

The Modelling Agent told me I was
too ethnic looking to Model . . .
5'8" 140 lbs Jacket 36 Shirt 15 Waist 28/29
Shoe 8 1/2 Hair Black Eyes Brown



Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Wayfinders



The Interpretive Guide

The Art Gallery of Alberta is pleased to present your community with a selection from its Travelling Exhibition Program. This is one of several exhibitions distributed by The Art Gallery of Alberta as part of the Alberta Foundation for the Arts Travelling Exhibition Program. This Interpretive Guide has been specifically designed to complement the exhibition you are now hosting. The suggested topics for discussion and accompanying activities can act as a guide to increase your viewers' enjoyment and to assist you in developing programs to complement the exhibition. Questions and activities have been included at both elementary and advanced levels for younger and older visitors.

At the Elementary School Level the Alberta Art Curriculum includes four components to provide students with a variety of experiences. These are:

- Reflection:** Responses to visual forms in nature, designed objects and artworks
- Depiction:** Development of imagery based on notions of realism
- Composition:** Organization of images and their qualities in the creation of visual art
- Expression:** Use of art materials as a vehicle for expressing statements

The Secondary Level focuses on three major components of visual learning. These are:

- Drawings:** Examining the ways we record visual information and discoveries
- Encounters:** Meeting and responding to visual imagery
- Composition:** Analyzing the ways images are put together to create meaning

The activities in the Interpretive Guide address one or more of the above components and are generally suited for adaptation to a range of grade levels. As well, this guide contains coloured images of the artworks in the exhibition which can be used for review and discussion at any time. Please be aware that copyright restrictions apply to unauthorized use or reproduction of artists' images.

The Travelling Exhibition Program, funded by the Alberta Foundation for the Arts, is designed to bring you closer to Alberta's artists and collections. We welcome your comments and suggestions and invite you to contact:

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Travelling Exhibition Program
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Email: shane.golby@youraga.ca



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Syncrude Canada Ltd., the Alberta Foundation for the Arts, the Art Gallery of Alberta

Curatorial Statement

Wayfinders

Art is a truth that reveals illusions. Our perceptions are formed by repetition, by rote, by habit and tradition. Our world view is essentially a collection of stories we are told, tell ourselves and tell others. Art breaks through these assumptions. That is one of its primary roles in the hands of a skilled communicator. Art offers us a chance to take a second look at the things we think we know and allow for a broader narrative, a deeper understanding, and therefore a life of greater possibility.

World renowned artist George Littlechild has spent a career exploring the secrets and inconsistencies of our history, specifically in regards to identity, family and the ongoing affects of the Residential School legacy. Many people have found healing in his work; many have been shocked and humbled; but everyone who sees it finds some kind of truth.

Paul Smith's purposefully naive landscapes, trickster characters and symbols can be difficult to decipher. They are as opaque as an unknown language without the tools to translate them. Consciously or not, they are imbued with indigenous symbology and weight, leaving it to the viewer to make an effort and to finish the connection for communication. As an analogue to cultural first contact and the resulting history, Smith's works offer profound insights into the way in which we approach one another and the commonalities that bind us but can remain unseen.

Amy Malbeuf is an emerging performance and sculptural artist whose works push the boundaries of modernism while strengthening her ties with her indigenous roots. Using traditional knowledge to inform her work, she shows us that there is space, and indeed a bright future, for the voice of First Nations,

Métis and Inuit artists in our changing times.

The exhibition **Wayfinders** is a combination of these three unique talents. From a world master, to a mid career painter and an emerging artist exploring new directions, viewers are treated to a unique and compelling exhibition that hopefully will stay with them for years to come.

Artists create in isolation, drawing upon personal reflections and experiences. It is a very individual journey. In a way, we all stumble through shadow. It is the seekers, the curious, the ones who are looking for a way who strike the match and light the torch. The journey is personal but when the light is held high it can inspire us to do the same. Our Wayfinders are just like us, leading the way by simply trying to find one.

Aaron Paquette, October, 2014

*The exhibition **Wayfinders** was curated by Aaron Paquette 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.*

*The exhibition **Wayfinders** was made possible through generous sponsorship from Syncrude Canada Ltd.*

Visual Inventory - List of Works

George Littlechild

They Tried to Kill Her Spirit, 1996

Mixed media on paper

30 inches X 22 inches

Collection of the artist

George Littlechild

Too Ethnic Looking to Model, 2001

Mixed media on canvas

17.5 inches X 29 inches

Collection of the artist

George Littlechild

I Could Do Nothing as I Was a Boy, 2003

Archival Digital Image

24 inches X 24 inches

Collection of the artist

George Littlechild

What Was, 2007

Archival Digital Image on canvas

36 inches X 24 inches

Collection of the artist

George Littlechild

What Could Have Been, 2007

Archival Digital Image on canvas

36 inches X 24 inches

Collection of the artist

Amy Malbeuf

iamthecaribou/thecaribouisme, 2014

Caribou hair and human hair on elk hide

8 inches X 9 inches

Courtesy of the artist

Amy Malbeuf

Billion Dollar Caribou, 2014

Caribou hair and elk hide

6 inches X 20 inches

Courtesy of the artist

Amy Malbeuf

Ghost of a Caribou, 2014

Sinew and caribou hair and antler on elk hide

11 inches X 20 inches X 5 inches

Courtesy of the artist

Amy Malbeuf

The Artist's Range, 2014

Photo transfer and beads on elk hide

8.5 inches X 11 inches

Courtesy of the artist

Amy Malbeuf

The Caribou's Range, 2014

Photo transfer and beads on elk hide

8.5 inches X 11 inches

Courtesy of the artist

Paul Smith

Untitled, 2014

Acrylic on birch

24 inches X 24 inches

Artist's collection

Paul Smith

Untitled, 2014

Acrylic on birch

24 inches X 24 inches

Artist's collection

Paul Smith

Untitled, 2011

Ink and acrylic on paper

23 inches X 15 inches

Artist's collection

Paul Smith

Untitled, 2011

Ink and acrylic on paper

23 inches X 20 inches

Artist's collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - List of Works

Paul Smith

* 5 small drawings (framed together)

Untitled, 2014

Ink on paper

4 inches X 10 inches

6 inches X 12 inches

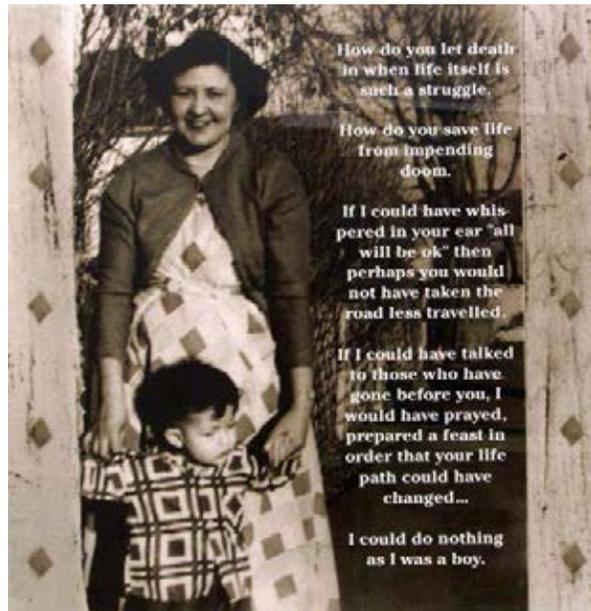
Artist's collection

Total Images: 15 framed 2D works

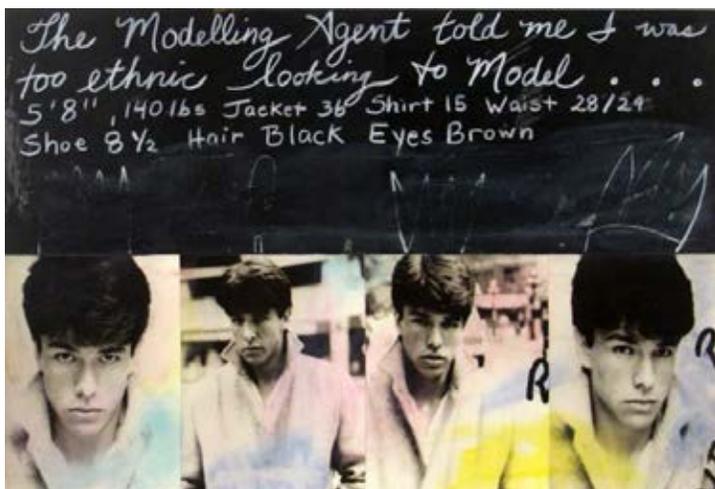
Visual Inventory - Images



George Littlechild
They Tried To Kill Her Spirit, 1996
Mixed media on paper
Collection of the artist



George Littlechild
I Could Do Nothing as I Was a Boy, 2003
Archival Digital Image
Collection of the artist



George Littlechild
Too Ethnic Looking to Model, 2001
Mixed media on canvas
Collection of the artist

Visual Inventory - Images



George Littlechild
What Was, 2007
Archival Digital Image on canvas
Collection of the artist

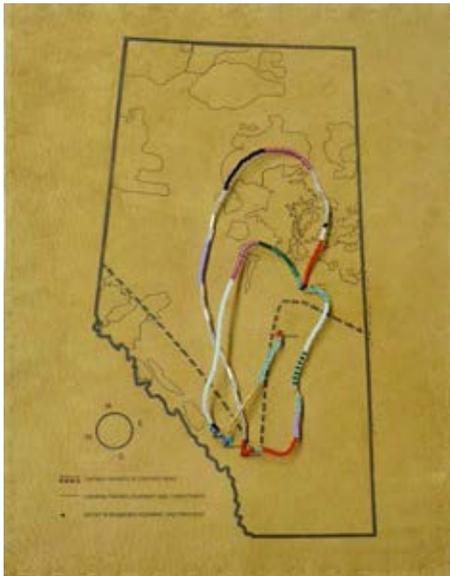


George Littlechild
What Could Have Been, 2007
Archival Digital Image on canvas
Collection of the artist

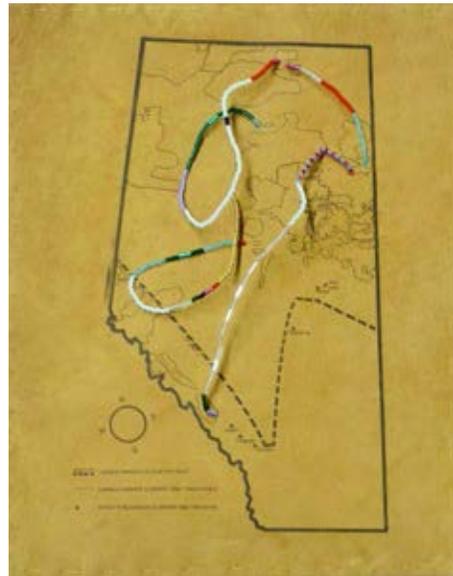


Amy Malbeuf
Billion Dollar Caribou, 2014
Caribou hair and elk hide
Courtesy of the artist

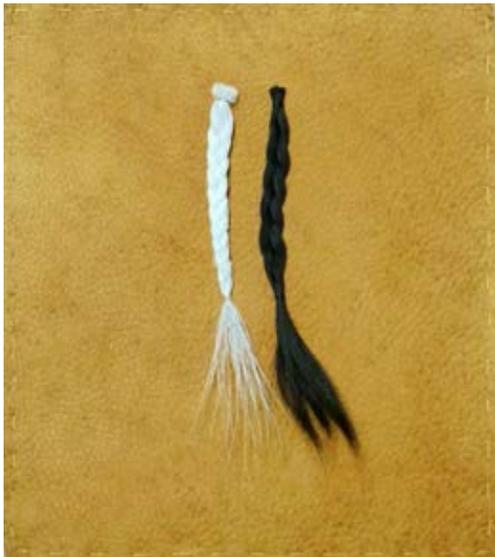
Visual Inventory - Images



Amy Malbeuf
The Artist's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist



Amy Malbeuf
The Caribou's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist



Amy Malbeuf
iamthecaribou/thecaribouisme, 2014
Caribou hair and human hair on elk hide
Courtesy of the artist



Amy Malbeuf
Ghost of a Caribou, 2014
Sinew and caribou hair and antler on elk hide
Courtesy of the artist

Visual Inventory - Images



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection



Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection



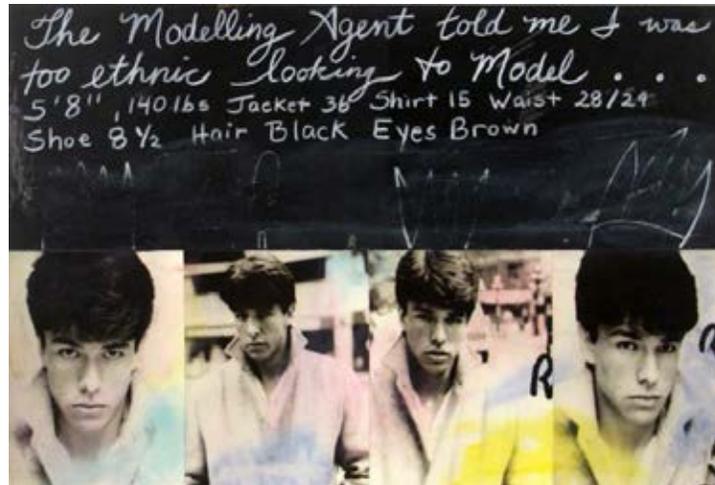
Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection

Visual Inventory - Images



Paul Smith
Untitled, 2014
Ink on paper
Artist's collection

Talking Art



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Image Credit: George Littlechild, *Too Ethnic Looking to Model*, 2001, Mixed media on canvas, Collection of the artist

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 **Wayfinders**. Through the art projects included in this exhibition guide students will be provided the opportunity for a variety of learning experiences.

