Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

...no end to our looking

TREX

Alberta

Alberta Foundation for the Arts

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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:

Shane Golby, Curator/Program Manager
Travelling Exhibition Program
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Email: shane.golby@youraga.ca

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.

Table of Contents

This package contains:

Talking Art

Visual Learning and Hands-On Activities

Curatorial Statement

...no end to our looking

But in a still life, there is no end to our looking, which has become allied with the gaze of the painter; we look in and in to the world of things...in and in, as long as we can stand to look, as long as we take pleasure in looking.
Mark Doty, American Poet

In the annals of art history the importance of artistic subjects vis á vis art institutions, art historians, artists and the art viewing public ebb and flow like the tide. A genre of artistic expression may be favored in one era and then totally disdained in the next, only to re-emerge in importance decades or even centuries later. One theme of artistic representation where this fluctuation is clearly evidenced is in the still life.

Still life describes works of art that show inanimate objects that are natural or man-made such as fruit, flowers, dead animals and/or vessels like baskets or bowls. Still-life paintings had their origins in ancient times. They can be found adorning the interiors of Egyptian tombs, on ancient Greek vases and on the surviving walls of Roman homes and shops. After the fall of the Western Roman Empire the still life virtually disappeared from European artistic practice only to re-emerge, due to social and political changes, as a viable subject in art in the sixteenth century. Though the importance and artistic intents behind its treatment as a subject have changed over the centuries since, the still life has remained a consistent theme of artistic exploration.

The Alberta Foundation for the Arts Travelling Exhibition *. . .no end to our looking*, featuring works from the collection of the Alberta Foundation for the Arts, explores the enduring legacy of the still-life as this subject has been expressed by artists in Alberta over the past forty years. Presenting an eclectic mix of styles and media, the works in this exhibition not only invite reflection concerning the objects represented but also ask viewers to look long and hard at the objects actually around them: to truly experience the shapes, textures, colours and meanings of the material articles which surround them and help define their lives.

John Snow
Bowl of Orange Flowers, 1979
Lithograph on paper
Collection of the Alberta Foundation for the Arts

The exhibition ...no end to our looking was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.

List of Images

Mark Arneson
Toy Pig, 1987
Ektacolour on paper
18 1/4 inches x 18 1/8 inches
Collection of the Alberta Foundation for the Arts

Edward Bader
Oranges, 1984
Graphite on paper
22 1/4 inches x 29 15/16 inches
Collection of the Alberta Foundation for the Arts

Sharon Simonds Chia
Chinese Vase with Dried Stock, Plate and Paper, 1984
Oil on masonite
11 7/8 inches x 11 7/8 inches
Collection of the Alberta Foundation for the Arts

James Daubney
Leaves in Bowl, 1981
Silver gelatin, hand tinted on paper
7 15/16 inches x 9 7/8 inches
Collection of the Alberta Foundation for the Arts

E.J. Ferguson
Cocktail Shaker, 1973
Serigraph on paper
17 11/16 inches x 22 15/16 inches
Collection of the Alberta Foundation for the Arts

Ted Godwin
Rocks, Flowers, Scissors, Growing, n.d.
Watercolour on paper
17 1/2 inches x 23 13/16 inches
Collection of the Alberta Foundation for the Arts

John Hall
Dishes, 1998
Acrylic on canvas
18 inches x 26 15/16 inches
Collection of the Alberta Foundation for the Arts

Douglas Jones
Still Life, Bottle and Bowl, 1989
Oil on canvas
24 inches x 29 15/16 inches
Collection of the Alberta Foundation for the Arts

Neil McClelland
12 O'Clock, 2003
Oil on board
20 1/2 inches x 30 1/16 inches
Collection of the Alberta Foundation for the Arts

Alasdair Monro
Still Life in Four, 1995
Oil on masonite
7 13/16 inches x 10 1/16 inches
Collection of the Alberta Foundation for the Arts

Laura O'Connor
Patterned Disposition, 2010
Digital c-print on paper adhered to birch board
14 inches x 10 15/16 inches
Collection of the Alberta Foundation for the Arts

Marcia Perkins
Untitled, 1988
Oil on board
18 7/8 inches x 15 15/16 inches
Collection of the Alberta Foundation for the Arts

List of Images

Stan Phelps
Still Life with Greeting Cards, 1982
Acrylic on canvas
20 3/16 inches x 26 inches
Collection of the Alberta Foundation for the Arts

Garth Rankin
Montezuma Suite #19, 2000
Silver gelatin print on paper
5 11/16 inches x 8 9/16 inches
Collection of the Alberta Foundation for the Arts

Peter Rasmussen
Skull, Chair and Carpet, 1986
Oil on canvas
9 15/16 inches x 11 inches
Collection of the Alberta Foundation for the Arts

Jack Rigaux
Still Life with Flowers in a Vase, 1983
Watercolour on illustration board
8 9/16 inches x 10 11/16 inches
Collection of the Alberta Foundation for the Arts

Glen Semple
Janet, 1991
Acrylic on masonite
15 3/4 inches x 23 9/16 inches
Collection of the Alberta Foundation for the Arts

Nathalie Shewchuk-Pare
Coffee Cup #1, 1998
Acrylic on masonite
23 13/16 inches x 24 inches
Collection of the Alberta Foundation for the Arts

John Snow
Bowl of Orange Flowers, 1979
Lithograph on paper
18 1/8 inches x 11 15/16 inches
Collection of the Alberta Foundation for the Arts

Bev Tosh
Soul Catcher, 1992
Oil on canvas
22 3/16 inches x 22 3/16 inches
Collection of the Alberta Foundation for the Arts

Total Works: 20 framed works

Visual Inventory

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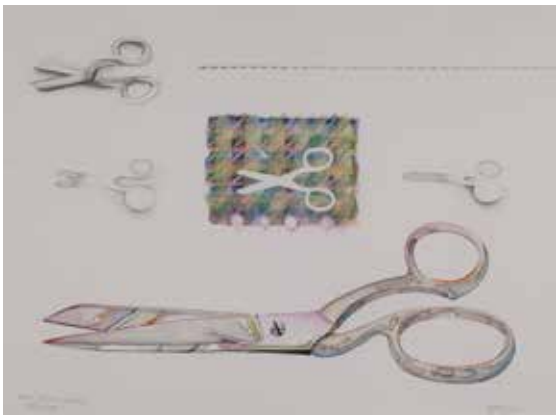

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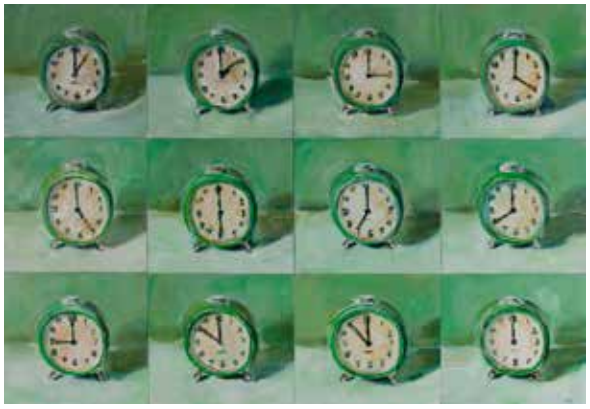

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Talking Art

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CONTENTS:

Art Curriculum Connections

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 *...no end to our looking*. Through the art projects included in this exhibition guide students will be provided the opportunity for a variety of learning experiences.

ART CONNECTIONS

Grades K-6

REFLECTION
APPRECIATION: Students will interpret artworks literally and by examining their context and less visible characteristics.

Concepts

- Art takes different forms depending on the materials and techniques used
- An art form dictates the way it is experienced
- An artwork tells something about its subject matter and the artist who made it
- Artworks contain symbolic representations of a subject or theme
- Colour variation is built on three basic colours
- Tints and shades of colours or hues affect the contrast of a composition
- All aspects of an artwork contribute to the story it tells
- Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art
- Artistic style is largely the product of an age
- Technological change affects types of art

DEPICTION

Concepts

- All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular
- Forms can be overlapping to show depth or distance
- Images are stronger when contrasts of light and dark are used
- Shapes can be abstracted or reduced to their essence
- Shapes can be distorted for special reasons
- Size interchange affects the apparent position of something
- Surface reflections, shading and shadows affect the viewpoints

COMPOSITION
Students will create emphasis based on personal choices

Concepts

- An active, interesting part of a theme can become the main part of a composition

- A composition should develop the setting or supporting forms, as well as the subject matter
- Format can be adjusted and composition tightened by editing or cropping the unnecessary areas from the edges of a work
- Foreground to background movement keeps the interest within a composition
- Contrast subject matter with the ground for emphasis

UNITY: Students will create unity through density and rhythm.

