Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Cattle Call

To country people Cows are mild,
And flee from any stick they throw;
But I'm a timid town bred child,
And all the cattle seem to know.
T.S. Eliot

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 Travelling Exhibition Program

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Curatorial Statement

Cattle Call

There's nothing like sitting back and talking to your cows.
Russell Crowe

Scratch a born and bred Albertan, especially someone of Euro/American descent and born before 1980, and one is liable to get some dirt under their fingernails. While the actual 'victim' of this assault may not have been born on a farm or worked on the land themselves, it is safe to assume that someone among their close relations is or was intimately connected to the land and the agricultural industry in some way.

The importance of the agricultural industry to Alberta's economic, political and social history is readily apparent in the visual records of the province. A cursory perusal of the art collection of the Alberta Foundation for the Arts, for example, results in the discovery of hundreds of art works which focus on 'the farm', or aspects thereof, as the primary subject matter considered. Most often artists have directed their vision to climate and the land itself, either recording the region's rich bounty or recounting the trials of farming in a northern environment. Alberta's artists have also frequently investigated the 'human' side of this economic endeavor; drawing, painting, photographing and sculpting everything from farm laborers to iconic grain elevators and tractor tires.

Agricultural practice in Alberta involves more than fields of grain or the human constituents of this activity, however, and a handful of artists in the province have paid homage to the 'silent players' in this pursuit. One of these subjects is the humble cow.

Since the dawn of human history animal imagery has been an aspect of humankinds'

cultural repertoire. Whether created as expressions of 'sympathetic magic' to ensure successful hunting; for spiritual and symbolic purposes; as romantic expressions of mans' relationship to nature; or simply in appreciation and awe, visual representations of animals, both wild and domesticated, have featured in the records of all cultures on every continent throughout time. Because of their economic importance cattle have played vital cultural roles throughout human history and their significance has been reflected in the visual arts since their domestication over 10,000 years ago.

The travelling exhibition **Cattle Call** focuses on cattle as they have been expressed by artists throughout Alberta. Presenting art works drawn from the collection of the Alberta Foundation for the Arts and investigating a mix of media and artistic styles, the works in this exhibition portray 'the cow' both as an essential feature of Alberta's economy and way of life and also as a cherished companion.

The exhibition **Cattle Call** *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.*

Randall Adams
Hugh Lynch Staunton: Willow Creek Corner
1990
Silver gelatin, selenium toned on paper
6 7/8 inches x 11 15/16 inches

Audrey Reed Brown
Winter Feeding, 1984
Watercolour on paper
13 3/8 inches x 23 15/16 inches

Patrick Douglass Cox
The Cowhand, 1991
Lithograph on paper
15 13/16 inches x 26 3/8 inches

Helen Flaig
I'm The Boss, 1996
Oil on masonite
21 1/4 inches x 21 5/8 inches

Leonard Gibbs
Study for Cows, 1990
Watercolour on paper
11 9/16 inches x 15 1/8 inches

Vicki Hotte
Dream Cows #6, 1993
Mixed media watercolour, acrylic spray,
stencil collage on paper
30 1/8 x 22 716

Wally Houn
Bullrider on El Toro, 1976
Silver gelatin on paper
7 3/8 inches x 9 1/4 inches

Lena Kostiuk
Watering Cattle, 1973
Oil on canvas
17 15/16 inches x 23 7/8 inches

Luke Lindoe
Three Steers in Arena, n.d.
Offset lithograph on paper
3 9/16 inches x 9 1/16 inches

Duncan Lindsay
Herding Them Home, 1971
Silver gelatin on paper
14 15/16 inches x 18 7/8 inches

Helen Mackie
Moving Out, 1997
Woodcut on paper
8 7/16 inches x 11 15/16 inches

Helen Mackie
Long Ride, 1997
Woodcut on paper
18 inches x 23 9/16 inches

Helen Mackie
Cows Near Night, n.d.
Etching and woodblock on paper
13 3/4 inches x 11 13/16 inches

Helen Mackie
Crocus and Calves, n.d.
Woodcut on paper
14 inches x 9 7/16 inches

Cornelius Martens
Calf Roper, 1971
Cast bronze, steel, twisted wire
9 1/16 inches x 18 1/2 inches x 4 3/8 inches

Patrick Matheson
*Sometimes On A Hot Day, Daisy Liked To Go
For A Cool Dip*, 1986
Graphite, pencil on paper
14 9/16 inches x 24 7/16 inches

Sandy McClimans
Young Heifer, 1985
Watercolour on paper
19 15/16 inches x 15 1/16 inches

Gary Olson
Cow Signed, n.d.
Etching on paper
18 3/4 inches x 23 5/8 inches

Visual Inventory - List of Works

Martin Schatz
Steer Wrestling, n.d.
Painted wood, leather, bottle caps, tacks
14 3/16 inches x 15 3/8 inches x 13 3/4
inches

Total Works: 19

17 framed 2D works
2 sculptural works

Randall Adams
Hugh Lynch Staunton: Willow Creek Corner
1990
6 7/8 inches x 11 15/16 inches
Silver gelatin, selenium toned on paper
Collection of the Alberta Foundation for the Arts

Audrey Reed Brown
Winter Feeding, 1984
13 3/8 inches x 23 15/16 inches
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Patrick Douglass Cox
The Cowhand, 1991
15 13/16 inches x 26 3/8 inches
Lithograph on paper
Collection of the Alberta Foundation for the Arts

Helen Flaig
I'm the Boss, 1996
21 1/4 inches x 21 5/8 inches
Oil on masonite
Collection of the Alberta Foundation for the Arts

Leonard Gibbs
Study for Cows, 1990
11 9/16 inches x 15 1/8 inches
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Vicki Hotte
Dream Cows #6, 1993
29 3/4 inches x 21 7/8 inches
Mixed media watercolour, acrylic spray,
stencil collage on paper
Collection of the Alberta Foundation for the Arts

Wally Houn
Bullrider on El Toro, 1976
7 3/8 inches x 9 1/4 inches
Silver gelatin on paper
Collection of the Alberta Foundation for the Arts

Lena Kostiuk
Watering Cattle, 1973
17 15/16 inches x 23 7/8 inches
Oil on canvas
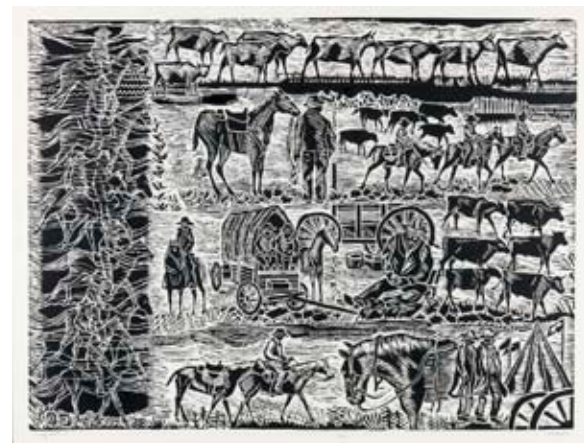Collection of the Alberta Foundation for the Arts

Luke Lindoe
Three Steers in Arena, n.d.
3 9/16 inches x 9 1/16 inches
Offset lithograph on paper
Collection of the Alberta Foundation for the Arts

Duncan Lindsay
Herding them Home, 1971
14 15/16 inches x 18 7/8 inches
Silver gelatin on paper
Collection of the Alberta Foundation for the Arts

Helen Mackie
Moving Out, 1997
8 7/16 inches x 11 15/16 inches
Woodcut on paper
Collection of the Alberta Foundation for the Arts

Helen Mackie
Long Ride, 1997
18 inches x 23 9/16 inches
Woodcut on paper
Collection of the Alberta Foundation for the Arts

Helen Mackie
Cows Near Night, n.d.
13 3/4 inches x 11 13/16 inches
Etching and woodblock on paper, 36/50
Collection of the Alberta Foundation for the Arts

Helen Mackie
Crocus and Calves, n.d.
14 inches x 9 7/16 inches
Woodcut on paper
Collection of the Alberta Foundation for the Arts

Cornelius Martens
Calf Roper, 1971
9 1/16 inches x 18 1/2 inches x 4 3/8 inches
Cast Bronze, steel, twisted wire
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Sometimes On A Hot Day, Daisy Liked To Go For A Cool Dip, 1986
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Young Heifer, 1985
19 15/16 inches x 15 1/16 inches
Watercolour on paper
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Cow Signed, n.d.
18 3/4 inches x 23 5/8 inches
Etching on paper
Collection of the Alberta Foundation for the Arts

Martin Schatz
Steer Wrestling, n.d.
14 3/16 inches x 15 3/8 inches X 13 3/4 inches
Painted wood, leather, bottle caps, tacks
Collection of the Alberta Foundation for the Arts

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Talking Art

Patrick Matheson
*Sometimes On A Hot Day, Daisy Liked To Go For
A Cool Dip,* 1986
Graphite, pencil on paper
Collection of the Alberta Foundation for the Arts

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The Alberta Foundation for the Arts Travelling Exhibition Program
Art Curriculum Connections

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

Art Connections K-6

REFLECTION
Students will notice commonalities within classes of natural objects or forms.
i. Natural forms have common physical attributes according to the class in which they belong.
ii. Natural forms are related to the environment from which they originate.
iii. Natural forms have different surface qualities in colour, texture and tone.
iv. Natural forms display patterns and make patterns.

DEPICTION
Students will perfect forms and develop more realistic treatments.
i. Images can be portrayed in varying degrees of realism.
Students will learn the shapes of things as well as develop decorative styles.
i. Animals and plants can be represented in terms of their proportions.
Students will increase the range of actions and viewpoints depicted.
Students will represent and refine surface qualities of objects or forms.
i. Texture is a surface quality that can be captured by rubbings or markings.
ii. Colour can be lightened to make tints or darkened to make shades.
iii. Gradations of tone are useful to show depth or the effect of light on objects.
iv. By increasing details in the foreground the illusion of depth and reality can be enhanced.

COMPOSITION
Students will create unity through density and rhythm.
i. Families of shapes, and shapes inside or beside shapes, create harmony.
ii. Overlapping forms help to unify a composition.
iii. Repetition of qualities such as colour, texture and tone produce rhythm and balance.
iv. Forms can run off the edges of the picture space in a composition.

EXPRESSION
Students will record or document activities, people and discoveries
Concepts
i. Everyday activities can be documented visually.
ii. A narrative can be retold or interpreted visually.

Students will use media and techniques, with an emphasis on exploration and direct methods in drawing, painting, printmaking, sculpture and photography.
i. Use a variety of media in an exploratory way to see how each one has its own characteristics.
Students will decorate items personally created.
i. Details, patterns or textures can be added to two-dimensional works.

Art Curriculum Connections

Art Connections 7-9

DRAWING
Students will examine and simplify basic shapes and spaces.
i. Shapes may be organic or geometric.
ii. Geometric and organic shapes can be used to create positive and negative spaces.
Students will employ space, proportion and relationships for image making.
i. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.
ii. Overlapping figures or objects create an illusion of space in two-dimensional works.
iii. The amount of detail depicted creates spatial depth in two-dimensional works.
iv. Proportion can be analyzed by using a basic unit of a subject as a measuring tool.

COMPOSITION
Students will experiment with value, light, atmosphere and colour selection to reflect mood in composition.
i. Mood in composition can be affected by proximity or similarity of selected figures or units.
ii. Mood in composition can be enhanced by the intensity of the light source and the value of the rendered shading.

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

ART CONNECTIONS 10-20-30

DRAWINGS
Students will develop and refine drawing skills and styles.
i. Control of proportion and perspective enhances the realism of subject matter in drawing.

COMPOSITIONS
Students will use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists.
i. Criteria such as originality, organization, technique, function and clarity of meaning may be applied in evaluating works of art.
ii. Artworks may be analyzed for personal, social, historic or artistic significance.

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Art Curriculum Connections

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

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

ELEMENTARY SCIENCE

1–5 Students will identify and evaluate methods for creating colour and for applying colours to different materials.
i. Identify colours in a variety of natural and manufactured objects.
ii. Compare and contrast colours, using terms such as lighter than, darker than, more blue, brighter than.
iii. Order a group of coloured objects, based on a given colour criterion.
iv. Predict and describe changes in colour that result from the mixing of primary colours and from mixing a primary colour with white or with black.
v. Create a colour that matches a given sample, by mixing the appropriate amounts of two primary colours.
vi. Distinguish colours that are transparent from those that are not. Students should recognize that some coloured liquids and gels can be seen through and are thus transparent and that other colours are opaque.
vii. Compare the effect of different thicknesses of paint. Students should recognize that a very thin layer of paint, or a paint that has been watered down, may be partly transparent.
viii. Compare the adherence of a paint to different surfaces; e.g., different forms of papers, fabrics and plastics.

Curriculum Connections

SOCIAL STUDIES

K.1 I Am Unique: Students will demonstrate an understanding and appreciation of the multiple social, physical, cultural and linguistic factors that contribute to an individual's unique identity.
K.2 I Belong: Students will demonstrate an understanding and appreciation of the characteristics and interests that unite members of communities and groups.

1.2 Moving Forward with the Past: My Family, My History and My Community
1.2.1 Students will appreciate how stories and events of the past connect their families and communities to the present:
- recognize how their families and communities might have been different in the past than they are today.
1.2.2 Students will analyze how their families and communities in the present are influenced by events or people of the past by exploring and reflecting upon the following questions for inquiry:
- how have changes affected my family over time?
- what is my family's past in our community?
- in what ways has my community changed over time?
- how have changes over time affected their families and communities in the present?

2.1.1 Canada's Dynamic Communities: Students will appreciate the diversity and vastness of Canada's land and peoples.
- students will appreciate how a community's physical geography shapes identity
- students will appreciate the diversity and vastness of Canada's land and peoples
2.1.2 Students will investigate the physical geography of...a prairie community by exploring and reflecting upon the following questions for inquiry:
- what are the major geographical regions, landforms and bodies of water in each community?
- what geographic factors determine the establishment of each community?
- how does the physical geography of each community shape its identity?
2.1.4 investigate the economic characteristics of communities in Canada by exploring and reflecting upon the following questions for inquiry:
- what kinds of natural resources exist in the communities?
- what are the occupations in each of the communities?
- what kinds of goods and services are available in the communities?
- what impact does industry have on the communities?
2.2 A Community in the Past - students will demonstrate an understanding and appreciation of how a community emerged and how the various interactions and cooperation among peoples ensure the continued growth and vitality of the community.
2.2.6 Students will analyze how the community being studied emerged, by exploring and reflecting upon the following questions for inquiry:
- what characteristics define their community?
- what are the origins of their community?
- what were the reasons for the establishment of their community?
2.2.7 Students will examine how the community being studied has changed by exploring and reflecting upon the following questions for inquiry:
- in what ways has our community changed over time?
- what has caused changes in their community?

SOCIAL STUDIES continued

4.1 Alberta: A Sense of the Land - students will demonstrate an understanding and appreciate how elements of physical geography, climate and geology are integral to the landscapes and environment of Alberta.

4.1.1 Students will value Alberta's physical geography and natural environment.
- appreciate the diversity of elements pertaining to geography, climate and geology in Alberta
- appreciate how land sustains communities and quality of life.

