display graffiti as an art form and this recognition has spread throughout the world.

Art Processes - Collage



A technique of art production used by both Matthew Cardinal and Lonigan Gilbert in the exhibition *Ahkameyimo - Never Give Up* is that of collage. **Collage is a technique of art production where the artwork is made from an assemblage of different forms to create a new whole.** The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as a distinctive part of modern art.

The term *collage* derives from the French 'coller' meaning 'glue'. Such works may include newspaper clippings, ribbons, bits of coloured or handmade papers, portions of other artwork or texts, photographs and other found objects, which are glued to a piece of paper, canvas, wood or other support.

Lonigan Gilbert
VVP the KGB, 2022
Acrylic, spray paint, found material on
wood panel
Collection of the artist

Techniques of collage were first used at the time of the invention of paper in China, around 200 B.C. The technique appeared in medieval Europe during the 13th century when gold leaf, gemstones and other precious metals were applied to religious images, icons, and also to coats of arms. Despite these earlier uses, however, many art historians argue that collage did not emerge until after 1900 with the early stages of modernism.

Collage in the modernist sense began with cubist painters Georges Braque and Pablo Picasso. According to the Guggenheim Museum's glossary, collage is an artistic concept that entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches 'collided with the surface plane of the painting'. In this perspective, collage was part of a reexamination of the relation between painting and sculpture and Braque and Picasso's works 'gave each medium some of the characteristics of the other'. These chopped-up bits of newspaper also introduced fragments of externally referenced meaning into the collision. This juxtaposition of signifiers, both serious and tongue-in-cheek, was fundamental to the inspiration behind collage.

Visual Learning and Hands-On Activities



Matthew Cardinal
Balance, 2022
Collage, house paint, marker, aerosol
and acrylic on wood
Collection of the artist

What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time.

How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a **considered response** to what they see. The following is a six-step method to looking at, and understanding, a work of art.

STEP 1: INITIAL, INTUITIVE RESPONSE The first 'gut level' response to a visual presentation. What do you see and what do you think of it?

STEP 2: DESCRIPTION Naming facts - a visual inventory of the elements of design.

Questions to Guide Inquiry:

What colours do you see? What shapes are most noticeable?

What objects are most apparent? Describe the lines in the work.

STEP 3: ANALYSIS Exploring how the parts relate to each other.

Questions to Guide Inquiry:

What proportions can you see? eg. What percentage of the work is background? Foreground? Land? Sky? Why are there these differences? What effect do these differences create?

What parts seem closest to you? Farthest away? How does the artist give this impression?

STEP 4: INTERPRETATION Exploring what the work might mean or be about

Questions to Guide Inquiry:

How does this work make you feel? Why?

What word would best describe the mood of this work?

What is this painting/photograph/sculpture about?

Is the artist trying to tell a story? What might be the story in this work?

STEP 5: INFORMATION Looking beyond the work for information that may further understanding.

Questions to Guide Inquiry:

What is the artist's name? When did he/she live?

What art style and medium does the artist use?

What artist's work is this artist interested in?

What art was being made at the same time as this artist was working?

What was happening in history at the time this artist was working?

What social/political/economic/cultural issues is this artist interested in?

STEP 6: PERSONALIZATION What do I think about this work? (Reaching a considered response).

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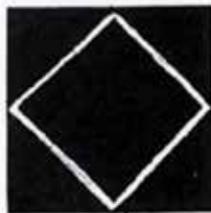
Elements of Design Tour

The following pages provide definitions and examples of the elements and principles of art that are used by artists in the images found in the exhibition. Teacher/facilitator questions for inquiry are in **bold** while possible answers are in regular type.

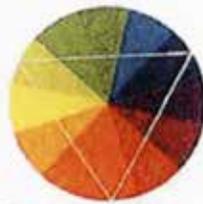
The elements of art are components of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.



LINE !



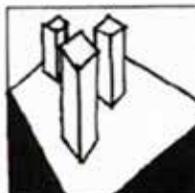
SHAPE!



COLOUR!



TEXTURE!



SPACE!

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Elements of Design Tour

LINE: An element of art that is used to define shape, contours and outlines. It is also used to suggest mass and volume.

See: *Changing Directions* by Matthew Cardinal

What types of lines are there? How can you describe a line? What are some of the characteristics of a line?

Width: thick, thin, tapering, uneven
Length: long, short, continuous, broken
Feeling: sharp, jagged, graceful, smooth
Focus: sharp, blurry, fuzzy, choppy
Direction: horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag



Describe the lines you see in this image. Follow the lines in the air with your finger. What quality do the lines have? How do the lines operate in the image?

The artist has included many lines of varying lengths and characteristics in this drawing. He has used vertical, horizontal and diagonal lines and organic, wavy lines throughout the composition.

The various lines are used to move the viewer's eye throughout the composition and outline shapes. Vertical, zig-zag, curved and horizontal lines are mainly used to 'create the letters in the center of the work. Wavy black lines are used to create space by directing the viewer's eye from the edges of the composition into the center of the image and also from the center to the edges of the composition. These wavy lines, then, tie the composition together and move the viewer's eyes all around the space.