Concepts

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

Component 9 CRAFTSMANSHIP: Students will add finishing touches

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

EXPRESSION
Component 10 (i)

PURPOSE 4: Students will express a feeling or a message

Concepts

- Feelings and moods can be interpreted visually
- Specific messages, beliefs and interests can be interpreted visually, or symbolized

Component 10 (ii)
SUBJECT MATTER: Students will develop themes, with an emphasis on personal concerns, based on
- Plants and animals
- Environment and places
- Manufactured or human-made things

Component 10 (iii)
MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on exploration and direct methods in drawing, painting, print making, photography and technographic arts

Concepts

A. Drawing
- Use drawing tools to make a variety of lines
- Use drawing tools to make a variety of shapes
- Make drawings from direct observation

- Use drawing to add details and textures, or to create pattern
- Abstract or simplify a form
- Indicate perspective in drawings

Painting

Printmaking

Photography and Technographic Arts
- Take advantage of the visual art implications of any available technological device, and explore the potential of emerging technologies. Included at this level:
    - simple camera for documentation and sequencing of events
    - computer software packages and device
    - emerging technologies as available and applicable

Grades 10-12

COMPOSITIONS

- Compositions use positioning and grouping of subjects for different meanings and emphasis
- Movement, rhythm and direction are used in recording humans and their activities

- Various materials alter representational formats and processes used in achieving certain intended effects
- Works of art contain themes and images that reflect various personal and social conditions
- Technology has an affect on materials used in image making
- The exploration of existing technology may influence the development of two dimensional images
- The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of the artist
- Artworks may be analyzed for personal, social, historic or artistic significance

ENCOUNTERS

- Different periods of history yield different interpretations of the same subject or theme
- The adoption of a new medium will effect change in an artist's work
- Technology has an impact on the artist's role in modern society
- Personal situations and events in artists' lives affect their personal visions and work
- A specific artistic movement and its works of art influence later artistic movements

Cross Curriculum Connections continued

This exhibition *...no end to our looking* 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 Program of Studies. The following is an overview of cross-curricular connections which may be addressed through viewing and discussing the exhibition.

Science

GRADE 1

Topic A: Creating Colour

Students will:
- Identify colours in a variety of natural and manufactured objects
- compare and contrast colours, using terms such as lighter than, darker than, more blue, brighter than
- Order a group of coloured objects, based on a given colour criterion
- 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
- Create a colour that matches a given sample, by mixing the appropriate amounts of two primary colours
- 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

Topic D: Senses

Students will:
- Identify each of the senses, and explain how we use our senses in interpreting the world
- Apply particular senses to identify and describe objects or materials provided and to describe living things and environments. Students meeting this expectation will be able to describe characteristics such as colour, shape, size, texture, smell and sound

Artist Biographies/Statements

Mark Arneson

Mark Arneson was born in Kamsack, Saskatchewan and attended the University of Regina for one year, majoring in political science and psychology, before he began travelling for extended periods of time to England, Europe, Greece and Israel. Having participated in workshops in Saskatoon and Canmore, Arneson became interested in photography during his travels. In 1978 he pursued formal training in photography at the Banff Centre when he participated in the Photography Studio Program and the Photography Diploma Program. He received further training through the Apeiron Workshops in Millerton, New York, when the Photography Studio Program was transferred there following a fire that destroyed the Banff Centre photography building.

Arneson's work is known for its ability to capture the light quality of colour, and his photographs are influenced by the environments in which he lives. While living in the city, Arneson documents still life encounters in interior environments; while living in a rural or wilderness setting, his interest shifts to the natural environment. In these cases, he attempts to challenge concepts of time, confronting urban ideas of movement and change or capturing the life cycles of nature. His work is held in several museum and gallery collections including the Art Gallery of Alberta, the Winnipeg Art Gallery and the Canadian Museum of Contemporary Photography.

Edward Bader

Edward Bader was born in Lethbridge, Alberta. His artistic practice has changed and evolved over the years from the use of traditional drawing and painting techniques to employing digital and new media. His work deals with a diverse range of ideas but often comes back to common themes surrounding the interrelationships between how one experiences technology, place, history, society, sexuality and culture. Edward Bader teaches drawing, contemporary art history and new media at Grande Prairie Regional College (GPRC). He is active in the life of the college and of the art community in Grande Prairie where he lives, serving on numerous boards and committees. He has presented papers and talks on sexuality and gender, and graphic novels. His work has been exhibited extensively around Alberta and is held in public and private collections.

Bader holds a diploma from the Applied Multimedia Training Centre in Calgary (1997), a BFA from the University of Lethbridge (1979), an MFA in drawing / painting from the University of Calgary (1993) and an MA in popular culture from Brock University in St. Catharines, Ontario (2007). In addition to GPRC, he has taught at the University of Calgary, the University of Lethbridge and the Alberta College of Art and Design.

James Daubney

James Daubney spent his early childhood in Banff, returning to live there in 1972. He attended the Banff Centre's Visual Communication program (1973-1974) and studied with the photographer Ansel Adams between 1974-1976, but considers himself mainly self-taught. Daubney's photographs ask viewers to consider the importance of silence for listening. They blend black and white, 19th century portraiture, and hand-colouring techniques to celebrate

Canada's mountain landscapes—and occasionally people, including Stoney Nakoda First Nation Leader Hanson Bearspaw and composer John Cage, both of whom he met in Banff—as friends.

His work has shown at the Whyte Museum of the Canadian Rockies (formerly Peter Whyte Gallery, Banff), the Art Gallery of Ontario, and the Vancouver Gallery of Photography, and can be found in the collections of the Peter and Catharine Whyte Foundation and the National Gallery of Canada. Daubney is now semi-retired in Cochrane, AB.

Ted Godwin

Ted Godwin was a flamboyant abstract impressionist best known for his Tartan series. He was the youngest member of the "Regina Five," a group of avant garde prairie artists who reinvented themselves in the early 1960s to become leaders of contemporary western Canadian abstraction. In later years, Godwin returned to representational work, doing landscapes of the Bow River focusing on the rich undergrowth of the shoreline. This series was celebrated with a touring exhibition, Lower Bow: A Celebration of Wilderness, Art and Fishing, accompanied by an exhibition catalogue (1992).

At age 14 Godwin enrolled at the Southern Alberta Institute of Technology and Art (now Alberta University of the Arts). After graduating in 1955, he worked as an advertising artist at a television station in Lethbridge, AB before moving to Regina, SK to design neon signs. Between 1959 and 1965, he attended numerous Emma Lake Artists' Workshops. His collaboration in a satirical show at MacKenzie Gallery (Regina, SK) in 1960 brought him public attention. In 1961 his work and that of his four colleagues, Kenneth Lochhead, Arthur McKay, Douglas Morton and Ronald Bloore, were presented in a National Gallery of Canada circulating exhibition, Five Painters from Regina, which travelled across Canada. The bold, original paintings in this exhibition represented a new direction in abstract painting in Canada and reflected aesthetic developments comparable to contemporary New York art. Dubbed 'The Regina Five," they became a small but active artistic community in Regina (SK) throughout the sixties.

Godwin taught at the University of Regina (SK) from 1964 until 1985. He had numerous solo exhibitions across Canada including the travelling show, Ted Godwin: The Regina Five Years, 1957 – 1967 (2008), originating from the Nickle Arts Museum, Calgary, AB, and Ted Godwin Remembered, Wallace Galleries, Calgary, AB (2014). Godwin was a nominated member of the Royal Canadian Academy of Arts, a Member of the Order of Canada, and a recipient of both the Queen's Silver and Diamond Jubilee medals.

John Hall

John Hall is one of Canada's most established contemporary painters with a virtuoso reputation in hyperrealism and a contemporary approach to still life in particular. His practice also involves photography to aid in the realization of his compositions. Hall has been compared to an urban archaeologist whose radiant and dramatic acrylics comment on contemporary life and the material stuff of consumerism. His subject matter for still life is broad in scope. It includes images of friends' personal possessions to create a novel idea of portraiture and the more mundane

matters of existence. This latter subject was summed up in a large 2002-2008 series, (2015).