4.1.2 Students will examine, critically, the physical geography of Alberta by exploring and reflecting upon the following questions and issues:
- what are the major geographical and natural vegetation regions, landforms and bodies of water in Alberta?
- what are the factors that determine climate in the diverse regions of Alberta?

4.1.4 Students will analyze how Albertans interact with their environment by exploring and reflecting upon the following questions and issues:
- in what ways do the physical geography and natural resources of a region determine the establishment of communities?
- how are natural resources used by Albertans?

4.2 The Stories, Histories and Peoples of Alberta

4.2.2 Students will assess, critically, how the cultural and linguistic heritage and diversity of Alberta has evolved over time by exploring and reflecting upon the following questions and issues:
- how did British institutions provide the structure for the settlement of newcomers in Alberta?
- how did European immigration contribute to the establishment of communities in Alberta in the late 19th century and early 20th century?
- how did the arrival of diverse groups of people determine the establishment and continued growth of rural and urban communities?
- how are agriculture and the establishment of communities interconnected?

4.3 Students will demonstrate an understanding and appreciation of how Alberta has grown and changed culturally, economically and socially since 1905.
- recognize how the diversity of immigrants from Europe and other continents has enriched Alberta's rural and urban communities.

4.3.2 assess, critically, the challenges and opportunities that Alberta has faced in its growth and development by exploring and reflecting upon the following questions and issues:
- What led to Alberta's joining Confederation?
- What key events have impacted the economy of Alberta (i.e., drought of the 1930s, discovery of oil)?
- In what ways have occupations and commerce been affected by geography, climate and natural resources in Alberta (i.e., forestry, agriculture, aviation, seasonal activities, tourism)?

4.3.3 Students will examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting upon how buildings, historic sites and institutions reflect the establishment and cultural diversity of communities in Alberta.

5.1.1 Students will value Canada's physical geography and natural environment:
- appreciate the variety and abundance of natural resources in Canada.
- appreciate the diversity of geographic phenomena in Canada.
- appreciate how the land sustains communities and the diverse ways that people have of living with the land
- appreciate the influence of the natural environment on the growth and development of Canada.
- demonstrate care and concern for the environment through their choices and actions.
5.1.3 Students will analyze how people in Canada interact with the environment by exploring and reflecting upon the following questions and issues:
- In what ways do natural resources and the physical geography of a region determine the establishment of communities?
- How are natural resources used, exchanged and conserved in Canada?
5.2.1 appreciate the complexity of identity in the Canadian context:
- recognize how an understanding of Canadian history and the stories of its peoples contributes to their sense of identity
- acknowledge the contributions made by diverse cultural groups to the evolution of Canada
5.3 Shaping an Identity: Students will demonstrate an understanding of the events and factors that have changed the ways of life in Canada over time and appreciate the impact of these changes on citizenship and identity.

7.2 Following Confederation: Canadian Expansions: Students will demonstrate an understanding and appreciation of how the political, demographic, economic and social changes that have occurred since Confederation have presented challenges and opportunities for individuals and communities.
Students will:
- recognize the positive and negative aspects of immigration and migration.
- recognize the positive and negative consequences of political decisions.
- appreciate the challenges that individuals and communities face when confronted with rapid change.
7.2.5 Students will evaluate the impact of Confederation and of subsequent immigration on Canada from 1867 to the First World War by exploring and reflecting upon the following questions and issues:
- How did immigrants from eastern Europe contribute to the development of western Canada (i.e., health, education, churches, commerce, politics, journalism, agriculture)?
- To what extent was agricultural activity a key factor in the population growth of western Canada?
7.2.7 Students will assess, critically, the impact of urbanization and of technology on individual and collective identities in Canada by exploring and reflecting upon the following questions and issues:
- What impact has increased urbanization had on rural communities in Canada?
- How did the emergence of large factories in Canada contribute to the development of Canada's economy?
- In what ways did technological advances contribute to the development of Canada (e.g., aviation, farming equipment, radio transmissions, electronics, multimedia)?

Artist Biographies/Statements

Randall Adams

Randall Adams was born in Edmonton in 1951 and began exhibiting his photographic work in both Edmonton and Calgary in 1983. His works can be found in a number of public and private collections including the Department of External Affairs, Ottawa, and the Alberta Foundation for the Arts. In an essay written in conjunction with an exhibition of Adam's works at the Edmonton Art Gallery (now the Art Gallery of Alberta) in 1992, curator Elizabeth Kidd states**:**

Adams carefully plans each photograph before it is taken. The light has to be just right; the angle from which it is to be shot and the framing of each image is considered and selected in advance. Few shots are wasted. The work of Randy Adams can be placed with the long tradition of documentary photography whereby the artist, objectively and without extensively manipulating or distorting the image, records what is. Keeping within the confines of the medium - he doesn't try to create special effects to make the work look like a painting or reproduce an etching - Adams attempts to perfect the physical and technical limitations of photography. Nevertheless, Adams has a point of view and a particular story to tell. Through close-ups and by cropping anything he feels is extraneous to the image, he allows the viewer access to only the subject matter he wants them to see. (from files of The Alberta Foundation for the Arts).

Artist Statement:
..._Given living as a consumption of time it follows that photographs are quotations of life._

Things are built of materials that were once something else. Wood, trees. Nails, ore. Glass, sand. They have history through the striving of purposeful people. Nothing is static as it seems.

Photography is a conceit. I look through the ground-glass and make a thousand decisions. I summon a thousand memories. I'm drawn closer and closer to that final quarter of a second, eighth of a second. I make my bargain with time. I capture light.

Using the time given, I present my work.

Audrey Reed Brown

Audrey Reed Brown was born in Cochrane, Alberta, in 1925. During the 1960s she studied art at the Southern Alberta Institute of Technology and began exhibiting her work in 1976. Her works are in private collections and the Alberta Foundation for the Arts.

Artist Statement:
It seems to me that if you expect to be a successful artist you must have a philosophy about art. To begin with, I believe that you cannot change the path you have followed, but you should be able to change the route ahead. However, the experiences of the past have a considerable influence on that route ahead. I have tried to maintain my own identity, however, and I do not look entirely on past endeavors. Technical skill cannot be stressed too much, but I often think that artists become brainwashed. I hope to become more inventive and to try new ways of presenting my subjects. I was able to travel quite extensively in the seventies and early eighties and I find that I would like these geographic and historical influences to be reflected more in my work. I think of it as a 'storytelling' in painting. I hope that I can develop this form in an

acceptable manner. Prior to this I was influenced by nature, by the effects of light and shadows, and I still find it very fulfilling to painting in this way. Finally a word about media. I have tried most of them and have done much of my latest work in watercolor.

Patrick Douglass Cox

Patrick Douglass Cox was born in 1953 in Edmonton. He graduated from the Alberta College of Art in 1976 and attended the Illustrators Workshop, Marymount College, New York. In 1982 he began painting full-time, following a five year career as owner/designer of Crow Quill Studios Ltd., Calgary, one of the city's pioneering illustration houses. Cox brings his rural upbringing to his artwork. This connection is further shown by his inclusion of his grandfather's brand, 'B2P' on all of his artwork. Cox's respect for rural life, the people, animals, equipment and places have become the way of life that Cox has chosen to depict in his artwork. In 1987 CBC included Cox in their documentary 'Painting Canada.' Artists from across Canada were chosen for their ability to preserve some of the majesty the prairie holds. Cox is represented in the collections of the Vancouver Art Gallery, Glenbow Museum, and the Alberta Foundation for the Arts as well as several private collections.

Helen Flaig

Helen Flaig was born in 1929 in Nokomis, Saskatchewan. She lived on a mixed farm and attended school in Lockwood, Saskatchewan. Flaig trained as a teacher at Saskatoon Normal School and taught in country schools for two years before attending Saskatchewan University for two summers taking courses in English and Psychology. In 1955 she moved to Lethbridge with her husband and children and joined the Lethbridge sketch club and took art classes at Lethbridge University. From the 1960s on she belonged to the Oldman River Potter's Guild. She also joined the Senior Centre Painters and belonged to this group for two years.

Artist Statement

My naive paintings represent a time that exists in my memory and sometimes from stories from friends of my same age. There were the years in the 1930s when everyone seemed to be struggling hard to survive on the Canadian prairies. Our parents came from physically easier environments. As children we sometimes felt their pain but usually lived a happy existence. This is what I'd hope to catch in my paintings. Doing dishes (in the 30s) was a chore but was also a good time to visit. We were started on the cutlery and worked our way into the dishpan. Water was precious so there had to be order. Milk utensils were washed separately and scalded with boiling water. We didn't seem to get food poisoning probably because of elbow grease and lye soap.

Leonard Gibbs

Leonard Gibbs was born in Cranbrook, B.C., in 1930 (?) and began drawing at the age of five while roaming farmers' fields in Manitoba. As a teenager he moved to Alberta and spent most of his adult life in Edmonton as creative director for an advertising firm. For many years he painted as a hobby but later began selling his paintings in Edmonton shopping centres and art shows sponsored by a group of local artists called Academy Six and in 1967 committed himself to painting full-time. The main concern in Gibbs' work is the rural Alberta Landscape. He generally has a figure in his work or the viewer can at least imagine his landscapes to be populated and there always seems to be a story to them. Gibbs' method of working involves

preliminary sketches and compositional water colour work and finally acrylics to achieve a hyper-realism to his paintings. His object is to paint the mood of Alberta by using highly detailed objects to create this mood.

Vicki Hotte

Born in Beaverlodge in 1952, Vicki Hotte currently lives in Grande Prairie. In 1996 she participated in an exhibition for the Alberta Foundation for the Arts Travelling Exhibition Program developed by The Prairie Art Gallery, now known as the Art Gallery of Grande Prairie, entitled *The Dream Cows*. As described in the write-up for this exhibition:

This Beaverlodge artist depicts the humble beauty of an often taken for granted animal. Her familiarity with these gentle creatures has given her a unique insight into their disposition.

Wally Houn

Wally Houn was born in Canton, China, in 1943. He obtained a Bachelor of Education and an Education degree in English from the University of Calgary. He is a self-taught photographer. He has taken visual arts courses at the University of Lethbridge and the University of Oregon. He also attended a number of photographic workshops in the United States and Canada, most notably with Ansel Adams in Carmel and Yosemite National Park, Hubert Hohn at the Banff Centre, and Nathan Lyons in Rochester, New York. While teaching school in Hussar, Alberta, he undertook an extensive photographic portrait of the town and its people which led to a one man exhibition which toured extensively throughout Canada. Houn participated in a number of solo and group exhibitions between 1974 and 1996.

Lena Kostiuk

Lena Kostiuk was born in 1930 in McRae, Alberta. She started painting with oils in 1971 and by 1973 was receiving solo and group exhibitions in Alberta and B.C. Kostiuk's work has been labelled as 'primitive', 'surrealistic' and 'crude' and her work focuses on her memories of childhood.

Luke Lindoe (1913-2001)

Luke Lindoe was born in Bashaw, Alberta. After an unsettled childhood and attempts at various careers, Lindoe decided to study art at the Provincial Institute of Art and Technology (Alberta College of Art and Design) in Calgary. Lindoe stayed in Calgary and became the first ceramic instructor at the Art Institute from 1947 to 1957. During this time he also opened a business called Lindoe Studios, which later became Ceramic Arts. Lindoe eventually moved to Medicine Hat and, in 1964, opened his own company called Plainsman Clays. This endeavor was highly successful and today Plainsman Clays continues to sell clay to potters and ceramic artists in Canada and the United States. Although most noted for his exceptional skills as a ceramic artist, Lindoe also painted scenes of the Alberta prairies with oils and watercolour paints and also practiced printmaking.

Duncan Lindsay

Duncan Lindsay was born in Calgary in 1926. Photography became a creative outlet for Lindsay over the course of decades. For him photographs have a moving quality, one that invokes feelings of nostalgia, warmth, longing and sometimes loneliness, but never distaste. He has exhibited at the University of Calgary Art Gallery (1969, 1972) and at the Glenbow Museum (1970, 1971).

Helen Mackie

Dora Helen Mackie was born in Tavistock, Ontario, in 1926. In 1943 she received a B.Sc. Honours at Queen's University in Biology and Chemistry and in 1949 received a M.Sc. in Physiology and Biochemistry from the University of Toronto. After deciding to expand her understanding of the world via art making, Mackie received a BFA from the University of Calgary in Printmaking and Drawing (1973). She has also studied at the Banff School of Fine Arts, the Alberta College of Art, and the Emma Lake Painting Workshops.

Helen Mackie is well known for her woodblock prints and etchings although she also worked with charcoal and watercolour. She had many solo exhibitions and participated in numerous group exhibitions. Her work is found in the collections of the City of Calgary Civic Collection, the Glenbow Museum, H.R.H. Queen Elizabeth II Permanent Collection (Windsor Castle Library, England), Alberta Foundation for the Arts, Canada Council Art Bank (Ottawa), University of Calgary, Whyte Museum of the Canadian Rockies and others.

Artist Statement:

In the world of art different experiences are woven into one's work. I have enjoyed working with watercolur in 'plein air' tradition since being given paints as a child. It is simple and direct and the experience greatly enhances one's observation and appreciation of the wonderful world of out-of-doors. When studying Fine Arts at the University of Calgary I found that a course in print-making opened my eyes to a new world of images and new opportunities to create. I have found that the traditional methods of drawing on a plate or cutting into a wood block are most to my liking. In these the contact with idea, hand and image are very close.

One begins each work, big or small, with a new observation or thought. To define it becomes a unique challenge. Each work is a process that defines the worker.

Cornelius Martens

Cornelius Martens was born in Saskatchewan in 1918. His family moved to Alberta in 1936 and Martens began to dabble in painting and pen and ink drawing after the family settled in Coaldale. After quitting school to help support the family, he apprenticed as a cheese maker and then in 1958 was hired as art director for southern Alberta's first TV station CJLH. At this time he began taking lessons and experimenting with cast bronze sculpture. His subject matter focused mainly on western themes. As stated by Martens:

I was very interested in roping and anything to do with the West since I can remember. I can remember making mud figures of horses and riders while I was looking after farm animals during the summer. I have been inspired by the bronze castings done by Charlie Beil of Banff and of course by such artists as Charlie Russell, George Phippen and Bob Scriver.

Most of Martens works are small-scale sculptures but in the late 1970s and throughout the 1980s he created a number of large scale commissioned sculptures. His works can be found in many private collections throughout western Canada and the USA and are also found in the Government of Alberta and Alberta Foundation for the Arts collections. In 1996 he received an Honorary Doctor of Laws from the University of Lethbridge.

Patrick Matheson
Patrick Matheson was born and raised in Red Deer. He began his training in Art at Lindsay Thurber Comprehensive High School and continued his studies at Red Deer College, where he completed a Diploma in Art and Design in 1976. Matheson then went on to receive a Bachelor of Fine Arts degree from the University of Calgary, where his major field of study was ceramics and his minor field was lithography.

Artist Statement:
My work attempts to reflect and communicate responses I have to various influences in my life. As complex as life itself, they are meant to portray the multiple layers of interests and experiences that form who I am.

