



Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Cradle



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 Alberta Foundation for the Arts
The Art Gallery of Alberta



The Alberta Foundation for the Arts Travelling Exhibition Program

Curatorial Statement

Cradle

According to Collins Thesaurus, the word 'cradle' can have four meanings. Used as a noun, it can refer to a bassinet or crib or a birthplace, place of origin or source. As a verb cradle can mean to hold, nestle or nurse or to nourish, nurture or watch over.

Canada is a very young nation on the world stage. Only recognized as a country one hundred and fifty-six years ago, Canada was built through colonization and through immigration from all parts of the world. Due to global perceptions of Canada as a favourable place for political, social and economic reasons to settle, more than 250 ethnic groups were identified in the Canadian census of 2016 as compared to only 25 at the beginning of the 20th century. In a sense the nation of Canada could be described as a cradle, striving to hold and nurture the multitude of ethnicities which now call this country home.

While Canada is a young country, many who settle here come from regions which lay claim to being sites of the oldest civilizations on earth: regions known as 'cradles of civilization' which, throughout their long and tumultuous histories, provided many of the building blocks upon which contemporary societies rest. A cradle of civilization has been defined as any location on earth where civilization is said to have independently emerged with a civilization being characterized by such criteria as the use of writing, cities, a class-based society, agriculture, animal domestication, monumental architecture and metallurgy. Current scholarship generally identifies six sites where civilization emerged independently. These are the Fertile Crescent (the Tigris-Euphrates Valley - present day Iran, Iraq and parts of Syria); ancient Egypt; the Indus River region (present

day India and Pakistan); the North China Plain; the Andean Coast (present day Peru); and the Mesoamerican Gulf Coast (present day Mexico).

The Alberta Foundation for the Arts Travelling Exhibition **Cradle** presents the work of three artists, currently residing in Edmonton, who originally come from regions associated with some of the cradles of civilization mentioned above. Arriving in Canada as economic immigrants or refugees from war and conflict, each of these artists is a story teller, sharing in their artworks ancient and rich cultural histories and legacies. While concerned with specific places and people in their works, however, these artists also strive to address more universal concerns to demonstrate that, regardless of where people come from, we are really all one people with similar dreams and desires.

The exhibition **Cradle** features works by Hanny Al Khoury, originally from Palestine; Riaz Mehmood, originally from Pakistan; and Aboud Salman, originally from Syria. This exhibition was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition program.

Visual Inventory - List of Works

Hanny Al Khoury

Pal 1, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Hanny Al Khoury

Pal 2, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Hanny Al Khoury

Pal 3, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Hanny Al Khoury

Pal 4, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Hanny Al Khoury

Pal 5, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Hanny Al Khoury

Pal 6, 2022

Oil on paper

28 inches x 21.5 inches

Collection of the artist

Riaz Mehmood

All we are left with is the damage, 2021

Screenprint

19 inches x 20 inches

Collection of the artist

Riaz Mehmood

Maqāmāt-uṭ-Ṭuyūr/ Conference of the Birds, 2022

Screenprint

17 inches x 17 inches

Collection of the artist

Riaz Mehmood

Buraq and Fairy, 2021

Screenprint and watercolour

15 inches x 22 inches

Collection of the artist

Riaz Mehmood

Nargis, 2022

Watercolour

15 inches x 22 inches

Collection of the artist

Riaz Mehmood

Anna, 2022

Watercolour

15 inches x 22 inches

Collection of the artist

Riaz Mehmood

Inam, 2022

Watercolour

15 inches x 22 inches

Collection of the artist

Visual Inventory - List of Works

Aboud Salman

The Wolf, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Aboud Salman

Palmyra's Lion, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Aboud Salman

Hammurabi's Obelisk, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Aboud Salman

Civilization of Yemen, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Aboud Salman

Discovering Canada, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Aboud Salman

Lion of Babylon, 2022

Acrylic on canvas

92 cm x 61 cm

Collection of Aboud Salman

Total works: 18 art works

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



Hanny Al Khoury
Pal 1, 2022
Oil on paper
Collection of the artist



Hanny Al Khoury
Pal 2, 2022
Oil on paper
Collection of the artist



Hanny Al Khoury
Pal 3, 2022
Oil on paper
Collection of the artist



Hanny Al Khoury
Pal 4, 2022
Oil on paper
Collection of the artist

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



Hanny Al Khoury
Pal 5, 2022
Oil on paper
Collection of the artist



Hanny Al Khoury
Pal 6, 2022
Oil on paper
Collection of the artist



Riaz Mehmood
Maqāmāt-uṭ-Ṭuyūr/ Conference of the Birds,
2022
Screen print
Collection of the artist



Riaz Mehmood
All we are left with is the damage, 2021
Screen print
Collection of the artist

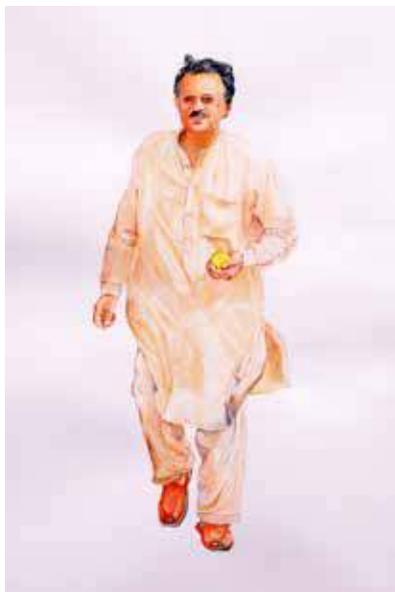
Visual Inventory - Images



Riaz Mehmood
Nargis, 2022
Watercolour
Collection of the artist



Riaz Mehmood
Anna, 2022
Watercolour
Collection of the artist

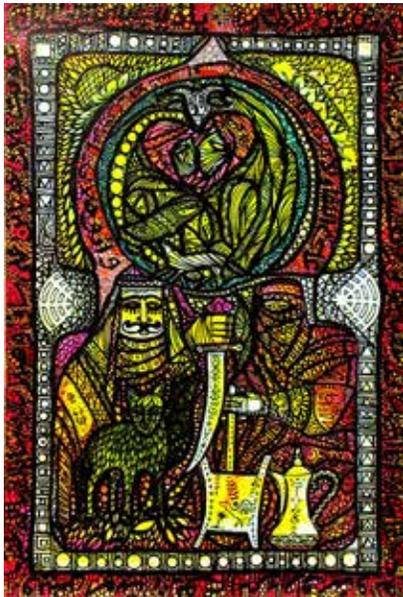


Riaz Mehmood
Inam, 2022
Watercolour
Collection of the artist



Riaz Mehmood
Buraq and Fairy, 2021
Screen print and watercolour
Collection of the artist