The artist graduated from the Alberta College of Art (now Alberta University of the Arts, Calgary, AB) in 1965, followed by post-graduate study in 1966 at the Instituto Allende (San Miguel de Allende, Mexico). He cites the mentorship of Calgary artists Ron Spickett and Marion Nicoll, as well as the Pop Art of the 1960s, as having a particular influence on his work. From 1971 to 1998 Hall taught painting and drawing at the University of Calgary; having a major impact on the development of contemporary realism in the province. Widely reviewed and acclaimed, John Hall has been featured in several exhibitions including a one-person show at the National Gallery of Canada (Ottawa, ON, 1979), a travelling exhibition arranged by the Museo de Arte Moderno (Mexico City, 1992-94), and a 45-year survey organized by the Kelowna Art Gallery, BC.

Douglas Jones - Biography unavailable

Neil McClelland - Biography unavailable

Alasdair Monro - Biography unavailable

Laura O'Connor - Biography unavailable

Marcia Perkins - Biography unavailable

Stan Phelps

Stan Phelps is a Calgary-based artist and teacher, known for his prints, paintings and murals. He earned a BFA from the University of Calgary in 1974. After graduation, he worked as a graphic artist and freelance writer and photographer, as well as teaching art, for the City of Calgary. He also taught for the Calgary and the Catholic School Boards. After five years with the City, he travelled widely in Europe, mostly to Spain. There he lived for a year, sketching, painting and visiting art galleries. He was a visiting artist at several international studios, including in Murcia, Spain and Urapan, Mexico. His artwork is often inspired by his travels.

In 1978, Phelps and his partner, artist Carole Bondaroff, founded The Heart Studio in Calgary's Kensington area. This multi-disciplinary art facility holds exhibitions, and offers classes and workshops for adults and children. Phelps' teaching work extends to positions such as Artist in Residence in various Alberta schools, where he introduces students to making art including murals, cartoons and inflatable sculptures. He has also served as Director and Artist in Residence at the Perrenoud Homestead Historic Site and Art Centre near Cochrane, Alberta.

Phelps' art works comprise oils, acrylics and watercolours, mostly of landscapes, historic buildings and figures in urban settings. He has also produced etchings, such as the Muses series (2010), lighthearted depictions of the Greek goddesses of culture. His murals can be seen throughout Western Canada, especially in Southern Alberta, and feature scenes from local

history. They are also on display at the Calgary Stampede, the Calgary Public Library and at Calgary's International Airport.

His works have been purchased by the Canada Council Art Bank in Ottawa and are held in private and corporate collections nationally and internationally.

Garth Rankin - Biography unavailable

Peter Rasmussen - Biography unavailable

Jack Rigaux

Jacques Rioux is a photographer who has been based in Calgary since completing a Diploma in Applied Photography at the CÉGEP du Vieux Montréal in 1979. In Calgary he participated in various photography and multi-media workshops. He has practised technical, commercial and fine art photography throughout his career. He is perhaps best known for creating extensive photographic series, such as The Calgary Picture Project (late 1980s-1990s) and Western Badlands (1990s).

The Calgary series, in black and white, describes different aspects of the city – whether of urban scenes, or of green spaces – which are both documentary and subjective in approach. Rioux also makes his own presence subtly evident in shadows and shop windows, a self-conscious reference to the genre of portraiture and to the perspective of the photographer.

He has also made photographs that seek to reveal the mystical qualities of Alberta's Badlands, and to share his own sense of discovery when he first saw this landscape. His black and white, high-contrast photos evoke the eerie qualities of the ancient geological formations, located "at the frontier of the real world," in his words – spaces sacred to the Indigenous populations. Big skies with dramatic cloud formations and textures, and empty roads leading to vast horizons communicate Rioux' sense of connection to the past. He has also photographed similar landscapes in the Southwestern United States.

Rioux's work appears in permanent collections in Canada and Europe, including at Red Deer College, the University of Lethbridge Art Gallery, the Glenbow Museum, Calgary; the National Gallery, and the Canadian Museum of Contemporary Photography, Ottawa; the Bibliothèque Nationale, Paris; as well as in galleries in Luxembourg and Belgium.

Glen Semple - Biography unavailable

Nathalie Shewchuk-Pare - Biography unavailable

Sharon Simonds Chia - Biography unavailable

Artist Biographies/Statements

John Snow

John Harold Thomas Snow was raised between Vancouver, BC, England,UK, Olds, AB, and Innisfail, AB. At age 15 he told his father he wanted either to be a banker or a painter, and had successful careers as both. In 1928 he joined the Royal Bank of Canada, first in Bowden, AB, then in Calgary, from which he retired after 43 years at age 60. His time with RBC was interrupted only once, with his enlistment and overseas tour during World War II from 1940-1945.

Once back in Calgary, Snow began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself both as a master lithographer and an instrumental mentor to colleagues and new artists. He exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals, and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles, and intaglio relief helped usher Alberta into the modernist period.

Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are the Salon des Beaux Arts, Paris (1965), an honorary Doctorate from the University of Calgary (1984), the Alberta Achievement Award (1984), and the Alberta Order of Excellence (1996). His work is held in the collections of the Medicine Hat Museum and Art Gallery, the Glenbow Museum, the Art Gallery of Alberta, the Alberta Foundation for the Arts, Alberta Government House Foundation, and the National Gallery of Canada. In 2001, Snow's two-storey home in Lower Mount Royal (Calgary), where he lived and worked for nearly 50 years, was purchased by Calgary author Jackie Flanagan to accommodate writers who took part in the Markin Flanagan Distinguished Writers Programme. As of 2010, the John Snow House is administered by The New Gallery. It holds their resource centre (a combined library and archive), hosts an artist-in-residence program, and is available for community events.

Bev Tosh

The daughter of a New Zealand WW II pilot stationed in Canada and his Canadian bride, Bev Tosh may be best known for her series on the theme of war brides, a vanishing and under-appreciated generation. She spent her early childhood in New Zealand but returned to Canada with her mother and sister at the age of nine, later earning a BA in Fine Art and Psychology from the University of Saskatchewan in 1968. She went on to gain a Diploma with Distinction from ACAD in 1985, and an MFA in Painting from the University of Calgary in 1987. She then established herself as a figurative painter and a lecturer at ACAD and the University of Calgary.

Bev has always been interested in the psychology of the figure just below the surface of the skin – or the paint. Her work focuses on women's lives generally, and on rites of passage. She created a series on women surfacing from underwater (part of her thesis exhibition, 1987), rich

in symbolic associations. She also produced icon-like paintings of a Russian friend who died of cancer (Heavy Water, 1996). She has been praised for her brushwork, the placement of figures in space, and her sensuality of colour.

The Canadian War Bride series began in 2001 with a portrait (now displayed in the Canadian War Museum) of her mother for her 80th birthday. This blossomed into a major travelling exhibition, One-Way Passage (2005 onwards), still shown nationally and internationally. Bev formed a personal connection with many other former war brides, and produced 48 paintings, representing a fraction of the approximately 48,000 women who came from Europe on 'bride ships', arriving to meet barely-known husbands in an unknown land. The women are depicted in oil on long, narrow planks of plywood, standing shoulder to shoulder, based on photos taken on their wedding day. Small details suggest their individual personalities, reinforced by the irregularities of the wood grain. The exhibit also includes photos and projections, period artifacts, and vials of salt water, representing the tears shed – over homesickness and isolation. This marriage of personal narrative and social history was so popular that Tosh set up a web-site, www.warbrides.com.

Bev has had numerous solo exhibitions at various Alberta galleries and has participated in group shows nationally and in the US, Japan, India, Russia and the Czech Republic. She is a member of the Alberta Society of Artists and the Royal Canadian Academy of the Arts. She is the recipient of the Alumni Legacy Award and the Distinguished Alumni Award of Excellence (both from ACAD), the Alberta Centennial Medal, the Queen Elizabeth II Diamond Jubilee Medal, and the Woman of Vision Award (from Global TV and the YWCA).

