



The Alberta Foundation for the Arts  
Travelling Exhibition Program  
Interpretive Guide & Hands-on Activities

# Women Gone Wild!



# The Interpretive Guide

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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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**Email:** shane.golby@youraga.ca

The Alberta Foundation for the Arts and the Travelling Exhibition Program (TRES) 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 the AGA

# Curatorial Statement

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## *Women Gone Wild!*

Since the dawn of human history animal imagery has been an aspect of humankind's cultural repertoire. Whether created as expressions of 'sympathetic magic' to ensure successful hunting; for spiritual and symbolic purposes; as expressions of mankind's relationship to nature; or simply in appreciation and awe of the wild, visual representations of wild animals have featured in the records of all cultures on every continent throughout time.

While animals have been a viable subject for visual artists throughout history, however, in the annals of Euro-North American art history such explorations have almost exclusively been the domain of male artists. As expressed by artist Jenny Keith:

*Until relatively recently, the art world has been dominated by men and women (if permitted to paint at all) were expected to create pretty domestic works, perhaps of flowers or still lifes, likely with the most fearsome beast in the artwork being a poorly tempered house pet.*

Beginning in the 20th century this division began to change as the roles and rights of women in society broadened. Women artists began to venture into the wilds of the mountains, forests and plains and record their impressions of what they saw, experienced and felt.

The Alberta Foundation for the Arts Travelling Exhibition *Women Gone Wild!* explores the subject of wild creatures as this is expressed in the work of three contemporary women artists from Edmonton. While sharing a focus on nature and living creatures in their works, however, the artists featured in this exhibition differ in their methods of presentation and

their reasons for choosing these subjects.

Featuring works by Cynthia Fuhrer, Jenny Keith and Samantha Walrod, the depictions of wild creatures presented range from realistic representations to more abstract and surrealistic impressions. These artists also demonstrate diverse reasons for choosing their subjects. While Samantha Walrod emphasizes materiality in her imagery, both Jenny Keith and Cynthia Fuhrer are more concept driven, addressing personal concerns and the relationship of humanity to the natural world in their paintings.

Whatever their artistic approach and intentions, however, all three artists reveal a love and respect for nature in their works and through them invite viewers to 'go wild' as well.

*The exhibition *Women Gone Wild!* 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 supported by the Alberta Foundation for the Arts.*

# Visual Inventory - List of Works

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Cynthia Fuhrer  
*Mom*, 2023  
Acrylic on pine  
24 inches X 30 inches

Cynthia Fuhrer  
*Delft Punk*, 2023  
Acrylic on canvas  
22 inches X 28 inches

Cynthia Fuhrer  
*Teal Gold Deer*, 2023  
Acrylic on canvas  
22 inches X 28 inches

Cynthia Fuhrer  
*Rainbow Lynx*, 2023  
Acrylic on canvas  
22 inches X 28 inches

Cynthia Fuhrer  
*Tickled Pink (Coyote)*, 2023  
Acrylic on canvas  
22 inches X 28 inches

Cynthia Fuhrer  
*Blue Gold Coyote*, 2023  
Acrylic on pine  
20 inches X 24 inches

Jenny Keith  
*Rat's Nest*, 2022  
Acrylic on canvas  
24 inches X 24 inches

Jenny Keith  
*One Hundred Percent*, 2023  
Acrylic on canvas  
24 inches X 24 inches

Jenny Keith  
*Spinster*, 2023  
Acrylic on canvas  
24 inches X 36 inches

Jenny Keith  
*Good Evening*, 2023  
Acrylic on canvas  
24 inches X 36 inches

Jenny Keith  
*Queen Bee*, 2023  
Acrylic on canvas  
24 inches X 24 inches

Jenny Keith  
*Familiar*, 2023  
Acrylic on canvas  
24 inches X 24 inches

Samantha Walrod  
*Waiting Rabbit - Dots & Stripes*, 2023  
Mixed media and acrylic on panel  
24 inches X 24 inches

Samantha Walrod  
*Alert (Evening) West*, 2023  
Mixed media and acrylic on panel  
24 inches X 24 inches

Samantha Walrod  
*Coyote Road*, 2023  
Mixed media and acrylic on panel  
24 inches X 24 inches

Samantha Walrod  
*Elk Road*, 2023  
Mixed media and acrylic on panel  
11 inches X 8 1/2 inches

Samantha Walrod  
*Black Bear Road*, 2023  
Mixed media and acrylic on panel  
24 inches X 24 inches

Samantha Walrod  
*Grizzly Bear Road*, 2023  
Mixed media and acrylic on panel  
24 inches X 24 inches

**Total Works: 18 framed 2D works**

# Visual Inventory - Images

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Cynthia Fuhrer  
*Mom*, 2023  
Acrylic on pine  
Courtesy of the Artist



Cynthia Fuhrer  
*Delft Punk*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Cynthia Fuhrer  
*Teal Gold Deer*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Cynthia Fuhrer  
*Rainbow Lynx*, 2023  
Acrylic on canvas  
Courtesy of the Artist

# Visual Inventory - Images

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Cynthia Fuhrer  
*Tickled Pink (Coyote)*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Cynthia Fuhrer  
*Blue Gold Coyote*, 2023  
Acrylic on pine  
Courtesy of the Artist



Jenny Keith  
*Rat's Nest*, 2022  
Acrylic on canvas  
Courtesy of the Artist



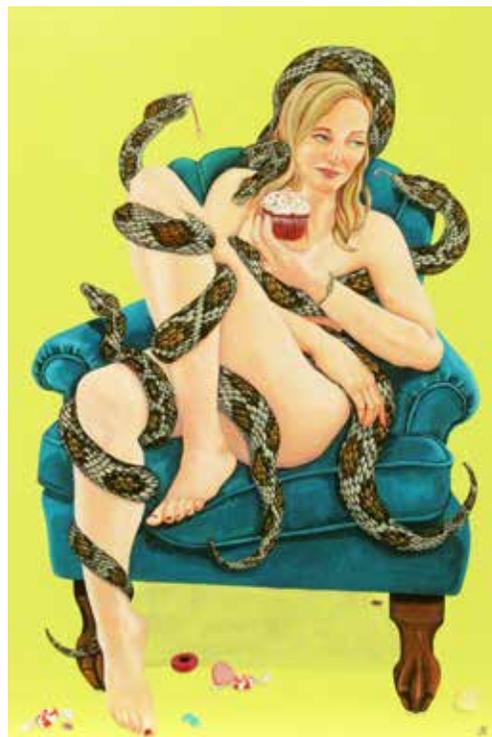
Jenny Keith  
*One Hundred Percent*, 2023  
Acrylic on canvas  
Courtesy of the Artist

# Visual Inventory - Images

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Jenny Keith  
*Spinster*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Jenny Keith  
*Good Evening*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Jenny Keith  
*Queen Bee*, 2023  
Acrylic on canvas  
Courtesy of the Artist



Jenny Keith  
*Familiar*, 2023  
Acrylic on canvas  
Courtesy of the Artist

# Visual Inventory - Images

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Samantha Walrod  
*Waiting Rabbit - Dots & Stripes, 2023*  
Mixed media and acrylic on panel  
Courtesy of the Artist



Samantha Walrod  
*Alert (Evening) West, 2023*  
Mixed media and acrylic on panel  
Courtesy of the Artist



Samantha Walrod  
*Coyote Road, 2023*  
Mixed media and acrylic on panel  
Courtesy of the Artist



Samantha Walrod  
*Elk Road, 2023*  
Mixed media and acrylic on panel  
Courtesy of the Artist

# Visual Inventory - Images

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Samantha Walrod  
*Black Bear Road*, 2023  
Mixed media and acrylic on panel  
Courtesy of the Artist



Samantha Walrod  
*Grizzly Bear Road*, 2023  
Mixed media and acrylic on panel  
Courtesy of the Artist

# Talking Art



Jenny Keith  
*One Hundred Percent*, 2023  
Acrylic on canvas  
Courtesy of the Artist

## Talking Art

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Animals in Alberta Art  
Art Processes: - Collage

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# Art Curriculum Connections

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

## **Art Connections K-6**

### REFLECTION

Students will notice commonalities within classes of natural objects or forms.

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

### DEPICTION

Students will perfect forms and develop more realistic treatments.

- i. Images can be portrayed in varying degrees of realism.
- Students will learn the shapes of things as well as develop decorative styles.