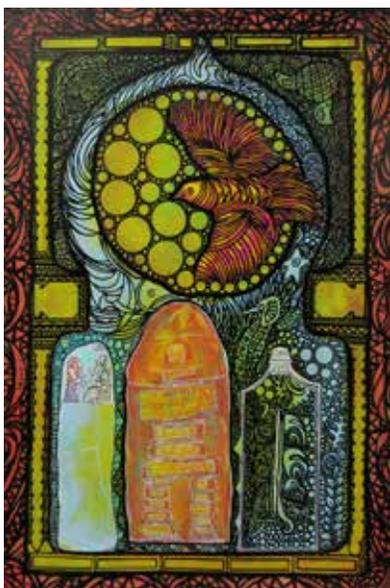
The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



About Salman
The Wolf, 2022
Acrylic on canvas
Collection of About Salman



About Salman
Palmyra's Lion, 2022
Acrylic on canvas
Collection of About Salman



About Salman
Hammurabi's Obelisk, 2022
Acrylic on canvas
Collection of About Salman



About Salman
Civilization of Yemen, 2022
Acrylic on canvas
Collection of About Salman

Visual Inventory - Images



About Salman
Discovering Canada, 2022
Acrylic on canvas
Collection of About Salman



About Salman
Lion of Babylon, 2022
Acrylic on canvas
Collection of About Salman

Talking Art



Riaz Mehmood
Maqāmāt-uṭ-Ṭuyūr/ Conference of the Birds,
2022
Screen print
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 **Cradle**. 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

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, Social Studies 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.

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
 - 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

Knowledge and Understanding

Students will:

4.2.2 assess, critically, how the cultural and linguistic heritage and diversity of Alberta has evolved over time.

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 music, art, narratives and literature contributed to the vitality of the culture, language and identity of diverse Alberta communities over time?

Grade Seven: People And Their Culture

Topic A: Culture

Topic C: Canada: A bilingual and Multicultural Country

Social Studies 10-1: Perspectives on Globalization

Social Studies 20: The Growth of the Global Perspective

Topic A: Development and Interaction of Nations: Nineteenth Century Europe

Social Studies 30: The Contemporary World

Topic A: Political and Economic Systems

Topic B: Global Interactions

Curriculum Connections continued

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/Statements

Hanny Al Khoury

In the Holy Lands which witnessed a fierce conflict for existence, the artist Hanny Khoury was born in 1990 in a small village near Tiberias called Eilabun, the only village, among hundreds of Palestinian villages, that its people had forced displacement and then returned to it after the Nakba of 1948. Due to its Christian religious character, the Pope of the Vatican issued a decision to the British colonizer to allow the people of Eilabun to return to it under the new rule (Israel). In 1952, the people of Eilabun, including Khoury's family, returned to the village where the artist was born later. (Only few of the hundreds of thousands of Palestinians were resettled after the Nakba).

In a humble family in a small village, Khoury was born to a Christian minority within an Arab Palestinian minority in a state of "Israel". Khoury grew up in an environment with sharp and constant debates with everything in the surroundings on social, political, intellectual and literary definitions and a complicated identity conflict. He went to the Church regularly and was active in religious activities which later influenced his works. Within this illogical difference, his interest in art was born.

This interest developed during high school through an art program presented by the school at that time. He learned for the first time from his teacher Ola Al-Henawi who introduced him to the materials, techniques, colors and basic artistic styles.

2006

He finished high school - "during the Israel war on Lebanon".

2007

He started a preparatory year to learn visual art at the Manshar Hamanhal College in Tel Aviv. He started his biggest crises with an intellectual and religious conflict and a social identity conflict in a conservative society. This resulted in a severe disagreement with his family that led to him leaving home and unwillingly abandoning his education. He went to Jerusalem, the center of the conflict in that area. He lived as a homeless, moving between the two parts of Jerusalem – "Arab" eastern Jerusalem and "Jewish" western Jerusalem. He slept in public places, in harmony with Jerusalem's character. He used to talk to pilgrims from all over the world. His character matured between the alleys of the streets of Jerusalem – literally – and between the strange stories and miseries he lived, which are reflected today in his works.

2008

Carrying a small backpack, he did some small jobs for a year and managed to save an amount of money which he used to rent his first apartment in Ben Yehuda Street in western Jerusalem.

2009 - 2010

Jerusalem, To continue his artistic journey, he produced his collection "Between Reality and Imagination" with the theme of a young man dreaming of an ordinary life. With these works he opened his first personal gallery which was attended by 7 people he knew. He tried to invite some people from the artistic community but they did not attend.

2011

With the failure of the gallery, an unsuccessful romantic relationship, the suicide of a friend, the disappointed Khoury returned to Eilabun. A new production attempt - Failed attempts to contact organizations and artistic figures - Some of them ignored him because he "did not finish college".

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Artist Biographies/Statements continued

2012

He learned from artist “Michael Hallaq”, a professor and lecturer at the University of Haifa. He mastered the “oil painting” technique and produced a number of art works. Over the course of 3 years, he studied and practiced art on a daily basis. He studied the history of art and analyzed psychological impacts and personal experiences and how they are reflected in the works of artists.

2015 - 2016

Nazareth, He broke a record in the Guinness World Records, a portrait of a Palestinian poet, “the largest mosaics painting of an expired toast”. He became popular in the community, but at the same time he was attacked by some parties because his main message behind that work was to assert the “Palestinian identity”. He did not become popular in the artistic community.

2017 - 2018

The aspiration to reach the world encouraged him to immigrate to Canada, far away from the conflicts and miseries of the Middle East. He started a new stage of his life, different from what he was used to, a unique artistic experience and style. He produced a new art collection that was admired by art seekers and collectors in the Holy Lands and the Arab World, to take a closer look at Han’s experience.

