Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

A Cordial Word

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:

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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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Curatorial Statement

A Cordial Word

The artist is the confidant of nature....Every flower has a cordial word which nature directs towards him.
Auguste Rodin, French sculptor
1840-1917

Since I was a child and no matter where I have lived, I have always loved flowers and flower gardening. Digging in and preparing the dirt, carefully arranging seeds or fragile young plants, and then watching all grow and bloom in the summer sun with birds, bees and butterflies flying around - pure magic. An amateur gardener, I am always anxious for the first hint of spring so I can rush out into the garden and start the seasonal round again.

My personal appreciation for flowers has been reflected in the visual arts where, for millennia, flowers have been a common theme explored by artists. One reason for this is their unquestioned beauty. A second reason for their popularity with artists is that, traditionally, flowers have been rich in both religious and secular symbolism. In Ancient Egyptian mythology, for example, the lotus flower symbolized the sun and had strong ties to the concept of creation and rebirth. Lotus flowers are thus a feature in Egyptian wall paintings and relief sculptures. During medieval times flowers appeared in the borders of illuminated manuscripts and as details within larger paintings or decorative backgrounds in tapestries. In these early art works the flowers rendered were often symbolic in nature. A white lily, for instance, was a symbol of purity and many paintings of the Virgin Mary contain white lilies for this reason. In 16th and 17th century Dutch still life paintings, meanwhile, flowers, shown wilting or decaying, are often symbols of mortality.

In the late 16th and early 17th centuries the use of flowers as independent subjects in art began in earnest. This was due to an increasing fascination with this subject, facilitated by advances in the study of botany and by the importation of numerous new species of flowers into western Europe. During this period new species, such as the tulip, were very precious and expensive and this encouraged their botanically exact rendering by artists. By the 19th century the decorative potential of flowers became the most enduring impulse behind their use in visual art and through the art movements of realism, impressionism, post-impressionism and ultimately abstraction, artistic representations of flowers came to focus on explorations of pattern and colour.

The exhibition *A Cordial Word*, featuring works from the collection of the Alberta Foundation for the Arts, shines a spotlight on flowers and the flower garden. Expressing a variety of artistic styles and media, the art works in this exhibition invite viewers to reflect on the beauty, fragility and importance of these natural wonders and appreciate and nurture the flowers in their midst.

The exhibition A Cordial Word was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is supported by the Alberta Foundation for the Arts.

Visual Inventory - List of Works

Annora Brown
Wild Rose, n.d.
Watercolour on paper
3 1/2 inches x 5 11/16 inches
Collection of the Alberta Foundation for the Arts

Sharon Simonds Chia
Chinese Marble Vase with Tulip, 1990
Oil on masonite
11 15/16 inches x 11 15/16 inches
Collection of the Alberta Foundation for the Arts

Donna Gallant
Red Clematis, 1984
Monoprint on paper
15 1/16 inches x 11 1/8 inches
Collection of the Alberta Foundation for the Arts

Janine Hall
Geranium, 1992
Oil
24 1/8 inches x 24 inches
Collection of the Alberta Foundation for the Arts

Jerry Heine
Summer Flowers, 1992
Watercolour on paper
22 3/16 inches x 30 5/16 inches
Collection of the Alberta Foundation for the Arts

Katherine Lakeman
Moth Orchid, 2000
Acrylic, stamp
24 inches x 24 inches
Collection of the Alberta Foundation for the Arts

Ellen Lyons
My Annuals, 1993
Acrylic on board
17 15/16 inches x 23 15/16 inches
Collection of the Alberta Foundation for the Arts

Don McVeigh
Prickly Rose, 1974
Watercolour on paper
12 inches x 16 9/16 inches
Collection of the Alberta Foundation for the Arts

David More
Flax Unto Lilies, 2000
Oil on masonite
21 9/16 inches x 25 11/16 inches
Collection of the Alberta Foundation for the Arts

David More
Poppy Pink Morning, 2000
Oil on masonite
11 15/16 inches x 11 15/16 inches
Collection of the Alberta Foundation for the Arts

Ella Richards
Bronze Roses, 1950
Silkscreen on paper
5 inches x 6 7/16 inches
Collection of the Alberta Foundation for the Arts

Jack Rigaux
Still Life with Flowers in a Vase, 1983
Oil painting
10 7/8 inches x 8 7/8 inches
Collection of the Alberta Foundation for the Arts

Visual Inventory - List of Works

Maureen Scott
Amaryllis Phase I, 1990
Watercolour on paper
22 3/8 inches x 15 3/16 inches
Collection of the Alberta Foundation for the Arts

Robert Sinclair
Gloxinia #1, 1973
Watercolour on paper
4 1/2 inches x 4 1/8 inches
Collection of the Alberta Foundation for the Arts

Jacqueline Stehelin
Jug #2, 2008
Oil on masonite
15 3/4 inches x 15 7/8 inches
Collection of the Alberta Foundation for the Arts

Les Thomas
Tigerlilies and Daisies, 1992
Oil on canvas
17 11/16 inches x 17 5/8 inches
Collection of the Alberta Foundation for the Arts

Bev Tosh
Peonies, 1993
Monotype on paper
18 3/16 inches x 7 7/8 inches
Collection of the Alberta Foundation for the Arts

Judith Zinkan
Night Nicotiana, 1990
Oil on board
16 inches x 15 15/16 inches
Collection of the Alberta Foundation for the Arts

Total Works: 18 2D works

Visual Inventory - Images

Annora Brown
Wildrose, n.d.
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Sharon Simonds Chia
Chinese Marble Vase with Tulip, 1990
Oil on masonite
Collection of the Alberta Foundation for the Arts

Donna Gallant
Red Clematis, 1984
Monoprint on paper
Collection of the Alberta Foundation for the Arts

Janine Hall
Geranium, 1992
Oil
Collection of the Alberta Foundation for the Arts

Visual Inventory - Images

Jerry Heine
Summer Flowers, 1992
Watercolour on paper
Collection of the Alberta Foundation
for the Arts

Katherine Lakeman
Moth Orchid #6, 2000
Acrylic, stamp on board
Collection of the Alberta Foundation
for the Arts

Ellen Lyons
My Annuals, 1993
Acrylic on board
Collection of the Alberta Foundation
for the Arts

Don McVeigh
Prickly Rose, 1974
Watercolour on paper
Collection of the Alberta Foundation
for the Arts

Visual Inventory - Images

David More
Flax Unto Lilies, 2000
Oil on masonite
Collection of the Alberta Foundation
for the Arts

David More
Poppy Pink Morning, 2000
Oil on masonite
Collection of the Alberta Foundation
for the Arts

Jack Rigaux
Still Life with Flowers in a Vase, 1983
Watercolour on illustration board
Collection of the Alberta Foundation
for the Arts

Ella Richards
Bronze Roses, 1950
Silkscreen on paper
Collection of the Alberta Foundation
for the Arts

Visual Inventory - Images

Maureen Scott
Amaryllis Phase I, 1990
Watercolour on paper
Collection of the Alberta Foundation
for the Arts

Robert Sinclair
Gloxinia #1, 1973
Watercolour on paper
Collection of the Alberta Foundation
for the Arts

Jacqueline Stehelin
Jug #2, 2008
Oil on masonite
Collection of the Alberta Foundation
for the Arts

Les Thomas
Tigerlilies and Daisies, 1992
Oil on canvas
Collection of the Alberta Foundation
for the Arts

Visual Inventory - Images

Bev Tosh
Peonies, 1993
Monotype on paper
Collection of the Alberta Foundation
for the Arts

Judith Zinkan
Night Nicotiana, 1990
Oil on board
Collection of the Alberta Foundation
for the Arts

Talking Art

Sharon Simonds Chia
Chinese Marble Vase with Tulip 1990
Oil on masonite
Collection of the Alberta Foundation for the Arts

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Art Curriculum Connections

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

ART CONNECTIONS K-6

REFLECTION

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

i. Natural forms display patterns and make patterns.

Students will interpret artworks literally.

i. An artwork tells us something about its subject matter and the artist who made it.

ii.Colour variation is built on three basic colours.

DEPICTION

Students will modify forms by abstraction, distortion and other transformations.

i. Shapes can be abstracted or reduced to their essence.

Students will perfect forms and develop more realistic treatments.

i. Shapes can suggest movement or stability.

ii. Images can be portrayed in varying degrees of realism.

COMPOSITION

Students will create unity through density and rhythm.

i. Families of shapes, and shapes inside or beside shapes, create harmony.

ii. Repetition of qualities such as colour, texture and tone produce rhythm and balance.

Students will create emphasis by the treatment of forms and qualities.

i. The centre of interest can be made prominent by contrasting its size, shape, colour or texture from the other parts of the composition.

ii. Details, accents and outlines will enhance the dominant area or thing.

EXPRESSION

Students will use media and techniques, with an emphasis on more indirect complex procedures and effects in drawing, painting, printmaking, photography and technographic arts.

i. Abstract or simplify a form.

ii.Continue to paint, using experimental methods including without a brush.

ART CONNECTIONS 7-9

DRAWINGS

Students will examine and simplify basic shapes and spaces.

i. Shapes may be organic or geometric.

ii. Lines can vary in direction, location, quality, emphasis, movement and mood.