- i. Animals and plants can be represented in terms of their proportions.

Students will increase the range of actions and viewpoints depicted.

Students will represent and refine surface qualities of objects or forms.

- i. Texture is a surface quality that can be captured by rubbings or markings.
- ii. Colour can be lightened to make tints or darkened to make shades.
- iii. Gradations of tone are useful to show depth or the effect of light on objects.
- iv. By increasing details in the foreground the illusion of depth and reality can be enhanced.

### COMPOSITION

Students will create unity through density and rhythm.

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

### EXPRESSION

Students will use media and techniques, with an emphasis on exploration and direct methods in drawing, painting, printmaking, sculpture, fabric arts, photography and technographic arts.

- i. Use a variety of drawing media in an exploratory way to see how each one has its own characteristics.

Students will decorate items personally created.

- i. Details, patterns or textures can be added to two-dimensional works.

# Art Curriculum Connections continued

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## **Art Connections 7-9**

### DRAWING

Students will examine and simplify basic shapes and spaces.

- i. Shapes may be organic or geometric.
- ii. Geometric and organic shapes can be used to create positive and negative spaces.

Students will employ space, proportion and relationships for image making.

- i. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.
- ii. Overlapping figures or objects create an illusion of space in two-dimensional works.
- iii. The amount of detail depicted creates spatial depth in two-dimensional works.
- iv. Proportion can be analyzed by using a basic unit of a subject as a measuring tool.

### COMPOSITION

Students will experiment with value, light, atmosphere and colour selection to reflect mood in composition.

- i. Mood in composition can be affected by proximity or similarity of selected figures or units.
- ii. Mood in composition can be enhanced by the intensity of the light source and the value of the rendered shading.

### ENCOUNTERS

Students will consider the natural environment as a source of imagery through time and across cultures.

- i. Images of nature change through time and across cultures.

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

- i. Symbolic meanings are expressed in different ways by different cultural groups.

## **ART CONNECTIONS 10-20-30**

### DRAWINGS

Students will develop and refine drawing skills and styles.

- i. Control of proportion and perspective enhances the realism of subject matter in drawing.

### COMPOSITIONS

Students will use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists.

- i. Criteria such as originality, organization, technique, function and clarity of meaning may be applied in evaluating works of art.
- ii. Artworks may be analyzed for personal, social, historic or artistic significance.

## Curriculum Connections continued

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### ENCOUNTERS

Students will investigate the process of abstracting from a source in order to create objects and images.

- i. Artists simplify, exaggerate and rearrange parts of objects in their depictions of images. Students will 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.
- i. Different periods of history yield different interpretations of the same subject or theme.
- ii. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.

**This exhibition is an excellent source for using art as a means of investigating topics addressed in other subject areas. The theme of the exhibition, and the works within it, are especially relevant as a spring-board for addressing aspects of the Science and Language Arts program of studies. The following is an overview of cross-curricular connections which may be addressed through viewing and discussing the exhibition.**

### ELEMENTARY SCIENCE

1–5 Students will identify and evaluate methods for creating colour and for applying colours to different materials.

- i. Identify colours in a variety of natural and manufactured objects.
- ii. Compare and contrast colours, using terms such as lighter than, darker than, more blue, brighter than.
- iii. Order a group of coloured objects, based on a given colour criterion.
- iv. Predict and describe changes in colour that result from the mixing of primary colours and from mixing a primary colour with white or with black.
- v. Create a colour that matches a given sample, by mixing the appropriate amounts of two primary colours.
- vi. Distinguish colours that are transparent from those that are not. Students should recognize that some coloured liquids and gels can be seen through and are thus transparent and that other colours are opaque.
- vii. Compare the effect of different thicknesses of paint. Students should recognize that a very thin layer of paint, or a paint that has been watered down, may be partly transparent.
- viii. Compare the adherence of a paint to different surfaces; e.g., different forms of papers, fabrics and plastics.

1–11 Describe some common living things, and identify needs of those living things.

3–10 Describe the appearances and life cycles of some common animals, and identify their adaptations to different environments.

6.10 Describe kinds of plants and animals found living on, under and among trees; and identify how trees affect and are affected by those living things as part of a forest ecosystem.

# Curriculum Connections continued

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## **SCIENCE 9**

Biological Diversity: Students will:

- Investigate and interpret diversity among species and within species, and describe how diversity contributes to species survival.
- Identify impacts of human action on species survival and variation within species, and analyze related issues for personal and public decision making.
- Describe ongoing changes in biological diversity through extinction and extirpation of native species, and investigate the role of environmental factors in causing these changes. (e.g., investigate the effect of changing land use on the survival of wolf or grizzly bear populations).

## **BIOLOGY 20**

Students will explain the mechanisms involved in the change of populations over time.

## **LANGUAGE ARTS**

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

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.

7.2.2 Experience the artistry of prints. Students will discuss how techniques such as colour, shape, composition, suspense, foreshadowing and flashback are used to communicate meaning and enhance effects in oral, print and other media texts.

9.2.2 Discuss how techniques, such as irony, symbolism, perspective and proportion, communicate meaning and enhance effect in oral, print and other media texts.

# Artist Biographies/Statements

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## Cynthia Fuhrer

Cynthia lives and works full time in her studio in Edmonton. A graduate from the University of Alberta's MFA painting program, Cynthia works in various mediums including painting, drawing, sculpture, and has plans to work on an animation using hand drawn and sculpted images.

### Artist Statement

My work explores animal and human narratives that demonstrate a yearning for connection with the natural world, fellow humans, and myself. I portray the landscape in a mythical light where human and animal worlds intersect. Human presence is imposed onto imagined landscapes where symbiotic relationships exist between the human and animal agents who assert themselves, each playing the role of protector and protected. The depiction of human intervention in the natural world is represented via detailed elements such as tattooing, graffiti, wallpaper, carpets, and logos adding complexity, colour, and pattern while reinforcing key conceptual themes. They specifically enhance the paintings' meaning concerning nature, relationship, agency, and loss. The subjects are depicted as guardians of a shared landscape, invoking a positive coexistence and perhaps a glimpse into the mythos of a sustainable future. As these animal and human beings coexist in this world, often their colouring, gestures, or decoration is mirrored to show commonality, unity, and equality. Here, survival is not for the fittest but a goal for all.

## Artist Biographies continued

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### **Jenny Keith**

Jenny Keith is a contemporary artist based in Edmonton, Canada. She is a graduate of the University of Alberta where she earned her Bachelor of Fine Arts degree, specializing in painting and sculpture. Keith's body of work features acrylic and mixed media paintings. Her work has been showcased in galleries and private collections across Canada and internationally. Inspired by the natural world, she creates whimsical and narrative images. Her subject matter often includes images of animals and natural curiosities, humans and abstract views of microscopic biology.

### Artist Statement

The natural world is what inspires me to create. I am fascinated and delighted by plants and animals and organic things. I paint images of living things and explore the relationships between them, usually in a narrative and whimsical style. Often influenced by old naturalist illustrations, using acrylic paint on board, I am able to capture crisp details of whiskers and eyes and teeth and leaves. I love using rich, vivid colours, and simple backgrounds to make the images stand out. Art and nature are my two passions, so it makes sense to combine them. I am particularly concerned about environmental issues today, and I hope that through my art I can inspire viewers to consider the natural world around them and how we as humans have a responsibility to all living things. Nature is a complex mix of beauty, pain, strength, frailty and humour, and through my artwork I explore these types of connections between humans, plants and animals and the world we all share.

### **Samantha Walrod**

Samantha Walrod (University of Alberta MFA '13) is a collage artist, painter, educator and mother living in Edmonton Alberta. Her work can be found in collections across Canada, including the AFA Collection.

Walrod is best known for her figurative or still life collages, which are depictions of animal/human encounters or wilting flowers. Each body of work speaks to hope, loss, decay and the passage of time. In response to the ubiquity of digital imagery, tactility is very important to the artist's practice. Figures and flowers are incorporated with collage and digital technologies, while maintaining the exploration of paint.

## Artist Interviews

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### Cynthia Fuhrer

Cynthia Fuhrer was born and raised in Edmonton and has developed and practiced her art career in the city.