2019

Bethlehem, Mr. George Al-Aama, a lecturer and art seeker and collector in the Middle East, held the first personal gallery for Khoury as an artist worthy of attention and as an important experience that adds to the artistic movement. The gallery was named “The Chaos of Senses” in the hotel lobby surrounded by the wall (owned by the world artist Banksy). Moreover, the gallery was extended from one month to two months after its success and the media coverage and attendance it achieved. Many art lovers said that it was “one of the most successful individual galleries in the history of the Palestinian artistic movement”, putting Khoury on the artistic map in the Holy Lands and Middle East, in the hope to bring him global attention.

2020

Abu Dahbi, “Break” a group exhibition hosted by art booth, Salwa Zeidan gallery.

**see also: <https://hannykhoury.com>

Instagram: hanny_al_khoury

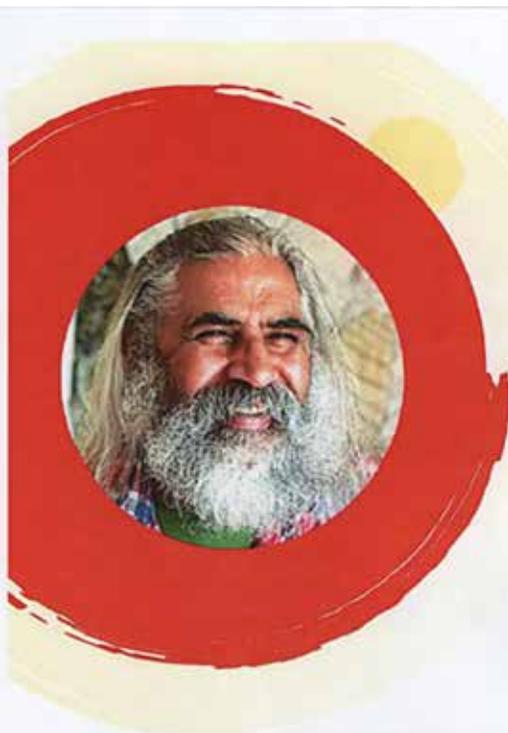
The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

Riaz Mehmood

Riaz Mehmood is a multidisciplinary artist who uses video, photography and computer programming as his primary means of expression. His practice often visits themes of multiple and fluid identities, the military-industrial complex and the so-called war on terror in the SWANA region. His ancestral home is a small village located between Afghanistan and Pakistan. The imagery in his works is often influenced by this border region's materials and artistic and literary cultures. Riaz immigrated to Canada in 2000 as a professional engineer and decided to pursue a career in the arts. He holds an MFA from the University of Windsor (2012) and completed the Integrated Media program at the Ontario College of Art and Design (2005). He has participated in several international and national artist residencies and workshops and has earned numerous grants, scholarships, and awards over the years. Riaz has also been involved with several artist-run centers and served on the boards of SAVAC (Toronto) and articule (Montréal). His works have been shown nationally and internationally.

**see also: www.riazmehmood.com



About Salman عبدولكاه

Artist Statement

My paintings are a reflection and commentary of my experiences, and the life and environments that surround me. I express in them my Syrian Bedouin cultural roots, the people I have encountered, events I have witnessed and lived through, and my thoughts and impressions of other cultural influences and art as I travel my life's journey through time and space. My paintings are a window for everything that I think and live.

A core focus in my paintings are the customs and traditions of people in their human heritage, especially the specificity of the beauty of life and love within these. Syrian folk art and the symbols and colours from my original home by the Euphrates River provide the roots and deep nourishment of my artistic expression. The use of my colours and drawings often incorporates the symbols of life, fertility, giving, and creativity. Sadly, they also derive from experiences of pain, suffering, and loss when I express the daily realities of people living with war, oppression, struggles as refugees, and establishing a new life in new cultural surroundings. I aim to express the truth of man, place, and history in my artworks.

My artistic style and philosophical approach to art has been a continuously evolving, progressing from traditional folk art to more complex designs and themes using a range of materials and technical formats. Throughout nearly four decades of artistic expression I have explored formats ranging from ink drawings on paper, paintings on canvas, to working with fabrics, clay, and ceramics. My paintings tell stories and convey ideas. The main shapes and themes in my paintings are composed of crowded details from old stories and legends, tattoos, and symbols of cultural and historical significance that form a distinct style and foundation of the art piece while communicating specific ideas and meanings. This allows me to visually represent experiences, cultural influences, geographic locations, as well as connected emotions and feelings in addition to the main subjects.

In my art I convey my thoughts and ideas towards the universe and the world.

Artist Interviews

Hanny Al Khoury

Hanny Al Khoury was born in 1990 and grew up in Eilabun, a Palestinian village near Tiberias in northern Israel. Eilabun was the only Palestinian village whose people, due to their Christian faith, were allowed to return to after the Nakba of 1948.

Al Khoury became interested in art as a young boy. He relates that as a child he couldn't focus on anything or relate to the world. His mother sent him to therapy and the therapist asked him to draw something for him. Al Khoury did the drawing and discovered his passion and the key for him to relate to the world.

Al Khoury finished high school in 2006 and began studying visual art at the Manshar Hamanhal College in Tel Aviv. After a year, however, he fell out with his professors as they wanted him to produce art which went against his ideas and values. Dropping out of college, he continued his art education for a further three years in a private studio with a professor from Haifa. During this time he concentrated on oil painting in a hyper-realistic style. Focusing on painting still life subjects and portraits, he painted in this style for four years.

In 2016 Al Khoury moved to Canada and became a permanent resident in 2017. With this move his art style and his whole life changed.

As related by Al Khoury, living in Palestine/Israel was very difficult for him. Al Khoury faced discrimination on many fronts. First, he was Palestinian in the larger state of Israel. This sense of being 'the other' was compounded by being a minority Christian Palestinian amongst the majority Muslim practicing Palestinians. On a personal level, his sense of identity and values also clashed with the conservative values of his immediate family. Finally, when speaking about art, Al Khoury states that he couldn't make it as an artist in Israel due to his identity. As related by the artist:

In Palestine and Israel, the Israeli system wants Palestinians to assimilate yet really grants them no rights so it's very difficult to explore one's identity. In art, one is told what to paint, how to paint and what is allowed to be painted. The Israeli (sic) institutions wanted art which fulfilled their agendas and my work didn't fit.