A recurring theme in the work is the environment, and in particular, mankind's relationship to his surroundings. A grandson of Alberta pioneers, I am inspired by the cultural, socio-political, economic etc. factors that shaped the history of the region and impacted its physical landscape. The forces that have altered its surface have played a large role in defining its people as witnessed in the common attitudes and beliefs we share.

I endeavour to incorporate into my work components of other interests that also affect my sense of self and place. As an artist I am drawn to art's rich history, especially how other artists have responded to their surroundings. As a ceramics arts educator, I am always engaged in the principles and elements of visual art. References to these and other interests are embodied in the forms, shapes and surface treatments of the works. Their blended physical properties and associative meanings represent reactions and feelings I have to real and temporal stimuli. As expressions of personal thoughts and feelings, it is my hope that the viewer may respond to them in kind or even form personal impressions of their own based on the insights and experiences they may bring to the work.

I find challenge and enjoyment in creating art that brings together the diverse factors that motivate and define me while also inviting understanding in the viewer or interpretation of the work from their own perspective. Art is a form of communication and if my work can initiate dialogue with the viewer that is informative, questioning, or thought provoking then it is succeeding in its intent.

Artist Biographies continued

Sandy McClimans

Sandy McClimans was born in Ohio in 1947 and immigrated to Canada in 1967. As a Canadian citizen she lived throughout Canada in places such as Quebec, British Columbia, and finally Alberta. McClimans received most of her art training from the Kent State University and Ringling School of Art and has exhibited her work mainly in commercial galleries. McCliman's paintings are lifelike renderings, mostly featuring animals, flowers and landscapes. Her favorite subjects are cows and farm animals. As she has stated about her subjects:

It has to do with them being modern man's connection with the wild world. I don't think man is necessarily the most important part of the universe. When I do animals I try to bring out qualities we identify as human in them.

Gary Olson

Gary Olson was born in Minneapolis, USA, in 1946. He attended the Minneapolis College of Art and Design and received a B.F.A. in 1969. From 1969 to 1970 he worked on a Graduate School Fellowship at Indiana University in Bloomington, Indiana, from which he received a M.F.A. in 1973. In 1974 he immigrated to Canada and has had a long career as a teacher. From 1973 to 1975 he taught Printmaking at the University of Alberta. From 1984 to 1986 he was an Associate Professor for Painting and Printmaking at the University of Evansville in Evansville, Indiana. He also acted as a visiting artist at various public school and post-secondary institutions through-out Alberta and the United States. His art can be found in the public collections of the Canada Council Art Bank, Ottawa; the Art Gallery of Hamilton, Ontario; Red Deer College and the U.S. Embassies in Nairobi, Kenya; New Delhi, India; and Brasilia, Brazil.

Martin Schatz (1911-1994)

Martin Schatz was bon in Foremost, Alberta, and settled with his wife on a farm near Cowley, Alberta, in 1951. Both Schatz and his wife rode in rodeos and Schatz also participated in barrel racing and pole bending. His career as an artist began around 1985 when he started making things like whirligigs for the yard. He built them in his basement, using simple carving tools and materials found around the house. People started taking pictures of them and then started buying them. His rodeo scenes, for which he drew from his own experiences, are what he is best known for but he is also known for his representations of cattle and indigenous wildlife.

Cattle Call - What is a cow?

Cattle - An Introduction

Cattle are large quadrupedal ungulate mammals with cloven hooves and, for most breeds, horns. They are the most common type of large domesticated ungulates and have been put to many uses by humans. In 2003 it was estimated that there were 1.3 billion cattle in the world. As of 2003 it was estimated that Canada had approximately 13,945,000 head of cattle.


http://en.wikipedia.org/wiki/Cattle
- Holstein Cow

Cattle are primarily used as sources of food for humans. They are raised as livestock for meat with the meat of adult cattle known as beef while that of calves is known as veal. Other animal parts also used as food products include the blood, liver, kidney heart and oxtail. Cattle also produce milk, and dairy cattle are specifically bred to produce large quantities of milk that is processed and sold for human consumption. The production of milk, which is also made into cheese, butter, yogurt and other dairy products, is comparable in economic size to beef productions and provides an important part of the food supply for many of the world's people. Other products derived from cattle include leather, used for shoes, clothing and furniture and dung, used for manure or fuel.

Besides being sources of food cattle have other uses. Throughout human history and in developing regions of the world, cattle serve as draft animals for pulling carts and plows. Cattle also serve cultural purposes in many human societies. In some areas of the world cattle, primarily bulls, are used in sporting activities such as bullfighting, bull riding or bull leaping. Cattle are also featured in agricultural competitions and in some parts of the world have religious significance as well.

Cattle are ruminants meaning that their digestive system is highly specialized to allow the use of poorly digestible plants as food. This ability to transform unusable plant material into an edible product that can be used by humans make cattle extremely valuable to humans. **Cattle have one stomach with four compartments**: the rumen, reticulum, omasum, and abomasum. The **abomasum** is known as the true stomach and operates like the stomach in humans. The other digestive parts are extensions of the esophagus and are interconnected with the abomasum to form one stomach. The **reticulum** is known as the hardware stomach and is where foreign objects collect that cannot pass through the digestive system. This compartment is also responsible for further breakdown processes from the rumen and is the compartment where partly digested feed is collected to be regurgitated as cud. The **rumen** is where bacteria and protozoa break down cellulose, hemi-cellulose, lignin and fibre from plant material. Finally, the **omasum** absorbs water and digestible nutrients.

Cattle Call - A Survey continued

Cattle vary in size depending on the breed. Smaller kinds, such as Jersey adults, range between 600 to 1,001 pounds while the largest breeds, such as Charloais, can range between 1400 and 2500 pounds. Bulls will be a bit larger than cows of the same breed by a few hundred kilograms. A typical new-born calf weighs between 55 to 99 pounds.
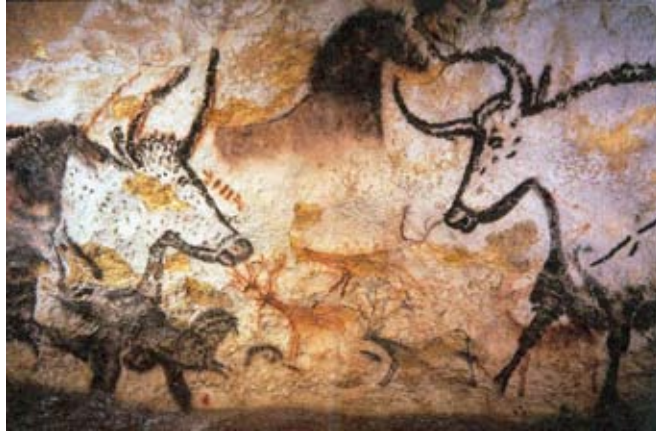
Aurochs
Lascaux Cave, France
http://en.wikipedia.org/wiki/Aurochs

Domestication of Cattle: The Aurochs

According to archaeological and genetic evidence, wild cattle were domesticated independently at least twice, once in the near east and once in the Indus valley of the Indian subcontinent. Recent evidence indicates that the near eastern variety (*B. Taurus*) was introduced into Europe and Africa where they interbred with local wild animals.

The near eastern variety of wild cattle were most likely domesticated somewhere in the Fertile Crescent (which includes the modern nations of Kuwait, Syria, Lebanon, Jordan, Israel, Palestine, Cyprus, Egypt and Iran) around 10,500 years ago.

Domesticated cattle are descendants of aurochs, an extinct type of wild cattle that inhabited Europe, Asia and North Africa. The oldest aurochs remains, discovered in India, have been dated to about 2 million years ago. During the Pleistocene era (2.58 million to 11,700 years B.P.) the species migrated into the Middle East as well as to the east. They reached Europe about 270,000 years ago.

The aurochs was an important game animal appearing in both Paleolithic European and Mesopotamian cave paintings. The aurochs existed into the Iron Age in Anatolia and the Near East, where it was worshiped as a sacred animal associated with the Great Goddess. During antiquity the aurochs was regarded as an animal of cultural value. Their huge horns were used as trophies, made into cups for wine and offered to the gods and heroes. The Romans used their horns as hunting horns and captured animals were used for fights in arenas. The aurochs survived in Europe until the last recorded aurochs died in Poland in 1627.

Domestication of the aurochs occurred as part of the Neolithic, agricultural revolution. This domestication resulted in changing the wild cattle in both appearance and behavior to make them more useful to humans. Over time the proportions and body shape of domesticated cattle breeds became quite different from their wild fore-bearers. The legs of an aurochs, for example, were considerably longer and more slender than seen in modern cattle and the skull, carrying the large horns, was much larger and more elongated than in most cattle breeds.

The Alberta Foundation for the Arts Travelling Exhibition Program
Cattle and Alberta History: The Early Years

The political, economic and social history of Alberta is a narrative intimately connected to the land and natural resources. Euro-Canadian exploration and settlement of what is now the province of Alberta was initially instigated by the demands of the fur trade. Then, in the decades before and after World War I, a large portion of the region was opened to agriculture and for the first half of the twentieth century farming was the primary economic activity in the province.

Alberta's economy has followed a pattern of primary resource exploitation and dependence on external markets with prices and revenues largely determined by outside economic and political forces. This pattern was established with the fur trade of the 18th century and continued in the 19th century with ranching and then grain growing.

In 1778 Peter Pond, an aggressive Nor'Wester trapper, travelled down the Athabasca River and established the first fur trading post in what became the province of Alberta. Throughout the 18th and 19th centuries the fur trade was the dominant economic activity in the region. The persistent advance of the European frontier challenged the Hudson Bay Company's continued control over the territory and so, anticipating the termination of the company's license and curious about the suitability of the area for general settlement, both the British and Canadian governments commissioned expeditions in 1857 to explore and report on the prairies. Captain John Palliser headed the British expedition while the Canadian party was led by Henry Youle Hind. Palliser pronounced the land and climate unsuitable for agriculture. Hind's reports were more optimistic than Palliser's, however, and ultimately influenced Britain to refuse renewal of the Hudson Bay Company's license.

In 1870 the Canadian government took control of the territory formerly controlled by the Hudson Bay Company, a huge area which included the future provinces of Alberta and Saskatchewan. The national policy of John A. Macdonald was built upon an agrarian vision in which the West would be populated with productive farmers who supplied the East with food and bought eastern goods. In order to 'open up' the land to settlement, the government began negotiating the Numbered Treaties with the various nations. First Nations groups were offered reserved lands and the right to government support in exchange for ceding all claims to the majority of the lands to the government. In 1871 the government surveyed the land into townships. This was followed by the Dominion Lands Policy of 1872 which laid the basis for the quarter-section homestead survey.

At the same time that First Nations groups were being moved to reserves the primary source of food for these people, the bison, quickly disappeared from the Canadian west. As the bison disappeared cattle ranches moved in to take their place. The heartland of the old ranching frontier was the foothill country of southwestern Alberta where the sheltered, well-watered valleys and the chinook winds combine to make the area one of North America's preferred stock-raising areas. The environmental attractions of the area were increased when, after 1874, the North-West Mounted Police moved into the area, providing a small local market and security for open grazing.

Cattle and Alberta History continued

The first herd of breeding cattle (eleven cows and one bull) was brought into southern Alberta in 1873 by Methodist Missionary John McDougall. When the Northwest Mounted Police came to the area from Manitoba in 1874 they brought 235 head of cattle with them. Over the following years the increased market brought even more herds from Montana into the Canadian west. Along with the animals came their drivers from the United States. One such cowboy was the Black American cowboy John Ware who had been hired in 1872 to help bring 3000 head of cattle to the Bar U Ranch southwest of Calgary. Other famous cowmen like George Emerson and Tom Lynch had, by 1879, begun their own ranching businesses and with it a small cattle industry was born in the foothills region. In eastern Canada and Britain the growing interest in beef and its potential profits gave the Canadian Government reason to endorse larger-scale ranching in the west.

Bar U Ranch historic site, Alberta

Cattle and Alberta History continued

When the Canadian Pacific Railway reached the area in 1883 interest in ranching grew dramatically and by 1884 the ranching industry was fully established in southern Alberta, located mostly in the foothill country south of Calgary. The ability to ship beef cheaply to the rapidly expanding British market led to the organization of the great cattle companies that soon dominated the Canadian prairies: the Cochrane, Bar U, Oxley and Walrond ranches in Alberta and others in Saskatchewan and B.C. The successful years of the open range lasted from 1887 to 1900 and between 1897 and 1911 Canada sent an average of 130,000 head of cattle annually to England.

Horse Ranch near Gleichen, Alberta, showing 1000 head of horses

While the arrival of the railroad allowed for the expansion of the ranching industry in southern Alberta, it also brought about the demise of the open range. In 1892, faced with an overwhelming demand for open settlement, the Federal government presented ranchers with 4 years' notice that all old leases restricting homestead entry into what is now Alberta would be cancelled and after the election of Wilfrid Laurier's Liberals in 1896 the cattlemen faced a government committed to unrestricted settlement. Fueled by this government policy, the development of fast-maturing varieties of hard spring wheat and the exhaustion of good available land in the American west there was a huge increase in immigration to the prairies beginning in the late 19th century. From 1896 to WWI Alberta and other parts of the Canadian Prairies were the beneficiaries of one of the most important and dramatic population migrations in modern North American history. Settlers poured onto the open prairie farmlands and into its bustling towns and cities. Many came from Ontario and other parts of eastern Canada, others from the US and Great Britain, and others from continental Europe. Between 1901 and 1905, 40,000 homesteads were granted and Alberta's population rose from 73,022 in 1901 to 373,943 in 1911 and 584,454 in 1921.

This huge immigration into the prairies, coupled with the disastrous winter of 1906-1907 when thousands of cattle were lost to the harsh temperatures, and the rise of Argentina as a beef producer, led to a drastic decline in the cattle industry in Alberta. In the nine years between 1912 and 1920 Canada's total livestock exports to Great Britain numbered less than 60,000 head annually and in 1912 cattle were actually shipped into Alberta from eastern Canada. During this period hundreds of ranchers sold their breeding stock and abandoned their ranching operations.

Beginning in 1914 the cattle industry in Alberta turned around and, until 1920, larger ranches enjoyed a second period of success. The war, which led to an increased demand for

beef; the return of a dry cycle on the prairies, which led to a decline of immigration; and the development of an American market for Alberta beef, all led to a second golden period. This period, however, also came to an end. The collapse of the war-time markets at the end of the war, a harsh winter in 1919-1920, and the institution of a US tariff on Canadian cattle, all contributed to a second collapse of the Alberta cattle market.

Wally Houn
Bullrider on El Toro, 1976
Silver gelatin on paper
Collection of the Alberta Foundation for the Arts

Cattle Call - Cattle in Art and Culture

Cattle in Visual Arts and Culture - A Survey

Because of their economic importance to humankind, cattle have played important cultural roles throughout human history and both their cultural and economic significance has been reflected in the visual arts.

Cattle have long been considered sacred by many cultures. One of ancient Egypt's most lasting national goddesses,for example, was the Goddess Hathor who was represented as a cow. One of the most important and popular deities throughout the history of ancient Egypt, Hathor was often depicted as "mistress of the West' welcoming the dead into the next life. In other roles she was a goddess of music, dance, foreign lands and fertility who helped women in childbirth.