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Elements of Design Tour

SHAPE: When a line crosses itself or intersects with another line to enclose a space it creates a shape. Shape is two-dimensional. It has height and width but no depth. Shape refers to a flat area surrounded by edges or an outline. Shapes can be geometric or organic and static or dynamic.



See: *Birds on a Branch* by Matthew Cardinal

What kind of shapes can you think of?

Geometric: circles, squares, rectangles and triangles. We see them in architecture and manufactured items.

Organic shapes: a leaf, seashell, flower. We see them in nature with characteristics that are free flowing, informal and irregular.

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active. **Geometric shapes** are precise, hard-edged and regular and can include shapes like squares, rectangles and triangles.

What shapes do you see in this image?

This image is made up of both geometric and organic shapes. Throughout the image there are a number of triangles, rectangles and also some circular shapes. These geometric shapes create various parts of the bodies of the birds - for example, the triangular beaks - as well as the internal 'texture' of the branches. Organic shapes, meanwhile, form the complete shapes of the birds and the branches they are sitting on. The overall use of these shapes provide focus in the work as well as move the eye across the composition from the left side to the right.

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Elements of Design Tour

COLOUR: Colour comes from light that is reflected off objects. Colour has three main characteristics: Hue, or its name (red, blue, etc.) Value: (how light or dark the colour is) and Intensity (how bright or dull the colour is)

See: *Main Street* by Lonigan Gilbert

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?

Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. This image is made up of both primary colours, seen in the red, blue and yellow areas and the secondary colour of green.



Lonigan Gilbert
Main Street, 2022
Acrylic and spray paint on wood panel
Collection of the artist

Where is your eye directed to first? Why? Are there any colours that stand out more than others?

This image is made up of the primary colours blue, yellow and red; the secondary colour of green; and the quinary colour of blue-grey.

The viewer's eye is first directed to the blue, red and yellow areas which are placed throughout the composition. The eye is probably directed first to the blue markings as they are placed over top other coloured areas and so appear more on the surface of the work.

What are complementary colours? How have they been used to draw attention?

Complimentary colours are those across from each other on the colour wheel. When placed next to each other they create focus and contrast. Complimentary colours - red and green - are very important in this work. They have been used to create focus in the work with the red contrasting the green of the building fronts and so standing out and drawing the viewer's attention to these buildings. The red of the coke sign also stands out as it is the brightest or most intense part of the work and so directs the eye to that area of the composition.

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Elements of Design Tour

SPACE: The area between and around objects. It can also refer to the feeling of depth in a two-dimensional artwork.

See: *The Last Buffalo Hunt* by Lonigan Gilbert

What is space? What dimensions does it have?

Space includes the background, middle ground and foreground. It can refer to the distances or areas around, between or within components of a piece. It may have two dimensions (length and width) or three dimensions including height or depth.



What do you see in this work? What is closest to you? Farthest away? How do you know this?

Although this image is painted, the elements/shapes in it are painted in such a way that it looks like a collage. Because of this, the traditional compositional structure of foreground, mid ground and background does not really apply. The artist, however, has created a sense of space and depth through texture, colour and shape, elements which move the eye across and into the work.

While most of the painting is rather flat and smooth, the vertical band on the left hand side has actual surface texture to it. This contrasts the smooth treatment of the rest of the painting and so draws the viewer's eye to that area of the painting. The strong dark red colour of this band also contrasts the pastel tints used in the rest of the painting and so appears closer to the viewer than the other areas.

Beginning with the dark red vertical band, the artist then directs the viewer's eye across and into the canvas through 'blocks' of colour which vary in size and appear to sit on top of other areas. For example, from the dark red band the eye moves to the large 'black' area. From there the use of white arrows and the numbers move the eye further to the right of the composition. A sense of depth is also created through colour. The red on white horizontal bands, roughly in the center of the work, draw the eye from the dark red vertical band to the center. Also, this horizontal area contrasts the 'greenish' area and so stands out and appears closer to the viewer. The light greenish area, meanwhile, contrasts the pink area and so appears closer than that area. Finally, the beige colour of the horizontal zig-zag section at the top left of the composition is repeated in the lower right of the composition and so moves the eye from the top left of the composition to the bottom right.

All in all the artist has created a very complex, crowded space where colour, shape and texture work to move the viewer around and into the composition.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

TEXTURE: Texture is the surface quality of an object that can be seen or felt. Texture can also be implied on a two-dimensional surface through mark making and paint handling.

See: *Dark Knight* by Lonigan Gilbert



What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in artwork?

Texture can be real, like the actual texture of an object. Texture can be rough, smooth, hard, soft, glossy etc. Texture can also be implied. This happens when a two-dimensional piece of art is made to look like a certain texture.

Allow your eyes to 'feel' the different areas within the work and explain the textures. What kind of texture do you think the artist uses in this work - real or implied? What about the work gives you this idea? Why might the artist have chosen to create work in this way?