Art History: Still Life Painting: A Survey

The artistic genre explored in the exhibition *...no end to our looking* **is the still life. A still life work of art is one depicting mostly inanimate subject matter, whether these are natural (food, flowers, dead animals, plants etc.) or man-made (drinking glasses, books, vases etc.). The English term 'still life' derives from the Dutch word 'stilleven'.**

Wall painting
1st century AD, Pompeii, Italy
National Archaeological Museum, Naples, Italy

Still life paintings had their origins in ancient times. They can be found adorning the interiors of Egyptian tombs and also on ancient Greek vases. Still life or 'low' subjects also survive in mosaic versions and wall paintings at Pompeii, Herculaneum and the Villa Boscoreale. With the fall of Rome still life painting virtually disappeared from European practice.

Beginning around 1300 with Giotto and his pupils, still life paintings were revived in the form of painted niches depicting everyday objects on religious wall paintings. During the Middle Ages and the Renaissance, apart from notable exceptions seen in the works of Leonardo da Vinci and Albrect Dűrer, however, the still-life in Western art remained primarily an adjunct to Christian religious subjects and conveyed religious and allegorical meaning.

Caravaggio
Fruitbasket, 1595-96
Biblioteca Ambrosiana, Milan

The autonomous still life in painting evolved during the late 16th century. This was partly due to the development of the tradition, mostly centered in Antwerp, Belgium, of the 'monumental still life'; large paintings that included a great spread of still life material with figures and often animals.

A second and very important reason for this was an explosion of interest in the natural world following explorations in the New World and Asia. These prompted the beginnings of scientific illustration and the classification of specimens and natural objects began to be appreciated as individual objects of study apart from any religious or mythological associations. In addition, wealthy patrons began to collect animal and mineral specimens, creating 'cabinets of curiosities'. These specimens served as models for painters who sought realism and novelty. Shells, insects, exotic fruits and flowers began to be collected and new plants such as the tulip were celebrated in still life painting.

Still Life Painting: A Survey continued

Jan Brueghel the Elder
Bouquet, 1599
Kunsthistorisches Museum, Vienna

Still life developed as a separate category of art in the Low Countries (Belgium and the Netherlands) during the last quarter of the 16th century. The popularity of oil painting on canvas in these regions was important to this development as oil painting permitted greater re-working of a picture and thus finer detail. The Protestant Reformation also had a significant impact on painting in these areas. In the Dutch Reformed Protestant Church images of religious subjects and religious iconography were forbidden so artists turned to the still life where the tradition of detailed realism and hidden symbols appealed to the growing Dutch middle class, the principal patrons of art in the Netherlands. This direction was furthered by the Dutch mania for horticulture, particularly the tulip. The two views of flowers - as aesthetic objects and as religious symbols - were combined to create a flourishing market for this type of still life.

Besides flower paintings, the Flemish and Dutch artists developed a number of specialities in still life paintings. Among these were the *pronkstilleven* (Dutch for 'ostentatious still life'), an ornate style focusing on abundance and diversity of objects. The Dutch also became well known for *vanitas* paintings which feature arrangements of fruit and flowers, books, jewelry, musical and scientific instruments and so on accompanied by symbolic reminders of life's impermanence, such as skulls. There were also 'breakfast paintings', which represented literal presentations of delicacies that the upper class might enjoy and the *trompe-l'oeil* still life which depicted objects associated with a given profession.

The production of still life works in the low countries was enormous and such works were widely exported and had a tremendous influence on the art of other nations.

Pieter Claesz
Still life with Römer,Silver Tazza and Bread Roll
Prado Museum, Madrid

Still Life Painting: A Survey continued

During the 18th century there was a refinement in the still life formulae and the religious and allegorical connotations of still life paintings tended to disappear. Also during this time kitchen table paintings came to dominate the genre and artistic concerns focused on depictions of varied colour and form.

While artistic interpretations of still life objects changed, however, so did the 'value' attached to such paintings. The 18th century witnessed the rise of European Academies which taught the doctrine of the 'hierarchy of genres'. This philosophy taught that a painting's artistic merit was based primarily on its subject. In the Academic system, the highest form of painting consisted of images of historical, Biblical or mythological significance. Still life painting, regarded as simply an art of imitation and viewed as calling for manual skill but no imagination or intellect, was relegated to the very lowest order of artistic recognition.

Jean-Baptiste-Siméon Chardin
Still Life with Glass Flask and Fruit, 1750
Rijksmuseum, Amsterdam

Vincent van Gogh
Sunflowers, 1688
National Gallery of London

In the 1830s Neoclassicism began to decline in favor and the Realist and Romantic painters which succeeded included still life in their body of works. It was not until the 19th century and the advent of Impressionism and post-impressionism, however, where technique and colour harmony triumphed over subject, that the still- ife once again became of importance to artists. With impressionist still life works both allegory and mythological content are completely absent. Instead impressionist artists, intent on exploring new ways of seeing and recording the observable world, focused on experimentation in broad, dabbing brush strokes, tonal values, and colour placement. Still life's focus on the real world thus made it very appealing to painters. Vincent van Gogh's 'Sunflowers' paintings are some of the best known 19th century still life paintings.

Still Life Painting: A Survey continued

Paul Cézanne
Still Life with Cherub, 1895
Courtauld Institute Galleries, London

The 20th century proved to be an exceptional period of artistic ferment and revolution. Avant-garde movements quickly evolved and overlapped each other in a move towards complete abstraction. During this time the still life, as well as other forms of representational art, continued to adjust to the new trends until the complete abstraction of the mid-20th century removed all recognizable content.

The still life was the perfect genre for Paul Cèzanne's explorations in geometric spatial organization. These experiments led directly to the development of cubist still life by Pablo Picasso and Georges Braque which achieved goals nearly opposite to those of traditional still life. The flattening of space achieved by the cubists was, in turn, rejected by other artists such as Marcel Duchamp (founder of the Dada Movement) who created 3-dimensional 'Ready Made' still life sculptures.

Pablo Picasso
Compotier avec fruits, violin et verre, 1912

Marcel Duchamp
Fountain, 1917
Photograph by Alfred Steiglitz

Still Life Painting: A Survey continued

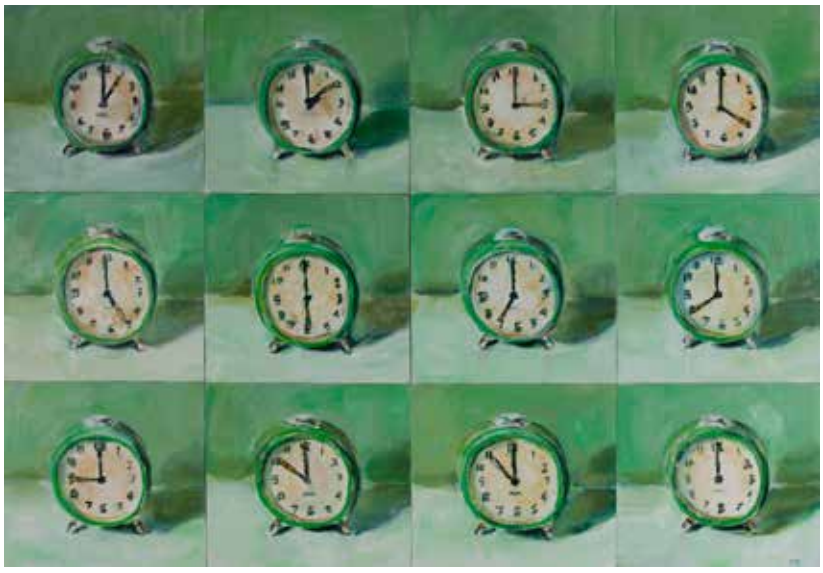
Beginning in the 1930s abstract expressionism reduced still life to depictions of form and colour until, by the 1950s, total abstraction dominated the art world. In the 1960s and 1970s, however, the advent of pop art, especially witnessed in the works of Andy Warhol, reversed this trend and created a new form of still life where what was portrayed was less important than what it represented. The true subject of Warhol's soup cans, for example, was the commodified image of the commercial product represented rather than the physical still life object itself.

In the last decades of the 20th century and into the 21st still life imagery has expanded beyond the boundary of a frame. The rise of computer art and digital art has changed the definition and nature of still life to where artists can incorporate the viewer into their work or use 3D computer graphics to visualize and create actual objects.