Hathor is commonly depicted as a cow goddess with horns in which is set a sun disk. This references her role in creation myths where she is the mother of the sun god, Ra, and carried him between her horns. As a mother she gave birth to Ra each morning on the eastern horizon.
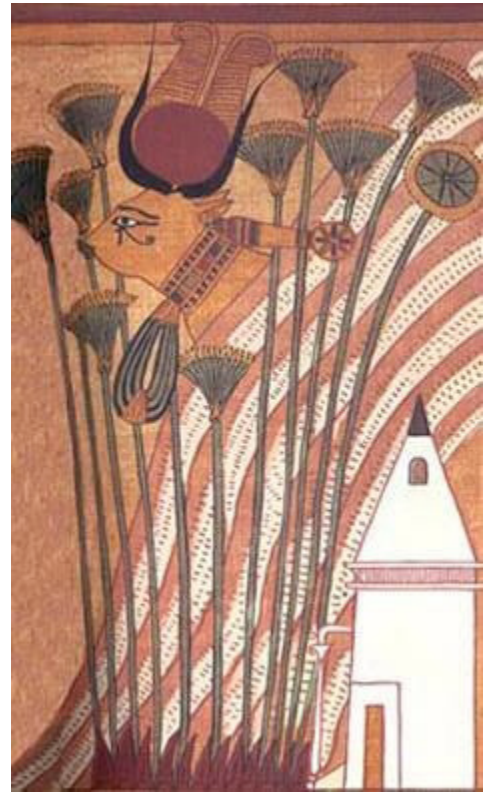
Hathor, Papyrus of Ani, 1250 BCE
http://en.wikipedia.org/wiki/Hathor

Bulls were also worshiped in ancient Egyptian religion. The Apis bull, for example, was a personification of the god Ptah of Memphis. Ptah was the creator God who existed before all things and was responsible for the creation of the universe. The Apis bull served as an intermediary between humans and Ptah and, upon the bull's death, was assimilated with the god Osiris. When the Apis bull died a replacement, which had to meet certain criteria, would be selected to replace it.

Statue of Apis, Thirtieth dynasty, Egypt
http://en.wikipedia.org/wikiApis_(god)

Cattle in Art and Culture continued

Bull and cattle gods/goddesses were central to the beliefs and mythologies of civilizations throughout the Mediterranean world. In Crete, for example, bulls were a central theme in the Minoan civilization. Bull heads and bull horns were used as symbols in the palace at Knossos and Minoan frescoes and ceramics depict the bull-leaping ritual in which participants vaulted over bulls by grasping their horns. This tradition influenced the ancient Greek myth of the Minotaur, a monster having the body of a man with the head of a bull who was the offspring of a union between the Queen of Crete and a bull.

Bull-Leaping Fresco (detail), Knossos, Crete

The ancient Greeks also saw the bull as a symbolic representation of the king of the Gods, Zeus (represented in the constellation of Taurus). According to the Greek myth of Europa, Zeus fell in love with the beautiful Phonetician princess Europa and transformed himself into a glistening white bull. He then planted himself amongst the herds of cattle to capture her attention and, when she climbed on his back, carried her off to Crete where she became the first Queen of Crete. This story, popular amongst artists both in ancient Greece and in Europe during the 17th and 18th centuries, served to symbolize the qualities of passion, transformation, virility, strength and fulfillment. In ancient Persia and according to Zoroastrianism, meanwhile, the bovine *Gavaevodata* was the progenitor of all useful animals and many plants used as traditional medicines.

Jacob Jordaens
The Rape of Europa, 1615/1616
Gemäldegalerie, Berlin, Germany

Cattle in Art and Culture continued

Perhaps the most recognized manifestation of the reverence accorded to cattle is found in the Hindu religion, centered in India. The cow is considered India's most sacred animal and it has been stated that the cow became revered because Hindus relied heavily on it for dairy products and for tilling the fields and on cow dung as a source of fuel and fertilizer.

Reverence of cows and bulls can be found in the major texts of the Hindu religion. Krishna, a manifestation of god himself, is said to have been a cowherd. He is often described as 'the child who protects the cows'. In other scriptures, the cow is described as the 'mother' of all civilization with its milk nurturing the population and the generic sacred cow is regarded as the source of all prosperity.

Krishna, with cows, herdsmen and Gopis
Smithsonian Institute
http://en.wikipedia.org/wiki/Krishna

Damien Hirst
The Golden Calf, 2008
Mixed-media, calf in formaldehyde

Cattle have also figured prominently in Judaeo-Christian beliefs and symbolism and have thus been represented throughout western art history. In ancient Israel the Canaanite and later Phonetician god Moloch was often depicted as a bull. Also, according to Judeo-Christian beliefs (Exodus 32:4), Aaron, brother of Moses, made a Golden Calf to be worshiped by the Hebrews in the wilderness.

Cattle as symbols of wealth and prosperity are mentioned throughout the Old Testament. Oxen are also traditionally associated with patience, the nation of Israel, and Old Testament sacrificial worship. In the new testament a donkey and an ox typically appear in nativity scenes. This is an allusion to Isaiah 1:3 which states 'the ox knoweth his owner and the ass his master's crib...' As well, in traditional depictions of the apostle St. Luke, the patron saint of arists, St. Luke is often accompanied by an ox or bull which is often shown with wings.

The Alberta Foundation for the Arts Travelling Exhibition Program
Animals in Alberta Art

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

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

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

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

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

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

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

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

Animals in Alberta Art continued

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

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

A second reason for the increased respectability of animal imagery is the emergence of the environmental movement and 'New Age' attitudes. Both environmentalists and 'New Agers' venerate nature and ennoble animals and, as environmental themes have come to the fore in many art practices, animal imagery has risen in esteem. Finally, due to the enduring culture of animal husbandry on the prairies, there is a tremendous empathy for animals among both the viewing public and artists themselves. Contemporary artists, such as seen in the work of Gary Olson in the exhibition **Cattle Call**, place animals in less traditional compositions, giving them a context linked with contemporary art practices since the 1970s resulting in unconventional animal portraits which, while approachable, still present artistic challenges to the viewer. These images, while evoking contemporary painting practices, are also very potent symbols of place.
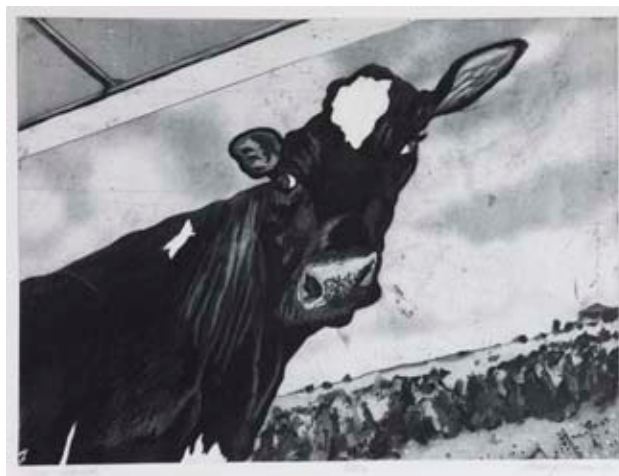
Gary Olson
Cow Signed, n.d.
Etching on paper
Collection of the Alberta Foundation for the Arts

The Alberta Foundation for the Arts Travelling Exhibition Program

Animals in Art and Art Styles

Like all subjects investigated by visual artists, the treatment of animals in drawings, paintings, prints and sculptures has been influenced by the art style(s) in vogue at the time the work was created. While all periods of history have witnessed aspects of innovation in various realms, no period has witnessed such profound and rapid change in a multitude of areas as the late nineteenth and twentieth centuries. These centuries witnessed major technological advancements, changes in political and social systems, and changes in how mankind actually perceived the world, changes which continue to impact the world into the 21st century. The art realm was one segment of society which was dramatically affected by changes in all these areas. In art these changes were expressed through the use of new means of art production and new and challenging methods of art expression. More 'traditional' methods of artistic expression continued, however, so that contemporary artists are able to draw upon almost limitless sources of inspiration for their work. This variety in artistic styles and media is clearly expressed by the art works in the exhibition **Cattle Call**.

Realism in Art

Realism in the visual arts is a term which has four main meanings. In the most general sense, the term is applied to works which depict scenes from the life of the poorer classes or that could be described as 'ugly' rather than scenes of conventional beauty. In a more specific sense the term refers to works that are the opposite of 'abstract' or works where subjects are not distorted. 'Realism' is linked closely to the idea of 'naturalism' where the subjects in works aspire to be like natural objects. Finally, realistic is the opposite of idealized and almost the equivalent of 'individualized'. In the broadest sense, realism in a work of art exists wherever something has been well observed and accurately depicted, even if the work as a whole does not strictly conform to the conditions of realism.

Statue of Apis, Thirtieth dynasty, Egypt
http://en.wikipedia.org/wikiApis_(god)

The quest for 'realism' in the visual arts has been a current in the arts since very early times. While the art of ancient Egypt, for example, had very rigid and artificial conventions for the depiction of important personages, minor figures and animals were often very well-observed and lifelike. This same concern for 'realism' is also witnessed in sculptures and paintings from ancient Greece and Rome.

Animals in Art and Art Styles: Realism in Art continued

The Eagle of St. John
14th century
Spain
Collection of the Metropolitan Museum of Art, New York, New York

Animals, both real and fantastic, were a primary subject in Medieval manuscripts, sculptural decorations for churches, jewelry, and paintings and tapestries. Animals were an essential aspect of almost every facet of life in the middle ages. Animals played a dominant role in everyday life of the Middle Ages as they were sources of food and clothing, farm labour, and transportation. Medieval art reflects many activities involving animals, including depictions of farming and hunting. Animals also served as instantly recognizable visual symbols. The fascination with animals seen in medieval art reflects the Christian belief that God made the creatures of the earth as symbols of his divine plan. Animals were also commonly understood to symbolize cultural values or ideas such as loyalty or valour. Finally, people of the time imagined exhilarating or even frightening animals which lived beyond the known world. Tales of giant, long-nosed creatures called elephants and of griffins with the body of a lion and the head and wings of an eagle were common. Medieval readers were fascinated by tales of mythological beasts from ancient Greece and Rome and biblical books, such as the book of The Apocalypse, are filled with terrifying beasts. **For the most part, however, the treatment of animals (either actual or imagined) in art was not realistic in nature, and the recovery of the realist tradition is a constant strand in the history of Western medieval art.**

Très Riches Heures du Duc de Berry, March
1412-1416
Collection of the Musée Condé, Chantilly, France

The Unicorn in Captivity
1495-1505
South Netherlandish
The Cloisters Collection of the Metropolitan Museum of Art
Gift of John D. Rockefeller, Jr., 1937
New York, New York

Animals in Art and Art Styles: Realism in Art continued
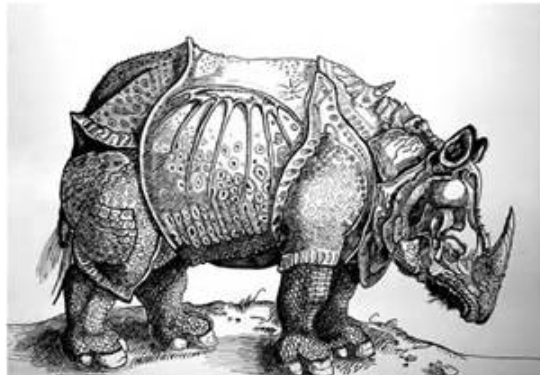
Albrecht Dürer
Rhinoceros, 1515
Woodcut

Albrecht Dürer
A Young Hare, 1502
Watercolor and gouache on paper
Graphische Sammlung Albertina, Vienna

In the Early Renaissance, the development of a system of linear perspective in Italy and the inclusion of naturalistic detail in Early Netherlandish painting both contributed to the advance of realism in Western painting. One of the earliest artists to take advantage of these innovations was the Northern European master, Albrecht Dürer (1471-1528). Dürer's watercolours mark him as one of the first European landscape artists, while his ambitious woodcuts revolutionized the potential of that medium.

While Dürer is most famous for illustrating Biblical stories, he was also one of the first artists to view animals as a subject worthy of attention. At the beginning of the 16th century the natural world of animals and plants was becoming a focus of interest as explorers and travelers were returning from distant lands with examples and illustrations of new species.

Dürer's famous woodcut of a rhinoceros is an excellent example of his interest in the natural world. Dürer based his image on a written description and brief sketch by an unknown artist of an Indian rhinoceros that had arrived in Lisbon, Portugal, in 1515. Dürer never actually saw the animal, the first living example of a rhinoceros in Europe since Roman times, which explains some of the anatomical errors in his work. Despite this, the image has such force that it remains one of Dürer's best known and was still used in some German school science textbooks as late as the 19th century.

Dürer's watercolour *A Young Hare* of 1502 offers the viewer an even better example of this artist's skill in capturing the natural world. This work has been described as a virtuoso piece of watercolour illustration, particularly as it is believed that the image was based on a stuffed model, and has been frequently reproduced.

Animals in Art and Art Styles:
Realism in Art continued

Realism as a movement in European art continued to grow in importance and be a primary aim of artists throughout the sixteenth to eighteenth centuries. This was especially true in the low countries of the Netherlands. Dutch Calvinism forbade religious paintings in churches and so other genre came to the fore with Dutch painters concentrating on the 'lower' subjects of genre scenes, landscapes and still life painting. By the 19th century there was a near universal respect for realism in art and painters throughout Europe began to borrow from the earlier Dutch artists.

Rosa Bonheur
Ploughing in Nevers, 1849
Oil on canvas
Musée d' Orsay, Paris

In the later part of the nineteenth century developments in technology, changing artistic aims, and artistic influences from outside Europe had the affect of transforming western art and lessening the hold realism had on artists. The development of photography, for example, had a profound affect on artists as it was believed that the camera could perfectly record the world and so the artist no longer needed to present reality. While new artistic styles developed, however, realism continued as a popular means of expression throughout both the 20th century and into the 21st.

Leonard Gibbs
Study for Cows, 1990
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Animals in Art and Art Styles: Realism in Art continued - Photorealism

One art style expressed in the exhibition **Cattle Call** is that of **Photorealism**. This style is clearly seen in the painting *Young Heifer* by Sandy McClimans. Photorealism derives from both 19th century Realism and 20th century Pop Art and developed as a counter to Abstract Expressionism and modernism. Realism developed beginning in the early sixteenth century as European explorers and travelers began investigating distant lands. Fascinated with the natural world of animals and plants they encountered, they began recording them for readers and viewers in their home nations. By the 19th century Realism had become a dominant movement in art but the invention of photography in the 1840s changed this emphasis as photography, it was believed, could capture the real world perfectly so there was no longer any need for artists to do so. As a result of this belief, while realism continued as an mode of expression in the visual arts, artists turned to more expressionistic and abstract forms and for much of the 20th century these became the focus of the art world. By the 1960s, however, many artists reacted against abstraction. Some turned back to the 'real' world for inspiration, trying to reclaim and exalt the value of an image. In this aim they used the camera as a tool to gather information and use it to create hyper-realistic paintings.