As mentioned above, when Al Khoury moved to Canada all this changed. Al Khoury relates that he came to Canada as Canada is more accepting. As he expresses:

In Palestine I was capturing the outside/what I saw around me which didn't allow me to explore what was inside me. In Canada no one stops you from exploring. You are a free artist, able to paint whatever you want and however you want. In Canada I began to explore what was inside and my style changed.

Being able to deal with what was inside him was the start of a healing journey for this young artist. As Al Khoury describes,

Artist Interviews

Being in this 'safe' land, I started dealing with everything I've gone through in my life and my work is a healing journey. (In this journey I take a little bit of this and a little bit of that and) my style is my identity: it is me.

Hanny Al Khoury sees his art practice and art work as a 'healing journey'. This journey is on two levels. The first is on a community level. As described by Al Khoury, when the Israeli occupation of Palestine occurred, all aspects of Palestinian culture were severely disrupted and for the past 75 years Palestinians have been re-gathering their heritage and history. Four of Al Khoury's works in the exhibition **Cradle** address this where his paintings are based on patterns found in Palestinian women's clothing. In these works Al Khoury takes the most important elements of these traditional fabrics and focuses on them to appreciate the history of the image itself. Al Khoury's 'healing journey' is also on a personal level. He describes two of his works as being more personal in nature, the result of studying and taking thousands of years of art and culture to create his own language and style. While on the community level his works directly reference a particular subject - traditional fabric designs - in his more personal works he gives his creativity and expression free reign and the forms are completely unique in creation.

Hanny Al Khoury's aim as an artist is to continue his journey in himself and carry it to the community and to the world. In his work he wants to explore his cultural history and also demonstrate how cultures are related: how patterns and ideas are repeated from one culture to another, even though they may not have interacted in the past. Through this investigation the artist strives to demonstrate how we as people are really one people.



Palestinian dress design - mid 20th century



Hanny Al Khoury
Pal 6, 2022
Oil on paper
Collection of the artist

Artist Interviews

Riaz Mehmood

Artist Riaz Mehmood was born in the village of Dallo-Khel, 238 km. southwest of Pakistan's capital, Islamabad. The region where he was raised was very near what was called the Federally Administered Tribal Areas, a semi-autonomous tribal region in northwestern Pakistan, bordering Afghanistan. This area is almost exclusively inhabited by the Pashtun people, who are the second largest ethnic group in Pakistan (and the largest ethnic group in neighbouring Afghanistan).

While Mehmood was growing up the family moved frequently due to his father's career in the Pakistani civil service. As a result, Mehmood attended numerous schools as a child and for grades 8 to 12 attended a boarding school. In 1997 Mehmood moved to Lahore where he and his brother started a small 3D animation and graphic design company. While working with his brother he was introduced to film and video work as he was responsible for developing ideas for television ads.

Mehmood relates that he has been interested in drawing since his childhood. His earlier influences were observing and seeing the art on trucks in Pakistan, the craft of cinema billboard paintings, and the hand-drawn and painted posters, Eid cards, illustrations and pictures in children's books. There were also textile works made by local craftspeople in his home, depicting various scenes and animals, which he found fascinating. While in Lahore his interests in art grew but he could not attend art school due to age restrictions. He heard, however, that he could attend art programs in Canada so in 2000 he emigrated to Canada. In 2001 he started courses at the Ontario College of Art and Design (now known as OCAD University) where he enrolled in an integrated media program, focusing on video, film, photography and performance. He also took courses in painting and printmaking. Mehmood graduated with a Bachelor of Fine Arts Degree in 2005 and later moved to Windsor, Ontario, to complete his Masters Degree of Fine Arts Degree from 2010 to 2012.

Since moving to Edmonton in 2019 he has continued his art practice. While he still focuses on video, he is also working more in print and watercolours. As expressed by this artist, the media he uses depends on what his ideas are or what the project is.

Riaz Mehmood's current art work focuses on the Pashtun people and others from the region he comes from. As he expresses:

As an artist you have a voice and I want to use that voice to inform; to talk about Pashtun people.

Through his art Mehmood is also trying to tackle the big issues we face as human beings: issues such as resource distribution, the distribution of wealth, conflict and stereotypes. In his work he strives to raise awareness around these issues and bring these concerns to the forefront and to bring to people's attention the fact that people from other cultures have the same desires and rights as anyone else and that we are all similar. As stated by Mehmood:

Artist Interviews

Being an artist, all we can do is bring the beauty or ugliness we see to the front. I want the viewer to think about other possibilities and other ways of thinking: to question stereotypes derived from colonial times and show that there are many sides to a story.



Riaz Mehmood
Anna, 2022
Watercolour
Collection of the artist

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Artist Interviews

About Salman

Aboud Salman was born in the town of Al Myadin, Syria, on the banks of the Euphrates River. Salman has an Art diploma from college in Deir ex-Zor, the largest city in eastern Syria, and before coming to Canada he had a successful art studio in his hometown and also had a career as a high school art teacher throughout the Middle East. While practicing as an artist in Syria he had over twenty solo art exhibitions throughout the Middle East and Europe.

The Arab Spring of 2011 and resulting civil war in Syria turned Salman's world upside down. His artworks were perceived as critical of Syrian political structures by both sides in the conflict and he received death threats. As a result, he and his family were forced to leave Syria and moved as refugees to Lebanon, where he stayed for six years. Salman's sister-in-law, who lives in Edmonton, sponsored Aboud and his family to relocate to Canada and he arrived with his wife and four sons in Edmonton in 2017.

Aboud Salman has been making art since he was a child. Though his family were Bedhouin farmers, he grew up in an artistic environment as his mother was a weaver and carpet maker as were other relatives. As he relates, his mother was his teacher and constantly encouraged his artistic efforts and gave him advice on his work. While he always loved art, however, there were no art classes offered at his school and so he took his drawings to the walls of the town, becoming an early graffiti artist as well.