In this painting the artist creates real texture. The overall paint handling is very loose and the paint is applied thickly, which gives a very uneven surface affect to most of the painting. This roughness, however, is contrasted by the smooth paint handling on the central batman head.

The use of texture in the work may reflect some of the meaning of the imagery. In popular culture Batman's alter ego, Bruce Wayne, is very wealthy and operates at a very slick, fashionable, rich level in society. The smooth paint handling on this figure may reflect this. The city of Gotham, on the other hand, is usually portrayed as rough, gritty and grimy, and the rougher paint handling of the city scape may represent this.

Perusing Paintings: An Art-full Scavenger Hunt

In teaching art, game-playing can enhance learning. If students are engaged in learning, through a variety of methods, then it goes beyond game-playing. Through game-playing we are trying to get students to use higher-order thinking skills by getting them to be active participants in learning. *Blooms's Taxonomy of Educational Objectives*, which follows, is as applicable to teaching art as any other discipline.

1. *knowledge*: recall of facts
2. *comprehension*: participation in a discussion
3. *application*: applying abstract information in practical situations
4. *analysis*: separating an entity into its parts
5. *synthesis*: creating a new whole from many parts, as in developing a complex work of art
6. *evaluation*: making judgements on criteria

A scavenger hunt based on art works is a fun and engaging way to get students of any age to really look at the art works and begin to discern what the artist(s) is/are doing in the works. **The simple template provided, however, would be most suitable for grade 1-3 students.**

Instruction:

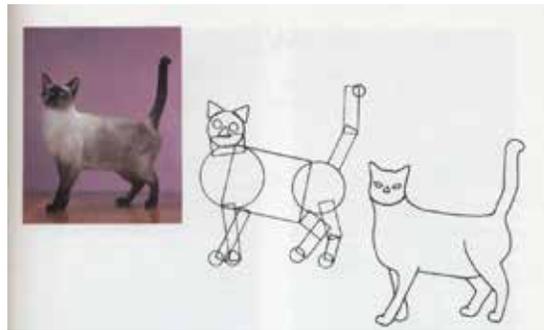
Using the exhibition works provided, give students a list of things they should search for that are in the particular works of art. The students could work with a partner or in teams. Include a blank for the name of the artwork, the name of the artist, and the year the work was created. Following the hunt, gather students together in the exhibition area and check the answers and discuss the particular works in more detail.

Sample List:

Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created
someone wearing a hat			
a specific animal			
landscape			
a bright red object			
a night scene			
a house			

*This activity was adapted from *A Survival Kit for the Elementary/Middle School Art Teacher* by Helen D. Hume.

Basic Shapes - Grades 3-5



Art in Action, pg. 12



Matthew Cardinal
Birds on a Branch, 2017
House paint, aerosol and acrylic on
canvas
Collection of the artist

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes create objects. In this lesson students will practice reducing objects to their basic shapes and then filling in the areas with colours 'natural' to the central object and complementary to the background.

Materials:

- drawing paper
- pencil and eraser
- magazines
- paints and brushes
- mixing trays

Instructions:

1/ Have students look through magazines for pictures of objects made up of several shapes.

Basic Shapes continued - Grades 3-5

2/ Direct students to choose **one** object and determine the basic shapes which make up that object.

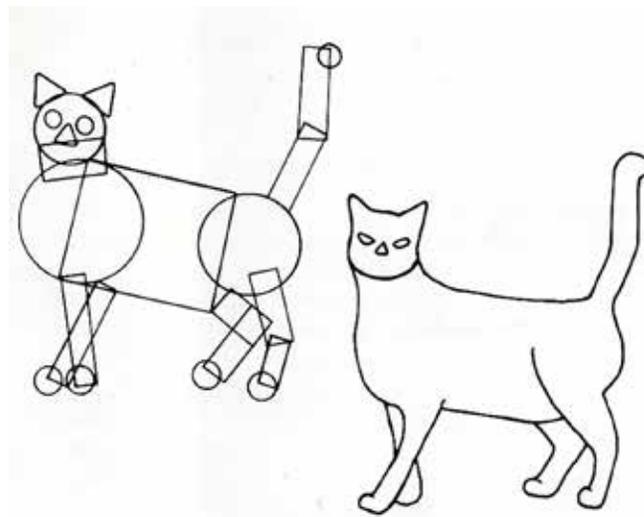
3/ Have students draw their one object using the basic shapes which make up the object.

4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms. *see works by Jason Carter for clarification

5/ Students to decide on colour scheme for work. Review the colour wheel and the concept of complementary colours.

- what is the dominant colour of your object? - use tints/tones of that colour to paint the object, keeping shapes separate through the use of heavy black lines.

- what is the complementary colour of your main object's colouring? - paint the background area the complement of the objects colour.



Art in Action, pg. 12

Extension (for older students)

- when students have completed their first painting have them re-draw the basic shapes of their object again, but this time have them soften the edges, change shapes and add connecting lines where necessary so their drawing resembles the original magazine image.

- have students paint this second work using 'natural' colours for both their object and for the background.

- display both of students' drawings and then discuss.