Art Connections K-6

REFLECTION

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

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

DEPICTION

Students will perfect forms and develop more realistic treatments.

- i. Images can be portrayed in varying degrees of realism.

Students will learn the shapes of things as well as develop decorative styles.

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

Students will increase the range of actions and viewpoints depicted.

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

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

COMPOSITION

Students will create unity through density and rhythm.

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

EXPRESSION

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

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

Students will decorate items personally created.

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

Art Curriculum Connections continued

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 creates 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 identify similarities and differences in expressions of selected cultural groups.

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

ART CONNECTIONS 10-20-30

DRAWINGS

Students will develop and refine drawing skills and styles.

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

COMPOSITIONS

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

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

Curriculum Connections continued

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.
- iii. Different cultures exhibit different preferences for forms, colours and materials in their artifacts.

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

ELEMENTARY SCIENCE

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

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

JUNIOR HIGH SCIENCE

SCIENCE 7 Unit A: Interactions and Ecosystems

Students will:

1. Investigate and describe relationships between humans and their environments
 - describe examples of interaction and interdependency within an ecosystem
 - identify example of human impacts on ecosystems, and investigate and analyze the link between these impacts and the human wants and needs that give rise to them

Curriculum Connections continued

- analyze personal and public decisions that involve consideration of environmental impacts, and identify needs for scientific knowledge that can inform those decisions

4. Describe the relationship among knowledge, decisions and actions in maintaining life-supporting environments

- identify intended and unintended consequences of human activities within local and global environments

SOCIAL STUDIES

K.1 I am Unique

General Outcome: Students will demonstrate an understanding and appreciation of the multiple social, physical, cultural and linguistic factors that contribute to an individual's unique identity

Specific Outcomes

Values and Attitudes

Students will:

K.1.1 value their unique characteristics, interests, gifts and talents

K.1.2 appreciate the unique characteristics, interests, gifts and talents of others:
- appreciate feelings, ideas, stories and experiences shared by others

Knowledge and Understanding

Students will:

K.1.3 examine what makes them unique individuals by exploring and reflecting upon the following questions for inquiry:

- What are my gifts, interests, talents and characteristics?
- How do my gifts, interests, talents and characteristics make me a unique individual?
- How do culture and language contribute to my unique identity?

K.1.4 explore how we demonstrate respect for ourselves and others by exploring and reflecting upon the following questions for inquiry:

- What are the origins of the people in our school, groups or communities?
- How can we show interest and sensitivity toward social, physical, cultural and linguistic diversity in the school, groups and communities?
- How can we show respect and acceptance of people as they are?

1.1 My World: Home, School, and Community

General Outcome: Students will demonstrate an understanding and appreciation of how identity and self-esteem are enhanced by their sense of belonging in their world and how active members in a community contribute to the well-being, growth and vitality of their groups and communities.

Specific Outcomes

Values and Attitudes

Students will:

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

- 1.1.1 value self and others as unique individuals in relation to their world:
- appreciate how belonging to groups and communities enriches an individual's identity
 - appreciate multiple points of view, languages, cultures and experiences within their groups and communities
 - demonstrate respect for their individual rights and the rights of others
 - recognize and respect how the needs of others may be different from their own

- 1.1.2 value the groups and communities to which they belong:
- appreciate how their actions might affect other people and how the actions of others might affect them

1.2 Moving Forward with the Past: My Family, My History and My Community

General Outcome: Students will demonstrate an understanding and appreciation of how changes over time have affected their families and influenced how their families and communities are today.

Specific Outcomes

Values and Attitudes

Students will:

- 1.2.1 appreciate how stories and events of the past connect their families and communities to the present:
- recognize how their families and communities might have been different in the past than they are today
 - appreciate how the languages, traditions, celebrations and stories of their families, groups and communities contribute to their sense of identity and belonging
 - recognize how diverse Aboriginal...communities are integral to Canada's character
 - acknowledge and respect symbols of heritage and traditions in their family and communities

Knowledge and Understanding

Students will:

- 1.2.2 analyze how their families and communities in the present are influenced by events of people of the past by exploring and reflecting upon the following questions for inquiry:
- How have changes affected my family over time?
 - In what ways has my community changed over time?
 - How have changes over time affected their families and communities in the present?
 - In what ways have Aboriginal...and diverse cultural groups contributed to the origins and evolution of their communities over time?
 - What connections do we have to the Aboriginal...and diverse cultures found in our communities?
 - What are some examples of traditions, celebrations and stories that started in the past and continue today in their families and communities?

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

2.1 Canada's Dynamic Communities

General Outcome: Students will demonstrate an understanding and appreciation of how geography, culture, language, heritage, economics and resources shape and change Canada's communities

Specific Outcomes

Knowledge and Understanding

Students will:

2.1.3 investigate the cultural and linguistic characteristics of an Inuit, an Acadian and a prairie community in Canada by exploring and reflecting upon the following questions for inquiry:

- What are the cultural characteristics of the communities?
- What are the traditions and celebrations in the communities that connect the people to the past and to each other?
- How are the communities strengthened by their stories, traditions and events of the past?
- How do the cultural and linguistic characteristics of the communities studied contribute to Canada's identity?

4.2 The Stories, Histories and Peoples of Alberta

General Outcome: Students will demonstrate an understanding and appreciation of the role of stories, history and culture in strengthening communities and contributing to identity and a sense of belonging.

Specific Outcomes

Values and Attitudes

Students will:

4.2.1 appreciate how an understanding of Alberta's history, peoples and stories contributes to their own sense of belonging and identity:

- recognize how stories of people and events provide multiple perspectives on past and present events
- recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history
- recognize the presence and influence of diverse Aboriginal peoples as inherent to Alberta's culture and identity

Knowledge and Understanding

Students will:

4.2.2 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:

- Which First Nations originally inhabited the different areas of the province?
- What do the stories of Aboriginal peoples tell us about their beliefs regarding the

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

relationship between between people and the land?

- How did British institutions provide the structure for the settlement of newcomers in Alberta?

4.3 Alberta: Celebrations and Challenges

General Outcome: Students will demonstrate an understanding and appreciation of how Alberta has grown and changed culturally, economically and socially since 1905

Specific Outcomes

Values and Attitudes

Students will:

- 4.3.1 appreciate the factors contributing to quality of life in Alberta:
- value and respect their own and other cultural identities
 - demonstrate respect for the rights, opinions and perspectives of others
 - demonstrate respect for the cultural and linguistic diversity in Alberta
 - value and respect their relationships with the environment

Knowledge and Understanding

Students will:

- 4.3.3 examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting upon the following questions and issues:
- In what ways has Alberta changed demographically since 1905?
 - In what ways have Aboriginal peoples and communities changed over time?
 - In what ways have music, art, narratives and literature contributed to the vitality of the culture, language and identity of diverse Alberta communities over time?

7.1 Toward Confederation

General Outcome: Students will demonstrate an understanding and appreciation of the distinct roles of, and the relationships among, the Aboriginal, French and British peoples in forging the foundations of Canadian Confederation.

Specific Outcomes

Values and Attitudes

Students will:

- 7.1.1 appreciate the influence of diverse Aboriginal, French and British peoples on events leading to Confederation
- 7.1.2 appreciate the challenges of co-existence among peoples

Knowledge and Understanding

Students will:

- 7.1.3 compare and contrast diverse social and economic structures within the societies of Aboriginal, French and British peoples in pre-Confederation Canada by exploring and reflecting upon the following questions and issues:

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

- In what ways did European imperialism impact the social and economic structures of Aboriginal societies?

7.2 Following Confederation: Canadian Expansions

General Outcome: 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

Specific Outcomes

Values and Attitudes

Students will:

- 7.2.1 recognize the positive and negative aspects of immigration and migration
- 7.2.2 recognize the positive and negative consequences of political decisions
- 7.2.3 appreciate the challenges that individuals and communities face when confronted with rapid change

Knowledge and Understanding

Students will:

- 7.2.4 assess, critically, the role, contributions and influence of the Red River Métis on the development of western Canada by exploring and reflecting upon the following questions and issues:
 - To what extent were the *Manitoba Schools Act* and evolving educational legislation in the Northwest Territories attempts to impose a British identity in western Canada?
- 7.2.5 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:
 - What strategies were used by the government to encourage immigration from Europe?
 - What strategies were used by religious communities and missionaries to encourage migration and immigration to western Canada from eastern Canada and the United States?
 - What impact did immigration have on Aboriginal peoples and on communities in Canada?

LANGUAGE ARTS

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

2.1 Use knowledge of context, pictures, letters, words, sentences...in a variety of oral, print and other media texts to construct and confirm meaning

5.2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres, such as historical fiction, myths, biographies, and poetry

6.4.3 Demonstrate attentive listening and viewing. Students will identify the tone, mood and emotion conveyed in oral and visual presentations

Artist and Curator Biographies/Statements

George Littlechild

George Littlechild was born in Edmonton in 1958. His mother, Rachel Littlechild, was a Plains Cree member of the Ermineskin Reserve in Maskwacîs (formerly known as Hobbema) and his father, James E. Price, was of Scottish/Micmac extraction from New Brunswick. As an infant he was taken by government agencies and put into a series of foster homes (non-native) where he remained until he was eighteen. This government policy of breaking up native families and attempting to destroy indigenous cultures came to be of great significance to Littlechild's life and work. He received his diploma in Art and Design from Red Deer College in 1984 and a Bachelor of Fine Arts at the Nova Scotia College of Art and Design in Halifax, in 1988. That same year he pursued independent studies at The Banff Centre in Alberta.



George Littlechild
I Could Do Nothing as I Was a Boy, 2003
Archival Digital Image
Collection of the artist

Littlechild's art is motivated by a drive for self-understanding and self-healing. The core of his art practice was, and is, research and narrative exploring the lives and ways of his ancestors. Specific issues dealt with in his paintings are residential schools, the colonization of America by Europeans, and the attempted cultural genocide of his people through institutions and legislation.

Littlechild's work is hybrid and shows an approach to artmaking that is as western as it is influenced by his Cree heritage. His art is firmly situated within the context of contemporary painting, often simultaneously utilizing strategies of printmaking, photography, collage, found objects, text etc. His prints and paintings are characterized by bright and vivid colours, heavy outlines, layered paint and impasto.