Salman's paintings, drawings and fabric pieces are extremely referential and symbolic in nature. They are a reflection of and commentary on his experiences and the life and environments that surround him. Formally speaking, his works are created using acrylic paints and markers and in them he tries to relate Arabic calligraphy with contour lines and figuration, attempting to liberate calligraphy from its religious context. As concerns subject matter, the colours, lines, shapes, and images in his works are highly symbolic of his experiences, memories, people he knows and the history and culture of both his homeland and Canada. As he expresses, he is always telling a story and conveying meaning in his work.

Referring to his mixed media works in the TREX exhibition *Cradle* specifically, Salman's works are a 'conversation' between the Middle East and Canada. Each work is designed in the shape of an Arabic window where every window tells a story or is focussed on a particular theme. These stories are a combination of ancient Arabic stories and symbols, Canadian symbols and Salman's own experiences and desires.



Aboud Salman
Discovering Canada, 2022
Acrylic on canvas
Collection of Aboud Salman

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Learning and Hands-On Art Activities

We shouldn't settle for boring, monotone history. Like Joseph Lewis, we need the courage to explore new territory, to steer in new directions, to bridge our continental divides.

Paula Simons, Edmonton Journal

(<https://EDMONTONJOURNAL.COM/AUTHOR/PAULA-SIMONS-EDMONTON-JOURNAL>)



Riaz Mehmood
All we are left with is the damage, 2021
Screen print
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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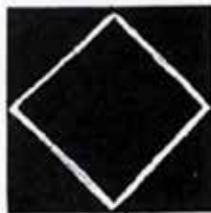
Elements of Design Tour

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 *italics*.

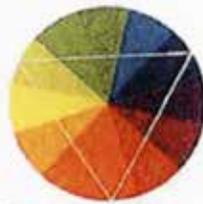
The elements of art are components of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.



LINE !



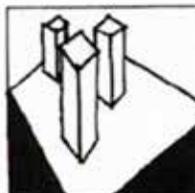
SHAPE!



COLOUR!



TEXTURE!



SPACE!

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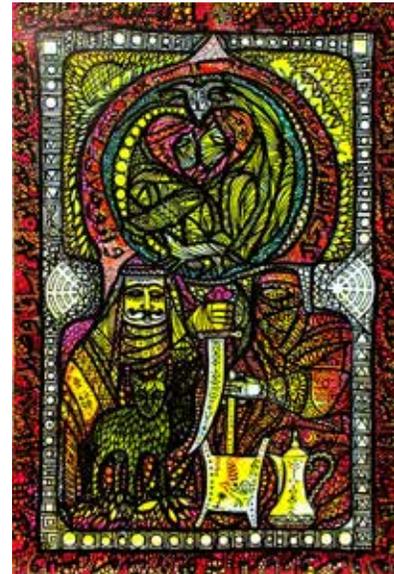
Elements of Design Tour

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

See: *The Wolf* by Aboud Salman

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?

This work is composed of a variety of lines - thick straight vertical and horizontal black lines in light blue/green form a frame which encloses shapes/figures composed of thin and thicker black lines.

Within the 'frame' lines create a multitude of shapes. Some are geometric like circles, squares and triangles while other shapes are organic in nature, creating human figures, a 'wolf', hearts, leaves, birds and fish, vessels, a dagger, the artist's name etc.

Overall, the line work in this image is extremely rich and varied with thick, thin, long, short and sharp lines predominating.

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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.

See: *Pal 5* by Hanny Al Khoury

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.



What shapes do you see in this image?

The composition is composed of geometric shapes, primarily various sizes of triangles as well as some square shapes.

How do the shapes operate in this image?

The overall diamond/square of the 'frames' and the interior triangles form the structure of the image. This repetition of triangular shapes gives the image a powerful sense of unity and direct the viewer's eye throughout the composition.

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

Geometric shapes are those that are man-made. Generally geometric shapes are static and stable in nature. This is primarily seen in the central forms with their diamond and square shapes. This central stability, however, contrasts the rest of the image where the variety of sizes and directions of the triangles gives a dynamic feeling to the work.

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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: *Nargis* by Riaz Mehmood

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 tints of red while the secondary colours of green, purple and orange dominate the work.



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 to the green plants held by the woman first. This is because this area is the largest cohesive area, it is placed directly in the center of the composition and it is the brightest area. From the plants the eye either goes to the figure's green pants, which are a lighter tone of green than the plants, or to the woman's clothes where the patterning contrasts the plants.

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. Red and green are complementary colours so the artist, by placing them beside each other, draws the viewer's eye from the plants to the central figure and the patterning on her clothes.

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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: *Palmyra's Lion* by Aboud Salman

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?

In this work the viewer can see a lion, a deer-like animal and some sort of structure. Because of its bright colouring the lion appears closest but it is placed on a light geometric pattern which runs on three sides of the image. As a result, the lighter geometric border is actually closer to the viewer. The darker and more compact line areas are placed behind the lion and so appear farther away.

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

Colour - or the absence of colour - is very important in this work. In art, lighter colours appear closer to the front of the picture plane/the viewer than darker colours. As a result, the predominately white squares on the edges of the canvas come forward while the darker areas recede into space.

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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: *Pal 1* by Hanny Al Khoury

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 area 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?

The artist uses implied texture in this work. Painted with oil paint on paper, the paint is applied in a consistent smooth manner. Due to its very loose and 'sketchy' application, however, it appears as if the work would be 'rough' to the touch.

Why do you think the artist chose this manner of presentation or chose to make the work look this way?

This painting is based on the patterning found on Palestinian women's clothing - which is composed of sewing or weaving. The artist, then, could be trying to mimic the rougher texture created by thread. Also, the artist is not aiming for realism in his work but is concerned with giving a more abstract impression of reality. The viewer, then, is asked to think of clothing patterns rather than seeing a faithful rendition of the clothing. The loose paint handling in this work, then, implies this difference in perception.