Andy Warhol
Campbell's Soup Can

Patrick Caulfield
Sweet Bowl, 1967
Tate Modern, London, England

VISUAL LEARNING AND HANDS-ON ACTIVITIES



Neil McClelland
12 O'Clock, 2003
Oil on board
Collection of the Alberta Foundation for the Arts

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 undertanding 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)

Elements of Composition Tour

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

See: *Leaves in a Bowl* by James Daubney

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?

This image is composed of thin to medium thick lines. Some of these are diagonal while others are curved. Diagonal and curved lines give form/shape to the vase while curved lines lead the eye from the stems to the leaves and form the shapes of the leaves.

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?

Curved lines form the large shapes of the leaves. These shapes are repeated and this repetition moves the eye around the composition. The diagonal structure of the stems of the leaves direct the eye to the center of the vase while the diagonal and curved decorative lines of the vase create the vase's shape and move the eye around this shape.

Elements of Composition Tour continued

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: *Untitled* by Marcia Perkins

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 variety of objects placed on a table or desk. In a painting the bottom of the painting is closet to the viewer. As a result, the 'paper' is closet to the viewer. The lines in the paper direct the eye to the mid ground of the composition - to the duck and chick. These are shown in their entirity and block parts of the other objects, showing that the duck and chick are closer than the other objects. The red figure on the left, meanwhile, blocks part of the blue object with green 'wings' as does the glass container on the right, showing that these objects are closer than the blue one. Meanwhile, all of these objects block part of the stereo, showing that it is the object farthest away from the viewer. Finally, the stereo blocks most of the wall from view, indicating that the brown wall is farthest away.

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

Besides overlapping objects, the artist also uses colour to create space. All of the objects are 'brighter' than the dull brown colours of the stereo and wall, placing them in front of these objects. The brightest colour in the composition is red/orange which makes the red object on the left stand out against the green 'wings' of the blue object in the center. In this blue object, meanwhile, the red accents pop out and give a sense of dimensionality to this object.

Elements of Composition Tour continued

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: *Still Life with Flowers in a Vase* by Jack Rigaux

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? What shapes are positive and negative?

This image contains geometric shapes. Circular shapes are dominant, seen in the fruit, the tops of the salt/pepper shakers and the bowl. Rectangular and square shapes are seen in the book and the sides of the salt/pepper shakers.

How do the shapes operate in this image?

The repetition of circular shapes move the viewer's eye across the picture plane starting from the left, with the bright orange and then across to the 'glass' bowl. The rectangular shape of the book pushes the eye to the back (top) of the picture plane.

Elements of Composition Tour continued

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: *Cocktail Shaker* by E.J. Ferguson

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? Are there any areas of the composition that stand out more than others? Why?

In this image the eye is probably first drawn to the bright red, orange and yellow shapes on the white oblong (table? tray?) on the left side of the composition. This is because these are the brightest shapes in the composition and warm colours (red, yellow, orange) stand out in an image. The eye then goes to the green grape shapes on the white surface. Green is the complement of red so by being placed next to the red shape these shapes draw one's attention. From this area the viewer's eye then moves across to the duller/darker green and red areas of the abstracted vessel and glass on the right side of the image. In this area the different tones of green and brown help to define the shapes of objects.

Elements of Composition Tour continued

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: *Skull, Chair and Carpet*
by Peter Rasmussen

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

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

Allow your eyes to 'feel' the different areas within the work and explain the textures. What kind of texture do you think the artist uses in this work? Real or implied? What about the work gives you this idea?

The work has both real and implied texture.

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

The artist has used a rough/loose and 'stippled'' method of paint application which gives a real texture to the painting. He has layered his paint with lighter tints showing through darker top layers. This paint application mimics what most of the objects in the scene would actually feel like. The wooden chair and small table, for example, look like they would be rougher/have more of a grain than the taller dark table and the paint application shows this. The carpet would also have a coarser texture and the paint handling reflects this.

Perusing Paintings: An Artful 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 artworks is a fun and engaging way to get students of any age to really look at the artworks 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, galther 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			

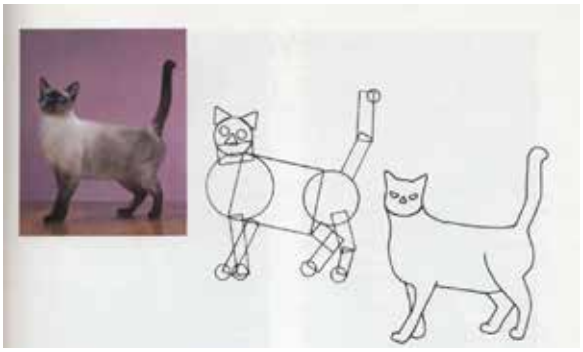
*This activity was adapted from *A Survival Kit for the Elementary/Middle School Art Teacher* by Helen D. Hume.

An Artful Scavenger Hunt template

Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created

Basic Shapes - Grades 3-5

E.J. Ferguson
Cocktail Shaker, 1973
Serigraph on paper
Collection of the Alberta Foundation for the Arts



Art in Action, pg. 12

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. All objects can be reduced to basic shapes and basic shapes can be combined to create 'realistic' forms. 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.

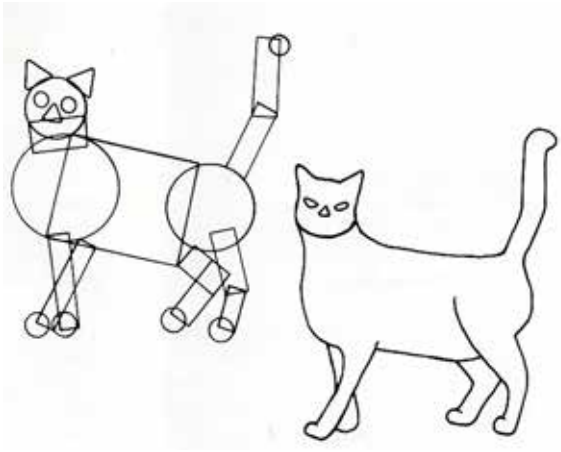
Materials:
- drawing paper
- pencil and eraser
- magazines
- paints and brushes
- mixing trays

Instructions:

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

Basic Shapes continued - Grades 3-5

4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms.
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

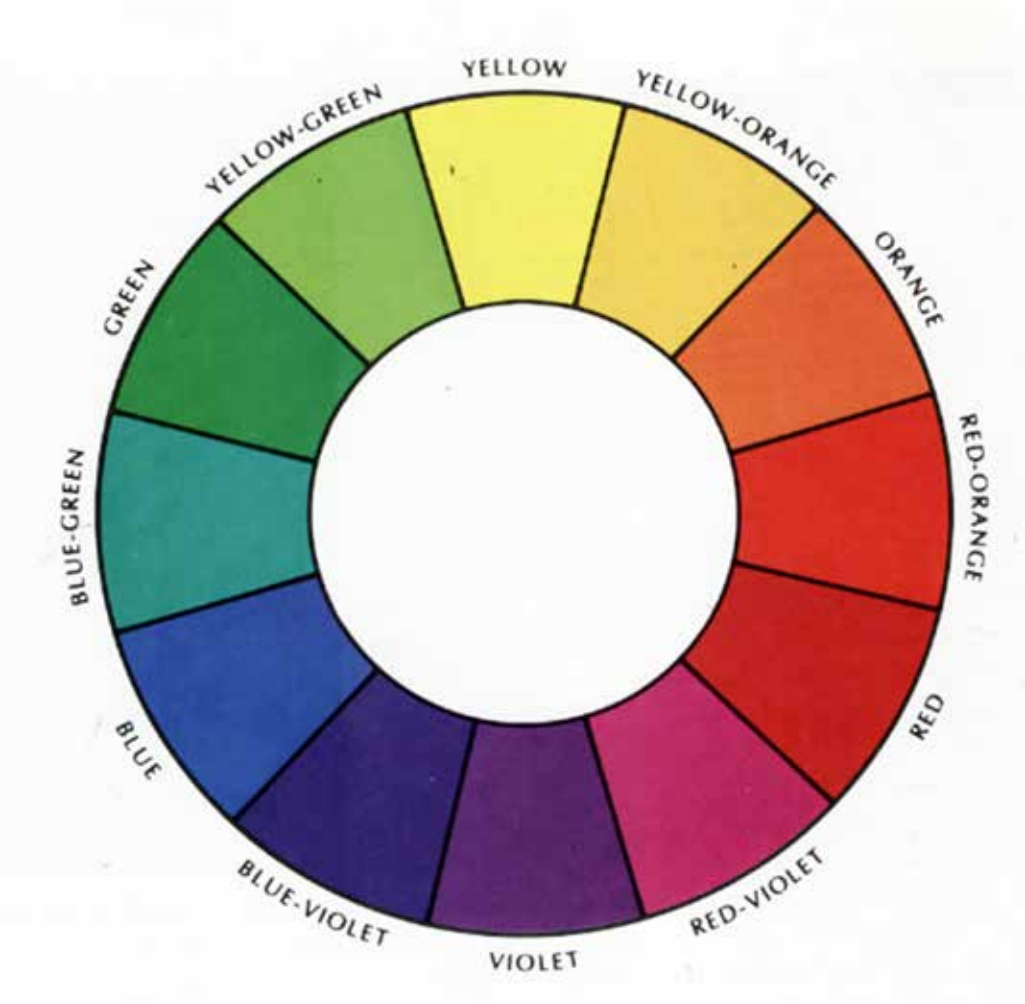
Extension (for older students)