Sandy McClimans
Young Heifer, 1985
Watercolour on paper
Collection of the Alberta Foundation for the Arts

The height of Photorealism was in America during the 1970s, but the movement continues into the 21st century and has moved beyond the United States. The evolution of technology has also affected this movement and resulted in photorealistic paintings that exceed what was thought possible with paintings. These newer investigations, sometimes referred to as 'Hyperrealism', are the result of new technology in cameras and digital equipment which allow artists to be far more precision-oriented than in the past.

Animals in Art and Art Styles: Romanticism

Romanticism in art is a term which emerged in the language of art criticism during the 18th century. Romanticism is linked to *naturalistic painting* **and sculpture but is a mode of the ideal and involves the 'stepping up' of the possible or usual and the reorganization of the environment. Like Classicism, Romanticism embraces concepts of nobility, grandeur, virtue and superiority. The movement represents an attitude of mind and involves an expression of an idea. In the early 19th century Romanticism was the result of a wistfulness for what was past, or what was distant and exotic, in preference to the industrial emphasis of the time.**

Cornelius Martens
Calf Roper, 1971
Cast bronze, steel, twisted wire
Collection of the Alberta Foundation for the Arts

Romanticism refers not to a specific style but to an attitude of mind. The word derived from the late 18th century vogue for medieval tales of adventure and a craving for emotional experience. The declared aim of the Romantics was a 'return to nature - nature the unbounded, wild and ever-changing, nature the sublime and picturesque' (H.W. Janson, p. 557). In the name of nature the Romantics worshipped liberty, power, love, violence, the Greeks, the Middle Ages or anything that aroused an emotional response.

Eugene Delacroix
Lion Hunt, 1854
Oil on canvas
Musée D'Orsay, Paris, France

One of the most famous Romantic artist's in art history was the French artist, Eugène Delacroix (1798-1863). Delacroix's expressive brushstrokes and his study of colour profoundly shaped the work of the Impressionists, while his passion for the exotic inspired the artists of the Symbolist movement. In contrast to Neoclassical perfectionism, Delacroix took for his inspiration the art of the Baroque master, Peter Paul Rubens, with an emphasis on colour and movement rather than clarity of outline and carefully modeled form. His work is characterized by dramatic and romantic content and, inspired by the poet Lord Byron, he strongly identified with the 'forces of the sublime' and of nature in often violent action.

The Alberta Foundation for the Arts Travelling Exhibition Program
Animals in Art and Art Styles:
Romanticism continued

The British artist, George Stubbs (1724-1806), and the American John Singleton Copley (1738-1815) were two other famous artists affected by Romantic sensibilities. While on a visit to North Africa Stubbs saw a lion kill a horse and this experience haunted his imagination. From it he developed a new type of animal picture full of Romantic feeling for the grandeur and violence of nature. The aim of the American artist John Singleton Copley was to make every detail in his work as authentic as possible and to use all the emotional resources of baroque painting to invite the beholder's participation. Copley's painting *Watson and the Shark* is based on an actual incident and in the painting the shark is a monstrous embodiment of evil while the man with the boat hook resembles the Archangel Michael fighting Satan. This charging of a private adventure with the emotional and symbolic qualities of myth is highly characteristic of the Romantic movement.

George Stubbs
Horse Attacked by a Lion, 1762-1765
Oil on canvas
Tate Gallery, London, England

John Singleton Copley
Watson and the Shark, 1778
Oil on canvas
Museum of Fine Arts, Boston, USA

The Alberta Foundation for the Arts Travelling Exhibition Program
Animals in Art and Art Styles: Abstraction

Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colours, and that you be a true poet. This last is essential.
Wassily Kandinsky (1866-1944)

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

Like all painting, abstract painting is not a unified practice. Rather, the term 'abstraction' covers two main, distinct tendencies. **The first involves the reduction of natural appearances to simplified forms**. Reduction may lead to the depiction of the essential or generic forms of things by eliminating particular and accidental variations. Reduction can also involve the creation of art which works away from the individual and particular with a view to creating an independent construct of shapes and colours having aesthetic appeal in their own right.

Luke Lindoe
Three Steers in Arena, n.d.
Offset lithograph on paper
Collection of the Alberta Foundation for the Arts

The second tendency in abstraction involves the construction of art objects from non-representational basic forms. These objects are not created by abstracting from natural appearances but by **building up with non-representational shapes and patterns**. In other words, in this mode, abstract works are ones without a recognisable subject and do not relate to anything external or try to 'look like something'. Instead, the colour and form (and often the materials and support) are the subject of the abstract painting.

Whatever the tendency in abstraction, it is characteristic of most modes of abstraction that they abandon or subordinate the traditional function of art to portray perceptible reality and emphasize its function to create a new reality for the viewer's perception. As described by Roald Nasgaard in his work Abstract Painting in Canada:

The first message of an abstract work is the immediate reality of our perception of it as an actual object in and of themselves, like other things in the world, except that they are uniquely made for concentrated aesthetic experience. (pg. 11)

Outsider Art

Outsider art is a classification of art. Such art is often characterized by childlike simplicity in subject matter and technique. Outsider art is often described as 'naive' or 'folk art' and, while the three terms share similarities, there are also distinctions between these terms. **In the exhibition Cattle Call characteristics of outsider art are seen in the works *I'm the Boss* by Helen Flaig and *Steer Wrestling* by Martin Schatz.**

The term 'outsider art' was developed by art critic Roger Cardinal in 1972 as an English synonym for *art brut*, a term created by French artist Jean Dubuffet to describe art created by those on the outsides of the established art scene such as inmates of mental institutions and children.

Helen Flaig
I'm the Boss, 1996
Oil on masonite
Collection of the Alberta Foundation for the Arts

Dubuffet's term is quite specific. As described by Dubuffet, *art brut* refers to

Those works created from solitude and from pure and authentic creative impulses - where the worries of competition, acclaim and social promotion do not interfere - are, because of these very facts, more precious than the productions of professionals.

According to Dubuffet, mainstream culture managed to assimilate every new development in art, and by doing so took away whatever power it may have had, with the result that genuine expression is stifled. For Dubuffet, only *art brut* was immune to the influences of culture and immune to being absorbed and assimilated because the artists themselves were not willing or able to be assimilated.

The interest in 'outsider' practices is a manifestation of a larger current within twentieth century art itself. In the early part of the twentieth century movements such as cubism, Dada, constructivism, and surrealism all involved a dramatic movement away from cultural forms of the past and a rejection of established values within the art milieu. **Dubuffet's championing of the art brut of the insane and others at the margins of society is but another example of avant-garde art challenging established cultural values**.

While Dubuffet's term *art brut* is quite specific, the English term 'outsider art' is often applied quite broadly to include certain self-taught or naïve artists who were never institutionalized. A number of terms are used in English to describe art that is loosely understood as 'outside' official culture and, while definitions of these terms vary, there are areas of overlap between them. Among the two most common terms used are 'naïve' art and Folk Art.

Naïve art is that created by untrained artists who aspire to 'normal' artistic status. As such they have a much more conscious interaction to the mainstream art world. Generally speaking the characteristics of naïve art are an awkward relationship to the formal qualities of painting. Such artists especially ignore the three rules of perspective which are:

Outsider Art continued

1/ a decrease of the size of objects proportionally at the distance
2/ a decrease in the vividness of colours with the distance
3/ a decrease of the precision of details with the distance

The results of ignoring these rules are:

1/ effects of perspective that are geometrically erroneous
2/ a strong use of pattern and an unrefined use of colour on all the planes of the composition
3/ an equal accuracy brought to details, including those of the background (which should be shaded off and less defined with distance)

An art form often treated as synonymous with naïve art is that of **Folk Art**. Folk art encompasses art produced from an indigenous culture or by peasants or other labouring tradespeople and is primarily utilitarian and decorative rather than purely aesthetic. Historically, folk art was never intended as a category in art or was meant to be considered as art for art's sake and was not influenced by movements in academic or fine art circles. In contemporary parlance, however, folk art includes artists who have been self-taught and whose work is often developed in isolation or in small communities across the country. A primary consideration which separates folk art from naïve art is that folk art expresses cultural identity by conveying shared community values and aesthetics.

Martin Schatz
Steer Wrestling, n.d.
Painted wood, leather, bottle caps, tacks
Collection of the Alberta Foundation for the Arts

Photography and the Documentary Eye

The exhibition `Cattle Call` asks the viewer to contemplate the role or place of cattle in Alberta's economic and cultural history. Some of the works in this exhibition are photographic in nature and this exhibition is thus an excellent vehicle for understanding photography as a medium of artistic expression. Since the early 1970s photography has increasingly been accorded a place in fine art galleries and exhibitions, but what is this medium? How and why did photography develop; how is photography related to artistic pursuits such as painting; and what makes a fine-art photograph different than the 'snapshots' virtually everyone takes with their digital cameras or cell phones?

Like all genre in the visual arts, photography can be divided amongst various modes of expression. Almost from the beginnings of its invention a philosophical debate concerning the use of photography came to the fore amongst the mediums earliest practitioners. On the one hand, certain photographers believed that photography should aspire to the artistic and the 'exercise of individual genius'. Those who believed in this mode of photographic expression took their inspiration from the Picturesque Landscape Tradition in painting. In the early days of photography, many photographers believed that if their work was to be taken seriously as a new art form the medium had to compete with painting and, to do so, adopt the methodology of the painting styles of the period. In painting the concepts of the sublime and the picturesque were dominant and so photographers began to manipulate images, to retouch negatives, and even to paint over the prints to create a pictorial effect. Many also used soft focus, special filters, gel and later combination printing - using several negatives to make one picture - to create allegorical compositions. Such manipulations, which were major tools in the genre of **Pictorial Photography** or **Pictorialism**, were meant to allow photographers to achieve 'personal artistic expression' and 'atmosphere' in their works.

WhIle some photographers believed that photography should emulate painting, on the other side of the debate were those who believed that photography was primarliy a popular means of reproducing the material world. For all their ambitions, the artist-photographers remained a tiny group within the body photographic whereas it was photography's capacity for recording fact, giving evidence, and presenting a document that practitioners and their public valued most. This aim of photographers to create a 'real' document, which derived from the genre of realism in painting, resulted in the genre of **DOCUMENTARY PHOTOGRAPHY and is most fully expressed in the exhibition `Cattle Call` in the works of Wally Houn, Randall Adams, and Duncan Lindsay.**

Randall Adams
Hugh Lynch Staunton: Willow Creek Corner, 1990
Silver gelatin, selenium toned on paper
Collection of the Alberta Foundation for the Arts

Documentary photography has been defined as '...a depiction of the real world by a photographer whose intent is to communicate something of importance - to make a comment - that will be understood by the viewer.' (Time Life Library of Photography, pg. 12) In such photography the photographer attempts to produce truthful, objective, and usually candid photography of a particular subject, most often pictures of people.

Photography and the Documentary Eye

As a genre of photography, documentary photography developed in three general stages. While the actual term 'documentary photography' was coined in the 1930s to describe a category of photography which comments on reality, photographs meant to accurately describe otherwise unknown, hidden, forbidden, or difficult-to-access places or circumstance date to the earliest daguerreotypes and calotype surveys of the ruins of the Near East, Egypt, the historic architecture of Europe, and the American wilderness. **This desire to create a permanent record of familiar and exotic scenes and the appearance of friends and family marked the first stage of documentary photography.**

As expressed by photographer John Thomson in the 1860s

...the photograph affords the nearest approach that can be made toward placing (the reader) actually before the scene which is represented'
Documentary Photography, <u>Time Life Library of Photography</u>, pg. 16

At this early stage in photography's development, photographs were seen as miraculous, enabling the human eye to see things it did not always notice or would never see. **Photography took over the concerns with realism that had been developing in painting** and the camera was used mainly as a copier of nature. This faith in the camera as a literal recorder gave rise to the belief that the camera does not lie.

The development of new reproduction methods for photography provided impetus for the next era of documentary photography in the late 1880s and reaching into the early decades of the 20th century. This period saw a decisive shift in documentary from antiquarian and landscape subjects to that of the city and its crises. Once the camera had proven itself as a tool for showing things as they were, it was inevitably thought of as a device for changing things to the way they ought to be. **In this second stage photographers discovered the camera's power to hold up a mirror to society and photographs could thus become social documents. This visual comment on the joys and pains of society has, to a great extent, occupied documentary photographers ever since.**

In the 1930s the Great Depression brought a new wave of documentary, both of rural and urban conditions. During this period the Farm Security Administration in the United States enlisted a band of young photographers to document the state of the nation during the depression. Among these were Walker Evans, Ben Shahn, Dorothea Lange, Russell Lee, and Carl Mydens. This generation of documentary photographers is generally credited for codifying the documentary code of accuracy mixed with impassioned advocacy, with the goal of arousing public commitment to social change. The photographers in the FSA project were the first ever to be called documentary photographers and their work wrote the idea of documentary photography as a means of examining society large in peoples minds.

Dorothea Lange
Migrant Mother, 1936

The Alberta Foundation for the Arts Travelling Exhibition Program
Photography and the Documentary Eye

During the Second World War and postwar eras, documentary photography increasingly became subsumed under the rubric of photojournalism. This led to the development of a different attitude among documentary photographers in the 1950s, a new generation which did not feel bound by any mission except to see life clearly. As expressed by the photographer Gary Winogrand:

The true business of photography is to capture a bit of reality (whatever that is) on film.
Time Life Library of Photography, pg. 164

According to photographers in this group, their work made no effort to judge but instead to express, and they were committed not to social change but to formal and iconographical investigation of the social experience of modernity.

Duncan Lindsay
Herding them Home, 1971
Silver gelatin on paper
Collection of the Alberta Foundation for the Arts

Art Processes continued - Watercolour

Watercolour painting is a process used by a few of the artists/artworks featured in the exhibition **Cattle Call**. What follows is a general list of watercolour terms and techniques for use with beginner watercolourists.

Techniques:

Washes

The most basic watercolour technique is the flat wash. It is produced by first wetting the area of paper to be covered by the wash, then mixing sufficient pigment to easily fill the entire area. Once complete the wash should be left to dry and even itself out. A variation on the basic wash is the graded wash. This technique requires the pigment to be diluted lightly with more water for each horizontal stroke. The result is a wash that fades out gradually and evenly.

graded wash

Wet in Wet

Wet in wet is simply the process of applying pigment to wet paper. The results vary from soft undefined shapes to slightly blurred marks, depending on how wet the paper is. The wet in wet technique can be applied over existing washes provided the area is thoroughly dry. Simply wet the paper with a large brush and paint into the dampness. The soft marks made by wet in wet painting are great for subtle background regions of the painting such as skies.
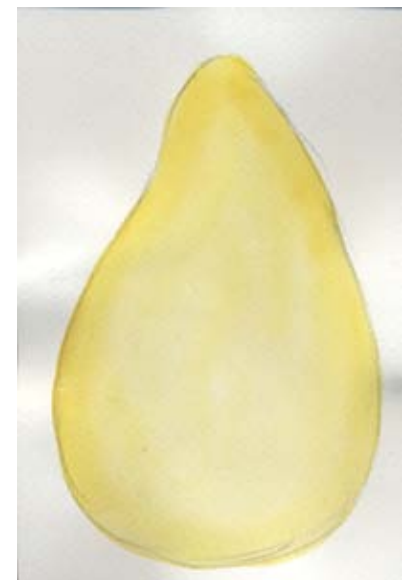
wet in wet

Art Processes continued - Watercolour

Dry Brush

Dry brush is almost opposite to wet in wet techniques. Here a brush loaded with pigment (and not too much water) is dragged over completely dry paper. The marks produced by this technique are very crisp and hard edged. They will tend to come forward in your painting and so are best applied around the centre of interest.