George Littlechild believes colours possess spiritual cleansing and purifying powers, and is known for his finesse as a colourist as well as his collaging of haunting vintage photographs. His artwork has been exhibited throughout Canada, the United States, Europe and Asia. He is well represented in several private and public collections. He is also the author/illustrator of three children's books, including the award winning publication [This Land is My Land](#) and his latest book [George Littlechild: The Spirit Giggles Within](#). George Littlechild now lives in British Columbia.

Artist's Statement

If I were to ask myself why I create the art I do; I would have to answer: "It is what I was born to do. It is my passion, my joy, as my art has been there throughout my life's journey!"

If I were asked what kind of art I create; I would answer by saying, "It is art that speaks from the heart, the social and the political."

Artist and Curator Biographies/Statements

My art is charged with energy & color, vibrant, magical, & thus enabling the soul to travel.

I envision, I rely on the intuitive, the spiritual, the emotional. To tell stories through my art. I am a storyteller, a visualist. A conveyer of messages...

I began to create art as a small boy. My foster mother saw that I had a talent, at a very young age. She was encouraging, loving...She saw the gift in me. Scribblers were filled, art lessons began at an early age...Art school, exhibitions and books, lectures, and teaching.
<http://georgelittlechild.com/about-george/>

Amy Malbeuf

Amy Malbeuf is a multidisciplinary visual artist of Métis heritage from Rich Lake, Alberta. Through her practice she explores notions of identity, place, language, tradition, myth, spirituality, and consumerism. Through her art practice she examines the relationships between humanity and nature; deconstructs popular misunderstandings of Indigeneity; and explores the complicated intersections between race and culture. She utilizes a variety of mediums including performance, installation, sculpture, digital media, and Indigenous art forms such as beading and caribou hair tufting. In artistic partnership with her husband Jordan Bennett, her work involves the process of re-appropriating and reclaiming traditional and contemporary components of her heritage to convey notions surrounding identity, tradition, spirituality, consumerism and pop culture. Malbeuf has participated in many artist residencies and has exhibited nationally. She has exhibited and performed at Stride Gallery, Calgary (2011); Visualeyez Performance Art Festival, Edmonton (2011); Toronto Free Gallery (2012); M:ST Performance Arts Festival, Calgary (2012); Forest City Gallery, London (2013); and Contemporary Calgary (2014).

Artist Statement

This series of works are an exploration of the material boundaries of caribou hair and beadwork. Contrary to the typical use of beadwork and caribou hair, I use the caribou hair and beads intuitively and abstractly to create maps, numbers, and metaphorical sculptural forms. These works weave together my personal histories with that of the caribou in order to convey the ecological and cultural importance of these animals.

These art works are about the loss of caribou habitat, the decrease in caribou population, and the negative cultural and socioeconomic impact this has on Indigenous people of Canada. The cultural survival of many Indigenous nations are intrinsically linked to the survival of the caribou. The caribou's existence has provided sustenance and cultural ways of knowing that has been passed down through the generations for thousands of years. The survival of the caribou are important because cultural knowledge, such as the art form of caribou hair tufting - and of course the tremendous cultural and spiritual knowledge gained from the traditional harvesting of caribou is kept alive for generations to come.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist and Curator Biographies/Statements

** For her works in the exhibition **Wayfinders** Malbeuf was initially inspired by an episode concerning the caribou on *The Nature of Things* with David Suzuki. To watch this episode please go to:

<http://www.cbc.ca/natureofhtins/episodes/billion-dollar-caribou>



Amy Malbeuf
iamthecaribou/thecaribouisme, 2014
Caribou hair and human hair on elk hide
Courtesy of the artist

Artist and Curator Biographies/Statements

Paul Smith

Paul Smith is an active artist and independent curator. He holds a Bachelor of Fine Arts Degree from the University of Alberta and completed a Curatorial Internship at the Banff Centre's Walter Phillips Gallery. More recently in his personal life he became married to his lovely wife Jeannette, a fellow artist. As well, in August, 2014, they welcomed the birth of their first child, a son they named Grey.

Paul Smith draws trickster figures and has an obsession with rabbits and skulls. His work reflects and is influenced by popular culture, graphic design, illustration, tattoo and comic book art, minimal abstract painting, colour theory and graffiti/street art/outsider art.

Artist statement

My work concerns itself with little questions. At its base are questions of identity, thoughts moving towards the human condition and the contradictions inherent to simply being. These ideas, however, are only the foundation for the curious, violent, and wonderful moments that form us, which I attempt to illustrate.

I see each piece as a moment in a story, a moment relating to a larger mythology, always in progress, always being told and changing with each telling.

These little questions step near the heart of everything. Quiet and still. Lust. Love. Violence. Hope. Despair. Beauty. Loss. Faith. Desire. Need. Community. My work is an illustration, a captured moment, the visual prose of my little everythings.



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection

Artist and Curator Biographies/Statements

Aaron Paquette - curator

Aaron Paquette, a descendant of the Cree and Cherokee, and who counts among his ancestors the Métis leader Gabriel Dumont, is an artist and educator who is working to ensure the continuation of Native culture. In addition to his painting practice, Paquette has apprenticed in both stained glass and goldsmithing. His work features aspects of nature and humanity's relationship with the earth. While a full-time artist Paquette also makes time for teaching art classes and leading creativity workshops for children, teenagers and adults. Living in Edmonton, he exhibits his work in solo and group shows across Alberta. Aaron Paquette is also the author of the recently released young adult novel Lightfinder. This engaging novel, Paquette's first, is available at amazon.ca

Statement by Aaron Paquette:

I am an artist. In my paintings I seek to nurture a relationship with the viewer. I try to use colours that are calm or soothing, but also fresh and exciting. My goal is to create work that a person can be comfortable with and can invite into their home. In this manner I hope to deliver a message. In each painting I try to include a story that is meaningful to me and encourages discussion. I hope that my work can act as part of a catalyst for greater understanding. I feel that it is important to allow art to be beautiful while conveying deep and sometimes very serious meaning.

I also wish to help ensure a continuation of Native Culture, not only in the way of preserving tradition, but by exploring the direction in which Native culture is heading and growing. As a descendant of Cree/Cherokee, I find that I am willing to explore beyond tribal affiliation and I love to learn about all nations of the North American Indian.

On my mother's side I am Scandinavian and have found a correlation between the Norse belief system and those of my father's inheritance. It is this mixture of my lineage that both energizes my work and adds intensity to it. This also prompts me to question and challenge assumptions and preconceptions. Having had difficulty in fully integrating into either society, I have gained an appreciation of our interconnectedness as human beings.

Artistic Symbols: An explanation by Aaron Paquette

In the art works in the exhibition **Wayfinders** the viewer will find some symbols (and uses of these symbols) that may require some explanation in order to gain a deeper appreciation of the work. What follows is a short description of some of the symbols used in the works.

The Cross – For Indigenous people in Canada the cross carries many meanings and feelings. The most obvious one is that of a symbol of the Church, of Christianity, that was such a disruptive force in Indigenous Culture. It also represents grave markers or deaths resulting from this disruption. On a deeper level, the cross is a symbol that was used long before the coming of the Europeans and represented the FOUR DIRECTIONS. This is the mark you will see inside the MEDICINE WHEEL. It represents the four fundamental aspects of living that people should keep in balance: Physical, Emotional, Intellectual and Spiritual. The symbol was also used in teaching the cardinal directions, the stages of life, mathematics, and so on.

Repetition of 4 – The viewer will see elements in these works that repeat themselves, often in 4 images or iterations. This is a callback to the Four Directions.

Animal, Human, Nature Connectors – as with Paul Smith's cat painting, the viewer will see that there is often a coexistence between the human world and the natural world (for example, Paul's work references the Repetition of 4 where we see three hearts and you, the viewer, are the fourth). This connection is intentional. It speaks to the indigenous world view that states we are all together in the great Web of Life. You can see this concept in every gift store in the country in the form of toy Dream Catchers. It is a fundamental tenet of most Indigenous artwork.

Horizontal Composition or Parallel Lines – Yet another important symbol you will note is the placement of objects, symbols or just basic designs in parallel lines or along the horizontal plane of a work. This calls to mind both the decorative elements you will find on tipis and other indigenous tools or articles of clothing, but also references the wampum belt. The famous Treaty Belt that shows Indigenous and European peoples co-existing side by side, life flowing along parallel lines but never interfering is a good illustrative example. Allowing others the freedom to live and expecting the same was and is a fundamental tenet of many Indigenous Societies and their resultant Treaties.

Hearts, blood, death symbols – Another theme that is sometimes present in Indigenous artwork. There is a saying, "A nation is not conquered until the hearts of its women are on the ground. Then it is finished no matter how brave its warriors or how strong their weapons." Though surrounded by those who would end Indigenous cultures, there is strength found in the beating hearts of the women.

The Art of George Littlechild: In the Words of the Artist

Throughout his career George Littlechild's art work has ranged from vibrantly coloured works attesting to the richness, power and vitality of First Nations peoples and cultures to more subtle reflections concerning family history and autobiography. As expressed by curator Ryan Rice in the forward to Littlechild's book George Littlechild: The Spirit Giggles Within (George Littlechild, Heritage House Publishing Company Ltd., 2012) , Littlechild's ...work(s) recognize the endurance of Native people in the face of oppression and forceful transition disguised as progress...Littlechild's own life experience is emblematic and common to Native history of the 20th century. His placement within the foster home system from infancy to adulthood barred his relationship to his immediate family and home. His circumstances as a victim of what is referred to as the "Sixties Scoop" steered him on a path to recover what was missing and instilled in him a desire to belong. Through creativity, Littlechild found himself on a path of recovery that led to empowerment - confronting his upbringing and losses and reclaiming his Plains Cree identity.

The artworks by George Littlechild included in the exhibition **Wayfinders** reflect on his own family history and his personal experiences growing up in an environment far removed from his First Nations heritage. In George Littlechild: The Spirit Giggles Within Littlechild reflects on both his art career and personal story. The images below, original works which are included in the exhibition, are accompanied by text written by the artist himself which elucidates the meanings behind the works.



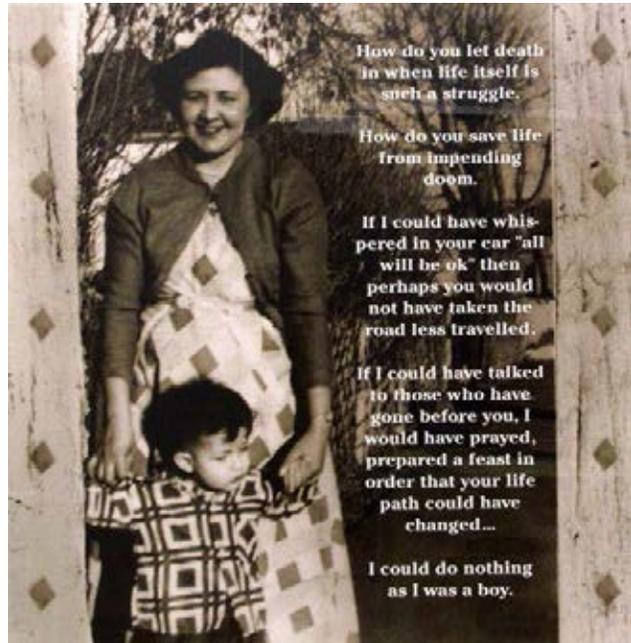
George Littlechild
They Tried to Kill Her Spirit, 1996
Mixed media on paper
Collection of the artist

My late mother Rachel Littlechild (1929-1965) attended the Ermineskin Indian Residential School for 8 years. While there she was taught many duties, household chores, sewing, cleaning and hours upon hours of kneeling & praying. What she lost a lot of was her identity, her Creeness, and her ties to family and Culture; although many of her siblings were in school with her. The strict discipline would have controlled her relationships with her brothers and male relatives and she never learned about loving relationships or how to parent, thus her parenting skills and addictions as an adult resulted in losing her five children to welfare. This era is known as the sixties scoop. She graduated or 'timed out' as it was referred to like all school attendees at age 16. The nuns described her as pretty. She loved to sew and dance and was very soft spoken. I have no memory of her, although I would have seen her last at the age of four years of age.