- 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

Glen Semple
Janet, 1991
Acrylic on masonite
Collection of the Alberta Foundation for the Arts

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.

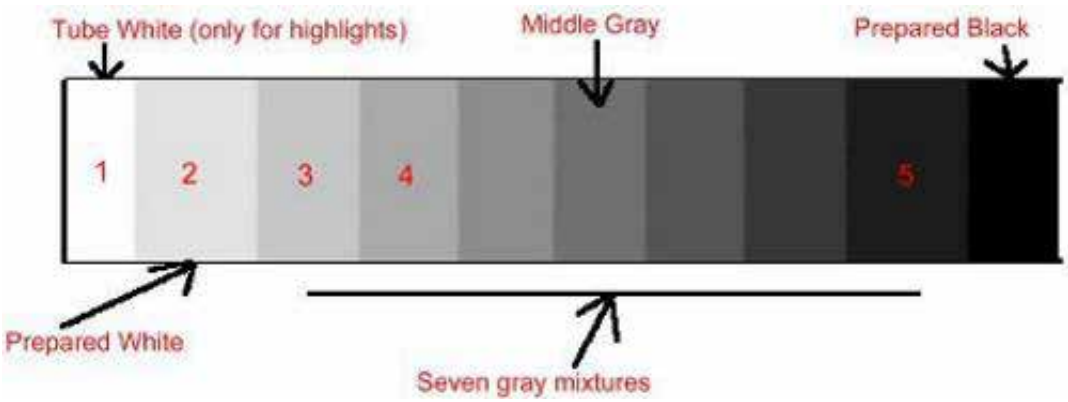
Experiments in Colour continued

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?

Making the Grade - an introduction to working with light and dark

Many of the works in the exhibition *...no end to our looking* make use of strong contrasts of light and dark to create form and space within the compositions. The following two activities introduce students to using black, white and gradations of these in their own art works.



Edward Bader
Oranges, 1984
Graphite on paper
Collection of the Alberta Foundation for the Arts

4 Value Scale: A Study of Light and Dark

Observing and Thinking Creatively

Light and dark is not a simple matter of black and white. There are countless shades or **values** in between. The gradual change from dark to light is called **gradation**. Artists use gradation to make objects appear **three-dimensional**—to have **height**, **width**, and **depth**. The part of an object closest to the light source has the lightest value, and the parts farther away have darker values.

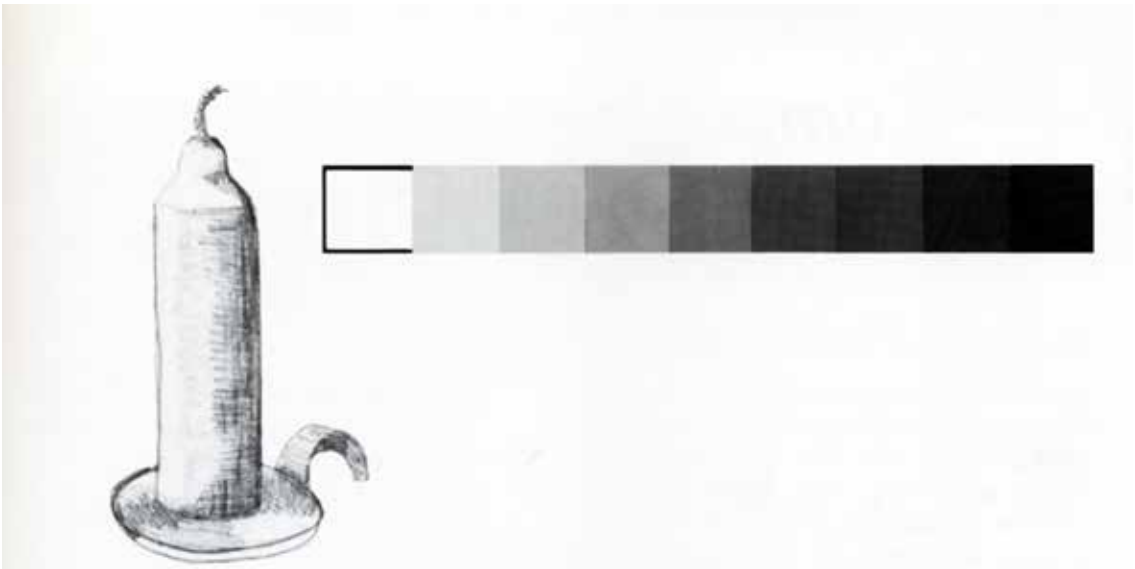
Look at the artwork in this lesson. Observe how Allston used gradual changes in shade, or value, to show roundness and depth in the fingers of *Belshazzar's Left Hand*. If there were no variations in shade, the hand would look very flat. Notice the technique Allston has used to give depth to the folds he has drawn.

Allston drew this picture with black and white chalk. The bone structure of Belshazzar's hand is accented by the use of light values next to dark. What effect is created by the use of white?

In this lesson, you will create a value scale and a drawing that shows different values of an object. This exercise will help you become more aware of the variety of shades that can be used in drawing to show roundness, depth, and texture.

Washington Allston, Belshazzar's Left Hand, 19th century, drawing, black and white chalk on faded blue paper, 9 ⅝" × 12 ½". Courtesy of the Fogg Art Museum, Harvard University. On Loan from the Washington Allston Trust.

Working with Black and White continued



Instructions for Creating Art

1. Divide a piece of white paper with lines to make nine 1"×4" rectangles.

2. Label the rectangles off to the side from the top down in the following order: white, high light, light, low light, medium, high dark, dark, low dark, and black.

3. You may use a soft pencil or charcoal to make your value scale. Begin shading from the middle rectangle, rather than from the top down. This helps prevent duplication of values or arriving at black at the seventh or eighth rectangle.

4. Now use the side of your pencil to shade the bottom black rectangle a very dark, solid black. Then fill in medium, the light and dark, and finally the remaining four rectangles.

5. Remember that it is easier to make an area darker than lighter. However, if you must lighten an area, don't erase. Instead, use your eraser like a sponge and press down and lift off some of the value. If the area is left spotty, pencil it in evenly.

6. Except for white, each rectangle should be filled in evenly. For darker areas, use your pencil to go over and over the area until you reach the right value. Hold the paper up to the light to see if the values change at even rates.

7. Now choose an object with round contours and draw it. Carefully shade in the dark and light areas so that the roundness is shown.

Art Materials

9" × 12" white paper — Cover sheet

Pencil or charcoal and eraser

Learning Outcomes

1. What is *gradation*?
2. How do artists use values to create a sense of three-dimensions in drawings and paintings?
3. What part of your shaded object was most difficult to create? Why?