Dry Brush

Lifting off

Most watercolour pigment can be dissolved and lifted off after it has dried. The process involves wetting the area to be removed with a brush and clean water and then blotting the pigment away with a tissue. Using strips of paper to mask areas of pigment will produce interesting hard edged lines and shapes.

lifting off

Dropping in Colour
This technique is simply the process of introducing a colour to a wet region of the painting and allowing it to blend, bleed and feather without interuption. The result is sometimes unpredictable but yields interesting and vibrant colour gradations that can't be achieved by mixing the pigment on the palette.
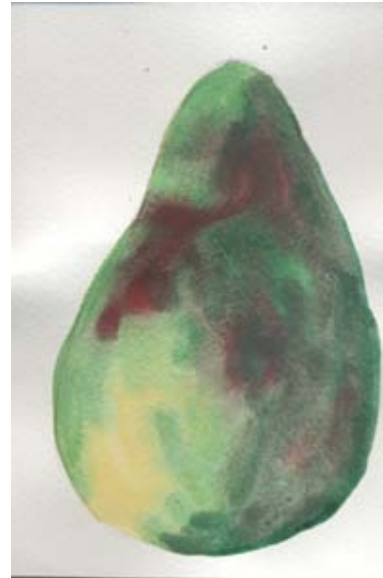
dropping in

Tips when painting:

– Always mix more paint than you need.
– Normally, the lighter tones are painted first and the dark tones last.
– When applying washes have all your colours ready mixed and keep the brush full and watery.
– Work with the largest brush that is practical for each part of the painting.
– When working wet in wet, don't have the brush wetter than the paper or ugly "runbacks" will result.
– Have tissue handy to lift off wrongly placed colour.
– Test for tone and colour on a scrap piece of paper before committing it to your painting. If things go wrong and colour can't be mopped straight with a tissue, it's usually better to let the work dry before attempting a rescue.
– When lifting off a colour, gently wet the area and immediately dab with a tissue. Do this four or five times then let the area dry again before lifting off any more.
– Do lots of doodles–simple watercolour sketches such as trees, skies and rocks. This will build up confidence and get you looking at subjects to study their form.
– Copy parts of a painting that appeal to you until you can get the effect.
– When practicing a passage for a painting, use the same paper that the finished work will be painted on.

*credit: theresacerceo.wordpress.com/2009/03

Printmaking Processes

Print-making is a process used by many of the artists represented in the exhibition `Cattle Call`. **Print-making** involves transferring an image from one surface to another. It is unlike painting and drawing because the original work is created on the metal plate, wood or stone used rather than on paper or canvas and the artist can make several copies or editions of the same image. A print is made by creating a design on a selected base/ground such as stone, wood or metal, which is then inked and pressed against paper thus leaving an image. Print-making is not to be confused with a reproduction. Reproductions are just what the name implies: copies of original works of art. An original print will be made by the artist in a limited edition, numbered and signed by the artist. A reproduction, on the other hand, is actually a photographic copy of an original, printed for commercial issue. Original prints are printed on high quality paper whereas reproductions are usually printed on a semi-glossy paper of quite low quality.

Print-making originated in China after the invention of paper, around 105 A.D.

Three main types of print-making techniques are utilized by artists in the exhibition `Cattle Call`. Each method makes use of different tools and materials and, because of this, final appearances of works vary.

1/ Intaglio Techniques of print-making refer to printing **from below** the surface of a metal plate. This is opposed to woodcut or lino-cut printmaking, known as relief methods, where the image is obtained from raised marks. In intaglio print-making the artist incises or erodes the surface of a flat sheet of metal to obtain indentations. This plate is then inked to allow these indentations to hold ink while the rest of the plate is wiped clean. A print can then be taken on paper using a copperplate press. The main methods used in this form of print-making include etching, drypoint and engraving. The use of etching is seen in Gary Olson's work, *Cow Signed*.

Etching consists of covering a metal plate, usually copper, with an acid-resistant ground, drawing upon the ground with a steel needle to remove the ground and expose the metal beneath, and placing the plate in an acid bath. The acid etches the plate only where the metal has been exposed. The etched lines which result will retain ink when the plate is inked and then wiped, and then this ink is pressed out of the lines onto the paper by running the plate through a press. This method of print-making is very popular because of its ease and rapidity of execution and the freedom of line it allows. As in all engraving techniques it is the depth and width of the incisions which control the tone of the printed line. In etching, the depth of the line is determined by the length of time the plate is left in the acid bath. The longer the time, the deeper the lines and thus the more ink the lines will hold thus making them darker.

Gary Olson
Cow Signed, n.d.
Etching on paper
Collection of the Alberta Foundation for the Arts

Printmaking Processes continued

2/ Relief Processes in print making include the methods of wood cuts, wood engravings, and linoleum (lino) cuts. In both wood cuts and wood engraving, the artist cuts into a wood block (called the **matrix**) to achieve the desired image. Fruitwoods such as cherry, apple and pear, and some hardwoods like box, sycamore and dogwood are desired because of their density and durability. The wood block may be sawn either length wise with the grain (side wood) or across the grain (end wood). The two different cuts result in two different techniques called wood cut, which uses side wood, and wood engraving, which utilizes end wood. The use of wood cut is seen in the work, *Calves and Crocuses* by Helen Mackie.

Woodcuts are the oldest technique for making prints. A wood cut is characterized by large areas of black and white and a lack of very fine detail. Because of the lengthwise run of the grain, it is very difficult to incise a finely controlled line. This contrasts a wood engraving where, because of the smoothness and absence of grain in end wood, the wood may have very fine lines engraved into it. The basic tool used in wood cuts is a gouge which is used to remove wood from either side of the desired line. In this manner it allows the line to stand free from the lowered surface. It is these raised lines which hold the ink which is transferred to the paper to create the image. If shading should be required in the work, tinting tools may be employed. These are small V shaped instruments which will cut a trench in the wood with a single stroke. With patience, care and ability the tinting tools may be used to produce crosshatches in the wood.

Lino cuts are created in much the same way as wood cuts. The main difference in creating a print is that instead of using wood as the matrix, the artist uses a panel of linoleum. Because cutting into linoleum is easier that cutting into hard wood, a variety of cutting tools are used to create a much greater variety of lines in terms of depth, width, and refinement.


Helen Mackie
Calves and Crocuses, n.d.
Woodcut on paper
Collection of the Alberta Foundation for the Arts

Printmaking Processes continued

3/ Planographic Techniques of print-making, which involve the methods of **Lithography** and **Serigraphy**, are the most recent of the graphic print-making techniques. These methods involve **surface printing** where designs are neither cut in relief, as in wood cuts or lino cuts, nor engraved as in intaglio etching.

Lithography, the method utilized by Patrick Douglass Cox in the print *The Cowhand*, is a method of surface printing from stone. This method of printmaking was discovered in 1798 by Aloys Senefelder, a Bavarian playwright who was experimenting with methods of duplicating his plays.
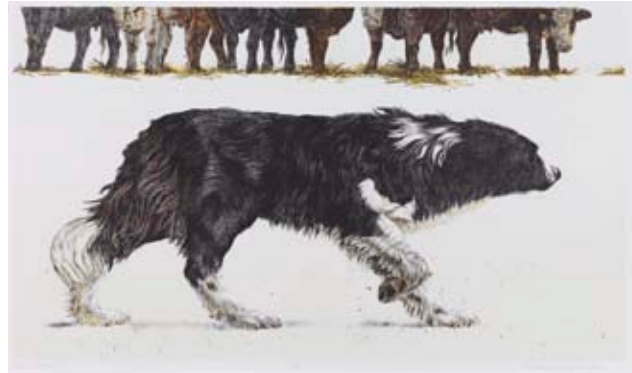
Patrick Douglass Cox
The Cowhand, 1991
Lithograph on paper
Collection of the Alberta Foundation for the Arts

In lithography, the design is drawn on the flat surface of a slab of special limestone known as lithographic stone. The process is based on the antipathy of grease and water. The artist draws his design with a greasy ink or crayon on the stone, which is then treated with chemical solutions so that the greasy content of the drawing is fixed 'into' the stone. Water is then applied to the slab. The moisture is repelled by the greasy lines but is readily accepted by the remainder of the porous surface of the stone. The stone is then rolled with ink which adheres only to the drawing. A sheet of paper is then placed on the stone which is then passed through a lithographic press. The inked drawing is transferred, in reverse as with all prints, to the paper. Since its invention lithography has attracted artists as a means of original expression. Since all the artist often has to do is draw on a stone (the printing being often left to a lithographic printer), lithography is a very direct and graphic means of expression.

Visual Learning and Hands-On Activities

Martin Schatz
Steer Wrestling, n.d.
Painted wood, leather, bottle caps, tacks
Collection of the Alberta Foundation for the Arts

The Alberta Foundation for the Arts Travelling Exhibition Program
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).

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Elements of Design Tour

The following pages provide definitions and examples of the elements of art that are used by artists in the artworks found in the exhibition. The elements of art (or design) 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.

The following tour isolates the five elements of design and discusses them by focusing on how each element works in a specific work of art found in the exhibition. Please note, however, that in actually constructing a work of art an artist generally uses more than one element.

The tour is structured so that the teacher/venue coordinator is the tour guide or leader. Questions to guide inquiry are written in bold. Possible answers are written in regular type.

LINE !

SHAPE!

COLOUR!
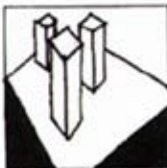
TEXTURE!

SPACE!

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: *I'm the Boss,* 1996, by Helen Flaig

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, describe the lines you see in these images. Follow the lines in the air with your finger. What quality do the lines have? Are they graceful or jagged?
In this work we see mainly thick geometric lines - both horizontal and diagonal. There are also thinner, more organic lines used to define the figures of the cow and the girl.

What direction do lines appear to be going? How are the lines similar and different from each other? What feeling do the lines have and how do they contribute to the meaning of the image?
Thick vertical lines (supports for the roof of the interior) 'march' across the painting from the left to the right, drawing the viewer's eye across the picture plane. Thick diagonal lines, which form the cow's stall, serve to enclose the space and focus attention on the action of the figures. These lines draw the eye from the background to the right side and then from the right side back to the center of the work where the action is. The lines all appear very 'sketchy' or roughly rendered, which is not only the artist's style but also may reflect the vigorous action within the work.

Line can also be a word used in the composition meaning the direction the viewer's eye travels when looking at a picture. How does line in these images help your eye travel within the composition?
The lines used in the composition direct the viewer's eye across the picture plane and around and within the work. The dark brown heavy lines enclose the space making sure the eye does not wander off into nothingness.

Elements and Principles of Design Tour

SHAPE: **When a line crosses itself or intersects with another line to enclose a space it creates a shape. Shape is two-dimensional. It has height and width but no depth.**

See: *Calves and Crocuses,* n.d. by Helen Mackie

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?
The viewer sees both organic shapes and geometric shapes in this work. The shapes are repeated providing a sense of unity in the work and tieing all the elements together. The flowers and calves are positive shapes while the broken spaces around them are negative space.

Would you describe these shapes as organic or geometric? What symbols do you see?
We can see both shapes found in nature as well as man-made shapes. The flowers and calves are organic, formed by flowing lines, while the geometric shapes form a border for the work. The flowers and calves are both symbolic of spring and new life bursting forth in the spring.

What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?
The organic shapes in the work (flowers and calves) appear very energetic. The flower heads point in different directions and the calves appear to be frolicking on the picture plane. The structuring of these shapes gives a very lively feeling to the work and an overall impression of fresh new life springing forth in the spring. The use of contrasting tints of colour (ie: pale yellow and lilac) adds to this sense of liveliness and energy as having the lilac flowers and areas placed against the pale yellow makes the elements that are lilac in colour or accented by this colour stand out against the background.

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: *Steer Wrestling*, **n.d., by Martin Schatz**

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?
Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. We see primaries - red and blue - and various tones of brown, created by mixing primary colours and then adding black or white.

Where is your eye directed to first? Why? Are there any colours that stand out more than others?
The viewer's eye is first directed to the red as, next to white, it is the brightest colour. Since the largest amount of red is on the shirt of the central figure this is where the viewer's eye may go first. Then the eye may travel to the riding man's hat and then to the bridle of the horse without a figure. In this way the artist draws the viewer's eye around the composition to study all three parts of the work. The use of blue serves a similar purpose and then the various tones of brown/ black direct the viewer's eye across the compositional plane.

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. The blues seen on the pants and hat of the cowboys contrasts the red of the one figure's hat and the other's shirt, creating energy within the work and reflecting the action portrayed..

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: *Calf Roper, 1971* by Cornelius Martens

What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in artwork?
Texture can be real, like the actual texture of an object. Texture can be rough, smooth, hard, soft, glossy, etc. Texture can also be implied. This happens when a two-dimensional piece of art is made to look like a certain texture.

Allow your eyes to "feel" the different areas within the work and explain the textures.
Some areas of the sculpture may feel slippery and smooth such as the sections of the animal's body or the wood base on which the sculpture stands. Other areas appear bumpy or jagged such as parts of the calf's body, the rope, and what would be metal parts on the horse's saddle or cowboy's clothes, such as the spurs on his boots.

What do you think the reason might be that artist has added many different types of textures within this sculpture?
It may be important to create many different types of textures within an artwork to create visual interest and evoke a feeling. The surface of the sculpture is very accurate to the actual textures found on the animals and how the land would be (Ie: bumpy, rough). Because of this accuracy, we can explore the many types of surface areas as well as experience the excitement of imagining we are witnessing the action taking place.

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: *Watering Cattle*, **1973, by Lena Kostiuk**

What is space? What dimensions does it have?
Space includes the background, middleground and foreground. It can refer to the distances or areas around, between or within components of a piece. It may have two dimensions (length and width) or three dimensions including height or depth.

What do you see in this work? What is closest to you? Farthest away? How do you know this?
In this winter scene the viewer sees some trees, farm buildings, and a central grouping of cows and a man drawing water for them. There is a group of trees which, because of their size and placement (placed almost at the bottom of the work and stretching almost to the top), appear closest to the viewer. The figures are placed in the center of the work and are larger than the buildings and so appear next closest to the viewer.

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 figures might be considered the positive shapes while the snow covered field and the sky would be the negative spaces.

In what other way has the artist created a sense of space?
The artist has used leading lines towards a focal point in the background towards a horizon line. The diagonal lines of the trail lead the viewer's eye from the bottom left corner of the work towards the figures and then on to the horizon line where the sky meets the land. These lines create a deep sense of space in the work.

What else in the work may create a sense of depth? How does it do this?
The artist also uses colour to create space. The alternating tints and tones of blue in the field and the sky draw the eye back into the work. There are also changes in the use of brown - darker shades of brown used for the figures which are then placed against lighter tints of brown for the buildings and then a very light orangish colour for the sky.