Fuhrer states that she has always been interested in art. As she expresses

*I don't remember making a conscious decision to do art. I always made art and remember always wanting to draw, particular animals.*

Fuhrer took art throughout her school years. She attended M.E. LaZerte High School in Edmonton which, though not an art focused school, had a strong arts program. Following high school she attended Grant MacEwan College (now MacEwan University) in Edmonton for two years and then attended the University of Alberta for both her Bachelors and her Masters in Fine Art. During her BFA program she focused on large scale figurative sculpture but states that, though focused on sculpture, she is interested in all media: animation, collage, painting and fibre arts. Following her BFA she wanted to do a Masters in sculpture but this did not work out and so she focused on painting.

While doing her MFA Fuhrer's work was primarily abstract in nature, exploring colour, shape, form and modernist concerns with the 'flat' canvas. As she relates, however, she had always drawn in a representational style so there has always been a push and pull between representation and abstraction in her work. In the last number of years the figurative nature of her work has been emphasised but a sense of abstraction and because of her studies, of experimentation, is always present. Her 'representational' paintings are also highly symbolic. She likes to tell a story in her work and surrealist and symbolist concerns are expressed in her paintings as well.

Cynthia Fuhrer often works in thematic series. She will have an idea and a series of paintings will come from that. In one recent body of work, for example, she combined domestic elements and figures with nature and animals to contemplate human connections with the natural world and human impacts on the environment. In these and other works she strives to show an equality between the human figures and the animals portrayed.

As an artist, Fuhrer's aims are rather modest. She creates work hoping that people look at her paintings and find something visually of interest in them. For this artist, if the viewer can tap into the meaning or symbolism in the work as well, that's all the better. This desire to have viewers really engaged in her work is clearly seen in her paintings included in the TREX exhibition *Women Gone Wild!* For this series of works Fuhrer has created paintings of 'nuisance' animals: animals that many people think negatively about or see as pests. The artist has chosen such creatures for her paintings as she wants people to spend some time with them and think about what these creatures actually contribute. In order to foster this contemplation, Fuhrer uses either decoration or actual paint media to entice the viewer into the works. Decoration is seen in the Delft pottery designs on the white adult deer or the use of tattoos as seen on the fawn. As concerns paint media, the artist makes use of iridescent, interference

## Artist Interviews continued

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and metallic acrylic paint colours. These change and play with the actual colour of the animals and challenge viewers' perceptions and expectations, thus keeping them engaged with the works.

Concerning the title of this particular TRES exhibition, Fuhrer finds it interesting that women are now being able to approach the subject of wild animals, a subject that was largely reserved for men as symbols of virility, control and power. As expressed by this artist, in the works in the exhibition *Women Gone Wild!*, which are all created by women, humans don't have the control or power so it's a reversal of traditional practices and views.



Cynthia Fuhrer  
*Blue Gold Coyote*, 2023  
Acrylic on pine  
Courtesy of the Artist

## Artist Interviews continued

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### Jenny Keith

Jenny Keith was born and raised in Edmonton. Interested in art since she was a young child, Keith doesn't remember not being interested in drawing, expressing that she was drawing as soon as she could hold a crayon. She took art classes throughout school and then attended the University of Alberta in the Fine Arts Department and graduated with a Bachelor of Fine Arts degree in painting and sculpture in 2003.

While she was in University Keith focused on figurative painting. In her fourth year she started drawing animals and her focus in her art work has been on animals and human figures ever since. As she states

*Animals and nature were things I've loved ever since I was small and it seemed natural to combine these things (my interest in the human figure and animals).*

As expressed by the artist, she has an innate love of animals and nature and she wants to share this with people, hoping that by doing so viewers will consider animal existences and that might be a step to protecting them.

Keith creates her paintings using acrylics. While she did use oil paints earlier on in her career, she now focuses on acrylics as they dry faster and allow for the fine detail work that she loves. The overall style of her works is a little quirky and illustrative and can be described as hyper-realistic, surreal, illustrative and a bit whimsical. She likes to present the animals she paints in a way that isn't natural. For example, she doesn't often portray them in their environment as, for her, the focus is on the animal rather than the surroundings. She also most often draws from her own photographs as she likes to paint animals that she's actually seen. She sometimes makes composite images based on found/google images but rarely paints animals that she hasn't seen in real life.

When producing works for an exhibition, Keith works in series. While her work always focuses on living things, the actual intent or meaning of each series varies. For the exhibition *Women Gone Wild!*, Keith is picking up on both the subject of animals and the title of the exhibition itself. As she indicates, she likes painting human figures so it makes sense with the title to paint women. There is, however, a deeper message behind this. As eloquently expressed by this artist:

*The title "Women Gone Wild" at first glance might raise some eyebrows, but it's a pretty perfect name for an exhibition of work by women artists who are inspired by wilderness. While the title may be a little cheeky, I love it because it allows us to reframe what it means to be a "wild woman" and take it back in a feminist context. Understandably, your first thought upon hearing the title may jump to a certain series of adult films, but in this series of artwork, we suggest that women should be free to "go wild" in any way we choose, and if perhaps you scowl or blush at the notion - that's on you. Until relatively recently the art world has been dominated by men and women (if permitted to paint at all) were expected to create pretty domestic works, perhaps of flowers or still lives, likely with the most fearsome beast in the artwork being a poorly tempered house pet. We are now free to choose any subject that tickles our fancy, and we have.*

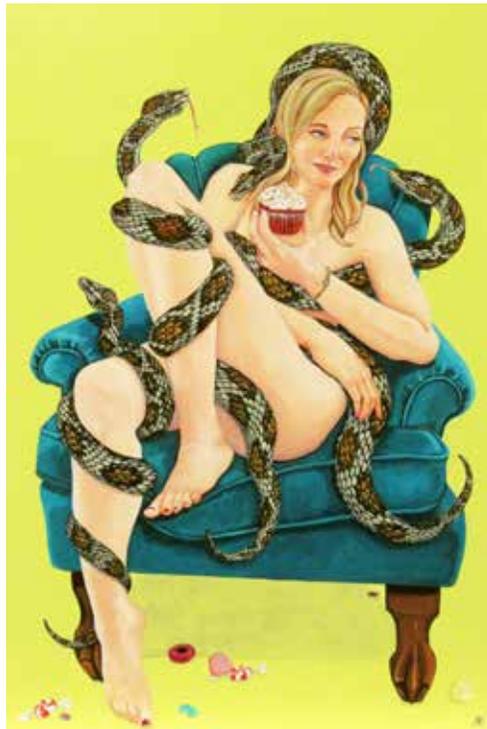
## Artist Interviews continued

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*chosen the wild natural world*

All the women/girls in Keith's works for the exhibition *Women Gone Wild!* are women she knows and is close to and there is thus a 'backstory' to each work: each woman is portrayed in a manner or with objects/activities which reference their personalities, interests or even their physical attributes. For the artist, as these are women she knows well (one is a painting of her daughter), this provides an even richer backstory to the works. Keith is also painting women with animals/insects that are considered phobias or creepy and placing both in situations where the presence of the 'animal' is not minded, is welcomed or, at the least, tolerated. For the artist, such a 'pairing' gives the women even more strength and power than is often considered. As stated by Keith:

*In this series, I have created images portraying women with animals that are common phobias or at least typically considered creepy and undesirable. The arguably 'unladylike' women in my paintings have embraced these creatures in the hopes that perhaps the viewer may look upon them in a slightly kinder context, or at the very least permit the women to enjoy their presence without judgement. This is how I feel about them (the creatures) and know most people don't so want them (the viewers) to reconsider their ideas and feelings.*



Jenny Keith  
*Good Evening, 2023*  
Acrylic on canvas  
Courtesy of the Artist

## Artist Interviews continued

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### Samantha Walrod

Samantha Walrod was born and raised in Calgary. She moved to Edmonton to attend the University of Alberta in 2010 and has lived in this city ever since.

Walrod became interested in art as a teenager. She relates that her mother's friend had art books around his house and through these Walrod became interested in historical figures like Manet and Gustav Klimt as well as anime. Her interest led her to take art in high school and then she attended art school at the Alberta University of the Arts in Calgary. She attended AUArts for five years, first majoring in Media Arts and Digital Programs and then transferring to Drawing. In 2010 she enrolled at the University of Alberta for her Masters Degree.