Students will use expressiveness in their use of elements in the making of images.

i. The subjective perception of the individual student affects the way he/she expresses action and direction.

ii. Mood and feeling as perceived by the individual student can be expressed in colour drawings.

Art Curriculum Connections continued

COMPOSITIONS
Students will investigate the effects of controlling form, colour and space in response to selected visual problems.
Students will experiment with the principles of dominance, emphasis and concentration in the creation of compositions.

ENCOUNTERS
Students will consider the natural environment as a source of imagery through time and across cultures.
i. Images of nature change through time and across cultures.

ART 10-20-30

DRAWINGS
Students will develop and refine drawing skills and styles.
i. A change in drawing techniques can express a different point of view about the same subject matter.
ii. Natural forms can be used as sources of abstract images and designs.
Students will use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others.
i. Understanding styles or artistic movements related to visual studies is part of developing critical abilities.

COMPOSITIONS
Students will experiment with various representational formats.
i. Various materials alter representational formats and processes used in achieving certain intended effects.
Students will be conscious of the emotional impact that is caused and shaped by a work of art.
i. Image making is a personal experience created from ideas and fantasies.
Students will use non-traditional approaches to create compositions in both two and three dimensions.
i. The use of non-traditional media affects the development of a two-or three-dimensional object.
ii. Chance occurrences or accidental outcomes can influence the making of a work of art.

ENCOUNTERS
Students will investigate the process of abstracting form from a source in order to create objects and images.
i. Artists simplify, exaggerate and rearrange parts of objects in their depictions of images.
ii. Artists select from natural forms in order to develop decorative motifs.
Students will recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture.
i. Different periods of history yield different interpretations of the same subject or theme.

Cross Curricular Connections

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

ELEMENTARY SCIENCE

Grade 1 Topic A: Creating Colour

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.

Grade 1 Topic B: Seasonal Changes

1-6 Describe seasonal changes, and interpret the effects of seasonal changes on living things.

1. Describe the regular and predictable cycle of seasonal changes.

2. Identify and describe examples of plant and animal changes that occur on a seasonal basis.

Grade 4 Topic E: Plant Growth and Changes

JUNIOR HIGH SCIENCE

Grade 7 Unit A: Interactions and Ecosystems

Students will:

1. Investigate and describe relationships between humans and their environment.

- Illustrate how life-supporting environments meet the needs of living things for nutrients, energy sources, moisture, suitable habitat, and exchange of gases.
- Describe examples of interaction and interdependency with an ecosystem.
- Identify examples of human impacts on ecosystems, and investigate and analyze the link between these impacts and the human wants and needs that give rise to them.

2. Trace and interpret the flow of energy and materials within an ecosystem.

Cross Curricular Connections continued

JUNIOR HIGH SCIENCE
Grade 7 Unit B: Plants for Food and Fibre

Grade 9 Unit A: Biological Diversity
Students will:
1. Investigate and interpret diversity among species and within species, and describe how diversity contributes to species survival.
4. Identify impacts of human action on species survival and variation within species.

Artist Biographies

Annora Brown

Annora Brown's father was a member of the North West Mounted Police and her mother was one of Fort Macleod's first schoolteachers. As a child her mother had encouraged her to draw and paint. She attended Normal school in Calgary, and when she graduated she took a job teaching in a rural school. While on a visit to her aunt in Toronto in 1925 she decided to apply to study art at the Ontario College of Art. She was accepted and began her studies under well-known Canadian artists Arthur Lismer and J.E.H. MacDonald. One of her classmates was another Albertan, Euphemia McNaught. After she moved back to Alberta she taught art at Mount Royal College in Calgary from 1929 to 1931. In 1931 she returned to Fort Macleod to look after her ailing mother. While in Fort Macleod she gave art classes in rural Southern Alberta for the Department of Extension of the University of Alberta. She exhibited with the Alberta Society of Artists in 1931 at the Calgary Exhibition and Stampede even though at the time women were not members of that organization. However, in order to comply with the regulations of the Societies Act of Alberta, the A.S.A could not legally exclude women and so she became the first female member of that organization, albeit a token one. She resigned in 1936. From 1945 to 1950 she taught at the Banff School of Fine Arts. She was a member of the Calgary Sketch Club, an active member of the Handicraft Guild in Fort Macleod, and an Honourary member of the Alberta Handicraft Guild. In 1971 she received an Honourary Doctor of Laws, *Honoris Causa*, from the University of Lethbridge. In 1965 she moved to Sydney, British Columbia, on Vancouver Island where she continued to paint until her death in 1987. Working mainly in oils, tempera and watercolour, she is best known for her paintings and drawings of the flowers and plants of southern Alberta, as well as paintings inspired by Indian legends. She illustrated many magazines and produced more than 600 images for nearly a dozen books. She was commissioned by the Glenbow Foundation to paint 200 pictures of different Alberta wildflowers, a project that took her over three years to complete. She designed a stained glass window for Christ Church in Fort Macleod and a mural for Crescent Heights High School in Calgary. She was also an author and in 1955 she published "An Old Man's Garden", a series of legends and stories associated with the flowers in the area drained by the Oldman River in Southern Alberta. Following this she published the autobiographical "Sketches of Life". Her work is included in many public and private collections and she received many national and provincial awards, prizes and honours.

Donna Gallant - biography unavailable

Sharon Simonds Chia - biography unavailable

Janine Hall

Janine Hall was born into one of Alberta's most accomplished art families. She graduated from the Alberta College of Art (now the Alberta University of the Arts), Calgary, with a Diploma in Painting in 1987 and a Bachelor of Fine Arts in Painting in 2003. Janine Hall has an active practice in Calgary, working in representational painting and drawing. Commissioned portraiture is a large component of her studio practice. In addition, Hall is devoted to the study and practice of art and the symbolic language systems of Tarot and Astrology.

Artist Biographies

She has had several solo exhibitions including *Janine Hall Spirit*, Weiss Gallery, Calgary (2008); *Mystix*, Medicine Hat Cultural Centre, Medicine Hat, (1993); and *Janine Hall*, The New Gallery, Calgary (1988) and has participated in numerous group exhibitions across Canada. In 2011-2012 Hall was awarded the Kingston Prize, Canada's National Portrait Competition, with her works being shown at the Royal Ontario Museum, Toronto, ON; La Galerie d'art Desjardins, Drummondville, PQ; and the Firehall Theatre, Thousand Islands Playhouse, Gananoque, ON. Her work, *Red Plaid Jacket*, was preselected for the FIGURATIVAS 2015 competition by the Fundació de les Arts i els Artistes in Barcelona, Spain. Her art is held in numerous private collections and in the collection of the Alberta Foundation for the Arts.

Jerry Heine

A revered landscape painter, Jerry Heine has inspired four generations of Albertans. His deft brushstrokes, use of white space and transparency, and pops of deep colour characterize his landscapes. Alberta has been his inspiration – from the Rocky Mountains to prairie fields.

An artist's artist, Jerry Heine has mentored many Alberta artists through his work at the University of Alberta, Faculty of Extension Art Diploma Program.

He studied art at the University of Alberta, graphic art at NAIT and at the Washington School of Art. He was an instructor with the Faculty of Extension from 1989 to 2016, and has had over 35 solo art exhibitions, both nationally and internationally. He has signature status with several art groups, including the North West Watercolor Society of U.S.A. Jerry has also curated art exhibitions, taught community art workshops, engaged in art critiques, and adjudicated and selected art for a variety of art clubs and schools across Alberta.

Katherine Lakeman - biography unavailable

Ellen Lyons

Ellen Lyons majored in painting and printmaking at the Alberta College of Art from 1968 to 1971. She has a diverse background including: plate and stone lithography; photo sensitized, batik and fabric silk-screen; metal, plaster and sculpture casting; zinc etching; copper and wood engraving; lino and wood cuts; serigraphy; and collography. She also has extensive photographic experience.

Ellen's work has been exhibited in galleries across Western Canada. She has also produced murals for the Red Deer Merchant's Association and the Red Deer Exhibition Association.

Don McVeigh

Don McVeigh was born in Edmonton in 1951. He studied fine arts at the University of Alberta where he graduated with a Bachelor of Fine Arts Degree with distinction in 1973. He then went on to the University of Regina, Saskatchewan, graduating with an M.F.A. in 1978.

Artist Biographies

McVeigh is represented in the collections of the Government of Alberta, Alberta House in Tokyo, Japan; Gulf Oil of Canada; the Province of Saskatchewan Arts Board and in London, England.

David More

David More was born in 1947 in Aberdeen, Scotland. He graduated from high school in Red Deer, Alberta and studied pre-med at Red Deer College. He graduated from the University of Alberta in Edmonton in 1967 and then received a Diploma from the Alberta College of Art in Calgary in 1972. As expressed in a Red Deer Express article and by the artist:

"I always loved art, but thought it would be a hobby. I didn't want to spoil it by taking it seriously." Turns out it was during studies in physiotherapy he realized art would not be just a hobby, but his life's work.
"Friday was anatomy day in the cadaver lab, so I was taking my sketchbook and doing these drawings," he recalls. "After about three months I kind of looked at myself in the mirror and said you twit. The only thing you really liked about the medical thing is Fridays because it's anatomy day and you get to draw."

and in an article by writer and curator Nancy Tousley

Gardens fascinate More as human attempts to exert control and order on the face of the natural environment. At the same time, he finds them meditative places offering the possibility of communion with spiritual forces.