The Alberta Foundation for the Arts Travelling Exhibition Program
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

The Alberta Foundation for the Arts Travelling Exhibition Program
Reading Pictures Program

Grades 4-12/adults

Objectives:

The purposes of this program are to:

1/ Introduce participants to Art and what artists do – this includes examinations of art styles; art elements; the possible aims and meaning(s) in an art work and how to deduce those meanings and aims.
2/ Introduce visitors to the current exhibition – the aim of the exhibition and the kind of exhibition/ artwork found.　　　　　- the artist (s) - his/her background(s)
　　　　　　　　　　　　 - his/her place in art history
3/ Engage participants in a deeper investigation of artworks.

Teacher/Facilitator Introduction to Program:

This program is called **Reading Pictures**. What do you think this might involve?

-generate as many ideas as possible concerning what viewers might think 'Reading Pictures' might involve or what this phrase might mean.

Before we can 'read' art, however, we should have some understanding what we're talking about.

What is Art? If you had to define this term, how would you define it?

Art can be defined as creative expression - and artistic practice is an aspect and expression of a peoples' culture or the artist's identity.

The discipline of Art, or the creation of a piece of art, however, is much more than simple 'creative expression' by an 'artist' or an isolated component of culture.

How many of you would describe yourselves as artists?

You may not believe it, but everyday you engage in some sort of artistic endeavor.

How many of you got up this morning and thought about what you were going to wear today? Why did you choose the clothes you did? Why do you wear your hair that way? How many of you have tattoos or plan to get a tattoo some day? What kind of tattoo would you choose? Why.....? How many of you own digital cameras or have cameras on cell phones? How many of you take pictures and e-mail them to other people?

Art is all around us and we are all involved in artistic endeavors to some degree. The photographs we take, the colour and styles of the clothes we wear, the ways we build and decorate our homes, gardens and public buildings, the style of our cell phones or the vehicles we drive, the images we see and are attracted to in advertising or the text or symbols on our bumper stickers – all of these things (and 9 billion others) utilize artistic principles. They say something about our personal selves and reflect upon and influence the economic, political, cultural, historical and geographic concerns of our society.

Art, therefore, is not just something some people in a society do – it is something that affects and informs everyone within a society.

Today we're going to look at art - paintings, prints, drawings, sculptures – and see what art can tell us about the world we live in – both the past, the present and possibly the future – and what art can tell us about ourselves.

Art is a language like any other and it can be read.

Art can be read in two ways. It can be looked at **intuitively** – what do you see? What do you like or not like? How does it make you feel and why? – or it can be read **formally** by looking at what are called the Elements of Design – the tools artists use or consider when creating a piece of work.

What do you think is meant by the elements of design? What does an artist use to create a work of art?

Today we're going to examine how to read art – we're going to see how art can affect us emotionally... and how an artist can inform us about our world, and ourselves, through what he or she creates.

Tour Program:

–Proceed to one of the works in the exhibition and discuss the following:
a) The nature of the work - what kind of work is it and what exhibition is it a part of?
b) Examine the work itself   – What do visitors see?
                                                  – How do you initially feel about what you see? Why do you feel this way? What do you like? What don't you like? Why?
                                –What is the work made of?
                                –How would you describe the style? What does this mean?

Reading Pictures Program continued

–What is the compositional structure? How are the shapes and colours etc. arranged? Why are they arranged this way?
–How does the work make them feel? What is the mood of the work? What gives them this idea? Discuss the element(s) of design which are emphasized in the work in question.
–What might the artist be trying to do in the work? What might the artist be saying or what might the work 'mean'?

c) Summarize the information.

• **At each work chosen, go through the same or similar process, linking the work to the type of exhibition it is a part of. Also, with each stop, discuss a different Element of Design and develop participants visual learning skills.**

At the 1st stop, determine with the participants the most important Element of Design used and focus the discussion on how this element works within the art work. Do the same with each subsequent art work and make sure to cover all the elements of design on the tour.

Stop #1: LINE
Stop #2: SHAPE
Stop #3: COLOUR
Stop #4: TEXTURE
Stop #5: SPACE
Stop #6: ALL TOGETHER – How do the elements work together to create a certain mood or story? What would you say is the mood of this work? Why? What is the story or meaning or meaning of this work? Why?

Work sheet activity – 30 minutes
•Divide participants into groups of two or three to each do this activity. Give them 30 minutes to complete the questions then bring them all together and have each group present one of their pieces to the entire group.

Presentations – 30 minutes
•Each group to present on one of their chosen works.

Visual Learning Activity Worksheet * Photocopy the following worksheet so each participant has their own copy.

Reading Pictures Program continued

Visual Learning Worksheet

Instructions: Choose two very different pieces of artwork in the exhibition and answer the following questions in as much detail as you can.

1. What is the title of the work and who created it?

_____
_____
_____
_____

2. What do you see and what do you think of it? (What is your **initial reaction** to the work?) Why do you feel this way?

_____
_____
_____
_____

3. What colours do you see and how does the use of colour affect the way you 'read' the work? Why do you think the artist chose these colours – or lack of colour – for this presentation?

_____
_____
_____
_____

4. What shapes and objects do you notice most? Why?

_____
_____
_____
_____
_____

Reading Pictures Program continued

5. How are the shapes/objects arranged or composed? How does this affect your feelings towards or about the work? What feeling does this composition give to the work?

_____
_____
_____
_____

6. How would you describe the mood of this work? (How does it make you feel?) What do you see that makes you describe the mood in this way?

_____
_____
_____
_____

7. What do you think the artist's purpose was in creating this work? What 'story' might he or she be telling? What aspects of the artwork give you this idea?

_____
_____
_____
_____
_____
_____

8. What do you think about this work after answering the above questions? Has your opinion of the work changed in any way? Why do you feel this way?

_____
_____
_____
_____

9. How might this work relate to your own life experiences? Have you ever been in a similar situation/place and how did being there make you feel?

_____
_____
_____
_____
_____
_____

9 An Animal Sketch

Observing and Thinking Creatively

Do you know where the earliest sketches of animals are found? Pictures of animals drawn by prehistoric people have been found on cave walls and cliffs. These animals can be recognized even though some of them, like the mammoth, are extinct today. What makes the animals recognizable is the simplicity and **accuracy** of their drawn **shapes**.

The chalk and oil pastel drawings by Peter Paul Rubens and Paul Thiebaud are also easily recognizable. Notice how each artist captured the main shape of the animal. The rabbit's body can be seen as different sized and shaped **ovals**. When the rabbit is sitting, the ovals bunch up. How many different ovals can you identify? What shapes make up the overall shape of the lion? What shapes make up the details?

After drawing the shape of the rabbit, Thiebaud made it look furry by **highlighting** and using **gradations** of **shading**. Notice how soft the rabbit's fur appears. How did Rubens make the lion's mane look wavy, full, and thick?

In this lesson, you will observe, study, and draw an animal of your choice using chalk or oil pastels. You will increase your awareness of shape and **proportion**, the relationship in size of one thing or part to another. You will also experiment with shading and line to show texture in your drawing.

Sir Peter Paul Rubens, Flemish, 1577–1640, Lion, c. 1614, Black and yellow chalk heightened with white, 9 15/16" × 11 1/8". National Gallery of Art, Washington. Ailsa Mellon Bruce Fund.

Wayne Thiebaud, Rabbit, 1966, pastel on paper, 14 3/4" × 19 1/2". Courtesy of Edwin A. Bergman.

Instructions for Creating Art

1. Choose an animal you would like to draw. You might draw a pet, an exotic animal, or an animal in a photograph. Perhaps you could visit a zoo or natural history museum. Observe and study your animal closely. Notice especially the animal's form and the texture of its hide, fur, feathers, or scales.

2. Practice making the shapes you see in your animal. Draw ovals, rectangles, squares, circles, triangles, and anything else you see. Then practice filling in the shapes with different **values** to show **form**. Smudge and blend lines and areas to create texture and gradation.

3. Next, put the shapes together in a sketch. Draw the main shapes first in light-colored chalk or oil pastel. Then add those that go inside and outside the main shapes. Show **contrast** and **depth** by using dark and light colors.

Art Materials

Paper	Fixative (optional)
Colored chalk or oil pastels	Newspaper (to cover work area)

Learning Outcomes

1. Name three examples of basic shapes in your drawing.

2. Describe parts of your drawing where you created the look of fur, scales, feathers, or skin through lines and shading.

3. Tell which of the drawings by Rubens and Thiebaud you think is most skillfully drawn or shows the most feeling, and why.

Techniques for fur

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

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

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

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

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

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

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

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

Pencil and paint

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

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

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

Chalk pastel leopard

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

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

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

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

Painting Animal Portraits

Observing and Thinking Creatively

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

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

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

Sir Edwin Landseer
Dignity and Inpudence, 1839
Tate Gallery, London

Instructions for Creating Art

1. First, choose a favorite animal to paint. It may be your pet or an animal you especially like. Think about the personality of the animal. Perhaps it looks sad, or wise, or lively. Study pictures of the animal. If possible, sketch the actual animal.

2. Next, practice sketching your animal's face. Experiment with front and side views. You may wish to divide the head into the ear, eye, and nose areas. Identify the basic shapes and proportions. Notice where the eyes are in relation to the nose on each of Landseer's dogs. Observe how the ears are attached to the head. Practice drawing and placing the eyes and ears accurately on the face. Try to show personality through lines, color, and strokes, and practice some of Landseer's techniques. Complete your drawing.

3. Now paint your animal portrait. Concentrate on forms, lines, and strokes that reveal your animal's personality. Carefully mix your paints to create the exact color of the animal.

Art Materials

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

Learning Outcomes

1. Name three ways animals have been used as subjects in art.

2. Describe how you expressed the personality of the animal you portrayed.

3. Describe the pose you selected for your animal portrait, and explain why you chose it.

The Alberta Foundation for the Arts Travelling Exhibition Program
Draw a Bunny

Objectives

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

Materials

drawing paper

pencils

magazines

Arctic Hare, c. 1841, John James Audubon
24 x 34 ¼ inches
Pen and black ink and graphite with watercoulor and oil on paper
National Gallery of Art, Washington, DC

Procedure

1. CHOOSE A PICTURE   When learning how to draw animals, it's a good idea to start with a real model or a reference photo. Choose a clear, large photo to draw that has a good amount of detail.

2. MAKING IT SIMPLE How do we begin to draw such a complicated thing as a rabbit? One popular method is to look for big, simple shapes. A simple start is to look for a couple of big circles in the rabbit's body and a smaller circle - usually with joining parts of circles - for the head. Below you can see the simple shapes when looking at this rabbit.

3. DRAW BASIC SHAPES Here's what the bunny's basic shapes look like on paper. First, draw a vertical line to help keep your circles straight. Then draw two overlapping circles, one above the other, then an big oval underneath, touching the first circle. Then draw a bigger oval at an angle.

Draw a Bunny continued

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

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

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

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

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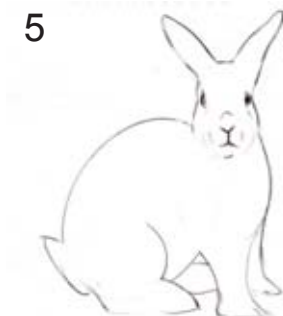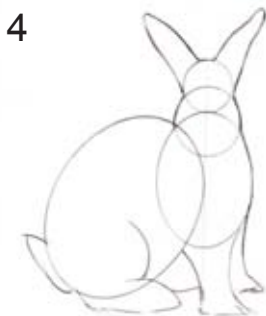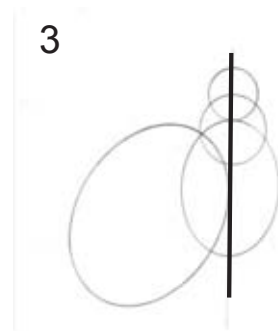
28 From Realism to Abstraction

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.

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?

Geometry Animals K-6

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

Begin by examining the shapes seen in exhibition

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

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

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

Closure
•Ask students how many shapes they used.
•Ask them what colours they used.
•Ask students about their animals.

Textured Animals K-6

Background
In art, frottage (from French frotter, "to rub") is a surrealist and "automatic" method of creative production developed by Max Ernst. In frottage the artist takes a pencil or other drawing tool and makes a "rubbing" over a textured surface. The drawing can be left as is or used as the basis for further refinement. While superficially similar to brass rubbing and other forms of rubbing intended to reproduce an existing subject, and in fact sometimes being used as an alternate term for it, frottage differs in being the creation of art by chance and random in nature.
It was developed by Ernst in 1925. Ernst was inspired by an ancient wooden floor where the grain of the planks had been accentuated by many years of scrubbing. The patterns of the graining suggested strange images to him. He captured these by laying sheets of paper on the floor and then rubbing over them with a soft pencil.

Objectives
Students will represent surface qualities of objects and forms.
A. Texture is a surface quality that can be captured by rubbings or markings.
B. Textures form patterns.
Students will decorate items personally created.
A. Details, patterns or textures can be added to two-dimensional works.
B. Details, patterns or textures can be added to the surface of three-dimensional works.
Print Making
Make lifts or transfers, using wax crayon or fabric crayon.
Explore the use of print-making materials and the application of paint, using brushes and rollers (brayers).
Explore found object printing and the making of pattern through stamping.
Use print-making images in making pictures or compositions.

Procedure
1. Start with sheets of newsprint and have students cover the entire surface using pencil crayon by exploring as many different surfaces as possible creating textures.
2. Students may wish to combine colours or work with one colour.
3. Using the newsprint, students will cut out shapes to glue onto their background.
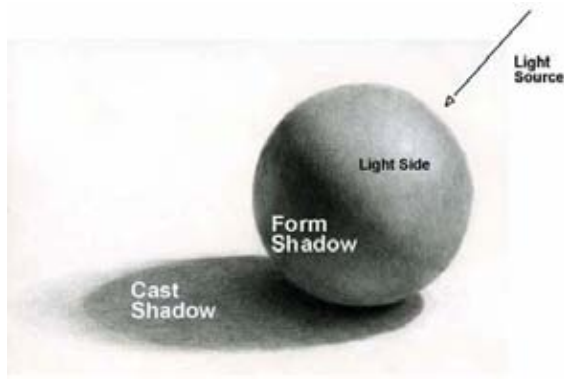
Student examples of frottage animals

Light and Shadow with Watercolour 7-12

Background

There are two kinds of shadows that occur when one light shines on an object, a cast shadow and a form shadow.

Cast Shadow

When an object blocks a light source it casts a shadow. A cast shadow is not a solid shape but varies in tone and value. The farther a cast shadow is from the object which casts it the lighter and softer and less defined becomes its edges.

Form Shadow

A form shadow is the less defined dark side on an object not facing the light source. A form shadow has softer less defined edges than a cast shadow. Form shadows are subtle shadows essential for creating the illusion of volume, mass and depth. The changes in form shadows require careful observation – squinting at the subject to see value definition affected by figure-ground making value relationships clearer.

Objectives

Students will experiment with value, light, atmosphere and colour selection to reflect mood in creating an animal landscape composition in watercolour. Colour can be lightened to make tints or darkened to make shades. These tints or shades are also referred to as tone or value. Gradations of tone are useful to show depth or the effect of light on objects.

Materials

12x14 watercolour paper
watercolour paints and brushes
preliminary sketches of animals

Procedure

1. Practice value scale from light to dark using choice of colour and at least six distinct values created by layering and varying pressure of pencil.