In her art practice Walrod focuses on still life and figurative nature subjects. Interested in paint and abstraction, she uses form or an element of reality as a means to 'hang' paint on. Her works are mixed media in nature, composed of acrylic paint, tissue paper, paint markers and photo references. In speaking of her approach the artist states:

*I like playing with transparency and opacity. I like the 'realism' but then playing with media as well. (My) methods allow me to access what I'm interested in. Also, I'm after the emotion and energy I get from seeing what I see; I'm not really after a direct rendering of what I see.*

Walrod has been creating animal imagery since 2008. She only creates work based on animals that she has seen in the wild; ones that are part of her 'wilderness' experience gained through driving and camping. At first, the animals she chose were related to her personal experiences and she was very interested in examining predator/prey relationships. At present, while she is still thrilled by seeing animals, she views them through the lens of human infrastructures and relations. As has been expressed by the artist:

*When viewing wildlife from a vehicle, I feel a sense of awe and gratitude at the chance to witness the fleeting passage of a bear, coyote or elk coming into view and then disappearing back into the wilderness.*

As the animals she sees are often from the viewpoint of being in an automobile, animals and roads have been a key interest to her and ideas of death, mortality and danger underlie many of her works.

Walrod's works are mixed media in nature. While she finds it rewarding to paint, her works are a combination between paint and collage. Her images are based on photographs from the internet which have been digitally stitched together, traced and collaged. She follows this method in order to get the perfect gaze and the perfect stance for each animal. She also indicates that

*...the act of collage brings to the surface more readily than photography the image's construction and artificiality. The edges of the ripped paper, the slight tonal difference in the photographs, and the addition of paint on top of the images all act as a filter or an interruption (and the artist)*

## Artist Interviews continued

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*reacts to the paintings with each layer or erasure, adjusting, contrasting activity and quiet, opacity and transparency, chaos and balance.*

Walrod states that she has worked hard to develop her skills and so she likes to see her works. She also finds art making a good framework to put her life 'on top of'. Walrod also hopes viewers gain an appreciation for the tactility and skill/craftsmanship of her work and that they recognize the intimacy between themselves, the surface/work and the artist. As she expresses:

*I want the viewer to 'experience' the subject and the material in ways they can't feel digitally.*



Samantha Walrod  
*Grizzly Bear Road*, 2023  
Mixed media and acrylic on panel  
Courtesy of the Artist

# Animals in Alberta Art

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**Paul Kane**  
*Assiniboine Hunting Buffalo*, 1851-1856  
Oil on canvas  
Collection of the National Gallery of Canada

**Alberta is a young province, and the practice of Euro-Canadian artistic modes of expression is thus a relatively recent phenomena in the province.** The first Euro-Canadian artist to practice in the prairies was Paul Kane (1810-1871) who, in the 1840s, travelled from Toronto to Fort Edmonton and on to Fort Victoria. Kane's focus was on recording, in a romantic fashion, the land and human inhabitants (especially the First Nations peoples he encountered) of the vast western regions for his eastern patrons. In this pursuit he naturally recorded the fauna he found in his travels as well.

A second early Canadian artist also interested in the fauna of the west was Frederick Verner. Born in Sheridan, Ontario, Verner (1836-1928) admired the work of Paul Kane, with whom he later became friends. Because of this admiration, Verner decided to become a painter himself. Emulating Kane he travelled west to paint Indian scenes and, by 1873, was the most popular artist working in Toronto. Like Kane he also artistically explored the fauna he found in the west.



**Frederick Verner**  
*Buffalo Stampede*, 1882  
Oil on canvas  
Collection of the Art Gallery of Alberta

**In the late 19th century, as expressed in the work of Kane, Verner, and a small handful of other artists, three main themes were explored in prairie art: First Nations (and early Euro-Canadian) peoples and lifestyles; the landscape; and the animals of the west.**

**While animal imagery has continued to be an aspect of Alberta's artistic heritage since the 1800s, for most of the 20th century this investigation was an undercurrent as animal imagery came to have little status in the serious art world.** As stated by curator Elizabeth Brown:

*There is a feeling, held by many artists and critics, that there is something over-sentimental or superficial in their (animals) portrayal.*

While animal images were produced by various artists in the early decades of the twentieth

## Animals in Alberta Art continued

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century, such as seen in the drawings of Illingworth Kerr, such imagery was not given much attention in art circles. It is only since the early 1990s that animals have emerged as a theme worthy of serious exhibition within the province. In her book An Alberta Art Chronicle: Adventure in recent & contemporary art, author Mary-Beth Laviolette provides two key influences on this re-emergence. First is the emergence of a generation of First Nations artists, such as George Littlechild and Joane Cardinal-Schubert, who readily employ such imagery in compelling ways.



**Joane Cardinal-Schubert**  
*Self-Portrait - Warshirt - Secrets*, 1991  
Mixed-media on paper  
Collection of the Art Gallery of Alberta

A second reason for the increased respectability of animal imagery is the emergence of the environmental movement and 'New Age' attitudes. Both environmentalists and 'New Agers' venerate nature and enoble animals and, as environmental themes have come to the fore in many art practices, animal imagery has risen in esteem. Finally, due to the enduring culture of animal husbandry on the prairies, there is a tremendous empathy for animals among both the viewing public and artists themselves. Contemporary artists, such as seen in the work of Samantha Walrod in the exhibition *Women Gone Wild!*, place animals in less traditional compositions, giving them a context linked with contemporary art practices since the 1970s. Walrod, for example, is interested in such formal issues as realism, abstraction, collage, decorative patterning, depth versus flatness etc., all contemporary painting concerns. These result in unconventional animal portraits which, while approachable, still present artistic challenges to the viewer and while evoking contemporary painting practices are also very potent symbols of place.

# Art Processes: Collage

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Samantha Walrod  
*Alert (Evening) West, 2023*  
Mixed media and acrylic on panel  
Courtesy of the Artist

A technique of art production used by Samantha Walrod in the exhibition *Women Gone Wild!* 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.

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 re-examination 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



Samantha Walrod  
*Coyote Road*, 2023  
Mixed media and acrylic on panel  
Courtesy of the Artist

# What is Visual Learning?

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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).

© Virginia Stephen

# Elements of Design Tour

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

See: *Good Evening* by Jenny Keith

**What types of line are there? How can you describe 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



**Now 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?**

Line is very important in this image and moves the viewer around and through the composition. This composition is mainly composed of curving lines. These lines can be thin, as seen in the chair, or thick as seen in the body of the snakes. There are also some short vertical lines (seen in the chair legs); diagonal lines (seen in the shadows of the chair) and horizontal lines (seen in the bottom of the chair and the shadow). Lines form the individual parts of the objects portrayed.

**Line can also be a word used in the composition, meaning the direction the viewer's eye travels when looking at a picture. How do lines in this image help your eye travel within the composition? Where does the eye start? Where does it finish?**

The lines in the chair move the viewer's eye across the picture plane from left to right. The sinuous curving lines which form the snakes, meanwhile, move the eye from the floor area up to the top of the woman's head and frame the figure.

## Elements of Design Tour continued

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**SPACE:** Space is the relative position of one three-dimensional object to another. It is the area between and around objects. It can also refer to the feeling of depth in a two-dimensional work.

See: *Teal Gold Deer* by Cynthia Fuhrer

**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 and depth.



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

In this work we see a deer lying down and there are low hills and mountains in the background. The deer is the closest element in the composition and is in the foreground. This is shown by its placement directly in the center of the work, its large size, and its overlapping of other elements. The low green hills are in the midground of the composition while the purple mountains are behind them.

**In what way has the artist created a sense of space?**

The artist has used a variety of techniques to create a sense of space. As mentioned, the size and placement of objects/the use of overlapping create a sense of space and receding distance in the work. Colour also plays an important role in this. The vivid colour of the deer and this contrast with the more natural green hills brings the deer directly to the front of the composition. The bright green hills, meanwhile, contrast the pale purple mountains and brings them in front of the mountains.

## Elements of Design Tour continued

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**SHAPE:** When a line crosses itself or intersects with other lines to enclose a space it creates a shape. A two dimensional shape is one that is drawn on a flat surface such as paper. A three-dimensional shape is one that takes up real space.

See: *Alert (Evening) West* by Samantha Walrod



**What kinds 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.

**What shapes do you see in this image?**

This image is mainly composed of organic shapes. The body of the rabbit can be simplified into various circular shapes: for example, the ears are an oval while the head is a circle. The background, meanwhile, is composed of irregular shapes of torn papers.