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:

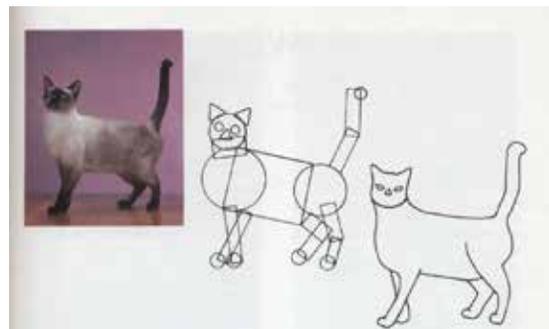
| Scavenger Hunt Item | Title of Artwork | Name of Artist | Year Work Created |
|-----------------------|------------------|----------------|-------------------|
| someone wearing a hat | | | |
| a specific animal | | | |
| landscape | | | |
| a bright red object | | | |
| a night scene | | | |
| a house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

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

Basic Shapes - Grades 3-5



Hanny Al Khoury
Pal 6, 2022
Oil on paper
Collection of the artist



Art in Action, pg. 12

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes - such as oblongs and ovals - 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.

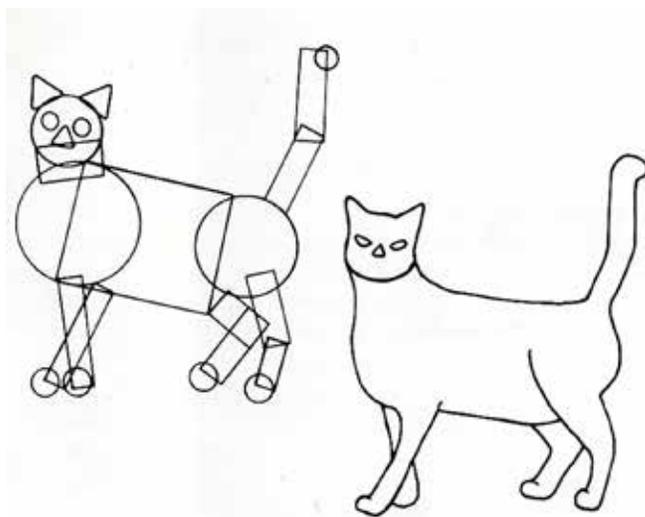
3/ Have students draw their one object using the basic shapes which make up the object.

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.

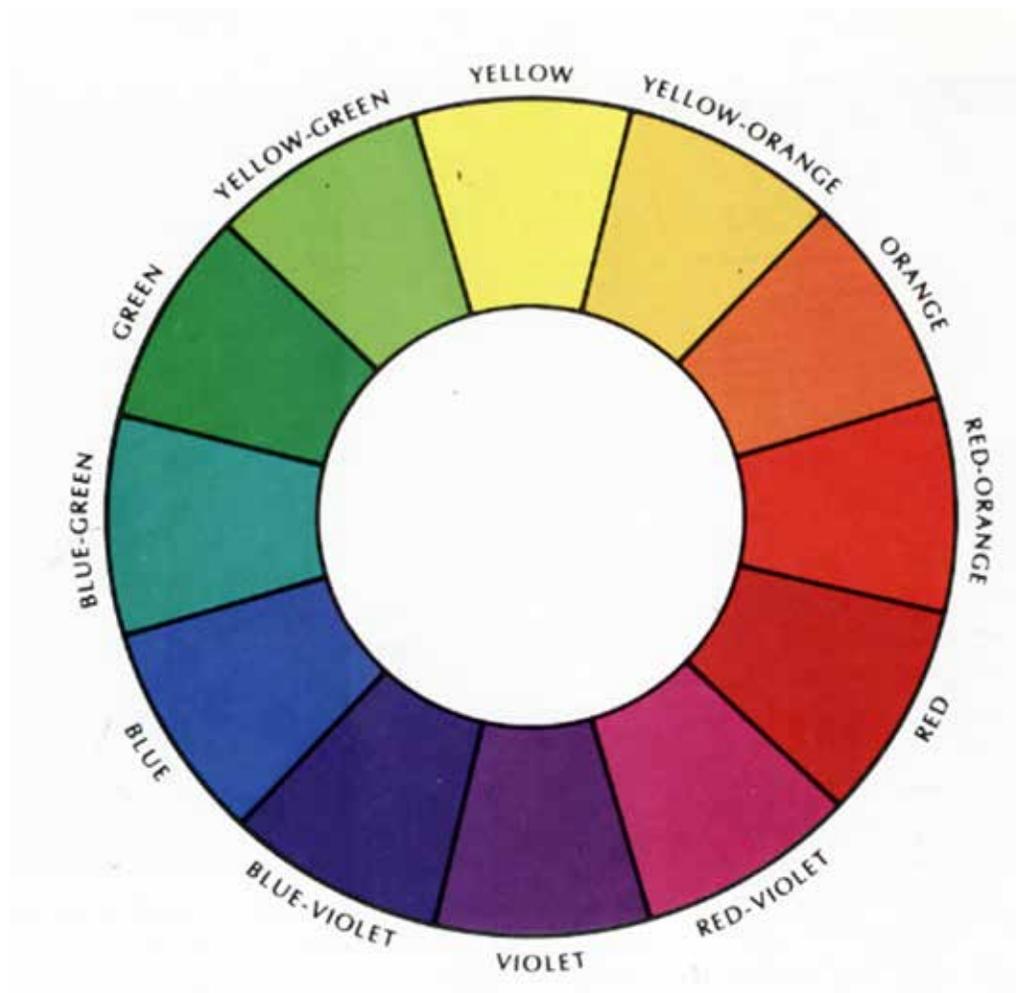
Discussion/Evaluation:

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



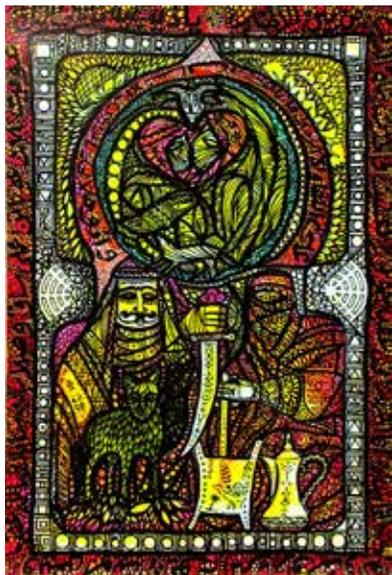
When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain 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



Aboud Salnan
The Wolf, 2022
Acrylic on canvas
Collection of Aboud Salnan

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?