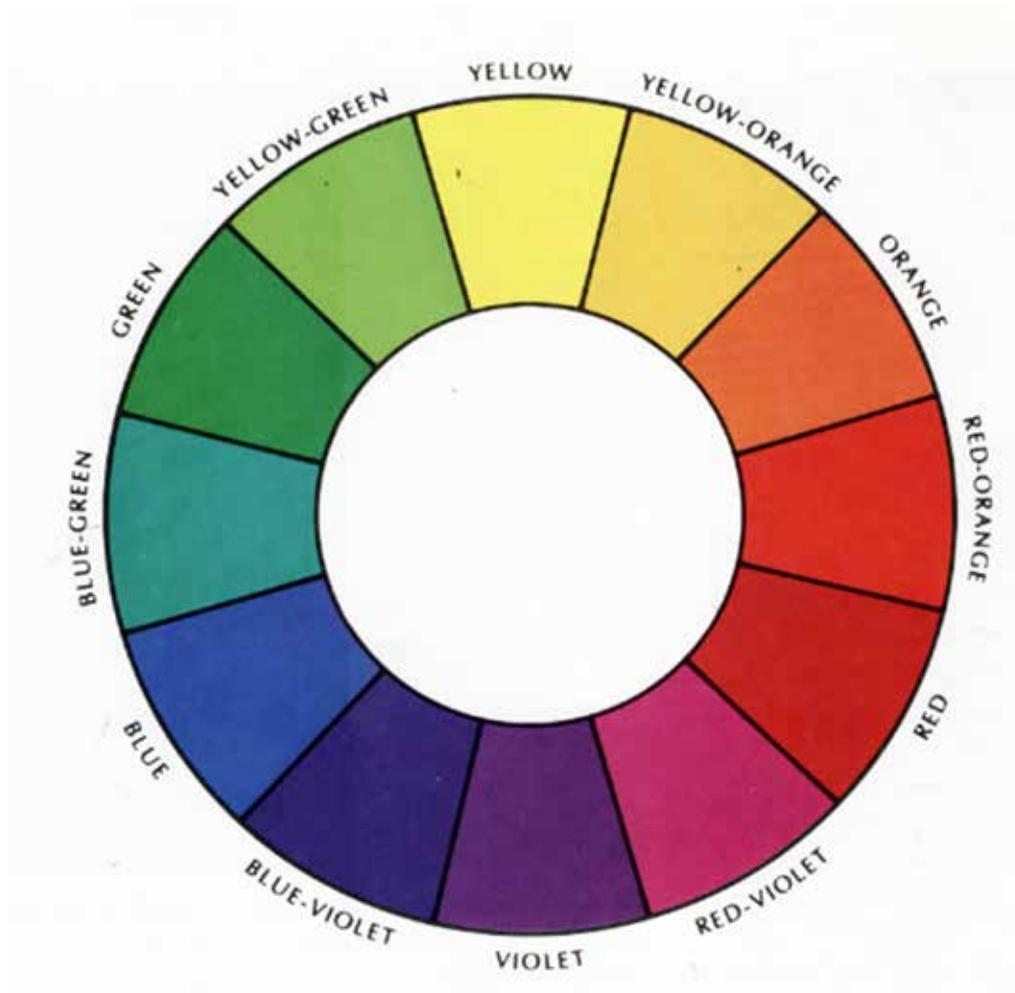
Discussion/Evaluation:

1/ Which shapes did you use most often in your drawing(s)?

2/ Explain how identifying the basic shapes in your object helped you make the second drawing.

3/ Which of your paintings appeals to you most? Why?

Experiments in Colour - Grades 3-9



When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create the illusion of space and mood within a painting.

Materials:

Colour Wheel Chart
Paper
Paints and brushes
Mixing trays
Water container

Paper towels
Pencils/erasers
Still life items or landscape drawings
Magazines/ photographic references

Experiments in Colour continued



Lonigan Gilbert
Ice Cream Truck, 2022
Acrylic on wood panel
Collection of the artist

Methodology:

1/ Through an examination of the colour wheel provided, discuss with students the concepts of **complementary colours** and **split-complements**.

Questions to guide discussion:

- What is the lightest colour on the colour wheel?
 - yellow
- What is the darkest colour on the colour wheel?
 - violet
- What is the relationship of these two colours? - the colours are **opposite** each other.

Colours that are opposite each other on the colour wheel are called **complementary colours**.

- What are the colours next to violet?
 - red-violet and blue-violet

These colours are called **split complements** because they are split, or separated, by the true complement of yellow. Complements can be split one step further to become a **triad**, three colours **equally spaced** on the colour wheel.

Complementary colours can be used to create focus, emphasis, and the illusion of space. Brighter (warm) colours in the colour wheel tend to appear in front of - or come forward on the picture plane - compared to darker (cool) colours.

Instructions for Creating Art

- 1/ Distribute paper, pencils and erasers to students
- 2/ Instruct students to make several sketches of ideas for their painting - they may base their work on a still-life arrangement or create a landscape based on magazine or photographic sources
- 3/ Have students choose a sketch they like and then plan their colours by first examining the colour wheel. Students to first choose their **dominant or main colour** and then pick the **split complements or triad** to that colour.
- 4/ Students to use their colour scheme to paint their painting.