**How do the shapes operate in this image?**

The overall shape of the rabbit is static although the individual parts within it, due to patterns and paint marks, are dynamic. The irregular nature of the background shapes are very dynamic. This is accentuated by the horizontal and vertical lines which direct the viewer's eye either across or down the picture plane and the various patterns of the torn papers which are all very active or 'busy'.

**What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?**

The shapes and patterns add to the overall story of this work. The title of the work implies that the rabbit has heard or caught a glimpse of something and so has stopped moving to figure out what is happening in its environment. The business of the background may suggest the activity in the environment that has caught the rabbit's attention.

## Elements of Design Tour continued

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**TEXTURE:** 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 media handling.

**See:** *Waiting Rabbit - Dots & Stripes* by Samantha Walrod

**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?**

The work has both implied and real texture.

**What about the work/its manner of creation gives you the idea about the surface texture?**

The method of paint handling, which is very loose, gives an impression of bark on the tree branches and fur on the rabbit. This makes these elements look ‘rough’ while, in actuality, they are smooth.

Real texture, meanwhile, is seen in the collaged areas on the rabbit’s ears and the paint drops in the background. These areas have actual physicality which creates an uneven surface. Both of these areas, as well, are very glossy in appearance.

## Elements of Design Tour continued

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**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:** *Tickled Pink (Coyote)* by Cynthia Fuhrer



**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, or tints and tones of primary colours, and secondary colours. Primary colours seen are blue and red/pink while the secondary colours of green and purple are also seen.

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

The viewer's eye is probably drawn first to the coyote for a number of reasons. First, this figure is almost in the center of the work and is the largest element in the painting. Colour also plays a role as the figure's colouring is quite vibrant. First, pink is the brightest and most unexpected colour in the painting and so draws attention. The vibrant pink is also the complementary colour to the green of the grass and hills and this makes the coyote stand out even more.

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

Complementary colours are those across from each other on the colour wheel and are placed next to each other to create the most contrast and to create focus in a work. In this work the pink of the coyote contrasts the green grass and hills and so draws attention to the coyote.

# Perusing Paintings: An Art-full Scavenger Hunt

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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			

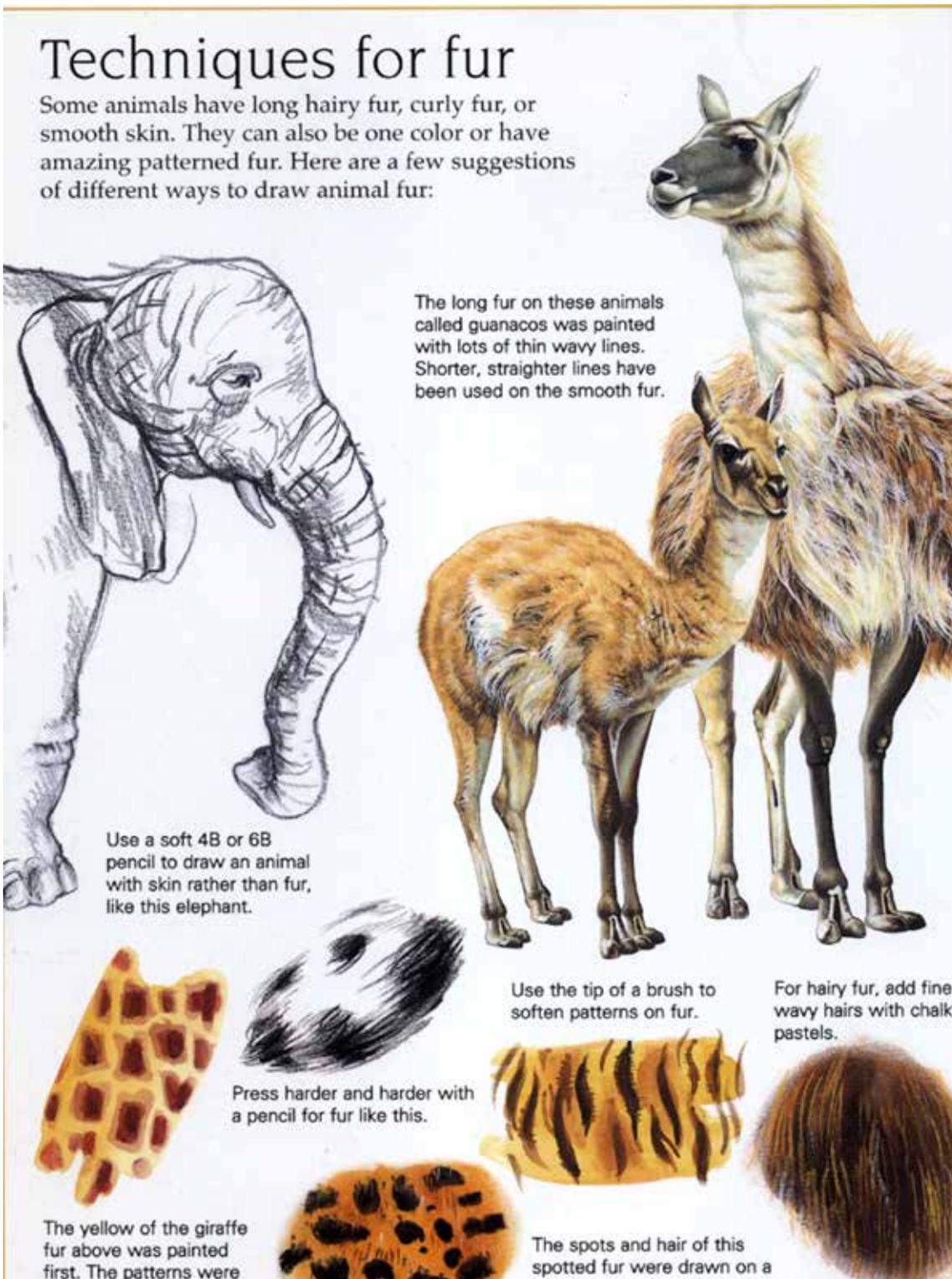
\*This activity was adapted from *A Survival Kit for the Elementary/Middle School Art Teacher* by Helen D. Hume.



# Techniques for Fur

## Techniques for fur

Some animals have long hairy fur, curly fur, or smooth skin. They can also be one color or have amazing patterned fur. Here are a few suggestions of different ways to draw animal fur:



The long fur on these animals called guanacos was painted with lots of thin wavy lines. Shorter, straighter lines have been used on the smooth fur.

Use a soft 4B or 6B pencil to draw an animal with skin rather than fur, like this elephant.

Use the tip of a brush to soften patterns on fur.

For hairy fur, add fine wavy hairs with chalk pastels.

Press harder and harder with a pencil for fur like this.

The yellow of the giraffe fur above was painted first. The patterns were

The spots and hair of this spotted fur were drawn on a

# Techniques for Fur continued

## Pencil and paint



1. Use a soft 6B pencil to draw a lion's eyes, ears and nose. Add some curved lines for the mane.

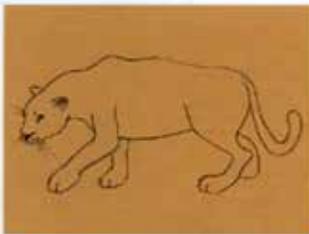


2. Paint lines in shades of orange between the pencil lines, but don't put too much paint on your brush.

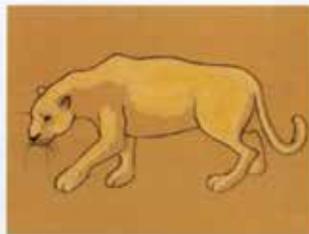


Add some shading down the side of the face and over the eyes when the paint is dry.

## Chalk pastel leopard



1. Use a pencil to draw a faint outline of a leopard on colored paper. Fill in its nose and eyes and add some long whiskers.



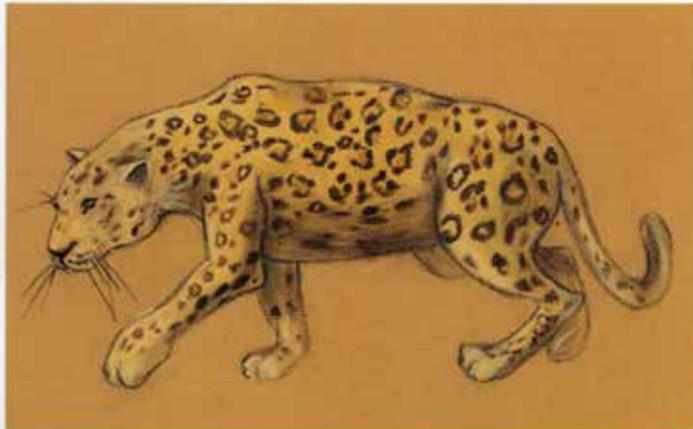
2. Using a chalk pastel, fill in areas on the leopard's head, along the neck and back, and down the legs and tail.