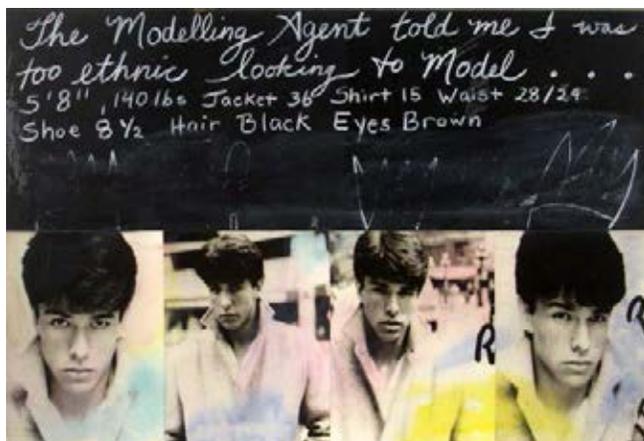
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The Art of George Littlechild: In the Words of the Artist continued

This photograph of Mother and Jack, my older brother, was taken in 1956, two years before I was born. I see such joy in her face; she exudes happiness. She stands in front of her home off 96th Street in Edmonton, looking complete and content. She was in love with her husband, Joe Smith, who died that same year. After his death, her life did what we would call a 360 as she mourned his loss immensely. She met my father, James Price, and had four more children; however, she spiralled downward, dying tragically on Edmonton's skid row in 1965. R.I.P., my dear mother - I wrote you a little note in this art piece, dedicated to you with love. Your son, George.



George Littlechild
I Could Do Nothing as I Was a Boy, 2003
Archival Digital Image
Collection of the artist



George Littlechild
Too Ethnic Looking to Model, 2001
Mixed media on canvas
Collection of the artist

When I was younger, people told me that I should try modelling, so I joined an agency for a short period of time. I had many photos taken by professional photographers; however, one of the agents said I was "too ethnic looking to model." Exotic or unusual looks were not accepted in the late 1970s and '80s. In fact, I never saw ethnic or coloured models on TV or in magazines.

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The Art of George Littlechild: In the Words of the Artist continued

My mother was born Ragene Rachel Littlechild, but she used her middle name, Rachel. Here she is in 1947 at age 18, two years after graduating from the Ermineskin Indian Residential School in Hobbema. She arrived at the school at the age of nine and spent eight years there. This affected all aspects of her life, mostly in negative ways: loss of culture, disconnection from her family and poor self-esteem.



George Littlechild
What Was, 2007
Archival Digital Image on canvas
Collection of the artist



George Littlechild
What Could Have Been, 2007
Archival Digital Image on canvas
Collection of the artist

The statement below this piece says it all. Had Mother not attended the residential school, she may not have died so tragically and young, and her five children would not have been raised in foster care or adopted.

The Art of Amy Malbeuf: In the Words of the Artist

Title: iamthecaribou/thecaribouisme
Name: Amy Malbeuf
Course: Special Topics in Visual Arts: Indigenous Activist Art

iamthecaribou/thecaribouisme

hope
mother
relations
activism

activism

I have often thought of activism in the militant sense, employing aggression and violence. What I learned from taking a course in Indigenous Activist Art in the summer of 2014 is that there are many forms of activism, including gentle and subtle methods of creating social and political awareness. I did not understand this as possible until guest speaker Rachelle Dickenson pointed out "we are all able to contribute in a way that reflects our processes and who we are". She then continued to elaborate on the possibilities of using strategies within administration and teaching to destabilize institutional hierarchies. In that moment I realized that my own art practice has been activism all along. As the course progressed these ideas of gentle approaches to activism were reiterated by many of the guest artists, including Peter Morin who said "an act of care is radical" and Sherry Farrell Racette who stated "beauty is radical". It is with these teachings in mind that I created a hair embroidery, *iamthecaribou/thecaribouisme*, an exercise in caring and in beauty.

relations

The language of Aboriginal peoples allows for the transcendence of boundaries... Everything is more or less animate... If everything is animate, then everything has spirit and knowledge, then all are like me. If all are like me, then all are my relations. (Little Bear 78)

iamthecaribou/thecaribouisme weaves together my personal histories with that of the caribou in order to convey the ecological and cultural importance of caribou. I have paralleled caribou and people by placing a braid of caribou hair and a braid of my hair side by side. There is equal treatment of both braids as they are treated with same techniques employed in typical caribou hair embroidery: sewn and centered into a piece of leather, intended for a shadow box frame. The hair is a physical extension of each being; therefore, the hair is imbued with the spirit and knowledge of each life. The subjects are treated as equals, yet two distinct entities. This is to evince that we are different beings, but neither is more important than the other.

The Art of Amy Malbeuf: In the Words of the Artist continued

Title: iamthecaribou/thecaribouisme
Name: Amy Malbeuf
Course: Special Topics in Visual Arts: Indigenous Activist Art

Humanity has imagined, as evidenced through our societal structures and violent actions to the earth, a hierarchy of living things on the planet in which we have placed ourselves at the top. Many Elders have told me time and time again that humans are no better than any other life forms on this earth, including the rocks. Recently, I attended the Okanagan Nation Alliance Salmon Feast where I met Elder Richard Armstrong. He taught me and my fellow UBCO students that "the four legged beings, the water beings, the winged beings, and the plant beings are all our parents." They have chosen to share with us everything they have. They have taken good care of us, and it is our responsibility to reciprocate this care.

The caribou has been so generous to offer its skin and hair for our warmth and protection, it's meat for sustenance, and its bones and antlers for tools and cultural practices. Humanity has been selfish and taken advantage of all the caribou (and other living beings) have offered, including destroying the caribou habitat so that the caribou is no longer able to have a place to live. People have forgotten that if we destroy the caribou's home, we are destroying our home as well.

mother

"Women are the manifestation of Mother Earth in human form" (Tannis Nielson quoting Winona LaDuke)

The cultural survivance of many Indigenous nations are intrinsically linked to the survival of the caribou. The caribou's existence has provided sustenance and cultural ways of knowing that has been passed down through the generations for thousands of years. The survival of the caribou are important because cultural knowledge, such as the art form of caribou hair tufting — and of course the tremendous cultural and spiritual knowledge gained from the traditional harvesting of caribou is kept alive for generations to come. The Cultural and Ecological Value of Boreal Woodland Caribou Habitat Report states:

Subsistence harvesting as a practice is not solely a process of obtaining meat for nutrition. With each hunt a deliberate set of relationships and protocols are awakened and reinforced. These include reciprocity, social cohesion, spirituality and passing on knowledge (15).

The skill of caribou hair tufting and embroidery is a skill that I recently acquired only a few years ago. I instantly took a liking to the process and have been working in the medium every since. It's more than ironic that I acquired this skill at a time when the

The Art of Amy Malbeuf: In the Words of the Artist continued

Title: iamthecaribou/thecaribouisme
Name: Amy Malbeuf
Course: Special Topics in Visual Arts: Indigenous Activist Art

caribou populations are at such risk, it is terrifying. The destruction of caribou habitat and the rapid decrease in caribou population does and will continue to have a negative cultural and socioeconomic impact on not only the Indigenous people of Canada, but all who call Canada home. The caribou are "a key indicator of the health of boreal forest ecosystems. When woodland caribou populations start to decline, it's a sure sign that the forests they inhabit are not faring well." (Suzuki and Moola). The health of the Boreal is our health too. The Boreal covers a large portion of this country, it is our home, it is our Mother.

hope

Sherry Farrell Racette generously taught many students in the Indigenous Activist Art course how to bead; it was a lesson in caring, beauty, and community. She taught us the importance of learning the skill in person, hands on. In this way we were able to learn a skill in a traditional manner through oral and demonstrative communication. While learning together we all shared stories about various aspects of our own lives and art practices, our conversations became equally as important to the skills being learned. In sharing our stories we became comfortable with one another, forming a sense of community. A community learning the power of care and beauty.

I believe that beadwork is love is beauty is revolution. When I bead I am beading an object or garment because I love the person or idea that it is intended for. A person has to love beadwork in order to bead as it is an act of care and these same principles are required for caribou hair tufting and embroidery. Every stitch is an act of love. Every stitch is an act of revolution. Every stitch is an act of beauty.

Our Mother Earth is beautiful. Caribou hair embroidery holds within it an inherent beauty as it is an embodiment of the earth. It is my hope that this beauty entices viewers to intimately engage with, not only notions of beauty, but the pairing of these braids as an action connecting caribou and people, as relatives who embody their Mother, who share their Mother. Engaging in the creation, or even the viewing, of traditional Indigenous art enables us to contribute to the continued development and renewal of these forms in contemporary contexts. These forms are imbued with culture, language, and knowledge that allow us to connect to the deepest parts of who we are and where we come from. In connecting to who we are we become stronger people who can contribute to strong communities, a strong future. This gives me hope. To me hope is strength and where there is strength there is the potential for revolution.

The Art of Amy Malbeuf: In the Words of the Artist continued

Title: iamthecaribou/thecaribouisme
Name: Amy Malbeuf
Course: Special Topics in Visual Arts: Indigenous Activist Art

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First Nations Beliefs and Stories: Trickster Characters

For artist Paul Smith, and as expressed in his art works in the exhibition **Wayfinders**, the rabbit is his 'tag' or comic alter-ego. In essence, the rabbit is his 'totem'; the animal that represents him. The contradictions inherent in this figure and the fact that the rabbit, one of the main trickster figures in First Nations narrative traditions, switches things around and breaks down perceptions, appeals to his overall artistic aims. The information below offers a brief overview of this trickster figure and the various roles it plays in First Nations traditions.

Canada's First Nations peoples value a history of oral tradition that accounts for each group's origins, history, spirituality, lessons of morality and life skills. Stories bind a community with its past and future and oral traditions are passed from generation to generation.

Native religions developed from anthropomorphism and animism philosophies. Animals, plants, trees, and inanimate objects are interpreted in human terms and their relation to the earth, sky and water. A cosmological order exists, within which humans live, that values balance and harmony with all of these forces. While the stories differ from tribe to tribe, all have stories concerning the origins of life on earth, the roles played by various life forms, and the relationships between humans, animals, and other life forms.

Among the many different Native American story traditions there exist characters known as **trickster characters**. A trickster is a god, goddess, spirit, man, woman or anthropomorphic animal who plays tricks or otherwise disobeys normal rules and conventional behaviour. While trickster characters are found in many cultures throughout the world, Native American tricksters should not be confused with European fictional characters. One of the most important distinctions is that Native American tricksters demonstrate an openness to life's multiplicity and paradoxes. In some stories the Native American trickster is foolish and other times wise. He can also be a hero in one tale and a villain in the next.

Among the many different Native American story traditions there are many trickster tales featuring Coyote or Raven. There are also, however, a large number of tales that feature a trickster Rabbit or Hare, particularly among the Algonquin-speaking peoples of the central and eastern woodland tribes. These peoples have a special character known as *Nanabozho*. This is the character of the Great Hare and is considered to be a very powerful mythological character with many legends associated with it. Some tribes looked upon *Nanabozho* as a hero and even consider the Great Hare to be the creator of the Earth. *Nanabozho* is also regarded as being a supporter of humans and helps them out in many ways such as bringing fire and light. Some groups also believed that the Great Hare taught sacred rituals to the holy men amongst the Natives. In some tribes, however, *Nanabozho* is depicted as a clown, a predator and even a thief. Symbolic traits associated with the rabbit include:

- fear
- overcoming limiting beliefs
- fear caller - the rabbit calls upon himself the things he fears the most

First Nations Beliefs and Stories continued

A Story about the Rabbit (a Cree Legend) - Frog and Rabbit

*** please note: it is suggested that educators critique/consider the following story before using in the classroom.**

Once, Rabbit lived with Frog. Rabbit ran around hunting. He found a Beaver lodge along a creek. He thought it was an evil cannibal emerging from the snow. Rabbit was really terrified. He ran home very frightened. Frog said to Rabbit, "Are you out of your mind? It was probably just a Beaver lodge." She told him, "Let's go over there." She told him to take his ice chisel along. They left.