Experiments in Colour continued

Questions for discussion

- 1/ What are the split complements and triad colour schemes used in your work?
- 2/ What is the colour relationship of the colours used in your painting?
- 3/ Why have you used these particular colours?

28 *From Realism to Abstraction*

Observing and Thinking Creatively

Abstract art usually uses bright colors, sharp edges, geometric shapes, and interesting contrasts to create a mood. Sometimes abstract art simply shows an artist's emotional response to an object or idea. Details may be minimized, proportions **distorted**, and unusual color schemes used. **Nonobjective** art occurs when abstraction departs completely from realism.

Henri Matisse was a French artist who enjoyed changing the usual form of an object. His versions emphasized the pure idea of the object, and are a type of abstract

art. To create the cutouts for the snail shown here, he first picked up a real snail and examined it closely. Then he drew it from every angle possible, noting its texture, color, and construction.

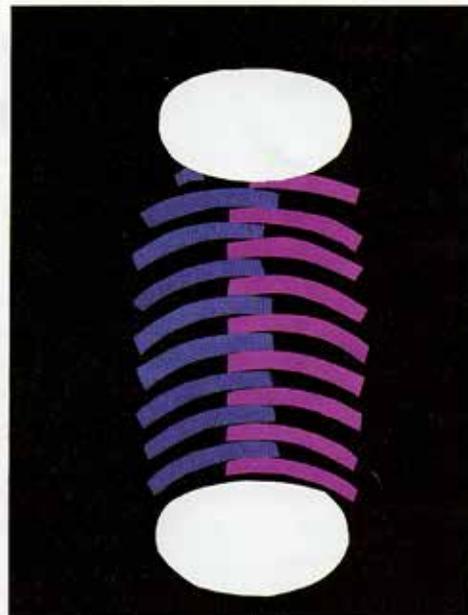
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

In this lesson, you will create an abstract cutout design of an object.



Henri Matisse, *The Snail*, 1952, Tate Gallery, London.

Abstracting from the Real continued



Instructions for Creating Art

1. Choose an object with an interesting shape and study it. Sketch it from several angles. Examine how it is built. Does it have a center? What basic shapes compose it? Observe the texture and colors of your object.
2. Now draw the general outer shape of your object. What idea does it give you? Next, draw only the inside parts of your object, without any outside lines. Think about what color reminds you of the feeling or idea of the object. Notice curved and straight lines, light and dark values, and small and large shapes.
3. When you find a shape that seems to capture the idea of your object, practice distorting or changing it to make a more pure, simple shape.
4. Choose one or more colors for your shape, and cut it out of colored paper. Mount the shapes on a sheet of a different

color, and display your abstract cutout design. Can your classmates guess what the real object was?

Art Materials

- | | |
|---|----------------------------|
| A variety of objects such as a shell, spoon, corn cob, flower, leaf, model, toy, piece of fruit, etc. | Pencil and eraser |
| Sketch paper | Colored construction paper |
| | Scissors |
| | Glue or paste |



Learning Outcomes

1. Name two ways of making *abstract* art.
2. Describe how you distorted the shape you made of an object.
3. What parts of your object did you leave out of your cutout design? How did you decide which parts to keep and which parts to omit?

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Geometry Animals Grades K-3

Objectives:

Geometry Animals is a good project for young students to identify colours, textures, forms, and subjects in the environment and understand simplification/abstraction. Students are expected to construct recognizable animals from shapes using a variety of colours, forms, and lines as well as use their imagination and creative expression to invent new forms.

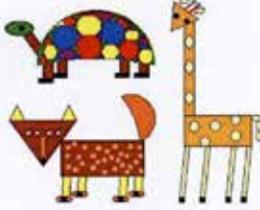
Materials:

- Glue
- Coloured paper
- Paper shapes
- Crayons, coloured pencils or markers
- Example reproductions of animals

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<http://www.lessonplanspage.com/MathScienceArtLAMDGeometryAnimalsK1.htm>

Procedure:

1. Get materials ready before lesson starts.
2. Introduce photographs or reproductions of recognizable animals and introduce basic shapes of the animal with students.

<http://www.lessonplanspage.com/MathScienceArtLAMDGeometryAnimalsK1.htm>

Procedure:

1. Get materials ready before lesson starts.
2. Introduce photographs or reproductions of recognizable animals and introduce basic shapes of the animal with students.
3. Point out shapes and ask kids to identify them.
4. Show them the example animal you made.
5. Discuss materials and proper gluing technique.
6. Tell students that they will now be constructing their own animals using shapes.
7. Hand out materials or have students grab them from your small group table or another table in the room.
8. Allow time for students to work on their animals.
9. Walk around the room asking students about their animals and encourage students to add texture onto their shapes using coloured marker.
10. Have students count and write how many shapes they used and what colour they are.
11. If you would like to, have students share.