Ella Richards 1886-1975

Ella Richards was born in England and moved to Edmonton, Alberta, Canada in 1913. She started to study art in 1940 and took studies in silkscreen, etching and watercolours. She received a degree in drawing in England and exhibited in Toronto, England and Sweden. She became a full member of the Edmonton Art Club in 1947 and a full member of the Federation of Canadian Artists in 1948.

Jack Rigaux - biography unavailable

Maureen Scott - biography unavailable

Artist Biographies

Robert Sinclair

Robert Sinclair was born in 1939 in Saltcoats, Saskatchewan. He received a B.F.A. from the University of Manitoba in 1961, an M.A. from the University of Iowa in 1965, and an M.F.A. from the University of Iowa in 1967. From 1965 to 1997 he taught in the Department of Art and Design at the University of Alberta in Edmonton. He is a member of the Royal Canadian Academy of the Arts and the Canadian Society of Painters in Watercolour. He has participated in numerous solo and group exhibitions since 1965 and his work can be found in the collections of the Art Gallery of Alberta, the Art Gallery of Windsor, the Royal Collection of of Her Majesty the Queen in Windsor Castle, the Canada Council Art Bank in Ottawa, the Glenbow Museum in Calgary, and numerous corporate and private collections.

Artist Statement

The more I paint the more it seems that I am at the beginning again.

Painting exists and begins in my mind, but I rely on my body to know when a painting is resolved. Each painting while being painted is comprised of continuous moments of 'not knowing-ness'. Insight (intuition) is stimulated by this process. Often during these moments something new arises, a kind of receiving as a gift rather than a getting. It is like a door opening, leading to new insights and connections.

Watercolour painting offers me the opportunity to express and compress the complexity of our world within my artistic interest in the simplicity of the reductive or minimal statement. It is an attempt to touch the beginnings of forms. To this end, I explore the endless variations of themes found in the fundamentals of art and our perceptions of art and reality.

Jacqueline Stehelin - biography unavailable

Les Thomas - biography unavailable

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.

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).

Judith Zinkan

Judith Zinkan was born in Moose Jaw, Saskatchewan, and resides in Calgary. She attended the University of Calgary (1975 -1976), the University of Houston (1977-1978) and the Alberta College of Art (1979 -1980). She has participated in a number of group and solo exhibitions since 1980.

Artist Statement:

“The Purpose of Life is to Remember” - Henry Miller

When I heard this quote it occurred to me that I spend my life painting to remember; a moment, this place, that person, colors and textures redolent of experience; the heat of the summer garden, shimmering moonlight on a northern lake, a bouquet of flowers in the dead of winter. Souvenirs of time caught in a web of paint. My still life work has evolved into an impressionistic style. The perspective is illusive, and deceives the viewer into a sense of definition, through simplified shape, color and texture of the paint creating a complexity to the artwork.

Flower Species: Origins and Symbolism

Amaryllis

Amaryllis is a small genus of flowering bulbs with two species. The better known is *Amaryllis belladonna*, a native of the Western Cape region of South Africa. Plants of this genus are also known as belladonna lily, Jersey lily, naked lady, amarillo, Easter lily and March lily, although Amaryllis is only distantly related to true lilies.

Amaryllis belladonna was introduced into cultivation at the beginning of the eighteenth century. A hybrid was bred in the 1800s in Australia but the hybrids are quite distinct as the many shades of pink also have stripes, veining, darkened edges, and white and light yellow centers.

The amaryllis is most commonly found with a bold crimson hue. It is, however, also available in white, yellow and pink.

According to Greek Mythology, Amaryllis was a shepherd woman who loved another shepherd named Alteo. Alteo only loved flowers and said that he would love the woman who brought him a blossoming plant. Amaryllis therefore dressed up in white and stood at Alteo's door every night for 30 nights, During her visits she would pierce her heart using a golden arrow. When Alteo opened the door on the 30th night, he found a red flower that came from the blood of Amaryllis' heart.

In the Victorian age the amaryllis came to be symbolic of success after a struggle. It also represents a job well done and is given to people as a token of recognition. When this flower is given to an artist, it is a way of encouraging creativity. The amaryllis is also related to the Christmas season. Known as the Christmas lily, it adds joy to the home during Christmas.

Clematis

Clematis is a genus of about 300 species within the buttercup family. Popular among gardeners, they are mainly of Chinese and Japanese origin. The wild species, native to China, made their way into Japanese gardens by the 17th century and then reached European gardens by the 18th century.

Most species of clematis are climbing vines. These are valued for their ability to scramble up walls, fences, and other such structures. Because of their adaptability and masses of spectacular flowers, clematis are among the most popular of all garden plants.

Flower Species: Origins and Symbolism

The clematis plant acquired several meanings during the Victorian era. The actual term clematis means or relates to the world of mental beauty. As such, clematis flowers symbolize the beauty of ingenuity or the trait of artifice and many experts believe that this most likely related to the plants ability to climb around places. In Russia the flower also symbolizes traveler's joy due to its travelling ability.

Geranium

Geranium is a genus of 422 species of flowering annual, biennial, and perennial plants that are commonly known as cranesbills. They are found throughout temperate regions of the world and the mountains of the tropics, but mostly in the eastern part of the Mediterranean region.

A number of geranium species are cultivated for horticultural and pharmaceutical use. Many species are perennials and winter-hardy, grown for their attractive flowers and foliage. They are long-lived and most have a mounding habit. Other species are not winter-hardy in cold areas and are grown in specialized gardens or containers.

The symbolism of the geranium flower is usually associated with the type or colour of the flowers. Common symbolic meanings include:

- Horseshoe Geranium - symbolic of stupidity or folly
- Ivy Geranium - favor
- Lemon Scented Geranium - symbolic of unexpected meetings
- Oak Leaf Geranium - symbolic of true friendship
- White Geraniums - once believed to repel snakes - also thought to promote fertility
- Red Geraniums - according to Wicca beliefs, red geraniums planted near a home's door will warn of approaching strangers by facing the direction of the stranger. Red geraniums are also considered protective and symbolize good health
- Pink Geraniums - used in love spells

A geranium's message also depends on the situation. As a housewarming gift, it may represent friendship or wishes for good health. In North America the geranium flower is usually seen as a symbol of happiness and positive emotions.

Flower Species: Origins and Symbolism

Gloxinia

Gloxinia is a genus of three species of tropical rhizomatous herbs. The species are primarily found in the Andes of South America but are also found in Central America and the West Indies. Gloxinia flowers are shaped like small bells with purple being the most common colour for its flowers. They may also, however, be found in white or maroon.

The Gloxinia plant was discovered in 1785 and is a symbol of love at first sight.

Lily

Lilies (Lilium) are a genus of herbaceous flowering plants growing from bulbs and have large prominent flowers. Most species are native to the temperate northern hemisphere though their range extends into the northern subtropics. They extend across much of Europe, across most of Asia to Japan, south to India, and east to Indochina and the Philippines. In the New World they extend from southern Canada and through much of the United States.

Lilies are tall perennials and range in height from two to six feet. They form tunicless scaly underground bulbs. These are usually buried deep in the ground during the dormant season. Lily flowers are large and come in a wide range of colours including whites, yellows, oranges, pinks, reds and purples. Markings include spots and brush strokes. Lilies bloom in late spring or summer. Besides their beauty, lilies are used in asian cuisines as their bulbs are edible as root vegetables and for medicinal purposes.

In the Victorian language of flowers, lilies portray love, ardor and affection while orange lilies stand for happiness, love and warmth. Lilies are also the flowers most commonly used at funerals where they symbolically signify that the soul of the deceased has been restored to a state of innocence. In Western Christianity the Madonna Lily has been associated with the Virgin Mary since the Middle Ages. The Easter Lily, meanwhile, is a symbol of Easter and of Christ's resurrection.

Flower Species: Origins and Symbolism

Orchid

Orchids are the largest family of blooming flowers with over 25,000 species and over 100,000 varieties. The family encompasses about 6 -11% of all seed plants on earth.

All orchids are perennial herbs that do not have any permanent woody structure. They occur in almost every habitat except Antarctica and on glaciers. The world's richest diversity of genera and species are found in the tropics.

Orchids entered Europe from the Far East in the 1600s. By 1802 they were raised from seed and by 1856 the first cultivated hybrid was developed.

The name 'orchid' comes from the Greek word *orchis*, meaning testicle, as the underground tubers were thought to resemble testicles. Because of this resemblance, the ancient Greeks thought orchids were a symbol of virility. It is reported that the Aztecs of Mexico mixed the vanilla orchid with chocolate to create a drink which was supposed to promote power and strength. The vanilla orchid, which is native to Mesoamerica, was cultivated by the Totonaco Indians. According to one of their legends, the vanilla orchid sprung from the blood of Princess Xanat when she and her lover were executed for disobeying her father's wishes. The Victorians, meanwhile, collected and displayed orchids as a sign of luxury and a way to exhibit their refined taste.