3. Use a darker pastel to fill in shadows under the chin and on the tail, legs and tummy. Smudge the pastel with a finger.



4. Add spots on the head, back, tail and legs. Then, outline the leopard and its eyes and nose with a black pastel.



# Giraffe Collage

## Giraffe collage

A LARGE PIECE OF THIN CARDBOARD

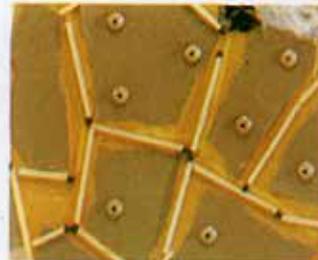


1. Glue a piece of brown butcher paper onto some cardboard. Then, rip another piece of paper. Glue it across the bottom.



Don't glue these areas yet.

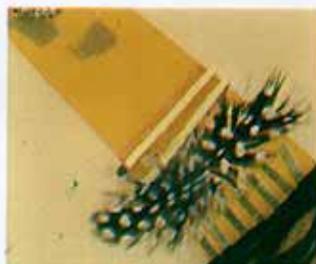
2. Cut out a giraffe's body and legs. Cut a head from corrugated cardboard. Glue the pieces to the background, like this.



3. Rip lots of patches from brown paper and glue them onto the body. Glue matchsticks around them. Add beads or dried beans.



4. Glue fluffy feathers or lots of pieces of yarn down the neck for the mane. Glue long feathers over the top.



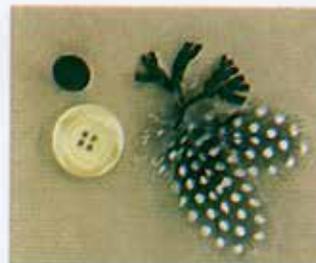
5. Wrap black yarn around each hoof and glue on things like matchsticks, feathers and pieces of shiny paper.



6. For the giraffe's antlers, twist the wire off an old clothespin. Glue a large, dried seed or bean onto the end of each pin.



Make birds to glue around the giraffe by ripping a paper body and wing. Join them with a paper fastener.



7. For eyes, glue together things such as feathers, dried plants and buttons. Glue them on, then glue the rest of the body down.

# Giraffe Collage continued



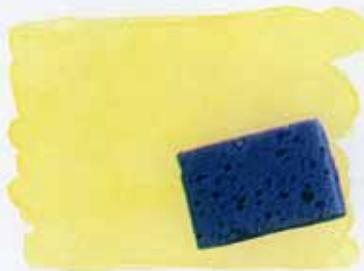
Don't worry if you don't have exactly the objects shown on this picture - use whatever you can find.

The tail was tucked underneath the body before the body was glued down.

# Ink and Pastel Pets

## Ink and pastel pets

WATERCOLOR PAPER

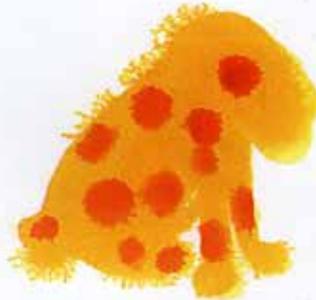


1. Use a clean sponge or a wide paintbrush to wet a piece of watercolor paper.

The ink will run on the paper.

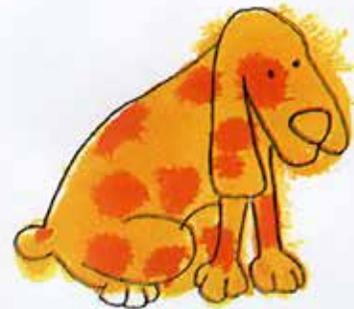
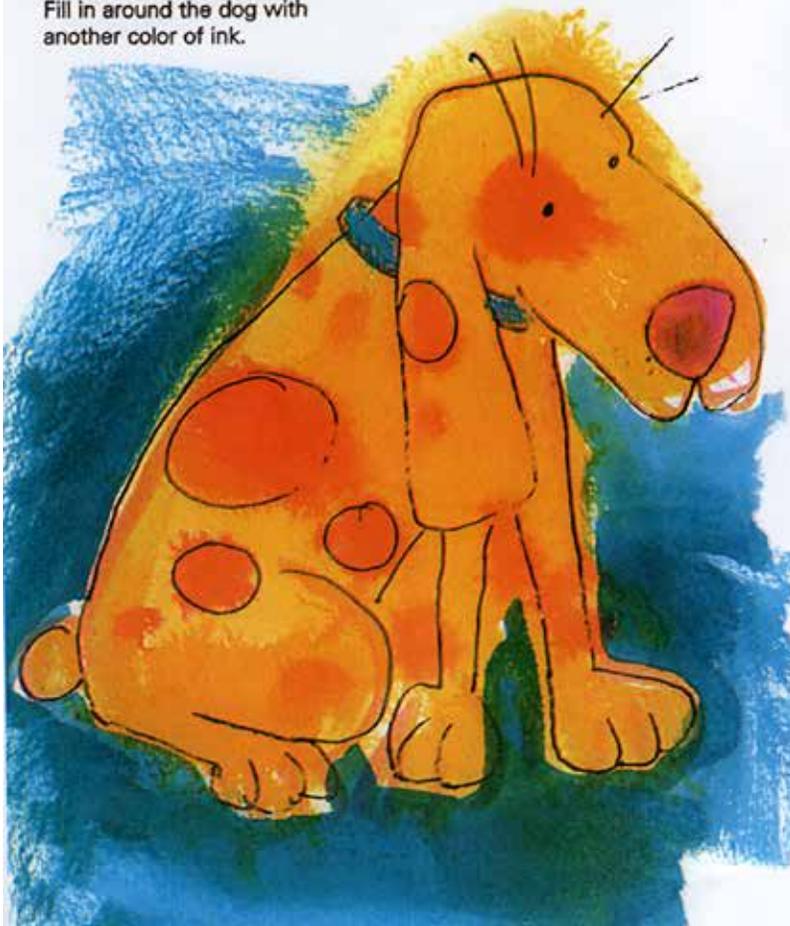


2. Dip a thick paintbrush into some bright ink and paint lines for the head, ear, body, legs and tail.

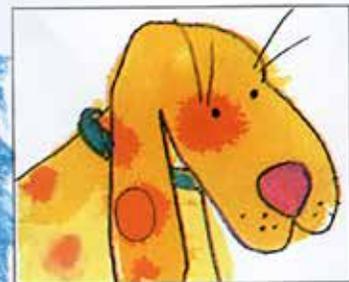


3. While the ink is still wet, use the tip of a brush to add spots. Do one on the head for the eye.

Fill in around the dog with another color of ink.