Closure:

- Ask students how many shapes they used.
- Ask them what colours they used.

Stencil Printmaking

**** Please note: The following project is most suitable for grades 9-12 but may be modified in numerous ways where students create simple stencils related to plant motifs, animals etc. A simple cut out stencil project would be suitable for grades 3 to 9. For high school students this could also be translated into a silk-screen project.**

STENCIL PRINTMAKING – POSITIVE NEGATIVE DESIGN NAME: _____

A stencil is a template used to draw or paint identical letters, symbols, shapes, or patterns every time it is used.

Stencils are formed by removing sections from template material in the form of text or an image. This creates what is essentially a **physical negative**.

The **template** can then be used to create impressions of the stenciled image, by applying pigment on the surface of the template and through the removed sections, leaving a reproduction of the stencil on the underlying surface. Aerosol or painting stencils must remain contiguous after the image is removed, in order for the template to remain functional.



Bob Dylan Stencil

Sections of the remaining template which are isolated inside removed parts of the image are called **islands**. All islands must be connected to other parts of the template with bridges, or additional sections of narrow template material which are not removed.



Happy 1984* - Stencil graffiti found on the Berlin Wall in 2005. The object depicted is a DualShock video game controller.

Stencil graffiti

Stencils have also become popular for graffiti, since stencil art using spray-paint can be produced quickly and easily. These qualities are important for graffiti artists where stenciling is illegal or quasi-legal, depending on the city and stenciling surface.

The extensive lettering possible with stencils makes it especially attractive to political artists. For example, the anarcho-punk band Crass used stencils of anti-war, anarchist, feminist and anti-consumerist messages in a long-term graffiti campaign around the London Underground system and on advertising billboards.[1] Also well known for their use of stencil art are Blek le Rat from France, Banksy, a British artist and New York artist John Fekner.

STEP ONE: Decide on a significant historical figure in which to create your stencil out of. Try to get a high contrast photo.

STEP TWO: Begin by drawing the **reverse** outline of your subject matter on the flat top of the piece of paper. **REMEMBER:** to draw the outline of any text backwards as the print will print frontwards. Carefully consider how you design your positive/negative space.

STEP THREE: Next begin by cutting out around the sections you have defined – these will be your blank sections which will not be filled with ink when pressed. The outline will appear as you cut away the sections around your subject matter. Consider a variety of texture and detail in your cutting technique.

STEP FOUR: Once you have finished cutting your paper using a roller dipped in ink roll across the surface of block to create a mono or test print.

STEP FIVE: REFLECT: Answer the following questions using the elements and principles of design and hand them in with your completed drawing for evaluation.

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project again what part would you change?

Stencil Printmaking continued



Japanese Woodcut
Katsushika Hokusai (Japanese, 1760-1849)
South Wind, Clearing Skies, from the series Thirty-six Views of Mt. Fuji, ca. 1829-33 color woodblock print 10 1/16 x 14 7/8 in. (25.5 x 38 cm)

Stencil History

Stencils may have been used to color cloth for a very long time; the technique probably reached its peak of sophistication in **Katazome** and other techniques used on silks for clothes during the Edo period in Japan.

In Europe, from about 1450 they were very commonly used to colour old master prints printed in black and white, usually woodcuts. This was especially the case with playing-cards, which continued to be coloured by stencil long after most other subjects for prints were left in black and white. Stencilling back in the 2600 BC's was different. They used color from plants and flowers such as indigo (which extracts blue). Stencils were used for mass publications, as the type didn't have to be hand-written. The first book to be printed using stencils was the bible.

Stencil Examples



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My World Stencil Project - Grades 7-12

This activity is a further take on the use of stencils in images created by Lonigan Gilbert and Matthew Cardinal in the exhibition. Please note that the following project uses very low tech. materials/methodologies. If silk-screens are available this project can be adapted into a silkscreening project.

In this project students will find or produce a photographic image upon which they will put their own 'imprint', claiming the space as their own.

Objectives

Students will, through the studio activity, gain an understanding of:

- a) what a print is (multiple images)
- b) how to create a stencil print image
- c) discuss concepts of symbols; identity
- d) combine photographic imagery with graffiti methods to create a mixed-media work

Materials

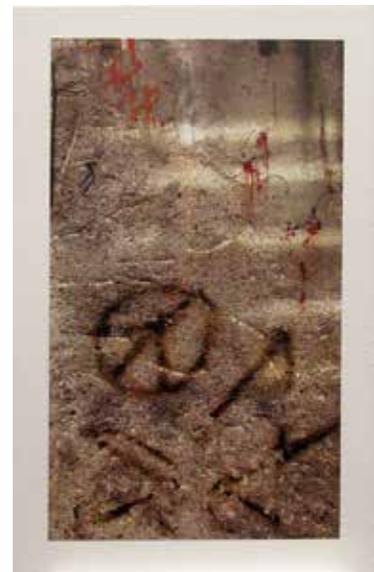
- access to computers/photocopier to create and adjust photographic images
- heavier card stock (for stencil making)
- fine x-acto knives/scissors
- heavier paper/matt board (for photographic backing)
- paint (tempera or acrylic paint)
- sponges, brushes or rags for paint application

Methodology

Step 1: Have students find and photograph a place in their community. This could be a wall, a sign post, a mail box etc.
- some place which will serve as the 'canvas' for their stencil imagery.