Various types of orchids serve as the national flowers of Venezuela, Colombia, Singapore, Costa Rica, Honduras, Belize, Guatemala and Panama.

Peony

Peonies are among the most popular garden plants in temperate regions. Native to Asia, Europe and Western North America, there are currently 33 known species. Most are herbaceous perennial plants, 1-3 feet in height but some are woody shrubs. They have compound, deeply lobed leaves and large, often fragrant flowers in colour ranging from purple and pink to red, white or yellow. Peony flowers bloom in late spring and early summer.

Flower Species: Origins and Symbolism

The peony is named after Paeon, a student of Asclepius, the Greek god of medicine and healing. In Greek mythology, when Asclepius became jealous of his pupil, Zeus saved Paeon by turning him into the peony flower. Mischievous nymphs were said to hide in the petals of the Peony, giving it the meaning of Shame or Bashfulness in the Language of Flowers.

Peonies have been used and cultivated in China since early history. By the sixth and seventh centuries they were cultivated for medicine in China and over 262 compounds have been obtained so far from the peony. By the tenth century the cultivation of peonies had spread throughout China and into Japan. From the fifteenth century peonies were being cultivated in Europe, although intensive breeding did not start until the nineteenth century.

Peonies are among the longest-used flowers in Eastern culture. The peony is a traditional floral symbol of China where it is also known as the 'flower of riches and honour' or 'king of the flowers' and is used symbolically in Chinese art. They are also a common subject in tattoos and in Asia became a masculine motif, associated with a devil-may-care attitude and disregard for consequence. In Europe, peonies were a subject of Medieval art where they were often painted with their ripe seed capsules due to the medical significance of this part of the plant. In Serbian folklore, meanwhile, red peonies represent the blood of Serbian warriors who died fighting in the Battle of Kosovo in June 1389.

Poppy

Poppies are herbaceous, annual, biennial or short-lived perennial plants. Most varieties are grown for their colourful flowers. A few species, however, have other uses, principally as sources of drugs and foods. The opium poppy, for example, is a source of opiates such as morphine, heroin and codeine. Poppy seeds, meanwhile, are rich in oil, carbohydrates, calcium and protein. Poppy products are also used in different paints, varnishes, and some cosmetics.

The earliest reference to the use of poppies comes from Sumer (Iraq and Kuwait) where Opium poppies were grown as early as 3,400 B.C. Ancient Sumerian art works feature poppy seed pods in the hands of Sumerian rulers.

Poppies have long been used as a symbol of sleep, peace, and death. Poppies represent sleep as the opium extracted from them is a sedative. Poppies used as emblems on tombstones symbolize eternal sleep and in Greek and Roman myths, poppies were used as offerings to the dead. A second interpretation of poppies from Classical mythology is that the bright red colour signifies a promise of resurrection.

In the twentieth century, the red-flowered corn poppy has come to symbolize remembrance and is used to commemorate those who died in World War I.

Flower Species: Origins and Symbolism

Rose

Roses are woody, perennial flowering plants. There are over three hundred species with flowers that vary in size, shape and colours ranging from white through yellows and reds.

Most rose species are native to Asia with smaller numbers native to Europe, North America and northwestern Africa.

Roses are best known as ornamental plants grown for their flowers. They have also, however, been used for commercial perfumery and for food products such as tea and jams.

Because of their long cultural history, roses have long been used as symbols. In ancient Greece and Rome the rose was closely associated with the goddess Aphrodite/Venus and so became a symbol of love and passion. Following the advent of Christianity, the rose became identified with the Virgin Mary and led to the creation of the rosary and other devotional prayers in Christianity.

Each colour of rose has a particular symbolic meaning. Red roses signify enduring passion and is the lover's rose; white roses symbolize humility and innocence; yellow express friendship and joy; pink roses signify gratitude, appreciation and admiration; orange roses symbolize enthusiasm and desire; and purple roses represent enchantment and love at first sight.

Tulip

Tulips are members of the lily flower. They are spring-blooming perennial flowers. The flowers are usually large, showy and brightly coloured and often have a different coloured blotch at the base of the tepals (petals and sepals).

Tulips are indigenous to mountainous areas with temperate climates. They thrive in climates with long, cool springs and dry summers and correspond to a band running from south-east Europe (Ukraine, Russia) and Turkey through Syria, Israel, the Palestinian Territories, Lebanon and Jordan through Azerbaijan and to central Asia. They can also be found in the western Himalayas, southern Siberia, Mongolia and as far as the northwest of China.

It is believed that cultivation of tulips began in Persia during the 10th century. In the sixteenth century tulips were imported from the Turkish empire to Europe. By 1594 tulips were grown in the Netherlands and the Dutch tulip industry began.

Flower Species: Origins and Symbolism

Tulips are called *lale* in Turkish. When written in Arabic, *lale* has the same letters as Allah and so tulips are a holy symbol. As tulips were associated with the Turkish royal House of Osman, tulips are also a symbol of abundance and indulgence. While tulips in Turkish culture represented paradise on earth and had almost a divine status, in the Netherlands they became associated with the briefness of life.

Different tulip colours have different meanings. Yellow tulips symbolize cheerful thoughts while purple represent royalty. The symbolism of red tulips may derive from a Turkish legend. According to legend, a prince named Farhad was in love with a maiden named Shirin. When Farhad learned that Shirin had been killed, he was so grief-stricken that he rode his horse over a cliff and died. It is said that a scarlet tulip sprang from each drop of his blood and so red tulips came to symbolize 'perfect love.' In Christianity tulips symbolize passion, belief and love. White tulips represent forgiveness and both white and purple tulips are important symbols for Easter.

Painting Flowers: A Historical Survey

Egyptian wall painting

One of the most common themes in still life painting has been the subject of flowers. One reason for this is their unquestioned beauty. Unlike the actual objects, which are short-lived, a painting of flowers has the advantage of capturing and preserving the flowers' beauty 'forever'. A second reason for their popularity is that, traditionally, flowers have been rich in both religious and secular symbolism.

The history of flowers in art is a very long one. In Ancient Egyptian mythology, for example, the lotus flower symbolized the sun and had strong ties to the concept of creation and rebirth. Lotus flowers are thus a feature in Egyptian wall paintings and relief sculptures. Flower motifs were also prominent in the decorative art of the Middle Ages. During this period tapestries were very popular and often the subject of these works - often a group of figures - is placed against a background embellished with floral patterns.

During the Italian Renaissance of the 15th and 16th centuries some artists, such as Sandro Botticelli, were inspired by medieval tapestries and incorporated floral designs into their large scale mythological paintings.

Sandro Botticelli
Primavera, late 1470s
Uffizi Gallery, Florence, Italy

Like other types of still life paintings, paintings of flowers as independent subjects in art emerged at the end of the 16th century. During medieval times they had appeared in the borders of illuminated manuscripts and as small, but symbolically important, details within larger paintings or decorative backgrounds in tapestries. In the late 16th century and early 17th century, the use of flowers as still life subjects began in earnest due to an increasing fascination with flowers. This was facilitated by advances in the study of botany and horticulture and by the importation of numerous new species of flowers into western Europe. During this period new flower species - such as the tulip - were very precious and expensive and this encouraged their botanically exact rendering by artists.

Painting Flowers: A Historical Survey

In early paintings which included flowers, the flowers were often symbolic in nature. A white lily, for example, was a symbol of purity and many paintings of the Virgin Mary contained white lilies for this reason. This symbolic nature of flowers continued to be a feature of 16th and 17th century Dutch still life paintings where flowers, shown wilting or decaying, were often symbols of the brevity of earthly existence. By the 19th century the symbolic function of flowers in art began to fade in importance and it is the decorative potential of flowers that is the most enduring impulse behind their use.

Jan Brueghel the Elder
Flowers in a Wooden Vessel, 1603

Until the late 19th century, still life subjects and floral paintings existed at the bottom of the hierarchy of artistic subjects suitable for paintings. With the advent of Realism and Impressionism, however, this changed as artists began to embrace everyday scenes and objects as subjects worthy of art.

Édouard Manet
Flowers in a Crystal Vase, 1882
National Gallery of Art, Washington D.C., Untied States of America

The French artist Édouard Manet was a leader in this effort and dedicated one-fifth of his artistic output to floral still life painting. Artists who followed Manet continued this practice, painting flowers that were personally meaningful to them as opposed to choosing subjects with cultural or religious symbolism. One of the most famous of these artists was Vincent van Gogh whose paintings of sunflowers evoked the warmth and luminosity of Provence, where he settled in 1888.

Vincent van Gogh
Sunflowers, 1888
Van Gogh Museum, Amsterdam the Netherlands

Painting Flowers: A Historical Survey

Georgia O'Keeffe
Red Canna 1919
High Museum of Art, Atlanta, U.S.A.

The art movements of realism, impressionism and post-impressionism ultimately fostered the birth of abstraction in the visual arts. During the 20th century flower images came to focus on an exploration of pattern and colour which took flower paintings from realism to the brink of abstraction. One of the major artists in this movement was the American artist Georgia O'Keeffe (1887-1986) who radically transformed still life painting and challenged viewers to slow down and enjoy the colours and patterns of her paintings.