Drawing Objects

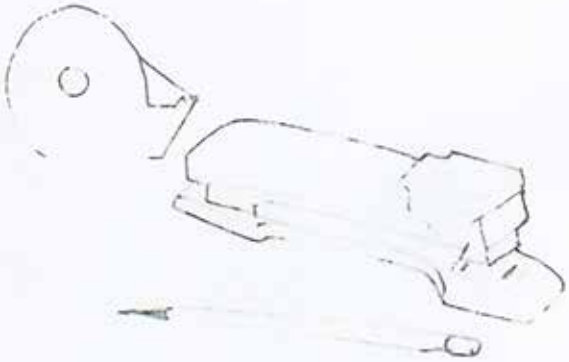
8 Drawing: Adding to an Object

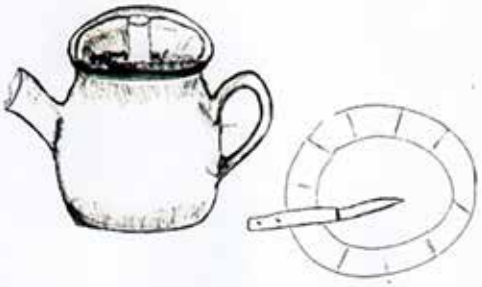
Observing and Thinking Creatively

What objects do you visualize, or picture, when you think of a baseball? Maybe you associate a baseball with a catcher's mitt, a bat, a uniform, a trophy, a scoreboard, or a broken window. We often associate certain things with particular objects.

In this lesson, you will draw a picture of an object you see. Then, using your memory, you will add other things to your picture that you associate with the first, observed object. Look at the student art on these pages and see if you can identify the object the students drew from observation. Now, test your own memory and imagination as you add to the object your teacher provides. Use your knowledge of **shading**, **texture**, **mass**, and **composition** in your drawing.

Drawing Objects continued





Instructions for Creating Art

1. Choose the object you wish to draw. Study it from all sides. What kind of object is it? What other kinds of objects could you draw to go with it? How big will you make the object in relation to the things you will add from your memory? Where will you place it on your paper?

2. When you have decided what you are going to add to your picture, and how large your objects will be, begin drawing your picture.

3. Notice which areas of the object are light, and **shade** the dark areas. Decide how you will show the **texture**, the rough or smooth surface of your object. Try to make your drawing look as real as the actual object.

4. Now complete your drawing by adding other items that relate to the original object. In order to make something look real in a drawing, you must know exactly what it looks like. Looking at objects carefully, and then remembering, will help you improve your art.

Art Materials

Miscellaneous materials, such as bucket, bone, clock, hat, etc.

Paper

Pencil and eraser

Learning Outcomes

1. Explain why you chose the objects you added to your picture.
2. Describe how you showed textures in your drawing.
3. Tell which part of your picture looks most realistic, and explain why you think so.

Still Life Project: page 1

PROJECT 3–3
STILL-LIFE

For the Teacher The still-life communicates information about the culture in which it was done. Dutch still-lifes, by such artists as Pieter Claesz Heda, had paintings filled with items that symbolized the fleetingness of life such as a broken glass, a half-eaten loaf of bread, or a clock. William Harnett and John Peto were American painters who specialized in *trompe l'oeil* (fool the eye) still-life paintings. Contemporary American painters Audrey Flack and Janet Fish continue the tradition of realistic still-lifes, and photographer Sandy Skoglund creates sculptural still-lifes that she then photographs. Impressionists such as Paul Cezanne and Henri Matisse specialized in interior paintings of flowers and the table set for a meal.

Vocabulary

still-life
trompe l'oeil
intensity
artistic license
viewfinder
depth
overlapping

Preparation Have students collect objects for a huge still-life. This could include mechanical objects, a bicycle, toys, cloth, rope, a hat, skull, rubberized face masks, ladders, a window frame, buckets, stools, etc. The still-life should be arranged, then left untouched until the drawings are finished. If you prefer, you can make individual still-lifes around the room for several students to use.

Make viewfinders in proportion to the paper that will be used. Individual slide mounts make ideal viewfinders. Tell students that looking through a viewfinder is similar to taking a photograph, isolating one subject with a single well-composed view. Demonstrate to students that the viewfinder should always be held the same distance from the eye when looking through it, and show them how to place objects on their paper in the same location as they find them in their viewfinder.

Still Life Project: page 2

PROJECT 3–3 STILL-LIFE

STUDENT PAGE

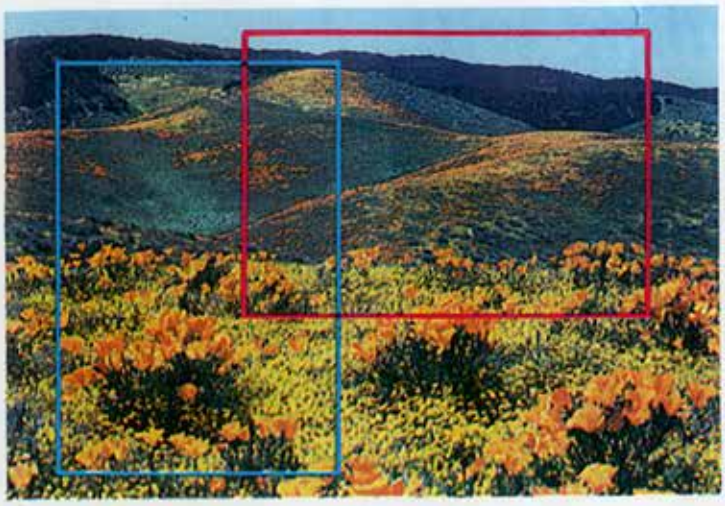
Materials

viewfinders (paper or slide mounts)
drawing paper
white chalk
tissues
oil pastels
fluorescent markers
pencils

Directions

1. Use the viewfinder as if it were the viewfinder of a camera. You will isolate a particular section of what you see to make a pleasing composition. Remember to hold your arm at the same distance from your body whenever you look through the viewfinder.
2. Notice where an object is in relation to the top, sides, or bottom of the viewfinder. Then, using chalk, draw it in exactly the same place on your drawing paper (you can use the tissue to correct the chalk line if necessary). When you are satisfied that your chalk drawing has sufficiently filled the paper, you are ready to begin applying oil pastels.
3. Do not concern yourself with making true colors. In fact this composition might be more interesting if you were to use, for example, only five colors. Apply color firmly, but allow some paper to show through the crayon.
4. When you have applied sufficient oil pastels, go over them with contrasting colors of fluorescent marker. This is similar to crayon resist with ink, but the markers give an entirely different effect.

Still Life Project page 3: Viewfinder project



Instructions for Creating Art

1. Fold a piece of paper or stiff cardboard in half and cut out a rectangle along the fold. Open the paper and use the window to look at different views of one scene.

2. Look at the two views of the photograph on this page. How are they different? How are they alike?

3. Now, look for an interesting group of objects around your classroom. Experiment with looking through your viewfinder until what you see makes an interesting composition. When you have discovered two views of the same scene that you like, you are ready to draw your pictures.

4. Using a pencil, pen, or colored marker, draw the large shapes of the scene you are looking at through the viewfinder. Which part of the scene do you want to make most important? Make that part larger or place it in the **foreground**, or front, of your picture. Fill the whole sheet with your drawing.

5. Next, draw in the important details of your scene. You may emphasize a **center of interest** by making one part of your picture larger, more detailed, or more brightly colored than other parts.

6. When you have completed your first drawing, draw another view of the same scene on another sheet of paper. Does your second picture have the same center of interest as the first drawing? Which view do you prefer?

Art Materials

- Heavy paper or thin cardboard
- Pencil, pen, or colored marker
- Scissors
- Eraser
- Drawing paper

Learning Outcomes

1. What does *composition* mean in art?
2. How did you show the *center of interest* in each of your drawings?
3. Explain how you could tell you had found a good view in your *viewfinder*.

Painting a Realistic Still Life

26 Painting Focus: Realism

Observing and Thinking Creatively

Much like photographs, the three paintings here show nature, people, and objects that the artists actually saw. This style of art is called realism. The realist artists often painted lively outdoor scenes, landscapes, portraits, and still life arrangements with great accuracy.

Thomas Eakins, one of the greatest American realists, painted natural scenes. His painting of a man in a scull, an oar-powered racing shell, shows Eakins' precise sense of proportion and detail.

Winslow Homer was first a printmaker, but is known for painting landscapes and the sea. He emphasized light and shadow in his work. Notice how the bright, sunny light in *Snap the Whip* adds to the happy mood of the painting. What realistic details did he portray in this scene?