Contour Drawing

An artistic technique used in the exhibition is that of Contour Drawing. The French word *contour*, meaning 'outline', is used to describe drawings where the artist sketches the outline of a subject. The purpose of a contour drawing is to emphasize the mass and volume of a subject rather than its details. Contour drawing is a foundation for any drawing or painting and the object of contour drawing is to capture the life, action, or expression of the subject. The following activities provide students with practice in contour drawing.

LESSON 3 Contour Figure Drawing Intermediate/Advanced

Purpose: To eliminate stereotyped features of drawing by a closer visual contact with the human figure.

Materials: Pencils, white drawing paper, black felt markers.

Procedure: Select students to pose in front of class. Simple and plain clothing is desirable so that the focus is on the figure instead of incidentals. Have students focus their eyes on a particular spot on the model and place their pencils on an appropriate spot on the paper. The eye and the hand serve the same purpose. There should be complete coordination between the eye, the hand, and the mind. Encourage students to stop drawing at any time, but to draw only when the eye is on the model. Have students continue this stop-and-go method until the posed model is completely drawn. Complete coordination will prevail only after sustained and consistent practice.

Evaluation: Based on clarity of line, number of lines that connect at the proper points, and emotional content. Based also on eventual duplication of the figure to its nearest likeness.

LESSON 4 Contour Drawing of Heads Advanced

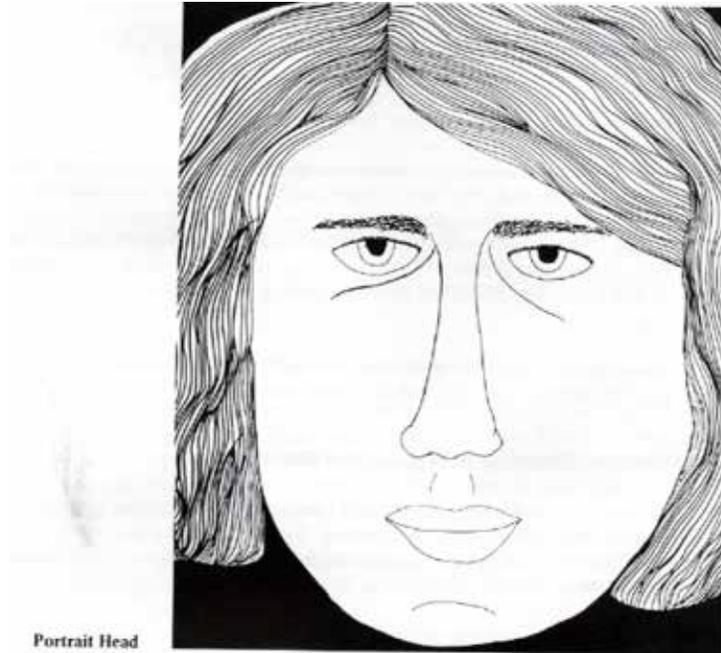
Purpose: To continue the contour process into a selected aspect of the figure.

Materials: Pencils, white drawing paper, ball-point pens, black fine-line felt markers.

Procedure: Concentration becomes more intense. To enable emotional portrayal, have student models display different facial expressions as they pose. Again, have students unite the eye and hand as they draw first the head shape, then the inner and outer contours of the hair. Then have them appropriately position the pencil inside the already-drawn head and draw each eye separately, using the stop-go method. Expression of the nose and mouth follow.

Evaluation: Based on the honesty of line and detailed exhibit of the personality and emotional content of each pose, and, of course, the legitimate distortion that should exhibit itself within each pose. The convincing appearance of each contour drawing should always be considered.

Contour Drawing continued



Portrait Head



About Salman
Civilization of Yemen, 2022
Acrylic on canvas
Collection of About Salman

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.

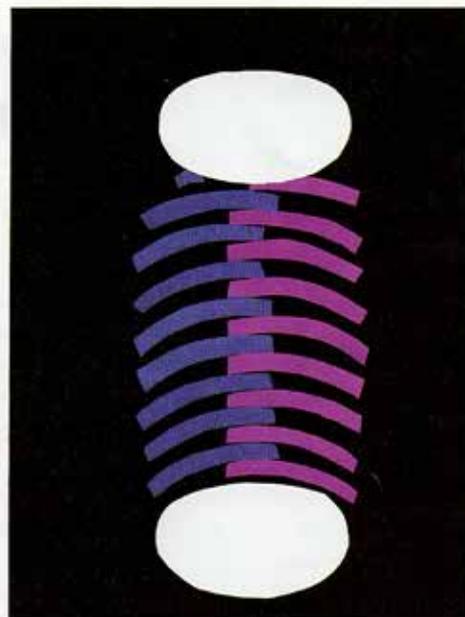
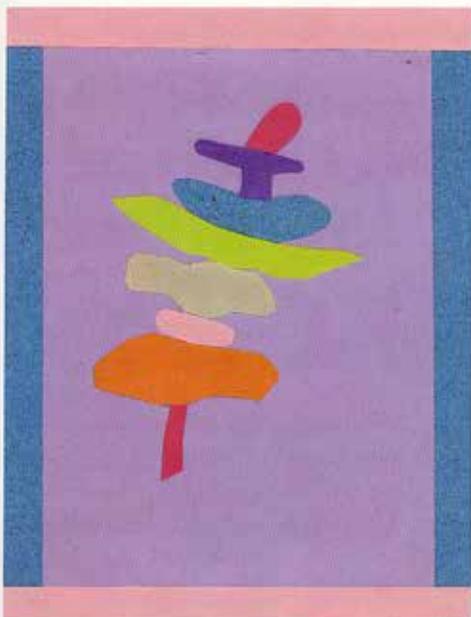
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

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?

Colour Me a Story

Grades 3-9

Many of the artworks in the exhibition **Cradle** focus on stories and story-telling. In this activity students will design and create mixed media works on paper inspired by the exhibition and conversations surrounding it. Students will be challenged to tell their own stories in styles reminiscent of artists in the exhibition. They will think in terms of perspective, colour selection and enhanced narrative while working in a 2D format.