Andy Warhol
Flowers, 1964

The tendency towards abstraction, expressed in the paintings of Georgia O'Keeffe, continued and became more pronounced throughout the 20th century. As expressed in the Pop Art movement of the 1960s, artists such as Andy Warhol focused purely on design and colour and the flower images created could not be pinned down to a particular species. Finally, beginning in the 1970s, flowers became an artistic medium in their own right, featuring as the main medium in a number of installation art works such as in the work of the American artist, Jeff Koons.

Jeff Koons
Puppy, 1992
Guggeheim Museum, Bilbao, Spain

Visual Learning and Art Projects

Jerry Heine
Summer Flowers, 1992
Watercolour on paper
Collection of the Alberta Foundation for the Arts

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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 and Principles of Design Tour

The following pages provide definitions and examples of the elements and principles of art that are used in the images found in the exhibition *A Cordial Word*. 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.

Use this tour to better understand the purpose of the artist's choices!

Elements and Principles of Design Tour

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

See: *Gloxinia #1*, 1973, by Robert Sinclair

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

Now, descibe the lines you see in this image. Follow the lines in the air with your finger. What quality do the lines have? Are they thick or thin?
This image uses thin, delicate curving lines which form the flower petals and thin vertical and horizontal lines which create a rectangular frame around the flowers and leaves.

What direction do lines appear to be going? How are the lines similar and different from each other?
The lines which form the flower petals and leaves direct the viewer's eye to the rectangular frame. The lines which form the leaves curve down to the left of the composition while the lines which form the flower petals direct the eye to the top and to the right of the drawn frame. In this way the viewer takes in the entire composition.

Elements of Composition Tour continued

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: Chinese Marble Vase With Tulip, 1990, by Sharon Simonds Chia

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 freeflowing, 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 painting is composed of geometric and organic shapes. The shapes which make up the objects are positive while the brownish background is negative space.

Would you describe these shapes as organic or geometric?
The flower and the fish are organic in nature while all the other objects (the green platform; flower vase; fish tray and place matt) are all man-made, geometric shapes.

What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?
The geometric shapes are static in nature whereas the organic shapes are more dynamic. This is seen, for example, in the tulip which appears to bend forward in the composition and the fish which is at an angle. The other objects, meanwhile, appear very rigid.

Elements and Principles 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: *My Annuals*, 1993, by Ellen Lyons

What are primary colours? Do you see any? Point to them in the painting. What secondary colours do you see? Do you see any white added to colour to form a tint or black to form a shade?

Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. We see the primary colours of red, yellow and blue and the secondary colours of green and hints of violet.

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

Warm colours tend to stand out more than cool colours and therefore within this work the warm colours of red, pink, purple and orangish flowers draw the viewer's eye first. The viewer's eye is directed first to the flowers in the lower left of the composition as these are lower on the picture plane and so 'closer' to the viewer.

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. In this painting the warm coloured flowers contrast with the blue and green surrounding them making them stand out and appear closer. This contrast also creates a sense of space or depth in the work.

What are analogous colours? How are they used in this painting?

Analogous colours are those that are closely related. Families of analogous colours include the warm colours (red, orange, yellow) and the cool colours (blue, green, violet).
In this painting the flowers are primarily warm colours of red, orange and yellow while the analogus cool colours of blue and green form the paving stones and background of the work.

Elements of Composition Tour continued

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.**

See: *Flax Unto Lilies*, 2000, by David More

What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in art-work?
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.

What do you see in this image?
In this image the viewer is presented with a field of flowers.

Allow your eyes to "feel" the different areas within the work and explain the textures.
Texture is very real in this work. The paint is applied thickly and the viewer can see both this thickness and the brush strokes. The overall 'rough' quality of the image is emphasized by the sketchy nature of the 'drawing'. Because of this, this is very much an 'immediate impression' of flowers rather than a detailed rendition of them.

Elements and Principles 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: *Poppy Pink Morning*, 2000, by David More

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 is represented in this work?
The viewer sees a backyard with flowers and a fence.

Space can be positive or negative. What would you say is the positive space in this work? What is the negative space and why?
The positive spaces in this image are the objects - the flowers, fence and trees. The negative spaces, which surround and separate the positive areas, are the green grass and the blue-violet sky.

Do you think there is space in this work? If so, how has the artist created a sense of space?
The artist has created a deep sense of space in this work through the arrangement of colours and the size of objects.
The large purple flowers in the lower left appear closer both because of their vibrant colour and their placement in the foreground.
From these flowers the viewer's eye moves back to the bright red flowers in the mid-ground of the composition then back to the fence, which is a combination of the red and a dull dark purple colour.
Finally, the eye goes back to the dark spruce trees which, by their rendering, appear behind the fence. Also, their dark green colour contrasts the red in the fence, making the fence appear closer to the viewer.

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:

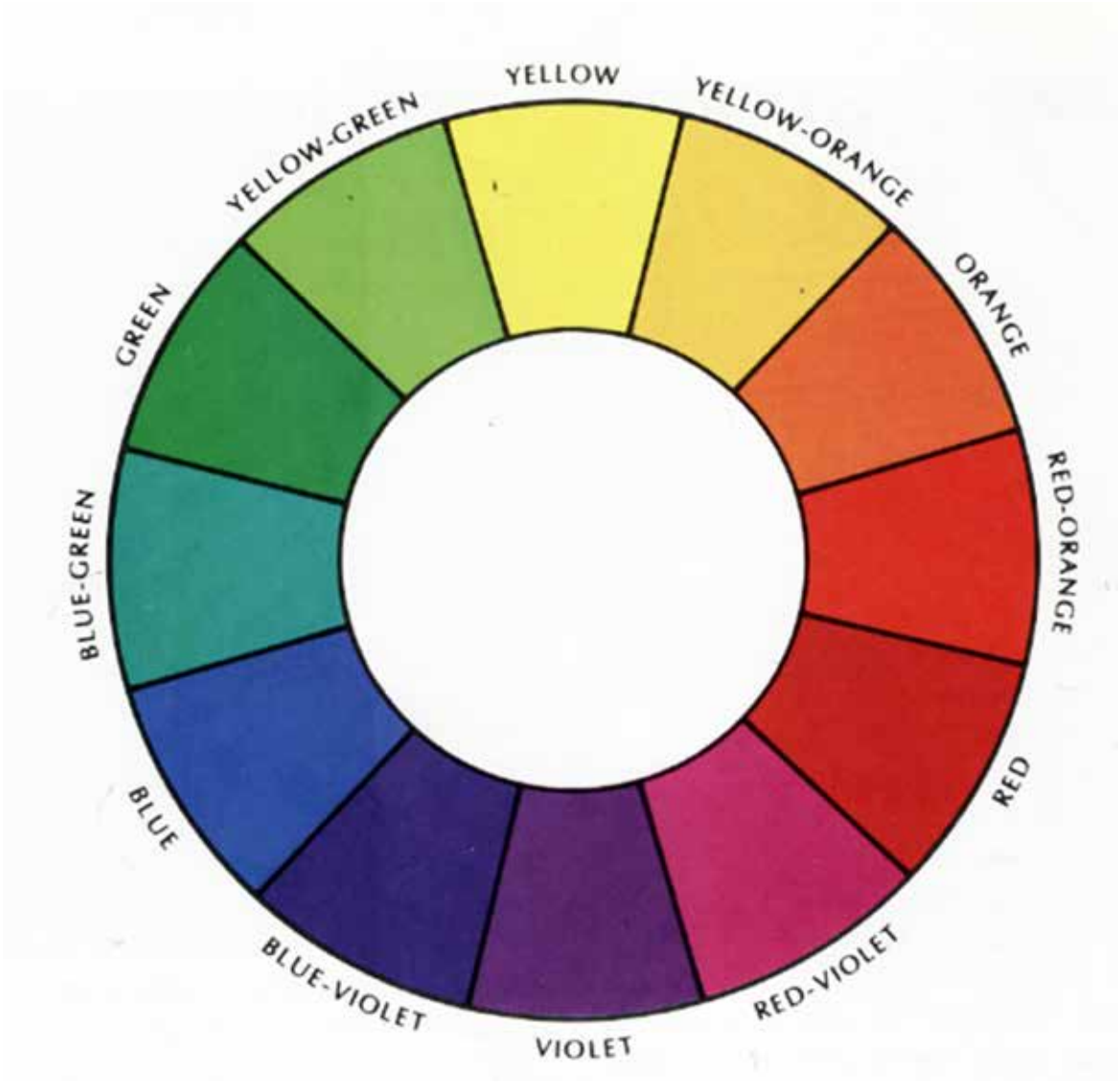
Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created
someone wearing a hat			
a specific animal			
landscape			
a bright red object			
a night scene			
a house			

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

An Art-full Scavenger Hunt Template

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

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 following project students will examine the use of complementary 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

Jack Rigaux
Still Life with Flowers in a Vase, 1983
Watercolour on illustration board
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.

Experiments in Colour continued

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.

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?

Abstract Art Projects: An Introduction

To **abstract** something means to simplify or distort it in some way. In art, abstraction involves the taking away, simplification or distortion of the elements of line, shape, colour and texture. Abstraction allows the artist to express inner feelings, sensations, and ideas through the process of art making in ways that realism may not allow for. Abstraction reveals the practice of art making and offers an openness of meaning which, in turn, allows more interaction between the art object and the viewer.