Here was a Beaver lodge standing there. Frog told her husband, "Let's try to kill the Beavers." She told him, "Make a hole in the ice there." Rabbit chiseled a hole in the ice. Frog ordered Rabbit to scoop out all the ice from the hole. Frog ran towards the hole and jumped in. Rabbit stood there and waited.

Frog surfaced and said, "Break open your Beaver lodge now." Rabbit broke open the lodge. Here were all the Beaver that were in the lodge that she had killed. Both Frog and Rabbit dragged their Beavers home.

Rabbit skinned the Beaver and cooked them. After he had cooked them, he ate. Rabbit didn't give any of the Beaver meat to his wife, Frog. She told him, "Feed me." He didn't. Frog got annoyed and threatened him by saying, "Hey, I'm going to tell Owl that you're not feeding me." Rabbit still didn't feed Frog. Frog got angry and said, "Owl, Rabbit isn't feeding me his Beavers." They could hear Owl hooting. Now, Rabbit was really frightened. He gave Frog the Beaver meat she was asking for. She said, "Owl, it's OK. He is feeding me now."

After living together for a while, I guess they finished off eating their Beavers. Rabbit went to look for food again. He saw the large tracks of someone. He was really frightened again. Rabbit ran home. That is also why rabbits are very cowardly today. He said, "I have seen the large tracks of someone." Frog said, "It must be a Moose because I had heard that a Moose is walking around." She must have heard that a Moose was walking around. She said, "Let's go track it." They left.

It was the tracks of a Moose. They tracked the Moose. Then they reached it standing there. Frog and Rabbit crept towards the Moose. Frog told Rabbit, "Stand here." Frog approached the Moose. When she got close to it, she burrowed into the snow. She emerged at the leg of the Moose. She carefully climbed up the leg and entered into the anus of the Moose. She went to the heart of the Moose and that was where she started biting and chewing at the heart.

Rabbit was just watching the Moose standing there. Then the Moose, who just stood there not noticing anything, suddenly collapsed. Rabbit just stood there. Then Frog emerged from the nostrils of the Moose. They butchered it and took all the meat home. They had plenty of food.

Then one night, they heard a cannibal screaming. They could hear the evil being coming closer. Then it reached them. Rabbit jumped into the food that was on the platform. That was where he hid. Frog jumped into the pot of blood. The evil cannibal barged into their lodge and began

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First Nations Beliefs and Stories continued

eating their food. Then Frog heard the cannibal enjoying itself as it ate her husband, Rabbit. The cannibal ate Rabbit.

The monstrous cannibal turned over the pot of blood where Frog had jumped in. She burrowed into the boughs and burrowed into the ground. The evil creature didn't find out about her. It didn't know where she was. Frog couldn't be killed. That is how long the legend is.

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Residential School System: An Overview

Art is my best friend. It has never let me down through tough and good times. We have remained united. I thank the Creator daily for this gift, the gift of art.

George Littlechild, [The Spirit Giggles Within](#), pg. 15

As described by renowned artist George Littlechild, his art work is ‘...energetic and fraught with political thought’. Inspired by life, his art practice has been characterized by a search to learn about his personal family history and connection to his birth family and an investigation of First Nations’ history and mixed-race politics and realities. While often dealing with tragic narratives of loss, injustice and repression, Littlechild’s works also show the pride, strength and beauty of First Nations’ people and cultures. One of the narratives Littlechild investigates in his works is that of the Residential School system in Canada and its effects on his own family and life.

Residential Schools

Residential schools were Canadian Federal Government funded religious schools established to assimilate First Nations children into Euro-Canadian culture. Administered by Christian churches, most notably the Catholic Church in Canada and the Anglican Church of Canada, the system had origins in pre-Confederation times but was primarily active following the passage of the Indian Act in 1876 until the mid-twentieth century. In 1996 the last residential school operated by the Canadian Government, Gordon Indian Residential School in Saskatchewan, closed its doors.



St. Michael's Residential School,
Alert Bay

Both the Canadian Federal Government and Plains First Nations wanted to include schooling provisions in the treaties of the 1870s. First Nations leaders hoped Euro-Canadian schooling would help their young to learn the skills of Euro-Canadians and help them make a successful transition to the new world they found themselves in. The Federal Government, meanwhile, pursued schooling as a means of making First Nations economically self-sufficient with the objective of lessening their dependency on the public purse. An underlying goal of the system, which separated children from their families and communities, has been described as cultural genocide or ‘killing the Indian in the child’.

Beginning in 1883 the government and churches developed a system of residential schools which stretched across most of Canada. Most of the schools were in the four Western provinces and the territories and at its height around 1930 the system totalled 80 institutions. Funded under the Indian Act by the Department of the Interior, the federal government provided facilities and maintenance while various churches provided teachers and education. The Roman Catholic Church operated three-fifths of the schools, the Anglican Church one-quarter, and the United and Presbyterian Churches operated the remainder.

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Residential School System continued

The foundations of the Residential School System were the pre-Confederation Gradual Civilization Act (1857) and the Gradual Enfranchisement Act (1869). Both of these assumed the inherent superiority of British ways and the need for First Nations peoples to become English-speakers, Christians, and farmers.



Residential School Group Photograph,
Regina, Saskatchewan
1908

The Residential School System was designed as an immersion program and the general experience of residential school students was negative. In 1884 school attendance became compulsory by law for status Indians under the age of 16. Where residential schools were the only option, children were often forcibly removed from their families and communities, or families were threatened with fines or prison if they failed to send their children to school. Students were required to live on school premises and many had no contact with their families for up to 10 months at a time (or even for years) due to the distance between their home communities and schools. In many schools students were prohibited from speaking Aboriginal languages, even amongst themselves, and in some they were subject to corporal punishment for speaking their own languages or for practicing non-Christian spiritual traditions.

Isolation and cultural disparagement were only two of the many difficulties students were subjected to at Residential Schools. Until the late 1950s the schools were severely underfunded and often relied on the forced labour of their students to maintain their facilities. In many cases literacy education was almost non-existent. Text books, if supplied, were inappropriate as they came from alien, provincially funded public schools for non-Aboriginal students, and many teachers at the residential schools were poorly trained or prepared. Food at the schools was also low in quantity and poor in quality while clothing, especially as concerns winter clothing, was inadequate for the season. Finally, beginning in the 1990s, investigations and memoirs by former students revealed that many students at residential schools were subjected to severe physical, psychological and sexual abuse by school staff members and older students. In February 2013, research by the Truth and Reconciliation Commission (established in 2008) revealed that at least 3,000 students had died at residential schools throughout Canada from disease and the harsh conditions they were forced to endure.

Legacy

Following the closure of the Residential School System First Nations communities have been striving to support their members with the residual issues of family breakdowns, violence and aimlessness brought about by the schools. Beginning in the late 1990s former students pressed for acknowledgment of and compensation for their suffering. In 1998 the federal government made a *Statement of Reconciliation*, which included an apology to those people who were

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Residential School System continued

sexually or physically abused while attending the schools, and established the Aboriginal Healing Foundation. In 2005 the government announced a \$1.9 billion compensation package to benefit the tens of thousands of former students at native residential schools. This compensation package became a Settlement Agreement in May, 2006, which proposed, among other things, a 'Truth and Reconciliation' program in aboriginal communities. On June 11 Prime Minister Stephen Harper, on behalf of the Government of Canada, offered an apology to all former students of Aboriginal residential schools in Canada. Harper's apology openly recognized that the assimilation policy on which the schools were based was 'wrong, has caused great harm, and has no place in our country'. In 2008 Aboriginal leaders and church officials embarked on a multi-city 'Remembering the Children' tour to promote the Truth and Reconciliation Commission. From March 27 to 30th, 2014, the Truth and Reconciliation Commission of Canada held the Alberta National Event in Edmonton.

The Government of Canada's apology to First Nations Peoples was followed by similar statements from other institutions. In 2009 the Vatican, following a meeting with then First Nations National Chief Phil Fontaine, released an official statement on the Catholic Church's role in residential schools:

...Given the sufferings that some indigenous children experienced in the Canadian Residential School system, the Holy Father (Pope Benedict XVI) expressed his sorrow and the anguish caused by the deplorable conduct of some members of the Church and he offered his sympathy and prayerful solidarity. His Holiness emphasized that acts of abuse cannot be tolerated in society. He prayed that all those affected would experience healing and he encouraged First Nations Peoples to continue to move forward with renewed hope.

Apologies were also forthcoming from the Anglican Church of Canada, the RCMP, and the University of Manitoba which, through University President David Barnard, apologized to the Truth and Reconciliation Commission for the institution's role in educating people who operated the Residential School System.

Animal Facts: Caribou

Caribou (also known as reindeer in northern European nations) is an Arctic and Subarctic-dwelling member of the deer family. During the late Pleistocene era caribou were found as far south as Nevada and Tennessee in North America and Spain in Europe. Today wild caribou have disappeared from the southern areas but are still found in Norway, Siberia, Greenland, Alaska and Canada. The name *caribou* comes, through French, from Mi'kmaq *qalipu* meaning 'snow shoveler', referring to its habit of pawing through the snow for food. The caribou is the provincial animal of Newfoundland and Labrador and appears on the coat of arms of Nunavut. It is also represented on Canada's 25-cent piece as a symbol of the north.



Illingworth Kerr
Caribou Trek, n.d.
Linocut on paper
Collection of the Alberta Foundation for the Arts



Male Caribou
<http://en.wikipedia.org/wiki/Caribou>

Since 1961 caribou have been divided into two major groups, the Tundra Reindeer with six subspecies and the Woodland Reindeer with three subspecies. In Canada, there are three subspecies of Tundra Reindeer: Peary Caribou (found in the northern islands of Nunavut and the Northwest Territories); the Porcupine or Grant's Caribou (found in Alaska, the Yukon, and the Northwest Territories); and the Barren-ground Caribou (found in Nunavut and the Northwest Territories). **The Woodland Caribou** were once found in the North American boreal forest from Alaska to Newfoundland and Labrador and as far south as New England, Idaho, and Washington. They have since become extinct in most of this range but the Woodland caribou is still the largest of all caribou subspecies in Canada.

Female caribou vary in weight between 60 and 170 kg and measure 162-205 cm (64-81 inches) long. The male, or bull, is typically larger, weighing 100-318 kg and measuring 180-214 cm in head and body length. Shoulder height can measure from 80-150 cm. Both sexes grow antlers which, for old males, fall off in December, for young males in the early spring, and for females in the summer. The antlers typically have two separate groups of points, a lower and an upper. The bull caribou's antlers are the second largest of any extant deer, after the moose, and can range up to 100 cm (39 inches) in width and 135 cm (53 inches) in beam length. Caribou have the largest antlers relative to body size among deer.

Caribou hooves are specially adapted to the seasons. In the summer, when the tundra is soft and wet, the footpads become sponge-like and provide extra traction. In the winter the pads shrink and tighten, exposing the rim of the hoof. This allows the animal to cut into the ice and crusted snow to keep it from slipping and also enables the caribou to dig down through the snow

Animal Facts: Caribou continued

for food.

Caribou are ruminants. They have a four-chambered stomach and mainly eat lichen in winter, especially 'reindeer moss'. They also eat the leaves of willows and birches, as well as sedges and grasses.

For caribou, mating occurs from late September to early November. Males battle for access to females. Dominant males can collect as many as 15-20 females to mate with. Calves may be born the following May or June. After 45 days the calves are able to graze and forage but continue suckling until the following fall when they become totally independent from their mothers.

Caribou travel the furthest of any terrestrial mammal, travelling up to 5,000 km a year.

Normally travelling about 19-55 km a day while migrating, caribou can run at speeds of 60-80 km/hr. During the spring migration smaller herds will group together to form a larger herd of anywhere from 50,000 to 500,000 animals. During autumn migrations the groups become smaller and the caribou begin to mate. During winter they travel to forested areas to forage under the snow and in spring, leaving their winter grounds, the animals travel to the calving grounds.