Look closely at *My Gems* by William Harnett, a silver engraver who painted in the last quarter of the nineteenth century. Notice how precisely he rendered the objects in his still-life arrangement. And what an assortment of objects is on the table! Harnett thought of these objects as his gems. He chose them carefully because he wanted to show people what was important to him. Besides music, what else can you see that Harnett valued? Would any of these objects be your gems?

In this lesson, you will paint a still-life arrangement of your gems. You will discuss your painting with a classmate, increasing both your own and your classmate's awareness of the things you value. You will experiment with arrangement and details in painting your gems in a realistic way.

Thomas Eakins, Max Schmidt in a Single Scull, *1871. Oil on canvas, 32¼" × 46¼". The Metropolitan Museum of Art, Alfred N. Punnett Fund and Gift of George D. Pratt, 1934. (34.92)*

Painting a Realistic Still Life continued

Winslow Homer, Snap the Whip, The Butler Institute of American Art, Youngstown, Ohio

William M. Harnett, American, 1848–1892, My Gems, 1888. Wood, 18 × 14 inches. National Gallery of Art, Washington, Gift of the Avalon Foundation.

Instructions for Creating Art

1. Think about the things that have special meaning or value for you, your "gems." Gather them together, and arrange them on a flat surface. Be conscious of each object's position and experiment with the grouping. Consider the size of each object. What do you want to emphasize? What might be almost hidden? How will you balance the objects?

2. Try using the rule of compensation from lesson 5. The bigger the mass, the more the mass is toward the center. The smaller the mass, the more it is toward the edge. Observe how Harnett arranged the objects in his painting. What do you see first when you look at his picture?

3. Next, sketch your still-life composition. Then mix paint to match the colors of the items you chose. Paint your still-life arrangement of gems to look exactly as you see it.

4. Now choose a classmate and discuss each other's paintings. What do the objects tell about the values and interests of the artists?

Art Materials

Personal objects	Mixing tray
Drawing paper	Container of water
Paints and brushes	Paper towels

Learning Outcomes

1. What is meant by realism in art?
2. Describe how you arranged your still life to reveal which objects are most important to you.
3. Tell which object in your painting appears the most real, and why.

Abstracting from the Real

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.

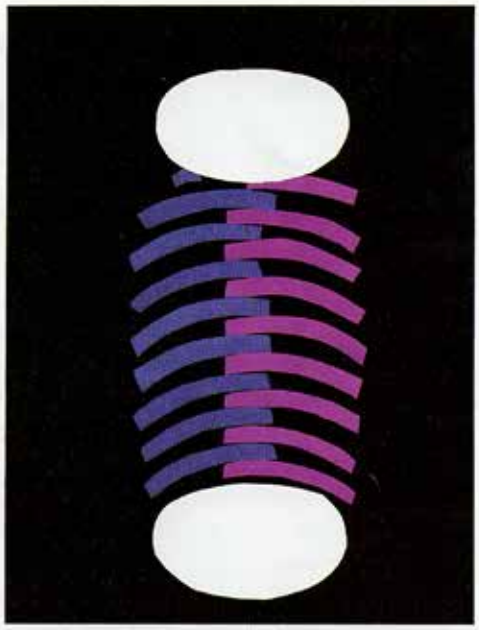
Henri Matisse was a French artist who enjoyed changing the usual form of an object. His versions emphasized the pure idea of the object, and are a type of abstract art. To create the cutouts for the snail shown here, he first picked up a real snail and examined it closely. Then he drew it from every 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.

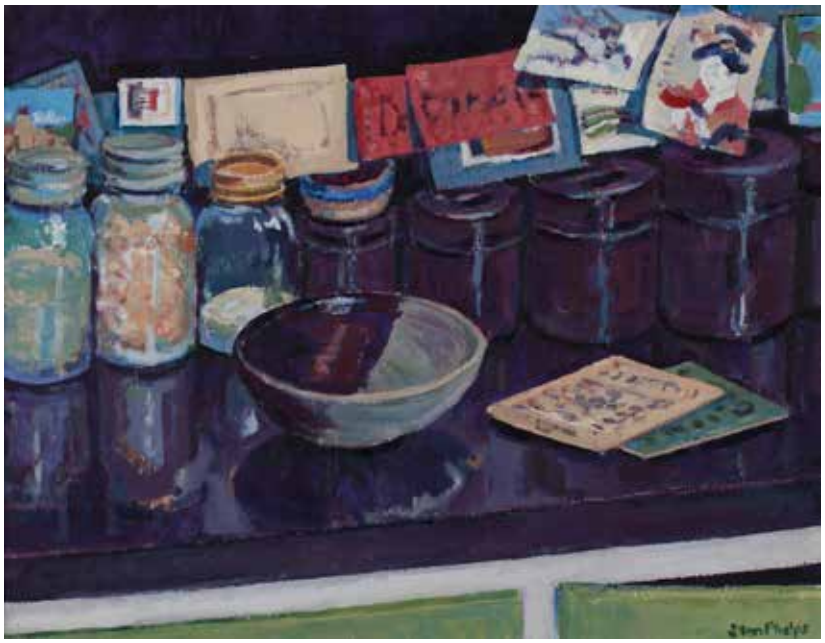
4. Choose one or more colors for your shape, and cut it out of colored paper. Mount the shapes on a sheet of a different color, and display your abstract cutout design. Can your classmates guess what the real object was?

Art Materials

- A variety of objects such as a shell, spoon, corncob, flower, leaf, model, toy, piece of fruit, etc.
- Sketch paper
- Pencil and eraser
- 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?



Stan Phelps
Still Life with Greeting Cards, 1982
Acrylic on canvas
Collection of the Alberta Foundation for the Arts

GLOSSARY

Glossary

Abstraction – 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.
Background - In a work of art, the background appears furthest away from the viewer. In a two-dimensional work, the foreground is usually found at the top of the page.
Beauty – Inherent in a form. Beauty in art is often defined as being well formed and close to its natural state.
Chiaroscuro - The arrangement or treatment of light and dark parts in a pictorial work of art
Composition – The arrangement of lines, colours and forms so as to achieve a unified whole; the resulting state or product is referred to as composition.
Contemporary artists – Those whose peak of activity can be situated somewhere between the 1970s (the advent of post-modernism) and the present day.
Distortion – The use of incorrect or unusual reproductions.
Dynamic Shape – Shapes that appear moving and active.
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.
Foreground – In a work of art, the foreground appears closest to the viewer. In a two-dimensional work, the foreground is usually found at the bottom of the page.
Geometric Shape – Any shape or form having more mathematical than organic design. Examples of geometric shapes include: spheres, cones, cubes, squares, triangles, etc.
Medium – The material or technique used by an artist to produce a work of art.
Modernism – An artistic and cultural movement initiated by those who felt the 'traditional' form of the arts were becoming outdated in the new industrialized world.
Organic Shape – An irregular shape; refers to shapes or forms having irregular edges or objects resembling things existing in nature.
Perspective – creates the feeling of depth through the use of lines that make an image appear to be three dimensional.
Pictoralism – a movement in the late 19th and early 20th centuries that sought to have photography recognized as a fine art. Pictoralist photographers manipulated their prints to achieve a variety of effects. Romantic subjects in soft focus were common.
Realism – a movement in the late 19th Century representing objects, actions and social conditions as they actually were, without idealization or presentation in abstract form.
Representational art – Art with an immediately recognizable subject, depicted (or 'represented') in ways which seek to resemble a figure, landscape or object; also called Figurative art and contrasted with Abstraction.
Rhythm – A principle of art indicating movement by the repetition of elements. Rhythm can make and artwork seem active.
Static Shape – Shapes that appear stable or resting.
Stylization – The representation of something through using a set of recognizable characteristics.
Texture – How a surface feels to the touch. There are two types of texture in an artwork – the way the work feels and the texture implied by the artist through the use of colour, shape and line.

Credits

SPECIAL THANKS TO:

The Artists
The Alberta Foundation for the Arts

SOURCE MATERIALS:

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Credits continued

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

FRONT COVER IMAGES:

Left: Nathalie Shewchuk-Pare, *Coffee Cup #1*, 1998, Acrylc on masonite,
Collection of the Alberta Foundation for the Arts
Top Right: John Hall, *Dishes*, 1998, Acrylic on canvas,
Collection of the Alberta Foundation for the Arts
Bottom Right: Edward Bader, *Oranges*, 1984, Graphite on paper,
Collection of the Alberta Foundation for the Arts