Abstractions come in many variations. An abstract image can be grounded in an object, or it can give visual form to something nonvisual, like emotions or sensations.

Ways in which artists have abstracted their images or objects are:

- by *recreating* and *enlarging* everyday objects in a crude industrial material

- by *manipulation* and re-exposing images to the forces of nature

- by *simplifying* shapes and *limiting* variations of colour

- by *representing*, enlarging and neutralizing images

- by the *presentation* and the *transformation* of familiar objects

- by *monumentalizing* a found object into an anonymous background and by *exaggerating* the detail

The art projects which follow investigate many of these methods of abstraction and many of the projects are directly related to works in the exhibition.

From Realism to Abstraction

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.

From Realism to Abstraction 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?

Impress Yourself: A Look at Impressionism

Observing and Thinking Creatively

Look at the painting *Monet Painting in His Garden at Argentueil* by French artist Auguste Renoir. How did Renoir show the time of day in this picture? How is the light in the scene different from the light of noon? Because artists who painted in this style tried to catch *impressions*, an art critic named the style **Impressionism** in 1871.

The Impressionists were most interested in light and color, and painted mainly outdoors. They painted quickly to capture atmosphere and **mood** at different times of the day.

As you look at Renoir's picture of his friend Monet painting in the garden, notice the small strokes of color. Impressionists placed short brush strokes or dabs of pure color next to one another. When viewed from a distance, the colors seem to bounce off each other and mix, creating many other colors. This process is called **optical mixing.**

Georges Seurat used the Impressionist idea of mixing colors in a scientific, almost mathematical way. Instead of using short strokes of color, he applied thousands of tiny dots. Seurat was called a **Pointillist.** Look closely at the study he did for *Sunday Afternoon on the Island of La Grande Jatte.* How many examples of **complementary colors** placed together can you find?

The Impressionists avoided using black because it is seldom seen in nature. What colors were used to make up the shadows in these paintings?

In this lesson, you will paint a scene by using dots, dabs, or separate brushstrokes of pure color.

Pierre Auguste Renoir, Monet Painting in His Garden at Argentueil, 1873, Wadsworth Atheneum, Hartford, Connecticut.

Impress Yourself: A Look at Impressionism continued

Georges Seurat, Study for "La Grande Jatte", 1884/1885, Wood, 6¼" × 9¼", National Gallery of Art, Washington, Ailsa Mellon Bruce Collection.

Instructions for Creating Art

1. Lightly sketch an outdoor scene that includes trees and plants. If you want to, add people to your scene. Decide what time of day you will show in your scene. How much light is there at that time? The more light there is, the brighter the colors should be.

2. You may use a brush or a cotton swab to dab on dots and strokes of color. Use only the colors of the rainbow. Put different colors, such as yellow and blue, next to one another. When viewed from a distance, they will look green.

3. Use many brushstrokes of several colors to make your picture. Include colors that will make your painting look as if it is a bright, sunny day outdoors.

4. Give your painting a title and display it.

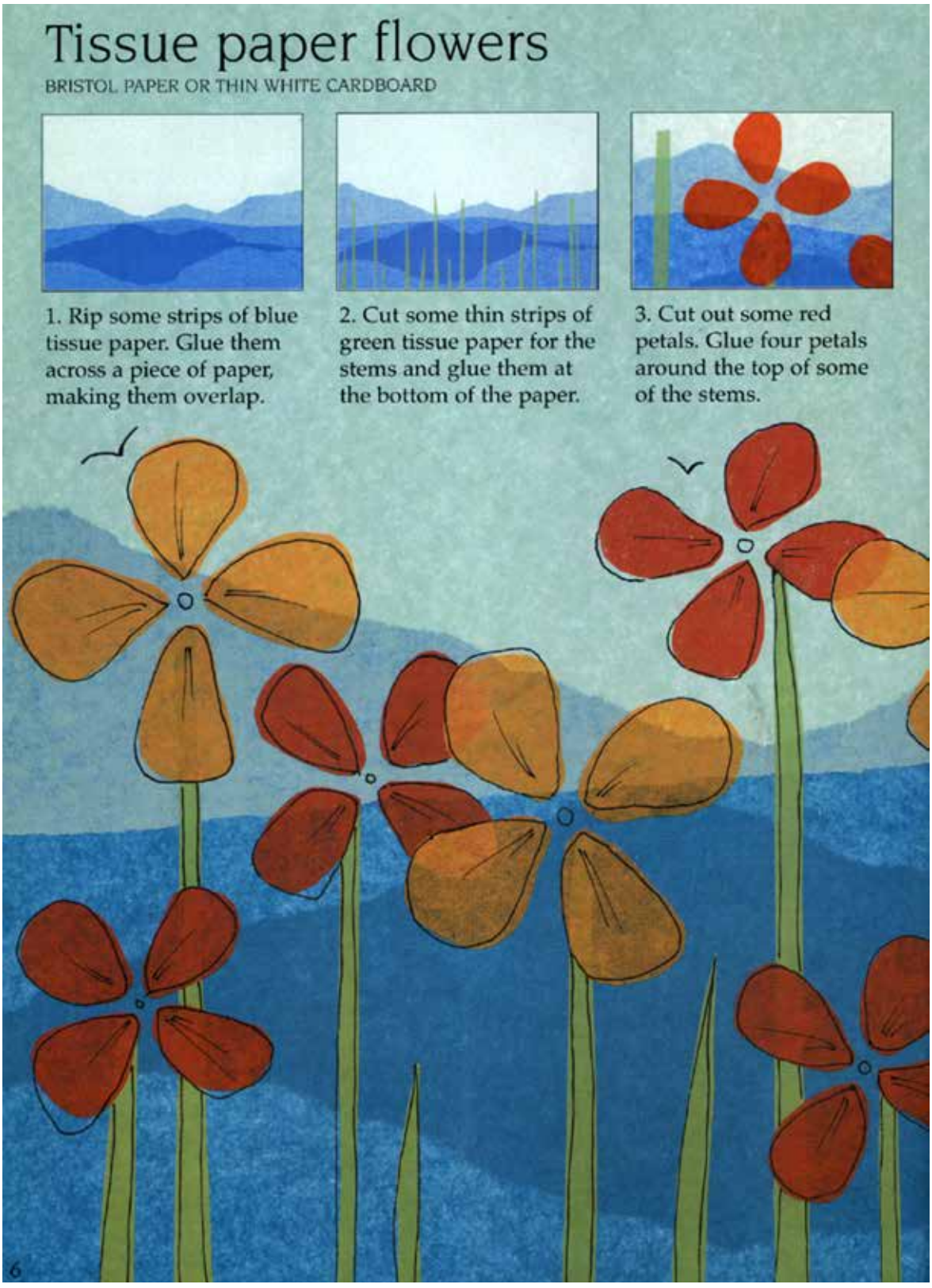
Art Materials

- Paper
- Pencil and eraser
- Mixing tray
- Tempera paint
- Cotton swabs
- Container of water
- Paper towels
- Newspaper (to cover work area)