Once the photograph is taken, have students adjust it using photoshop and print the image at about 11 x 17 inches and 325 dpi.

Paste the printed image onto heavier cardstock/bristol board/matt board to fit. (using glue or spray adhesive)



Mounted original wall
photographic image

The Alberta Foundation for the Arts Travelling Exhibition Program

My World Stencil Project continued

Step 2: Have students design a simple image which represents themselves or has meaning to them in some way.

Have students draw the symbolic image onto card stock and then, carefully using a fine x-acto knife, cut out the center of their design to create a stencil.



Step 3: Apply the stencil (good side up) onto the prepared photographic image from step 1.

Step 4: Have students consider the colour(s) they wish their image to be. Colour choice should reflect mood of their symbol as well as consider the colour of their background photographic image.

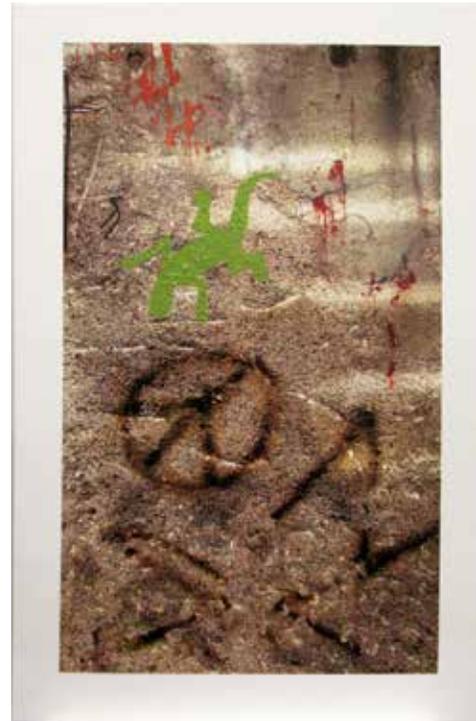
Using sponges, rags or a paint brush have students carefully dab paint into the open areas of their stencil.

The Alberta Foundation for the Arts Travelling Exhibition Program
My World Stencil Project continued

Step 5: Once paint applied have students carefully remove/peel the stencil from the photographic image/ backing to reveal their completed print.

If necessary, have students use a small brush and paint to touch up any blotted areas of the print.

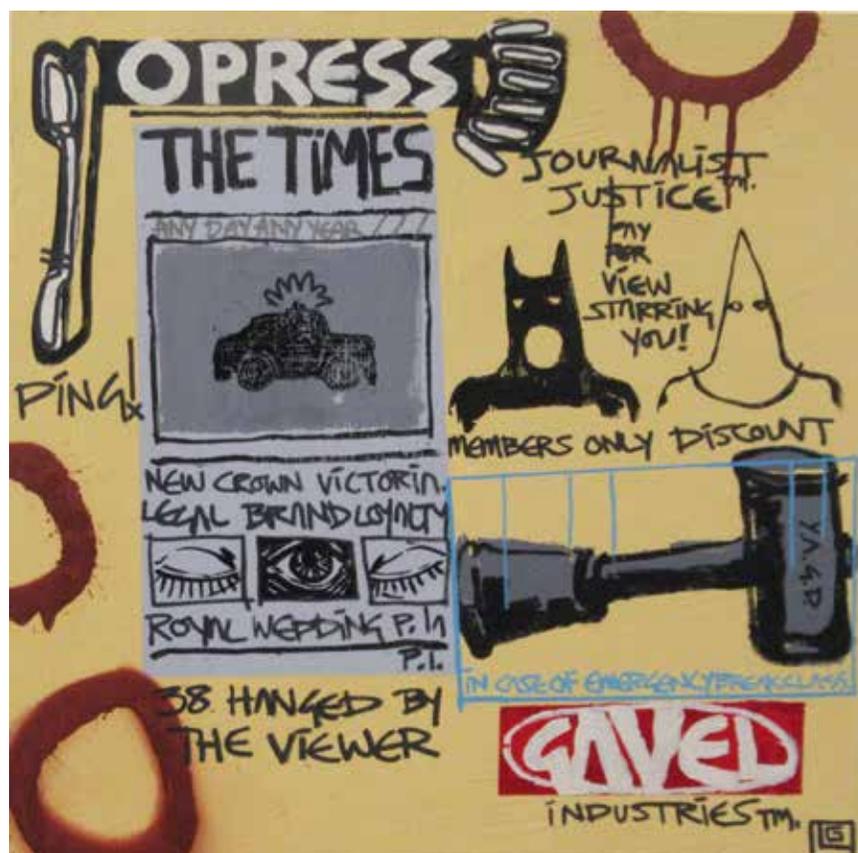
Evaluate the finished print in terms of neatness of work and relationship of colour to symbol and overall design.