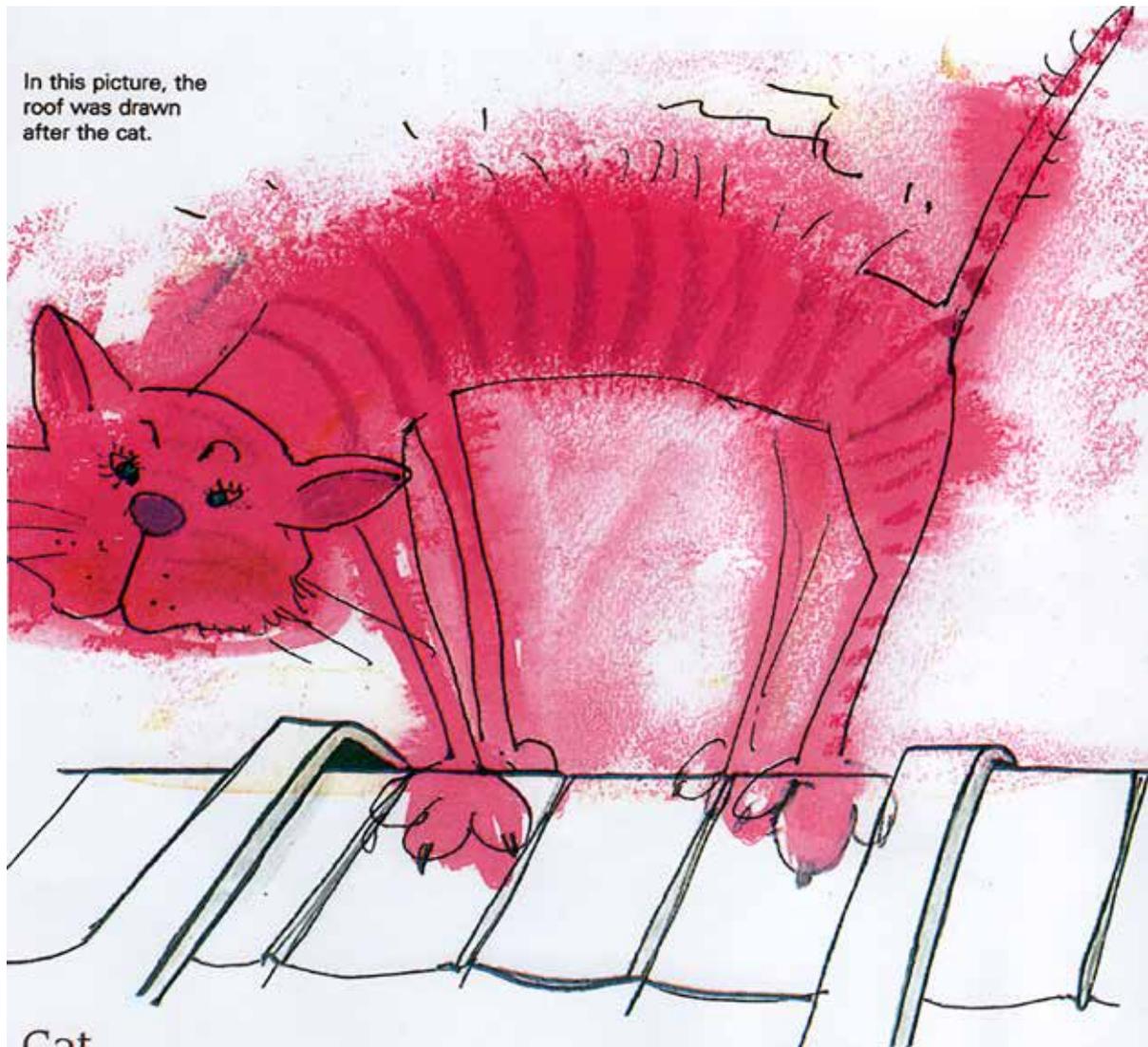


4. When it's dry, outline the body with a black felt-tip pen. Add a nose, eyes and lines on the paws.



5. Draw on a few dots and hairs, too. Fill in the nose and draw a collar with chalk pastels.

# Ink and Pastel Pets continued



In this picture, the roof was drawn after the cat.

Cat



Fill in the ears and nose, too.

1. Paint a curve for a cat's back on wet watercolor paper. Add a head, legs and a line for a tail.

2. When the ink is dry, draw stripes on the body, legs and tail with a chalk pastel.

3. Use a felt-tip pen to draw an outline. Add claws and whiskers too. Add eyes with a pastel.

# Painting Animal Portraits

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## Observing and Thinking Creatively

Throughout history, artists have painted pictures of animals. Ancient European cave dwellers painted bison and deer to gain power over them in the hunt. Clans among North American Indigenous tribes honored their animal protectors, who came to them in visions or dreams, by representing them on totem poles. Other artists, like Englishman Edwin Landseer, painted portraits of favorite pets.

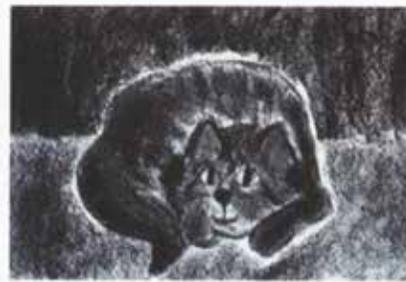
Landseer painted animals in a **realistic** style. The dogs shown here not only look like a hound and terrier, but they seem to have the qualities of dignity and impudence. Observe the details in their faces. Notice the lines and shading around the eyes which show the dogs' unique expressions and personalities. Which dog shows poise and nobility? Which may be a bit rude on occasion? Landseer has made it obvious.

The personality of an animal or human can best be seen in a portrait which shows the subject's face. In this lesson you will paint an animal portrait. You will increase your awareness of details, and you will experiment with shape, form, colour, proportion and brushstrokes to show the animal's personality.



Sir Edwin Landseer  
*Dignity and Impudence*, 1839  
Tate Gallery, London

# Painting Animal Portraits continued



## Instructions for Creating Art

1. First, choose a favorite animal to paint. It may be your pet or an animal you especially like. Think about the personality of the animal. Perhaps it looks sad, or wise, or lively. Study pictures of the animal. If possible, sketch the actual animal.
2. Next, practice sketching your animal's face. Experiment with front and side views. You may wish to divide the head into the ear, eye, and nose areas. Identify the basic shapes and proportions. Notice where the eyes are in relation to the nose on each of Landseer's dogs. Observe how the ears are attached to the head. Practice drawing and placing the eyes and ears accurately on the face. Try to show personality through lines, color, and strokes, and practice some of Landseer's techniques. Complete your drawing.
3. Now paint your animal portrait. Concentrate on forms, lines, and strokes that

reveal your animal's personality. Carefully mix your paints to create the exact color of the animal.

### Art Materials

Pictures of animals	Mixing tray
Drawing paper	Container of water
Pencil and eraser	Paper towels
Paints and brushes	

## Learning Outcomes

1. Name three ways animals have been used as subjects in art.
2. Describe how you expressed the personality of the animal you portrayed.
3. Describe the pose you selected for your animal portrait, and explain why you chose it.

# Draw a Bunny

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## Objectives

- All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular.
- Animals and plants can be represented in terms of their proportions.
- A horizontal line can be used to divide a picture plane into interesting and varied proportions of sky and ground.
- Details, patterns or textures can be added to two-dimensional works.
- Use drawing tools to make a variety of lines—curved, straight, thick, thin, broken, continuous.
- Use drawing tools to make a variety of shapes—open, closed forms; straight, curved forms; geometric (rectangles, squares, circles and triangles) and free form.
- Make drawings from direct observation.
- The direction of shapes determines the static or dynamic quality of the work.

## Materials

drawing paper

pencils

magazines



*Arctic Hare*, c. 1841, John James Audubon

24 x 34 ¼ inches

Pen and black ink and graphite with watercolor and oil on paper  
National Gallery of Art, Washington, DC

## Procedure

1. **CHOOSE A PICTURE** When learning how to draw animals, it's a good idea to start with a real model or a reference photo. Choose a clear, large photo to draw that has a good amount of detail.
2. **MAKING IT SIMPLE** How do we begin to draw such a complicated thing as a rabbit? One popular method is to look for big, simple shapes. A simple start is to look for a couple of big circles in the rabbit's body and a smaller circle - usually with joining parts of circles - for the head. Below you can see the simple shapes when looking at this rabbit.
3. **DRAW BASIC SHAPES** Here's what the bunny's basic shapes look like on paper. First, draw a vertical line to help keep your circles straight. Then draw two overlapping circles, one above the other, then an big oval underneath, touching the first circle. Then draw a bigger oval at an angle.

## Draw a Bunny continued

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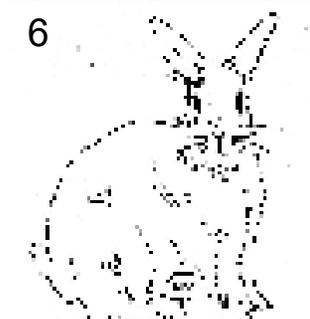
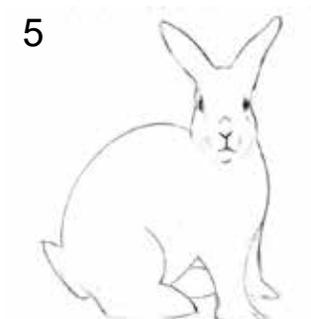
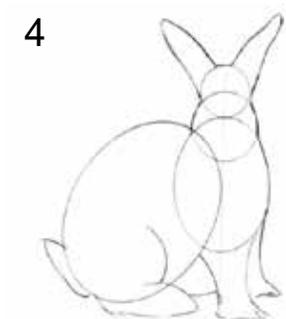
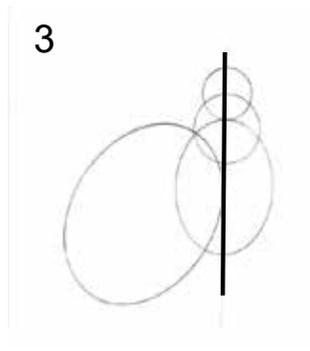
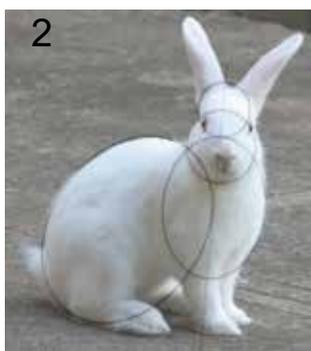
They don't have to be perfect - you can draw them freehand, or use coins or a circle template if you have one. Draw these lines lightly with your pencil.