Male Caribou
<http://en.wikipedia.org/wiki/Caribou>

Caribou have numerous predators. Golden Eagles prey on calves. Wolverine's will take newborn calves or birthing cows. Brown Bears and Polar bears prey on reindeer of all ages while the Gray Wolf is the most effective natural predator of adult reindeer. Perhaps the major predator on the animals, however, are humans. Humans started hunting reindeer in the Mesolithic and Neolithic periods. The Scandinavian countries have unbroken traditions of hunting while wild caribou are still hunted in North America. Caribou play a central role in these cultures, not just economically but socially and traditionally as well. In the traditional lifestyle of the Inuit people, Northern First Nations people, Alaska Natives, and the Kalaallit of Greenland, Economically the caribou is used in various traditional arts, crafts and clothing that contribute to tourism revenue. Native groups also rely on caribou for food and to pass down cultural traditions such as the hunt.

It has been estimated that before European settlement some 3 to 5 million caribou lived in North America. Today there are about one million animals surviving with Caribou populations declining sharply during the 20th century and into the present. In recent years researchers believe climate change and increasing human activities may be compounding natural fluctuations within the population. As concerns climate change, the average annual temperature in the Canadian arctic has been increasing by more than 0.25°C a decade over the past 50 years. This has led to an increase in precipitation, adding thicker blankets of snow for the caribou to dig through to get at the lichens and mosses they depend on in the winter. In such circumstances the caribou expend

Animal Facts: Caribou continued

too much energy seeking food and many die of starvation and exhaustion. Climate change also decreases the amount and quality of food that grows in summer months, preventing caribou from building enough fat stores for survival in the winters.

Increasing human activity in the caribou's ranges also drastically affects the caribou population. The development of diamond mines, oil and gas exploration, and the creation of a network of access roads bringing more hunters into once inaccessible caribou habitats all have had a serious impact on the survival of these animals.



Amy Malbeuf
Ghost of a Caribou, 2014
Sinew and caribou hair and antler on elk hide
Courtesy of the artist

Caribou: Recent Developments

Updated: Mon, 25 Aug 2014 12:40:11 GMT | By The Canadian Press, cbc.ca

Caribou habitat in Alberta ravaged beyond repair



cbc.ca

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Wild caribou need safe habitats to roam freely. This group in the tundra in Nunavut is thriving after a decade of decline a hope for the caribou population in Alberta. Nathan Denette/Canadian Press

Scientists studying the ravaged caribou habitat of Alberta's northwestern foothills say they have found so much disturbance from decades of industrial use that restoration of the terrain will have to be selective.

"There's just so much disturbance, it's important we prioritize," said Laura Finnegan, a biologist with the Foothills Research Institute in Hinton, Alta.

The institute is one year into a three-year study on how animals and humans continue to use this ragged landscape in an effort to understand how to best restore

it.

Governments are counting on that work to help them live up to promises of sustainable development.

Deforestation worse than in Brazil

This stretch of foothills still looks like pristine, trackless boreal forest when seen from the highway. But back roads into the bush reveal a patchwork of clearcuts, well pads, access roads and seismic lines so extensive that gravel and green greet the eye almost equally.

It's part of an area that recent satellite data suggests is being deforested at a rate that outpaces what's going on in Brazil's rainforests.

There are more than 16,000 kilometres of seismic lines, cut by the energy industry through the forest, within the study area's 13,000 square kilometres.

About five per cent of range for the Little Smoky and a la Peche caribou herds remains undisturbed — a long way from the federal government's 65 per cent target.

Finnegan and her colleagues are trying to figure out how to bridge that gap. Their first step is to understand how both animals and humans are using what's on the ground.

That means understanding the impact of seismic lines, which are used to study geology underground.

Wolves normally prefer to prey on deer and moose, but seismic lines allow them to penetrate into the deep woods where caribou hide.

Caribou also normally avoid coming within 500 metres of a seismic line, making every line, in effect, a kilometre wide.

It takes up to 70 years in this cold climate for nature to efface a seismic line. The passage of even a single quad can retard that restorative creep by crushing plants and compacting soil.

"You can just look at the vegetation on the line and you'll see tracks," Finnegan said.

Snowmobiles ravaging the terrain

Caribou: Recent Developments continued

Caribou habitat in Alberta ravaged beyond repair - News - MSN CA

Researchers have used sophisticated satellite-based radar to map average vegetation heights across the entire study area to within a few centimetres.

They've erected motion-sensitive cameras on selected seismic lines to record what's using them — caribou, wolves and snowmobilers alike.

Preliminary results suggest there's a threshold at which the lines are no longer an easy way for animals to get around.

"Seismic lines with vegetation heights less than 1.4 metres facilitate movement by caribou predators," says the institute's report.

Human use is more complex. Snowmobilers and quadders prefer little ground cover and dry soils as well as lower vegetation.

"Human motorized use of seismic lines is extensive across the range of a la Pêche and Little Smoky caribou, and the probability of high levels of motorized human use increased when vegetation height along seismic lines was less than two metres in height," says the report.

Mapping where seismic lines attractive to predators and humans cross what used to be the best caribou habitat could suggest where restoration could do the most good, the researchers say.

Such maps have been produced for the institute's preliminary report. Priority seismic lines for restoration will still add up to many hundreds of kilometres — and the study area is only one small part of a heavily affected natural region that stretches almost all the way down Alberta's western edge.

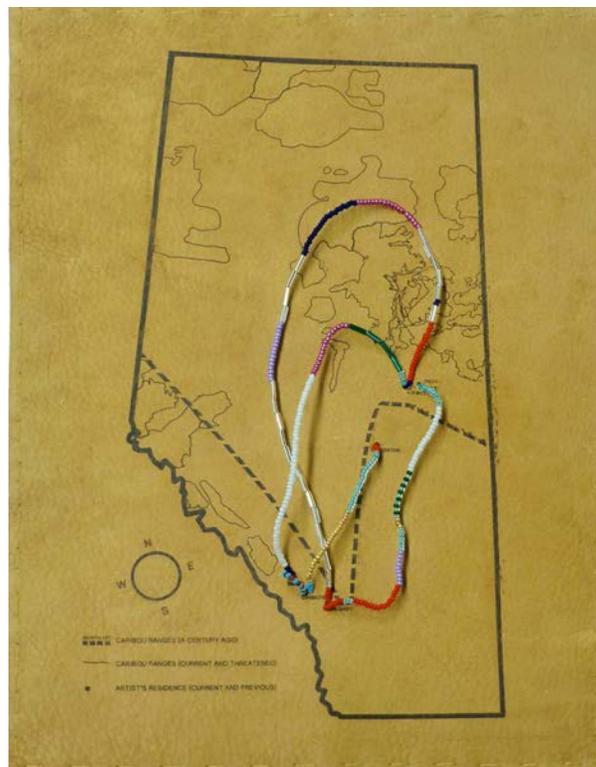
But the institute's work could provide at least a plan to get started, Finnegan said.

"That's the primary goal of this research, so that land managers on the ground could look at it and know where to begin."

Art History and Art Movements

The artworks in the exhibition **Wayfinders** reflect a variety of artistic modes or styles of expression and concerns which are characteristic of both First Nations art practices over time and western art practices. 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 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 by revised notions of what is considered art and through the use of new means of art production and new and challenging methods of art expression.

The following analysis examines the history of various First Nations and western art movements as these are relevant to the artistic expressions of the artists in the exhibition **Wayfinders** .



Amy Malbeuf
The Artist's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist

Art and Art Styles: First Nations Art in the Twentieth Century - a brief survey



Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection

While First Nations peoples have been creating visual imagery for millennia it was not until the 1960s that their imagery was recognized by the Canadian Art establishment as anything more than cultural artifacts or records. The first First Nations artist to achieve any recognition in Canada was Norval Morrisseau who developed what has come to be termed the Woodland School of art. In 1973 Morrisseau joined artists Alex Janvier, Daphne Odjig, Carl Ray, Eddy Cobiness and Joe Sanchez, to form a group which came to be called the 'Indian Group of Seven' whose mission was to spread the word about Native woodland art. This group has had a tremendous influence on the First Nations artists who have followed them.

Norval Morrisseau

Norval Morrisseau (1932-2007) was one of Canada's foremost aboriginal artists and founder of the Woodland Style of painting. Born near Thunder Bay, Ontario, on the Sand Point Reserve, Morrisseau was an Ojibwa shaman and self-taught artist who painted for more than 50 years, gaining an International reputation as one of Canada's original master artists. Morrisseau was brought up by both of his maternal grandparents. His grandfather was a shaman who schooled him in the traditional ways of his culture while his grandmother, a Catholic, made sure he was familiar with Christian beliefs. According to accounts, it was the conflict between the two cultures that influenced Morrisseau's outlook and became his art.



Norval Morrisseau
Fish Unity in Cosmic Sea, n.d.
Serigraph on paper
Art Gallery of Alberta Collection

Norval Morrisseau continued

Morrisseau was known for taking traditional icons expressed in his native culture in rock art and birch bark scrolls and translating these images in the Western media of easel painting and printmaking. He was also fascinated with modern European painting, which he was exposed to by his first Anglo-Canadian patrons in 1959.

Morrisseau's first exhibition was in 1962 and throughout his career he received numerous distinctions. In 1970 he became a member of the Royal Canadian Academy of Art. In 1978 he was made a Member of the Order of Canada and also received honorary doctorates from McGill University in Montreal and McMaster University in Hamilton. In 1995 The Assembly of First Nations presented him with its highest honour, a presentation of an eagle feather. In 2006 Morrisseau had the only native solo art exhibition in the 127 year history of the National Gallery of Canada. Shortly before his death Morrisseau had a major solo exhibition entitled *Norval Morrisseau: Shaman Artist*, at the National Museum of the North American Indian in New York City. As stated by Assembly of First Nations National Chief Phil Fontaine following Morrisseau's death:

Norval Morrisseau's courageous and often controversial approach to his work was instrumental in encouraging First Nations people to know their spirituality, history and culture in order to better understand themselves.

Norval Morrisseau could lay claim to being the creator and spiritual leader of the Woodland Indian art movement, not only in Canada but in the northeast United States. He developed his style independent of the influence of any other artist and was the first to depict Ojibwa legends and history to the non-native world. In Morrisseau's work there is little attention to figurative modelling, and no delving into the problems of perspective or pictorial depth. Instead, he presented stylized versions of what he knew: the bears, loons, fish and other animals and the people in the town around him. **The rudiments of Woodland, also called the pictographic style or x-ray style, paintings are expressive formline; a system for transparency and interconnecting lines that determine relationships in terms of spiritual power. For Morrisseau, the use of bright, contrasting colours were also a key resource in his repertory of symbols.** His manner of separating form into areas of distinct colour is reminiscent of stained glass and may have been a result of his conversion to Christianity and frequent trips to a Catholic Church when he was recovering from tuberculosis in his early 20s. He used connecting lines to depict interdependence between forms and colours. Three generations of native artists have followed in Morrisseau's footsteps, producing variations of the Morrisseau style using heavy black outlines to enclose colourful, flat shapes. As expressed by Morrisseau himself:

I want to make paintings full of colour, laughter, compassion and love....If I can do that, I can paint for 100 years.

Art History: The Indian Group of Seven

Norval Morrisseau's work showed that native artists and native art could stand shoulder to shoulder with other contemporary Canadian artists and his success inspired other artists to follow. In 1973 the Winnipeg Art Gallery held a groundbreaking exhibition entitled *Treaty Numbers 23, 287, 1171* which featured work by First Nations artists Jackson Beardy, Alex Janvier and Daphne Odjig. This breakthrough exhibition was one of the first exhibitions in Canada to address First Nations art within an aesthetic as opposed to an anthropological framework and showed that native artists truly had a unique contribution to make to the art world. The exhibition was followed, in 1973, by the foundation of the "Professional Native Indian Artists Association". Daphne Odjig was the driving force behind this group which also included Alex Janvier, Jackson Beardy, Norval Morrisseau, Eddy Cobiness, Carl Ray and Joseph Sanchez. The group, which came to be called 'The Indian Group of Seven', an informal name given by Winnipeg Free Press reporter Gary Scherbain, had as its main aims the development of a fund to enable artists to paint; the development of a marketing strategy involving prestigious commercial galleries in order to allow artists to exhibit their work; the stimulation of young artists; and the establishment of a trust fund for scholarship programs for emerging artists.