2. Continue value scale with watercolour paints to create similar values by adding varying amounts of water.

3. Students may choose to draw from nature or use magazine images for their animal landscape. Concentrate on using basic shapes to form image and use simple methods to indicate depth or perspective; e.g., increase details in the foreground, use lighter tones or values in the background, large objects in foreground.

4. Students should experiment with lighting techniques from different light sources for highlighting and creating an effect or mood for their composition.

5. Begin by rendering image in pencil on watercolour paper and use a variety of layering and pressure techniques to help indicate the form and cast shadows within the composition.

6. Use watercolours to complete image.
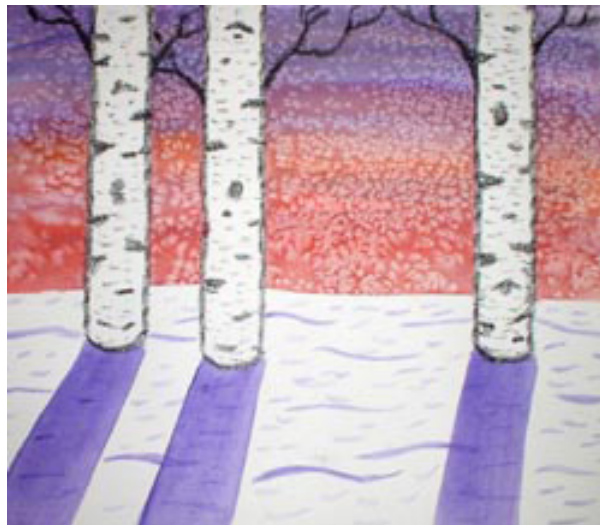
student example of cast shadows in watercolour

Styrofoam Relief Prints K-6

Objectives

Based on the wood cut prints by Helen Mackie in the exhibition **Cattle Call** students will, through the studio activity, gain an understanding of:

a) What a print is (multiple images).
b) How a simple styrofoam print image is created.
c) How a styrofoam print image is related to other types of prints (i.e. linocuts).

Materials

–Styrofoam printing plates (1 per student (approx. 3 ½ x 7") these could be collected from grocery store meat departments or deli departments and should be cut before class
– 2-3 block printing watercolour inks (the ink dries very fast so make sure to wait until the last minute to roll it out on the glass and the plate. Use immediately. You could also use tempera paints.
– Small plexiglas pieces to roll out ink on (one for every 4 students)
– Brayers-one per Plexiglas plate
– Pencils or nails for mark-making, crosshatching/shading,etc.
– Construction paper (for printing on) two 8x10" pieces per student
– Drawing paper (for rough design work)
– Newsprint
– Pressing tools such as clean brayers, spoons, or even fingertips
– Still life set-up/landscape or an image based on the exhibition

Methodology

1. Using drawing paper, have students create their drawing. Drawing encourages students to think about subject matter.
–Ask what they are interested in drawing within the still life/landscape/or an image based on what they saw in the exhibition.
– Have students draw at least two small images they would like to print and have them show examples of what they draw on paper before they make their plate.
2. Demonstrate the use of Styrofoam as the printing plate as well as how to draw into the Styrofoam with a pencil (or nail) to create their image. Remember the marks that are created do not go through the plate but only indent the Styrofoam or create grooves.
3. Pass out Styrofoam plates (one per student) and pencils and have students transfer their image to their plates.
4. Roll out ink evenly on the plexiglass and show students how not to over-ink their plates. If this happens, ink will get in the grooves and the lines will not show. Explain that the lines they have drawn will be white.

5. Lay construction paper over the inked plate and, using a spoon (or other implement), evenly press the paper over the plate. Make sure the paper is at least 2 inches larger than the Styrofoam plate.

6. Remove the construction paper to reveal the transferred, printed image.

*Note: The printed image will appear in reverse compared to the drawn plate image.

7. Printing more than one print:
A student may print more than one print but he/she has to wash off the plate and dry it thoroughly with a paper towel.

1. Draw into styrofoam to create image.

2. Use brayer to evenly ink plate.

3. After placing paper over plate, press evenly with spoon or clean brayer.

4. Carefully lift paper from styrofoam plate to produce finished print!

Linocut Relief Prints 7-12

Lino Cut is a relief method of print-making. In this method the image is created by cutting into a sheet of linoleum to create the image. When the sheet is inked, the ink sits on the surface or on the raised areas. The areas which do not hold ink show up white in printing and this forms the image. Lino Cut is related to Wood Cuts, the method used by Helen Mackie in the prints *Moving Out* and *Long Ride.*

Objectives

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

      a) what a print is (multiple images)
      b) how to create a linocut print image

Materials

– a piece of linoleum (lino) for each student (approx. 5"x7" in size – while the lino can be any size, if it is too large the
process, which is quite involved, could prove frustrating for many students.)
– hot plate and tin dish for heating the lino plate (to
create ease of cutting)– lino cutters (different sizes if possible)
– block printing watercolour inks
– small Plexiglass pieces to roll the ink out on
– brayers (one per Plexiglas piece)
– pencils
– drawing paper
– newsprint for proofing lino plates
– construction paper or cartridge paper -two 8x10 pieces per students (for good prints)
– spoons or other pressing implement
– still life/landscape materials or an image of an animal based on the exhibition

Methodology

1. Using drawing paper, have students create a still life or landscape drawing.
      – drawing encourages students to think about subject matter
      – ask what they are interested in drawing in the still life/landscape or an image based on what they saw in the exhibition.
      – have the students draw at least two small images that they would like to print and have them show examples of what they draw on paper before they make their plate.

2. Demonstrate the use of lino as the plate and how to cut into the lino with a linocutter to create their image (remember, the marks cut do not go through the plate but only indent it or create grooves.)

Linocut Relief Prints 7-12 continued

*Heat up the lino in the tin dish prior to cutting into it but DO NOT leave the lino on the dish unsupervised. Turn off the heat before placing the lino in the dish and leave the lino there only for a minute or so.

3. Pass out lino pieces (one per student) and pencils and have students transfer their image to their plates.

4. Have students cut into their plates with linocutters to create their image. Demonstrate different mark making methods to create tone and volume such as cross-hatching, thin and thick lines, etc. ***important notice: in order to avoid serious accidents please direct students to cut away from themselves when cutting linoleum.**

5. Roll out ink evenly on the Plexiglas and show students how **not to over ink** the plates. If this happens, ink will get in the grooves and the lines will not show. Explain how, in their print, what they have cut (the lines) will remain white.

6. Lay newsprint paper over the inked plate and, using a spoon (or other implement), evenly press the paper on the plate to create a **proof** of the image.

a proof is a "rough" print of the image and allows students to see if and where more cutting is needed to refine the composition. *Make sure the paper is at least two inches larger than the lino plate.

7. Remove the newsprint paper to reveal the transferred, printed image.

8. If necessary, clean the lino plate with water and refine the image by further 'cutting'.

9. Re-ink the plate to create a second proof and again refine if necessary.

10. Once final image is achieved, ink the plate and print on clean construction or cartridge paper.

11. Have students create a **title and sign it with their name IN PENCIL** at the bottom of their print.

Printing more than one print: A student may print more than one print but he/she has to wash the plate off and dry it first with paper towel.

For an alternative, have students cut a linoleum print as usual. However, instead of printing onto a single white sheet of paper, have students prepare the paper beforehand with free-form pieces of coloured tissue paper. Have tissue papers cut or torn and glued in appropriate locations on the printing paper. After the coloured tissues are securely glued, the black-inked cut linoleum is positioned over it and pressed heavily onto the paper. Then the ink block is removed. The result is a colourfully constructed linoleum block print.

Photorealist painting 9-12

Background

Photorealism is the genre of painting based on using the camera and photographs to gather information and then, from this information, creating a painting that appears to be very realistic like a photograph. Change and movement must be frozen in time which must then be accurately represented by the artist. Photo realist paintings usually depict commonplace objects or scenery, and sometimes portraits. The imagery is often banal and ordinary, capturing the "everydayness" of American life.

Objectives

Based on the work by Sandy McClimans in the exhibition `Cattle Call` students will create a photorealist painting using acrylics. Students will use the camera and photograph to gather information.
Students will use a mechanical or semi-mechanical means to transfer the information to the canvas.
Students will challenge their technical ability to make the finished work appear photographic.

Choosing a reference photo

- For a photorealist painting, you'll need a good reference photo to work from.
- If you're setting up a still life arrangement, take a ton of reference photos of the set-up from many different angles, even angles that are similar but minutely different.
- Photograph objects that interest you because you will be spending a lot of time staring at those objects!
- Whatever photo you choose, make sure it is absolutely crisp and clear. This is important, since your task will be to replicate the photo, and most photorealist paintings have a strong sense of clarity and focus. Although if you want, you can plan to work with an out-of-focus, pixilated or fuzzy image.
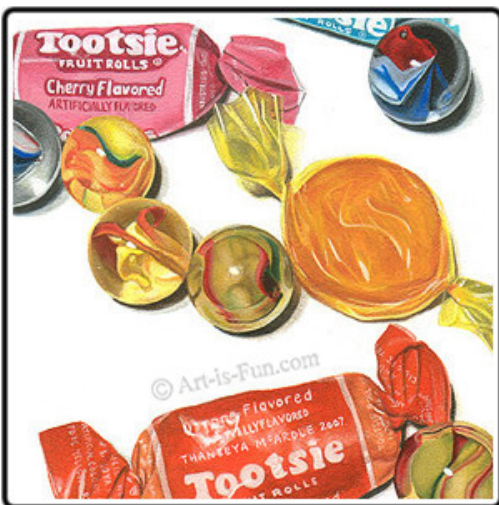
Example of photorealism painting using acrylic
http://www.art-is-fun.com/photorealism.html

Transfer the image onto the canvas, masonite or wood panel •There are 3 main methods for transferring your photo:

- projector (slide projector, LCD projector, or overhead projector)
- grid method <http://www.art-is-fun.com/grid-method.html>
- transfer paper <http://www.art-is-fun.com/transfer-paper.html>

The method you choose will depend upon the following factors:
- the size of your painting
- the equipment you have on hand
- how much time you want to spend transferring the image

Photorealist painting 9-12 continued

When you transfer the photos, remember to trace all the forms, outlines, lights and shadows. Trace everything. For instance, if the colour of an object gradually turns from light to dark, put in subtle reminders so that you know where the significant changes take place.

Read more: http://www.art-is-fun.com/how-to-paint-a-large-painting-using-a-small-reference-photo.html#ixzz1HuRzmVAV

Prepare the surface with gesso
- Use a thin, flat brush and apply a thin layer of gesso over the entire canvas, making sure that the sketch is still completely visible. This thin layer of gesso will "seal" in the graphite marks, so when the gesso dries, you can begin the process of underpainting without dealing with streaks from the preliminary drawing.
- Make sure that the gesso is not too thick, as you don't want it so opaque that you can't easily see your pencil lines! Also make sure that the gesso is not too watery and runny, otherwise the pencil marks will streak too much.

Read more: http://www.art-is-fun.com/photorealism-painting-techniques.html#ixzz1HuTSpSLn

Begin the underpainting
- Now that the painting has been gessoed, you are ready to do the underpainting. To "underpaint" basically means to quickly lay down important visual information in paint.
- Don't worry about details or getting everything perfect, as you'll be doing that later. For now just paint in the shadows, highlights, and basic colours.
- One method of working is to identify the different colour areas and work in one colour at a time. Meaning, if there are several objects in the painting that are a similar shade and hue of red, I'll paint in all those red parts.
- Paint in the shadows first. Never leap in with a pure, strong black, rather start with a raw umber mixed with ivory black.

Next stages
- Remember there are a full variety of stages that photorealist paintings go through. Some parts will be completely finished, others half-finished, and some only just begun.
- You can see how as you build and layer more colours, the painted objects transform from looking flat and simple to looking 3-dimensional and realistic.
- Continue observing the details in the photo and replicating them on your canvas. This is the time to put in all those in-between colours, highlights and shadows, so that the paint starts to blend and the objects look more 2-dimensional.

Supplies
- acrylic paints
- gesso
- canvas, masonite or wood panel
- brushes
- projector or transfer paper
- cameras

The grid method is an inexpensive, low-tech way to reproduce and/or enlarge an image that you want to paint or draw. The grid method can be a fairly time-intensive process, depending on how large and detailed your painting will be. While the process is not as quick as using a projector or transfer paper, it does have the added benefit of helping to improve your drawing and observational skills Each square is 1 cubic inch.

GLOSSARY

Helen Mackie
Crocus and Calves, n.d.
Woodcut on paper
Collection of the Alberta Foundation for the Arts

The Alberta Foundation for the Arts Travelling Exhibition Program

Glossary

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

Aerial perspective: Or atmospheric perspective is used to add the illusion of depth in painting. The use of retreating colours and less focus helps to achieve this effect.

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

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

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

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

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

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

Expressionism: A movement in the arts during the early part of the 20th century that emphasized subjective expression of the artist's inner experiences.

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

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

Iconography: A set of specified or traditional symbolic forms associated with the subject or theme of a stylized work of art.

Linocut: A design cut in relief on linoleum mounted on a wooden block and the resulting print made from it.

Glossary continued

Lithograph: A lithograph is a planographic technique in which the artist draws directly on a flat stone or specially prepared metal plate (usually with a greasy crayon). The stone is dampened with water, then inked. The ink clings to the greasy crayon marks, but not to the dampened areas. When a piece of paper is pressed against the stone, the ink on the greasy parts is transferred to it.

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

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

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

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

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

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

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

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

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

Woodcut: A block of wood on whose surface a design for printing is engraved along the grain. A print made from a woodcut. Also called woodblock, woodprint.

Credits

SPECIAL THANKS TO:

The Alberta Foundation for the Arts
Art Gallery of Alberta

SOURCE MATERIALS:

Art in Action, Guy Hubbard, Coronado Publishers Inc., United States, 1987
The Usborne Book of Art Skills, Fiona Watt, Usborne Publishing Ltd., London, 2002
Alberta Rural Life - http://www.collectionscanada.gc.ca/eppp-archive/100/200/301/ic/can_digital_
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Alberta, Past and Present, Historical and Biographical - http://www.electricscotland.com/history/
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History of Alberta - http://en.wikipedia.org/wiki/History_of_Alberta
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Animals in Alberta Art - An Alberta Art Chronicle: adventures in recent & contemporary art, Mary-Beth
Laviolette, Altitude Publishing Canada Ltd., Canmore, AB., 2006, pp. 62-67
Photorealism - http://en.wikipedia.org/wik/Photorealism

The Alberta Foundation for the Arts Travelling Exhibition Program
Credits

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

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Front Cover Images:

Top Left: Patrick Douglass Cox, *The Cowhand*, 1991, Lithograph on paper
Collection of the Alberta Foundation for the Arts
Bottom Left: Luke Lindoe, *Three Steers in Arena*, n.d., Offset Lithograph on paper
Collection of the Alberta Foundation for the Arts
Right: Vickie Hotte, *Dream Cows #6* (detail), 1993, Watercolour, acrylic, spray stencil, collage on paper
Collection of the Alberta Foundation for the Arts

TREX