Supplies:

- pencils & erasers
- rinse buckets & brushes
- watercolour paint
- thin markers/sharpies
- 2x Mayfair
- mixing trays/watercolour & ink trays

Objectives

Through the studio project the students will:

1. Discuss “what is a narrative”. What does it mean “to narrate”?
2. Discuss and review what a protagonist and an antagonist are. Reminding the students to keep the protagonist (themselves – their story) in mind as the focal point of their work
3. Discuss the elements of design; line, shape, colour, texture
4. Discuss simple aerial perspective
5. Discuss the concept of “mixed media”

Procedure

- 1.a. Keep in mind the protagonist or focal point (person, place or thing) in their story
 - b. There are 3 steps to this project: pencil drawing, marker drawing and watercolour painting
 - c. Have students focus on a season. Choose SEASONAL COLOURS = brighter colours for spring and summer, muted colours for autumn
 - d. Keep in mind perspective: foreground / middle ground / background =
 - Things in the foreground are large, bright and in focus
 - Things in the background tend to be smaller, duller and are overlapped or partially blocked by closer items
2. In class distribute paper and pencils and erasers to students.
- 2.a. Pencil Drawing: Have students do a light sketch on the paper. This sketch will tell their story. They will also be going over their drawing in pen and then in watercolour – so draw lightly = easy to erase lines.

Introduction and drawing = 25 minutes

Colour Me a Story continued

3. Marker Drawing: While students are doing their pencil drawings, hand out the thin sharpies. Remind students they are not to touch or use the markers until asked to do so.

When everyone is ready, have students retrace their drawings in pen.

When their whole drawing is “re-drawn” in pen they can count to 5 – then erase all pencil marks (this waiting ensures no ink will get smeared!)

Re-draw & erase = 10 minutes

4. While students are re-drawing in ink, hand out the brushes, rinse water and watercolour paints

5. Watercolour Painting: Remind students to choose SEASONAL Colours – they are invited to dilute their paints on a mixing tray.

Again, choosing clear bright colours for the foreground and dull or diluted colours for the background

Painting = 15 minutes... then clean-up

If time allows/studio ended early have a critique – have students choose a work that is not their own and discuss 2 things they like about it:

- Talk about the colour choices. Do they make us “feel like winter”/like summer etc.?
- Talk about the colours the artist selected: dark, bright, cool, hot, dull, bright
- Talk about the mood or atmosphere of the work: dark, sad, happy, loud, quiet
- Does this artwork convey a story or narrative? Are we able to “read it” ourselves? What are our visual clues?

The Human Figure in Action

This project is inspired by the works of Riaz Mehmood in the exhibition.

Observing and Thinking Creatively

Representing human figures in action has been a part of art through the centuries. What do you suppose the first example might have been? Perhaps you have seen pictures of cave drawings that show a figure throwing a spear. The best way to learn to draw something is to actually look at the thing you are drawing. An artist must become aware of **proportions**, the relationship of the size of one part to another. Have you ever seen a drawing of a person that had one arm or leg longer than the other? Learning to measure proportions will make your drawings look more realistic.

It is a good idea to draw the basic shape of a thing and then fill in the details. When human figures are being drawn, it may be helpful to draw a simple line "skeleton" to make sure proportions are accurate and that the curves and angles of the arms and legs are correct.

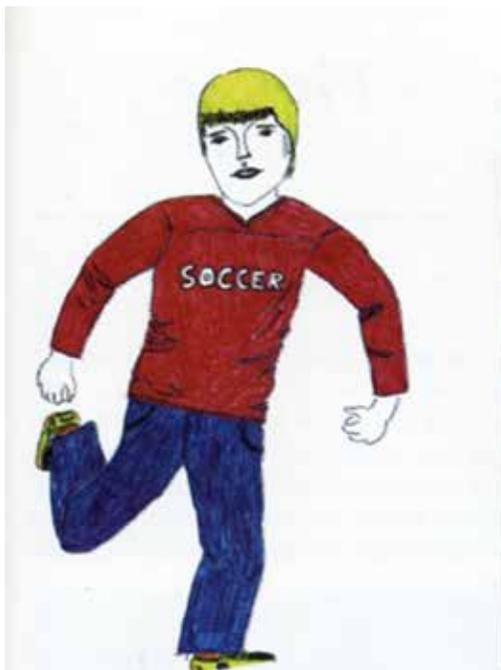
Observe the position of Degas' *Ballerina*. Notice how the arms, legs, feet, and hands bend. Drawing sketches of a model who turns his or her arms, legs, hands, head, and torso every possible way will help you learn how bodies move.

In this lesson, you will draw a human figure in action. You will increase your awareness of how bodies move, body proportions, and how clothes affect body shape.



Edgar Degas, *Ballerina*, Courtesy of the San Diego Museum of Art.

The Alberta Foundation for the Arts Travelling Exhibition Program
The Human Figure in Action continued



Instructions for Creating Art

1. Choose a partner and decide who will model first. The first model should take an action position. The second student should then quickly sketch the outline of the model's pose. Check to see that the **proportions** look accurate. How wide are the shoulders? How long are the arms and legs? When the first sketch has been completed, change places.
2. When you have made your penciled outline, decide which body parts are hidden by arms and which parts overlap. Draw in the lines which separate parts.
3. Look at the **color** and **texture** of the clothing of the student you drew. Have the student assume the original pose again and see how the clothing looks. Sketch in the student's clothing. If the student is pretending to hold something in the pose, such as a ball, tool, or other object, add that to your picture.

4. Now, color your picture with the **medium** of your choice. Display your finished picture with others in your class. All the figures could be cut out, grouped together, overlapped to form a group **mural**. How many people can you recognize from these pictures?

Art Materials



12" x 18" white construction paper

Pencil and eraser

Scissors

Choice of media: Paints and brushes, colored markers, crayons, etc.

Learning Outcomes

1. What is the meaning of *proportion*?
2. Explain how you showed the texture and effects of clothing in your drawing.
3. How does your drawing show the feeling of action?

Credits

SPECIAL THANKS TO:

The Artists

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

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Credits

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

Front Cover Images:

Left: Hanny Al Khoury, *Pal 5*, 2022, Oil on paper, Collection of the artist

Middle: Riaz Mehmood, *Inam*, 2022, Watercolour, Collection of the artist

Right: Aboud Salman, *Lion of Babylon*, 2022, Acrylic on canvas, Collection of Aboud Salman