Daphne Odjig
Devotion, 1977
Acrylic on Canvas
Centre for Contemporary Canadian Art



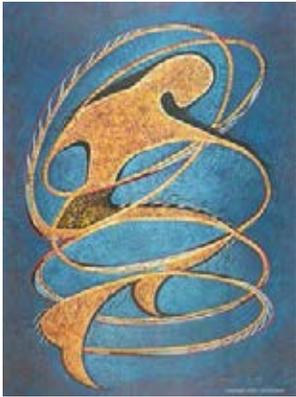
Carl Ray
A Medicine Bag, 1972
Ink, Acrylic on Paper
Art Gallery of Alberta Collection



Jackson Beardy
Untitled (Bird), 1967
Acrylic, Gouache on Board
Art Gallery of Alberta Collection

Art History: The Indian Group of Seven

While united in their aims, the members of the Indian Group of Seven followed their separate artistic visions. Carl Ray, who apprenticed under Norval Morrisseau, was strongly influenced by the Woodland Style of painting developed by Norval Morrisseau, using heavy dark outlines to render forms and shapes within forms and focusing on native legends and healing. Eddy Cobiness and Alex Janvier, while initially influenced by the Woodland style, gradually evolved to more abstract forms.



Eddy Cobiness
Hoopdancer



Alex Janvier
Lubicon, 1988
Acrylic on Canvas
Art Gallery of Alberta Collection

Daphne Odjig, whose work is often associated with the Woodland school, claims that she is not part of the school as her works incorporate the importance of womanhood and sense of family while others in the group were concerned with a spiritual quest. Odjig's work is also different in that she was influenced by Picasso's cubism but within an Aboriginal context, fusing together elements of aboriginal pictographs and First Nations arts with European techniques and styles of the 20th century.

The Indian Group of Seven had three shows throughout Canada and disbanded in 1975. Though the group's 'life' was brief, however, it was extremely important for moving native art into the mainstream of the Canadian art world and influencing younger native artists. As expressed by Daphne Odjig:

If my work as an artist has somehow helped to open doors between our people and the non-Native community, then I am glad. I am even more deeply pleased if it has helped to encourage the young people that have followed our generation to express their pride in our heritage more openly, more joyfully than I would have ever dared to think possible.

(Odjig: *the Art of Daphne Odjig*, pg. 78)

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.** In the exhibition **Wayfinders** characteristics of abstraction are seen in the works of all three artists in the exhibition .

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.



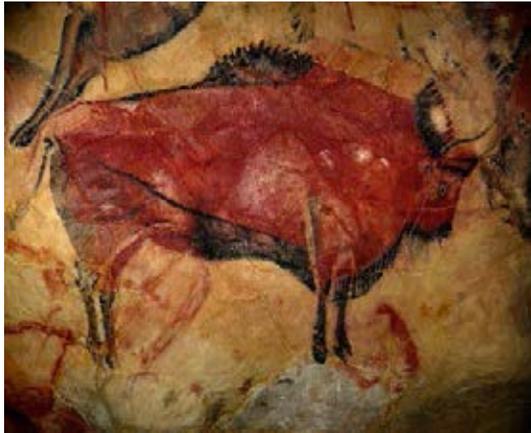
Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection

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 recognizable 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)

The History of Abstraction: A Survey



Bison Painting, 18,000 - 13,000 years B.P.
Altamira Cave, Spain



Clay Jaguar
200 BC - 600 AD
Monte Alban, Mesoamerica



Antelope Mask
Bamileke Tribe, Cameroon, Africa

It is generally stated that abstraction in western art was developed in the early decades of the 20th century. The practice of abstracting from reality, however, is virtually as old as mankind itself. Early hunters and gatherers, as seen in the cave painting image above, created marvelous simplified or stylized images of the animals they depended on, both spiritually and in terms of sustenance, in caves throughout the world.

The artworks produced by non-European cultures, as seen in the two examples above and whether pre-historic or contemporary in nature, also provide examples of various degrees of abstraction in both two and three dimensional forms. The development of abstraction in European art in the early 20th century was, in fact, fostered by the study of such artworks by European artists such as Pablo Picasso.

The History of Abstraction: A Survey con't

Abstraction in European Art History

Wassily Kandinsky (1866-1944) is usually credited with making the first entirely non-representational painting in 1910. **The history of abstraction in European art, however, begins before Kandinsky in the later decades of the 19th century with the work of the French Impressionist artists** such as Claude Monet, Paul Cézanne and Georges Seurat. While the work of these artists was grounded in visible reality, their methods of working and artistic concerns began the process of breaking down the academic restrictions concerning what was acceptable subject matter in art, how artworks were produced and, most importantly, challenged the perception of what a painting actually was.



Wassily Kandinsky
Composition VII, 1913
The Tretyalov Gallery, Moscow



Paul Cézanne
Maison Arbies, 1890-1894
The Tretyalov Gallery, Moscow



Claude Monet
Haystacks (sunset), 1890-1891
Museum of Fine Arts, Boston



George Seurat
A Sunday Afternoon on the Island of La Grande Jatte, 1884-1886

Radicals in their time, early Impressionists broke the rules of academic painting. They began by giving colours, freely brushed, primacy over line. They also took the act of painting out of the studio and into the modern world. Painting realistic scenes of modern life, they portrayed overall visual effects instead of details. They used short “broken” brush strokes of mixed and pure unmixed colour, not smoothly blended or shades as was customary, in order to achieve the effect of intense colour vibration.

The vibrant colour used by the Impressionist artists was adopted by their successors, the Fauve artists. The Fauves were modern artists whose works emphasized painterly qualities and strong colour over the representational or realistic values retained by the Impressionists. This group, which basically operated from 1905 to 1907, was led by Henri Matisse and André Derain.

The History of Abstraction: A Survey con't

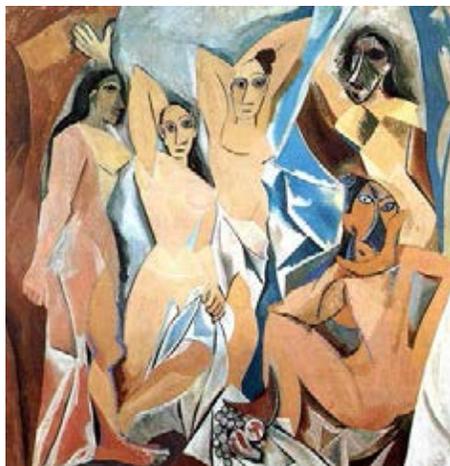


Henri Matisse
Harmony in Red, 1908



André Derain
Charing Cross Bridge, London 1906
National Gallery of Art, Washington

The paintings of the Fauve artists were characterized by seemingly wild brush work and strident colours and, in their focus on colour over line and drawing, the subjects of their paintings came to be characterized by a high degree of simplification and abstraction.



Pablo Picasso
Les Femmes d'Alger (O. J. R. Version O), 1911-12
Museum of Modern Art
New York, New York



Pablo Picasso
Portrait of Ambroise Vollard,
1910

While the Impressionists and Fauve artists are the direct ancestors of the abstract movement in 20th century art, the real creator of abstraction was Pablo Picasso. Picasso used primitive art from Africa and Oceania as a 'battering ram' against the classical conception of beauty. Picasso made his first cubist paintings, such as *Les Femmes d'Alger*, based on Cézanne's idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. Together with Georges Braque, Picasso continued his experiments and invented **facet** or **analytical cubism**. As expressed in the *Portrait of Ambroise Vollard*, Picasso created works which can no longer be read as images of the external world but as worlds of their own.

The History of Abstraction: A Survey con't

Fragmented and redefined, the images preserved remnants of Renaissance principles of perspective as **space lies behind the picture plane** and has no visible limits. By 1911 Picasso and Georges Braque developed what is known as **Synthetic Cubism** which introduced collage into art making. Through this process these artists introduced a whole new concept of space into art making.

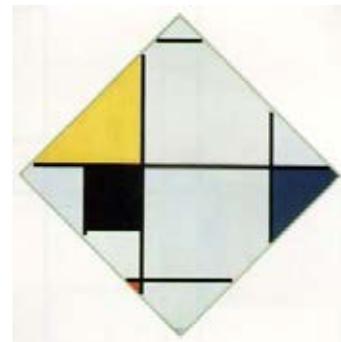


Pablo Picasso
Still Life with a Bottle of Rum, 1911

In synthetic cubism, **the picture plane lies in front of the picture plane and the picture is recognized as essentially a flat object**. This re-definition of space, so different from the Renaissance principle of three-dimensional illusion that had dominated academic teaching for centuries, would have a profound effect on the development of abstraction in art and was a true landmark in the history of painting.



Wassily Kandinsky
Composition X, 1939



Piet Mondrian
Lozenge Composition with Yellow, Black, Blue, Red and Gray, 1921

Influenced by the practices of Impressionism, Fauvism and Cubism, artists gradually developed the idea that colour, line, form and texture could be the actual subjects of a painting and formed the essential characteristics of art. Adhering to this, Wassily Kandinsky and Piet Mondrian developed the first pure abstract works in 20th century art.

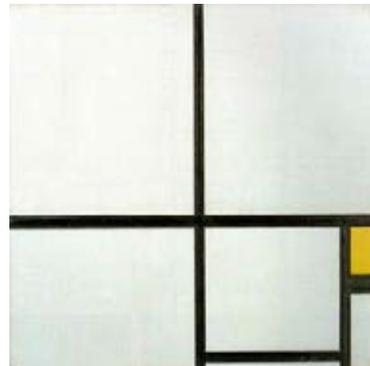
The History of Abstraction: A Survey con't

For both Kandinsky and Mondrian, abstraction was a search for truths behind appearances, expressed in a pure visual vocabulary stripped of representational references.

Wassily Kandinsky (1866-1944) was born in Moscow. Originally trained in law and economics, Kandinsky started painting at the age of 30 and, in 1896, moved to Germany to study art full-time. After a brief return to Russia (1914-1921) Kandinsky returned to Germany where he taught at the Bauhaus school of art and architecture until it was closed by the Nazis in 1933. He then moved to France where he remained for the rest of his life.

Kandinsky's creation of purely abstract work followed a long period of development and maturation of theoretical thought based on his personal artistic experience. At first influenced by both pointillism and the Fauve artists, by 1922 geometrical elements had taken on increasing importance in his paintings. Kandinsky was also extremely influenced by music as he considered music abstract by nature as it does not try to represent the exterior world but rather to express in an immediate way the inner feelings of the human soul. He was also influenced by the theories of Theosophy expressed by H.P. Blavatsky. These theories, which had a tremendous influence on many artists during the 1920s, postulated that creation was a geometrical progression beginning with a single point. Kandinsky's mature paintings focus on geometric forms and the use of colour as something autonomous and apart from a visual description of an object or other form and through relinquishing outer appearances he hoped to more directly communicate feelings to the viewer.

The most radical abstractionist of the early 20th century was Piet Mondrian (1872-1944). Born in Amersfoort, the Netherlands, Mondrian began his career as a primary teacher. While teaching he also practiced painting and these early works, while definitely representational in nature, show the influence various artistic movements such as pointillism and fauvism had on him. Mondrian's art, like Kandinsky's, was also strongly influenced by the theosophical movement and his work from 1908 to the end of his life involved a search for the spiritual knowledge expressed by theosophist theory.



Piet Mondrian
Composition with Yellow Patch, 1930
Kunstsammlung Nordrhein-
Westfalen, Dusseldorf

In 1911 Mondrian moved to Paris and came under the influence of Picasso's cubism. While cubist influences can be seen in his works from 1911 to 1914, however, unlike the Cubists Mondrian attempted to reconcile his painting with his spiritual pursuits. In this pursuit he began to simplify elements in his paintings further than the cubists had done until he had developed a completely non-representational, geometric style. In this work Mondrian did not strive for pure lyrical emotion as Kandinsky did. Rather, his goal was pure reality defined as equilibrium achieved through the balance of unequal but equivalent oppositions. By 1919 Mondrian began producing the grid-based paintings for which he became renowned and this subject motivated his art practice for the rest of his life.