Completed image - painted lizard stencil design on photographic image



Matthew Cardinal
Destination, 2022
House paint, aerosol and acrylic on canvas
Collection of the artist



Lonigan Gilbert
Press the Times, 2021
Acrylic, spray paint and ink on canvas
Collection of the artist

GLOSSARY

Glossary

Abstraction: Is a term applied to 20th century styles in reaction against the traditional European view of art as the imitation of nature. Abstraction stresses the formal or elemental structure of a work and has been expressed in all genres or subjects of visual expression.

Collage: A work of art created by gluing bits of paper, fabric, scraps, photographs, or other materials to a flat surface.

Complementary colour: Colours that are directly opposite each other on the colour wheel, for example, blue and orange. These colours when placed next to each other produce the highest contrast.

Composition: The arrangement of lines, colours and forms so as to achieve a unified whole; the resulting state or product is referred to as a composition.

Contemporary artists: Those whose peak of activity can be situated somewhere between the 1970's (the advent of post-modernism) and the present day.

Cool colours: Blues, greens and purples are considered cool colours. In aerial perspective, cool colours are said to move away from you or appear more distant.

Elements of design: The basic components which make up any visual image: line, shape, colour, texture and space.

Exhibition: A public display of art objects including painting, sculpture, prints, installation, etc.

Expressionism: an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement rejected the ideology of realism and proclaimed the direct rendering of emotions and feelings as the only true goal of art. The formal elements of line, shape and colour were to be used entirely for their expressive possibilities.

Figurative Art: refers to a type of representative art based on figure drawing. Figurative art works usually include depictions of people in informal situations, with no special emphasis on the face.

Geometric shapes: Any shape or form having more mathematical than organic design. Examples of geometric shapes include: spheres, cones, cubes, squares, triangles.

Gradation: A principle of design that refers to the use of a series of gradual/transitional changes in the use of the elements of art with a given work of art; for example, a transition from lighter to darker colours or a gradation of large shapes to smaller ones.

Narrative Art: Narrative art is art that tells a story, either as a moment in an ongoing story or as a sequence of events unfolding over time.

Glossary

Organic shapes: An irregular shape; refers to shapes or forms having irregular edges or objects resembling things existing in nature

Positive shapes: Are the objects themselves. They are surrounded in a painting by what are called the negative shapes or spaces.

Primary colours: The three colours from which all other colours are derived - red, yellow and blue.

Realism/Naturalism: A style of art in which artists try to show objects, scenes, and people as they actually appear.

Shade: Add black to a colour to make a shade. Mix the pure colour with increasing quantities of black making the colour darker in small increments. If you add gray to a colour, you produce a tone.

Symbolism: The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships.

Tint: Add white to a colour to create a tint. Mix the pure colour with increasing quantities of white so that the colour lightens.

Warm colours: Yellow and reds of the colour spectrum, associated with fire, heat and sun. In aerial perspective warm colours are said to come towards you.

Credits

SPECIAL THANKS TO:

**The Alberta Foundation for the Arts
Art Gallery of Alberta**

Participating artists: Matthew Cardinal, Lonigan Gilbert

SOURCE MATERIALS:

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A Survival Kit for the Elementary /Middle School Art Teacher, Helen D. Hume, John Wiley & Sons, Inc. 2000

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Modern Art, Third Edition by Sam Hunter, John Jacobus, Prentice Hall Inc., Harry N. Abrams, Inc., 1992, pp. 34-53, 163-195

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The Myths That Make Us: An Examination of Canadian National Identity, Shanon Lodoen, the University of Western Ontario, 2019, Graduate & Postdoctoral Studies, Electronic Thesis and Dissertation Repository, 6408. <https://ir.lib.uwo.ca/etd/64508>

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Canadian History/Myths - https://en.wikibooks.org/wiki/Canadian_History/Myths

Indigenization Guide: Urban Indigenous Peoples and Demographics, BCcampus - <https://bccampus.ca/2019/12/06/indigenization-guide-urban-indigenous-peoples-and-demographics/>

National Day Of Mourning Turns thanksgiving Into Something More Honest,

CNN newstory - <https://www.msn.com/en-ca/news/us/national-day-of-mourning-turns-thanksgiving-into-something-more-honest/ar-AAR8jGO>

Credits

This exhibition was developed and managed by the Art Gallery of Alberta for The Alberta Foundation for the Arts Travelling Exhibition Program

Funding provided by the Alberta Foundation for the Arts.

Shane Golby – Curator/Program Manager
AFA Travelling Exhibition Program, Region 2

Elicia Weaver –TREX Technician

Front Cover Images:

Left Image: Matthew Cardinal, *Changing Directions* (detail), 2020, House paint and acrylic on canvas, Collection of the artist

Right Images: Top: Lonigan Gilbert, *Main Street* (detail), 2022, Acrylic and spray paint on wood panel, Collection of the artist

Bottom: Lonigan Gilbert, *Post National* (detail), 2019, Acrylic, sand, glue on wood panel, Collection of the artist