4. ADD EARS, FEET AND TAIL Now draw the the bunny rabbit's ears - quite straight, narrowing at the top. The main thing here is to look carefully at your photo, and remember the shape. Draw curving-in lines for the bunny's front legs, then add the back leg and tail.

5. DRAWING THE RABBIT'S FACE Erase the extra parts of the circles that are not needed for the finished rabbit drawing. Now add the face and eyes. The eyes are on the side of the bunny's head, so are seen from the front as half-circles. To complete the face, draw the rabbit's nose like a letter Y, adding the mouth, chin and cheeks.

6. ADD TEXTURE AND WHISKERS Gently erase some of your outlines so that you can just see them. Look at the rabbit reference photo to see how the fur looks, and use a combination of long and short lines along your outlines, to create the effect of soft fluffy rabbit fur. Where you can see lines or dark areas on the rabbit's body, you can add some scribbly fluff too. Try using a variety of lines and marks. Add long whiskers on the face and eyebrows.

7. CREATE AN ENVIRONMENT FOR YOUR BUNNY Draw a horizontal line to give the impression of sky and land. Look at the painting *Arctic Hare*, c. 1841, John James Audubon as an example of how this artist has divided the space to create an interesting landscape.



# Geometry Animals K-6

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## Objectives:

**Geometry Animals** is a good project for young students to identify colours, textures, forms, and subjects in the environment. Student 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.

## Begin by examining the shapes seen in works by Samantha Walrod in the exhibition

*Women Gone Wild!*

## Materials:

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

### 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



<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.
- Ask students about their animals.

# Textured Animals K-6

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## Background

In art, frottage (from French froter, “to rub”) is a surrealist and “automatic” method of creative production developed by Max Ernst. In frottage the artist takes a pencil or other drawing tool and makes a “rubbing” over a textured surface. The drawing can be left as is or used as the basis for further refinement. While superficially similar to brass rubbing and other forms of rubbing intended to reproduce an existing subject, and in fact sometimes being used as an alternate term for it, frottage differs in being the creation of art by chance and random in nature.

It was developed by Ernst in 1925. Ernst was inspired by an ancient wooden floor where the grain of the planks had been accentuated by many years of scrubbing. The patterns of the graining suggested strange images to him. He captured these by laying sheets of paper on the floor and then rubbing over them with a soft pencil.

## Objectives:

Students will represent surface qualities of objects and forms.

A. Texture is a surface quality that can be captured by rubbings or markings.

B. Textures form patterns.

Students will decorate items personally created.

A. Details, patterns or textures can be added to two-dimensional works.

B. Details, patterns or textures can be added to the surface of three-dimensional works.

## Print Making

Make lifts or transfers, using wax crayon or fabric crayon.

Explore the use of print-making materials and the application of paint, using brushes and rollers (brayers).

Explore found object printing and the making of pattern through stamping.

Use print-making images in making pictures or compositions.

## Procedure:

1. Start with sheets of newsprint and have students cover the entire surface using pencil crayon by exploring as many different surfaces as possible creating textures.

2. Students may wish to combine colours or work with one colour.

3. Using the newsprint, students will cut out shapes to glue onto their background.



Student examples of frottage animals



# The Mysterious Jungle– Henri Rousseau

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## Background

Henri Rousseau, who is best known for his paintings of jungle scenes, was sometimes called *Le Douanier* (the French translation for his occupation as a tollkeeper). He was a so-called primitive or “naive” artist, which simply meant that he did not have any formal art training. Not only that, he probably never saw a jungle! He visited the Paris Botanical and Zoological Gardens frequently, and his plants and animals are based on his observations there. Although he did not always have animals in his pictures, sometimes one might see a monkey, lion, or panther peering through the leaves.

## Vocabulary

foreground  
middle-ground  
background  
value  
variety  
emphasis  
shade  
tint  
complementary colour  
gradation  
overlapping  
stylized  
repetition



Henri Rousseau, *Tiger in a Tropical Storm (Surprised)*

## Objective

This assignment is to create a jungle painting. Show students as many reproductions of Rousseau’s work as are available, then borrow plants from around the school and have students complete drawings of real plants. Have students observe the variations in the colours, sizes and shapes of the leaves, even in the same plant. Tell students they need to have at least three plants in their painting, using light, medium and dark tones.

## Alternative Project:

### Oil Pastel/Black Tempera Resist

This same project can be done on 9 x 12 inch construction paper using oil pastel and black tempera resist. Students can draw their compositions with chalk, then colour almost to the chalk lines. Jungle animals, flowers, or fruit can be included. Plants can even run off the top of the page. Encourage students to blend colours, beginning with the darker ones, then adding lighter colour on top. When the pastels have been firmly applied, the chalk lines can be wiped off with tissue. Have students paint the entire picture with black tempera paint. Tempera will “crawl” when applied, but this will not be a problem. After the paint has dried you should gently wash off the tempera under water.

# The Mysterious Jungle– Henri Rousseau, con't

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## **Materials:**

18 x 24 inch paper

tempera paint

brushes

chalk **Procedure:**

This project, which is based on the work of French artist Henri Rousseau, calls for painting a forest. Rousseau based most of his plant drawings on plants and grasses he saw or picked up at the Paris Botanical Garden. His animals were based on his visits to the Zoo and pictures from books. He was sometimes called a “fantasy artist” because so much of what he painted came from his imagination.

1. With chalk, loosely compose your drawing. Perhaps “frame” your picture with tall plants on the sides, and include a foreground, middle-ground and background. A portion of the sky with the sun or moon showing reveals the time of day or night. To show depth in the sky, it is usually darkest toward the top of the page, lighter as it nears the horizon.

2. Rousseau sometimes used as many as 50 different shades of green in a single composition! Individual leaves had more than one shade. Plan for light and dark areas of the composition. Green can be changed by adding small amounts of another colour, such as blue; made darker by adding violet or black’ or made lighter by adding white or yellow. Plants could also be painted shades of blue, violet, yellow or white.

3. In addition to the green plants, you might want to include a “surprise”, as Rousseau often did. It could be animals peeking out through the leaves or partially hidden. A tree might be filled with oranges, or beautiful exotic flowers might be growing. Even in a mostly green painting, many different colours can be included. “Artistic license” is a term that means the artist has the freedom to do whatever he or she thinks will make the picture more beautiful.

4. When you feel you are almost finished, step back and look at your painting. Do you have some areas of light? Are there enough differences in your greens that you can see individual leaves of the plants? Are there some areas needed for improvement?

# GLOSSARY



Jenny Keith  
*Familiar*, 2023  
Acrylic on canvas  
Courtesy of the Artist

# Glossary

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**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.

**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.

**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.

**Mythology:** The body of myths (sacred stories) of a particular culture, or of humankind as a whole; the study and interpretation of such myths.

**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.

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

**Realism:** The representation in art or literature of objects, actions, or social conditions as they actually are, without idealization or presentation in abstract form.

## Glossary continued

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**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

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## SPECIAL THANKS TO:

### The Artists

The Alberta Foundation for the Arts  
Art Gallery of Alberta

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Samantha Walrod - Vanitas, RBC Work Room, 2018, Art Gallery of Alberta, essay by Laura Ritchie

# Credits

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Shane Golby – Curator/Program Manager  
AFA Travelling Exhibition Program, Region 2  
Elicia Weaver – TREX Technician

**Front Cover Image:**

Cynthia Fuhrer, *Delft Punk* (detail), 2023, Acrylic on canvas, Courtesy of the Artist