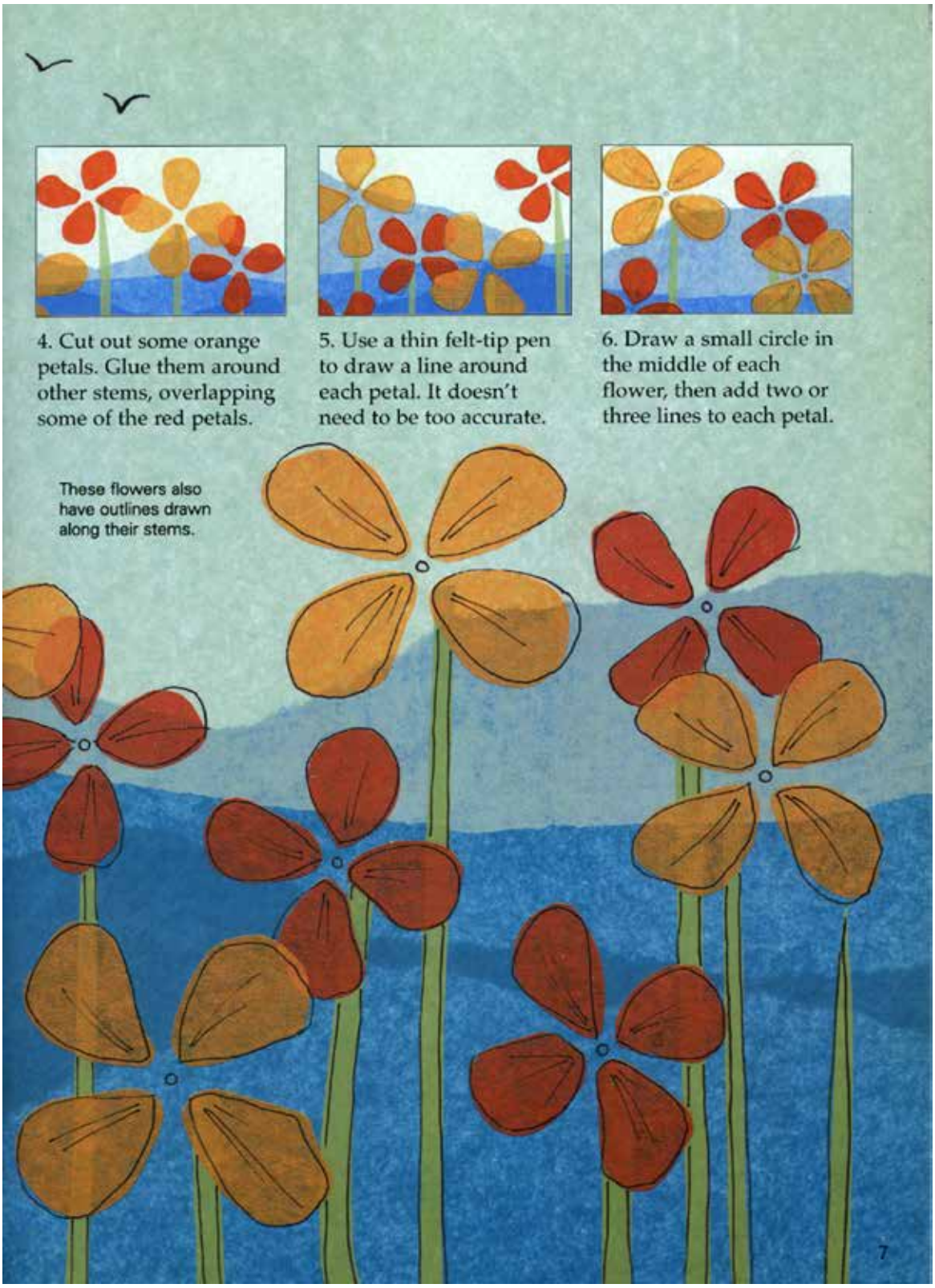
Learning Outcomes

1. Name two characteristics of the *Impressionist* style of painting.
2. What colors did you place next to one another in your painting? What colors resulted from *optical mixing?*
3. Do you prefer the exactness of Seurat's Pointillism, or the freer style of Renoir? Explain the reasons for your choice.

Collage Flower Garden Gr. 2-5



Collage Flower Garden Gr. 2-5 continued



The Flower Garden

PROJECT 2–4
FLOWER GARDEN

For the Teacher Unlike construction paper and other papers that are a solid color throughout, the colors on brightly colored fadeless paper are applied onto a white surface. By tearing shapes from fadeless paper toward yourself from the back, the white paper underneath is allowed to show around the edges of the torn shape. This project is based on a flower garden, but would be equally appropriate for something like an undersea scene of fish and water plants, or birds in a jungle. If fadeless paper is not available, students can handpaint watercolors onto heavy paper, allowing the paper to dry before tearing it.

Vocabulary

negative and positive shapes
grain
fadeless
variety
repetition
foreground
middle-ground
background

Preparation Demonstrate for students how to tear the paper to allow the maximum white edge to show, and caution them against throwing any paper away (because it is relatively expensive and even the smallest piece that they don't need might be used by a neighbor to make a composition more interesting). Explain how they can use the grain of paper to tear straight when they are tearing stems. Cut some of the paper into squares of various sizes to make tearing easier.

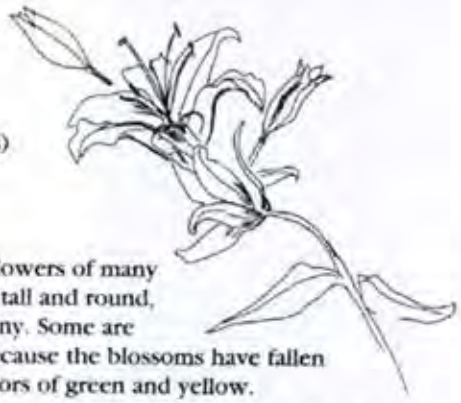
Alternative Project

CITYSCAPE TORN-PAPER COLLAGE A "cityscape" collage of buildings, with their many forms and shapes, can easily be torn and pasted from fadeless paper for an effect similar to the flower garden. Remind students of foreground, middle-ground, and background.

The Flower Garden continued

PROJECT 2–4 FLOWER GARDEN

STUDENT PAGE



Materials

9 × 12-inch white drawing paper

fadeless paper (cut into various shapes)

glue

Directions Think about what a flower garden looks like. There are usually flowers of many different colors, sizes, and shapes. Some are tall and round, some grow on bushes, some are short and tiny. Some are buds, and some just seem to be tall stems because the blossoms have fallen off. Leaves are of all different shapes and colors of green and yellow.

1. Draw some shapes on the back of the fadeless paper and carefully tear out only small areas at a time. If you take your time, you have almost as much control as if you were using scissors. Tearing *toward yourself* from the back allows white edges to show—and when the shapes are pasted on paper, they will have white outlines. It doesn't matter if you make "mistakes" because you will find a use for extra pieces of paper.
2. Make several shapes of approximately the same size and color to represent one variety of flower. Use more than one shade of green for leaves, make tall skinny stems, and fat or thin leaves.
3. Place the tallest flowers with the longest stems in the background, medium height in the middle-ground and small flowers in the foreground (nearest the bottom). Flowers in the middle-ground and foreground may have to be glued on top of stems already in place. Remember that every flower needs a stem. At the bottom you may want to make some skinny blades of grass.
4. Look at the scraps of paper from which you tore your flowers. These "holes" are negative shapes. Sometimes the negative shapes can also be used by tearing around the edges of the "hole" to make a thin shape for decorating. See how you can "embellish" your flowers with the addition of centers and leaves.
5. When you are done, put your artwork down and move about ten feet from it to see if it needs anything more.

How does your garden grow?

HOW DOES YOUR GARDEN GROW?

For the Teacher Many artists used flowers and plants as their subjects, including Monet with his haystacks and his fields of poppies; Emil Nolde and Georgia O'Keeffe with their beautiful flowers; Odilon Redon with his mystic paintings of people and flowers; and Henri Rousseau with his jungle scenes. Show students such paintings, or photos of beautiful flowers in a natural setting.

Apple Blossoms, 1950, Georgia O'Keeffe, 36 X 24 inches, The Nelson-Atkins Museum of Art, Kansas City, Missouri (Gift of Mrs. Louis Sosland)

Vocabulary

depth
variety
emphasis
three-dimensional

Preparation Not too many years ago, artists painted one subject on several layers of glass to create depth in a painting. This same technique is suggested here, but the painting is to be first on paper, then on layers of overhead transparencies separated by cardboard spacers. This process develops as the students go along, so it cannot be totally planned. Younger students might work better with small pictures. Cardboard supports for overhead transparencies make perfect, inexpensive frames for a small project and hide the cardboard between the layers. However, you can create larger sheets of plastic on a school laminating machine by simply running the two layers of plastic through the lamination rollers with nothing between them. These sheets of plastic can be cut to any size to fit within a standard mat.

Show students varieties of flowers and talk with them about differences in stems, leaves, and colors. You may find that plant catalogue examples will be helpful in showing them differences. Another option is to have a variety of silk flowers around the room for them to look at.

It is recommended that *you* first try this project using the same materials your students will use. If acrylic paint is not available, mix tempera with polymer medium or liquid soap to make it adhere to the plastic transparencies.

Alternative Projects

Foil-backed painting This project resembles the Victorian technique of painting on glass, backed by tin-foil. Students could paint on only one layer of plastic, placing a layer of aluminum foil and a layer of paper to protect the foil underneath. Hold the layers in place inside a mat.

Layered cityscape Another possible subject is a cityscape, with buildings in the distance painted on the underneath layers, and closer buildings added on succeeding layers.

How does your garden grow? continued

STUDENT PAGE

Materials

9 X 12-inch drawing paper
sheet plastic (overhead transparencies or laminating plastic)
masking tape
corrugated cardboard cut in 1/2-inch strips to fit inside the mat
glue
acrylic paint
pre-cut mats or overhead transparency holders

Directions You will be painting flowers on paper, then adding two or three layers of plastic to show depth and variety. The bottom (paper) layer will be the most complete.

1. On drawing paper, paint an interesting sky, using more than one shade of blue. Consider adding some violet or even a tiny bit of red to it. Use chalk to draw the outlines of flowers, stems, and leaves, then paint them. Think about how flowers grow. Some are low to the ground and large, while others have tiny star-like blooms. Stems and leaves also show great variety.
2. When the painting on paper is dry, use two small pieces of masking tape to cover the original painting with a sheet of plastic. Use similar colors and paint on the plastic layer directly on top of a few of the underneath flowers. Add several new flowers. You might want to add a few clouds in the sky.
3. *Optional:* Tape a third layer of plastic on top of the first two layers with masking tape. Again, paint this layer to fill in spaces on the first two layers, or to accentuate the flowers on the underneath layers. This will be your last layer. Space will be maintained between the layers by using thin cardboard strips to hold the layers apart.
4. When the painting is complete, you are ready to mat the painting so it will be three-dimensional. Place a mat on the table so it is face-down.
   - Tape the top layer of plastic firmly in place directly to the back of the mat with masking tape.
   - Put a line of glue on 1/2-inch corrugated cardboard strips the size of the transparency. Glue the strips in place on top of the mat.
   - Add the second layer of plastic, using glue to hold it in place on the strips.
   - Again, add corrugated cardboard strips. (These strips should be near enough to the edges of the plastic that they are hidden by the mat.)
   - Put a bead of glue all around on the second cardboard layer, and place the paper layer on top.
   - Put a weight on top of the painting until the glue has dried.

Monotype Printing Page 1

The following project is based on the works of Donna Gallant and Bev Tosh in the exhibition *A Cordial Word*. Students could design their monotype on any subject although for younger students flowers work nicely.

PROJECT 5–6
THE MONOTYPE, IN THE MANNER OF DEGAS

For the Teacher The *monotype* was popularized by Impressionists Edgar Degas, Paul Gauguin, and Maurice Prendergast (an American). It is created by painting ink or paint on a hard surface, such as glass or plastic, then laying paper on the painted surface and rubbing or drawing on the back of it to create a one-of-a-kind print. While best results are obtained by running the plate and damp paper through a press, adaptations can make it usable for the classroom.

A *monoprint* is also one-of-a-kind, but a standard printing plate (lithograph, relief, intaglio [etching]) is used in combination with the monotype process. It can be printed on top of an existing monotype, or paint can be directly applied to the plate prior to printing. A second, softer print can sometimes be made without re-inking the plate, which is called a *ghost print*. Degas sometimes used ghost monoprints as the basis for some of his pastel drawings.

Ballet Dancers in the Wings, 1900, Edgar Degas, pastel on paper, 28 × 26 inches, Saint Louis Art Museum. Degas sometimes used his monotypes as a base on which he drew with pastel. His method of monotype was to cover the plate with ink, then use a rag to remove areas that he wished to be white.

Vocabulary

monotype

ghost print

printing press

Preparation Water-based inks are ideal for this project because they do not dry so rapidly as the other water-based materials and would not necessitate using dampened paper. New water-miscible oil paints and serigraphy inks are also suitable. Other materials such as watercolors, watercolor markers, or water-sensitive crayons would necessitate using dampened paper. To reactivate dried pigments, it is necessary to put evenly dampened paper in contact with the plate under pressure.

Alternative Projects

Subtractive print and ghost image Restrict students to one color for this technique. Degas sometimes first applied a layer of black to his plates, removing the black in some areas with rags or a paper towel (a subtractive method of working). He sometimes added color during this step, or added color to a ghost print (a second print made without re-inking). Students could make a first print, then reprint the plate on a second piece of paper to make a *ghost* image, which would be light. Color could then be added to the dried ghost print with pastels or colored pencil.

Monotype Printing continued Page 2

PROJECT 5–6 THE MONOTYPE, IN THE MANNER OF DEGAS

STUDENT PAGE

Materials

newsprint
pencils
brushes
paper
plastic overhead transparencies
masking tape
water-based ink
water-based markers, watercolor crayons (*optional*)
crayons
brayers
spoon (*optional*)

Directions Because you will use the three techniques of drawing, painting, and printing all on one plate, you will create a one-of-a-kind print—a monotype. There is only one that will be *exactly* like this.

1. Draw a picture that you will transfer to your transparent plastic plate. Remember that if you draw it exactly the way your drawing looks, it will print backwards. If having it be exactly the same as your drawing is important, put the original drawing against a window and draw over the back of it. Paint this *reversed* image on the plate.
2. Tape the transparent plastic sheet on top of your drawing. Use a brush to *quickly* apply water-based ink to the plastic. Put it on thickly enough so it won't dry too quickly. The brushstrokes will show, but that is part of what will make it wonderful and spontaneous.
3. Lay a clean piece of paper on top of the plate and use a spoon or your hand to rub hard enough to transfer the paint to the paper. You can lift up a corner to see if it is working well. Pull the paper off the plastic.
4. Now look at the plastic plate. It has a *ghost image* on it. If you reprinted the plate immediately, you would have a faint image of your original painting. Instead, consider whether you would like to add different colors, changing it slightly. Print it again.
5. After the monotype has been printed, you could still make changes if you wish. Colored pencil, oil pastels, watercolor, fine-line marker, or ink could be used to make a print more interesting.

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 Studies continued

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.

Digital Gel Transfer Flowers Grades 9-12

The following project is based on a combination of photographic techniques and painting or drawing. This gel transfer project involves combining digitally printed images with drawing or painting to create a final mixed media image.

Objectives

Through the following studio activity students will
- develop skills in digital photography
- enhance computer skills through using Adobe Photoshop or other programs (e.g., Illustrator or Painter and scanners/photocopier
- develop visual and artistic skills such as composition
- explore composition and content by juxtaposing photographically based images with drawing or painting to create new meaning

Shane Golby
Sunflowers, 2019
Gel transfer on board
Collection of the artist

Materials

- computers/printers
- paper (*slightly heavier papers work best, e.g., 50-100% cotton rag paper
- digital cameras
- scanner/photocopier
- scissors
- acrylic paints and brushes
- canvas boards or masonite boards for mounting gel transfers - cut or made to the same size as printed images
- Golden Self-Levelling Gel or Stevenson Matt Gel Medium
- magazine images, art reproductions, other text sources etc.
- buckets of warm water

Process

1/ Using digital cameras, have students explore their environment to create numerous images with a focus on flowers.

2/ Students can then take their images into Photoshop to enhance their images (e.g., through working with layers and adjusting image contrast and saturation). Students may also wish to draw from imagination and create images entirely within Photoshop (e.g., drawing 3D images in Photoshop) or deeply manipulate their photographs in Photoshop by adding layers of drawing.

3/ Students to choose one of their images and print it. Students to do two printings - one the way they wish the image to actually be seen when completed and one where the image is reversed. In the above example, the image was printed at 10 inches x 10 inches in size.

Digital Gel Transfer Flowers continued

Generally for this Gel Transfer process: Canon and Epson printers work best; regular non-glossy photocopier paper also works best as a non-glossy paper allows the back of the paper to be peeled away later in the process. Also, larger areas of colour tend to work better than line work; line work gels may pull apart when backing paper is removed. If you wish to use line work, embed line work in an area of colour.

4/ Students to trim off white borders of the image with scissors or very carefully with an x-acto knife.

5/ With first image **face down**, use a brush to apply gel to the backing surface (board or canvas) and glue the photocopy image to the backing. Leave gel to dry, minimum one day. Make sure to wash brushes immediately after use as gel hardens brushes quite quickly when left in open air.

6/ To complete the gel transfer process, once the gel has been allowed to dry thoroughly, students to apply warm water to the back of the image and begin gently rubbing away the white backing paper. Continue until the paper back of your image is gone and a clear image is revealed. Allow water to dry on the surface and continue removing paper fibers with water until all paper is gone.

7/ Students to apply a new layer of gel over the transferred image to seal the image. Once completely dry, students to repeat steps 5 and 6 over top their image with the second, reversed image they printed.

8/ Students to remove the backing paper (as in step 6) to reveal their completed image, which should have a look like a batik print. They may then paint or draw into the transfer once the transfer is fully dry.

9/ When all work is complete, students to apply a final layer of gel over the image to seal it.

Project Credit: Shane Golby

Glossary

David More
Flax unto Lilies, 2000
Oil on masonite
Collection of the Alberta Foundation for the Arts

Glossary

Abstract art: Abstract art is defined as art that has no reference to any figurative reality. In its wider definition, the term describes art that depicts real forms in a simplified or rather reduced way keeping only an illusion of the original natural subject.

Abstract Expressionism: First used to describe some of Kandinsky' s early abstract paintings but the phrase is more usually associated with painters working in New York in the 1940s and 1950s such as Jackson Pollock and Mark Rothko. Its distinguishing features are (a) self expression on a grand scale and (b) using the language of abstraction.

Analogous colours: Analogous colours are those that are closely related. Families of analogous colours include the warm colours (red, orange, yellow) and the cool colours (blue, green, violet).

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

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

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

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

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

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

Fauvism: An art movement launched in 1905 whose work is characterized by bright and non-natural colours and simple forms.

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

Impressionism: An art movement of the 19th century and is concerned with capturing fast, fleeting moments with colour, light and surface.

Medium: The material or technique used by an artist to produce a work of art.

Glossary, continued

Non-objective art: Artworks having no recognizable subject matter (not recognizable as such things as houses, trees, people, etc.) Also known as **non-representational art**.

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

Pattern: A principle of art, a pattern means the repetition of an element in a work. An artist achieves a pattern through the use of colour, line, shape or texture.

Pointillism: Pointillism is a technique of painting in which small, distinct dots of pure colour are applied in patterns to form an image. Georges Seurat developed the technique in 1886, branching from *Impressionism*.

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

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

Realism: Realism in the visual arts and literature is the depiction of subjects as they appear in everyday life, without embellishment or interpretation.

Representational art: Art with an immediately recognisable 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 an artwork seem active.

Value: The range of lightness or darkness in a colour; the relationships of tone in a painting.

Warm colours: Yellows and reds of the colour spectrum, associated with fire, heat and sun.

Credits

SPECIAL THANKS TO:

The Alberta Foundation for the Arts
Art Gallery of Alberta

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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 Image:

Don McVeigh, *Prickly Rose* (detail), 1974, Watercolour on paper
Collection of the Alberta Foundation for the Arts