The Alberta Foundation for the Arts Travelling Exhibition Program

The History of Abstraction: A Survey con't

Abstraction in the visual arts has taken many forms over the 20th and into the 21st century. Among these modes are Colour Field Painting, Lyrical Abstraction, Abstract Expressionism/Action Painting, Op Art, and Post-painterly Abstraction. 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.

Pop Art: A Brief Analysis

Pop Art refers to an art movement that began in the mid 1950s in Britain and in the late 1950s in the United States. From the very start its imagery was largely based on American mass media and the movement thus had a special appeal to American artists. The Pop Art Movement reached its fullest development in America in the 1960s. Some influences of Pop Art are seen in the works of both Paul Smith and George Littlechild in the exhibition **Wayfinders**.

Pop Art challenged tradition by asserting that an artist's use of the mass-produced visual commodities of popular culture is contiguous with the perspective of Fine Art. Pop Art is aimed to employ images of popular as opposed to elitist culture in art, emphasizing the banal or kitschy elements of any given culture. As such, pop art employs aspects of mass culture such as advertising, comic books, and mundane cultural objects as art subjects such as hamburgers and ice-cream cones. **Pop Art is also associated with the artists' use of mechanical means of reproduction or rendering techniques such as the commercial advertising technique of silk-screening.**



George Littlechild
What Could Have Been, 2007
Archival Digital Image on canvas
Collection of the artist



Jasper Johns
Flag, 1954-1955
Museum of Modern Art, New York

In the United States Pop Art was initially regarded as a reaction to Abstract Expressionism because its exponents brought back figural, representational imagery and made use of hard-edged, quasi-photographic techniques. Early Pop artists, such as Jasper Johns, used the energetic brush strokes and boldly abbreviated shapes of Action Painting, but Pop artists differed in that **their paintings are about something beyond personal symbolism and 'painterly looseness'.**

Pop artists were often labeled Neo-Dadaists because they used commonplace subjects such as comic strips (Roy Lichtenstein), soup tins (Andy Warhol) and highway signs which had affinities with Marcel Duchamp's 'ready-mades' of the early 20th century.

Artists associated with the Pop Art Movement are not unified in their artistic approaches but,

Pop Art: A Brief Analysis continued

generally speaking, **Pop Art** works can often be defined in style by the use of simplified imagery and the use of bright colours.



Keith Haring (1958-1990)
Keith Haring Button



Roy Lichtenstien (1923-1997)
Drowning Girl, 1963
Museum of Modern Art, New York



Andy Warhol (1928-1987)
Campbells Soup, 1968



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection

Word and Image - A Brief Survey continued



The first pure alphabet emerged around 2000 BCE and was derived from the principles of Egyptian hieroglyphics. With this development, the use of images as direct language declined, and images came to serve as illustrations of the written, alphabetic text.

During the Middle Ages monastic scribes created **illuminated manuscripts** which preserved the ancient literatures of Greece and Rome. In illuminated manuscripts the text is supplemented by the addition of decoration, such as decorated initials or miniature illustrations. The earliest surviving illuminated manuscripts are from the period AD 400 to AD 600, but the majority of surviving manuscripts are from the Middle Ages.

The introduction of printing in the 1400s led to the decline of illumination but illuminated manuscripts are the most common item to survive from the Middle Ages and are the best surviving specimens of medieval painting.

Albrecht Dürer

With the development of printing, and especially with the invention of the printing press in the 1450s, artists turned to woodblock printing to create illustrations for printed text. One of the most important western artists to do so, and in fact the first artist in Europe to realize the full potential of the printing press and print and image was the German Renaissance master, Albrecht Dürer (1471-1528).

In his paintings and prints Dürer united German Medieval traditions and Italian Renaissance innovations to create images of both technical virtuosity and emotional power. This is seen in one of his greatest works, *The Four Horsemen of the Apocalypse*, created in 1498. In 1495, Dürer began work on a series of fifteen woodcut prints illustrating St. John's Book of Revelation. This series, entitled *The Apocalypse*, mirrors much that was significant at the time: the beginnings of the Protestant Reformation; the collision of two worlds – northern Europe and the early revival of Classicism in Italy; the recurring sweep of the plague, and the gathering feeling of doom as the millennium year 1500 approached.

Word and Image - A Brief Survey continued

One of Dürer's most famous woodcuts from this series is *The Four Horsemen*.

This print is based on Chapter Six of the Book of Revelation where St. John describes a vision of the future. While this theme had been a favourite subject of artists in times of tension, Dürer's *Four Horsemen* is a departure from the medieval tradition. In earlier portrayals these harbingers of doom were always portrayed in single file. Dürer, however, heightens the emotional power and horror of this vision by having the four horsemen of Conquest, War, Pestilence and Death tumble from the sky as a solid phalanx and sweep across the land like a giant scythe. The dynamic rush of these figures is emphasized by the alternation of light and shade and the erratic outlines of the figures.

While *The Four Horsemen* and other prints from the *Apocalypse* series are marvels in technical virtuosity, they are also important as concerns print history. Traditionally, drawings were created to illustrate text and were thus subservient to the text.



Albrecht Dürer
The Four Horsemen of the Apocalypse

Dürer, however, reversed this trend and was the first artist to produce a connected series of woodcuts and then, basically, label each one with text. To avoid detracting from his illustrations, and yet at the same time produce a real 'picture book', Dürer printed the Biblical text on the reverse of his woodcuts so that each plate on the right hand page faced a text on the left.

The prints from the *Apocalypse* series, intended for the mass of ordinary people and printed in large volumes, became best sellers throughout Germany, France, Italy, Spain and even Russia as soon as they were published in 1498 and established Dürer's reputation. Their creation also marked a unique step in art. Dürer undertook their creation and marketing himself; until then no artist had thought of undertaking a major work that was not commissioned by a wealthy sponsor.

Word and Image - A Brief Survey continued

20th CENTURY INNOVATIONS

Despite the innovations introduced by Dürer, text and image remained virtually independent, or image was used merely to illustrate text, until the beginning of the 20th century. Since the development of **Cubism** in the early 1900s, however, the union of text and image in pictorial space has played an influential role in art making.

Cubism was a 20th century avant-garde movement pioneered by Pablo Picasso (1881-1973) and Georges Braque (1882-1963). As developed by these artists, cubism was expressed through two main branches. The first, known as *Analytic Cubism*, played a major role in art production in France between 1907 and 1911. The second branch, *Synthetic Cubism*, remained vital until around 1919 when the Surrealist Art Movement gained popularity.



Pablo Picasso
Still Life with Chair Canning

Synthetic Cubism involved using synthetic materials in the art work. This movement is seen as the first time that collage had been made as a fine art work. In these works Picasso and Braque pasted wall-paper, newspaper clippings, sheet music and other materials on to the canvas to create hybrid works of art. Collage is an artistic concept associated with the beginnings of Modernism and entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases 'collided with the surface plane of the painting' and involved a methodical re-examination of the relation between painting and sculpture. The Cubist works produced by these artists created works which gave each medium some of the characteristics of the other. Furthermore, the synthetic elements introduced, such as newspaper clippings, introduced fragments of externally referenced meaning into the collision of media. In Synthetic Cubism **Picasso was the first artist to use text in his artwork** and the first to create mixed-media works (works using more than one type of medium).

Word and Image - A Brief Survey continued

The development of Collage, pioneered by Picasso and Braque, had a powerful influence on other artists and art movements. Artists associated with the **DADA Movement** made extensive use of collage in order to comment on the world around them. One of the foremost artists associated with this movement was Kurt Schwitters (1887-1948).

Kurt Schwitters was a German painter born in Hanover, Germany. Schwitters worked in several genres and media, including Dada, Constructivism, Surrealism, poetry, sound, painting, sculpture, graphic design, typography and installation art. He is most famous, however, for his collages which are called *Merz Pictures*. Merz has been described as 'Psychological Collage'. Most of these works attempt to make coherent aesthetic sense of the world around Schwitters through the use of found objects. Schwitters's *Merz* works incorporated objects such as bus tickets, old wire and fragments of newsprint, artist's periodicals, sculptures, sound poems and other scraps. Later collages would feature mass media images. Through these works Schwitters often made witty allusions to current events or made autobiographical references and his work was very influential.



Kurt Schwitters



Andy Warhol

The union of text and image, originating in the works of Picasso and Braque and explored further by DADA artists such as Kurt Schwitters, reached its complete realization in the **Pop Art Movement**. Pop art emerged in the 1950s in Britain and the United States. Pop art challenged tradition by asserting that an artist's use of the mass-produced visual commodities of popular culture is contiguous with the perspective of Fine Art. Characterized by themes and techniques drawn from popular mass culture, such as advertising, comic books and mundane cultural objects, pop art has been widely interpreted as a reaction to the then dominant ideas of Abstract Expressionism. Pop art often draws its inspiration from advertising and product labeling and logos are often used by pop artists. Andy Warhol's prints and paintings of Campbell's Soup Cans are an excellent example of this and also demonstrate the interdependence of text and image. In *Campbell's Tomato Soup* by Warhol the text is absolutely essential in providing a context for the imagery.

Word and Image - A Brief Survey continued

A second artist extremely important to the pop art aesthetic was Roy Lichtenstein.

Selecting the old-fashioned comic strip as subject matter, Lichtenstein produced hard-edged, precise compositions that documented American culture while parodying it in a 'soft manner'. The paintings of Lichtenstein, like those of Andy Warhol and others, share a direct attachment to the commonplace image of American popular culture, but also treat the subject in an impersonal manner illustrating the idealization of mass production. Lichtenstein also shares with Warhol an interest in the symbiotic relationship between text and image. As seen in the work to the right, in order for the viewer to begin to comprehend the story being 'told' the inclusion of text in the work is absolutely necessary.



Roy Lichtenstein
Drowning Girl



Robert Indiana
Love, 1976

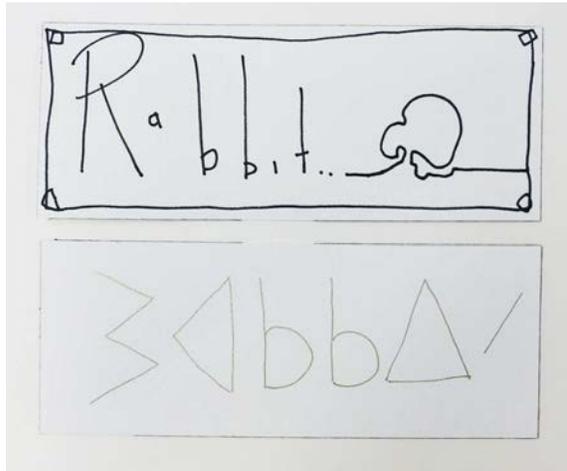
Perhaps the most literal example of the Pop art union of text and image is expressed by Robert Indiana's iconic New York sculpture entitled *Love*. Indiana moved to New York City in 1954 and joined the pop art movement, using distinctive imagery drawing on commercial art approaches that gradually moved toward what he calls "sculptural poems". His work often consists of bold, simple images, especially numbers and short words like *EAT*, *HUG*, and his best known example, *LOVE*. This last work was first created for a Christmas card for the Museum of Modern Art in 1964. Sculptural versions of the image have been installed at numerous American and international locations.

In Robert Indiana's sculptural pieces the viewer witnesses, in essence, a 180 degree shift in the relationship between text and image throughout man's history. In cave art and Egyptian hieroglyphics the visual image was the word (or sentence or thought). In Indiana's work the case is reversed: the word is the visual image.

Word and Image: Cree Syllabics

Over the last few years artist Paul Smith, in a transition to a more graffiti-influenced look in his art works, has begun exploring the use of Cree syllabics as an element in his work.

Cree syllabics are the versions of Canadian Aboriginal syllabics used to write Cree dialects, including the original syllabics system created for Cree and Ojibwe.



Paul Smith
Untitled (detail), 2014
Ink on paper
Artist's collection

Cree syllabics were developed by James Evans, a missionary in what is now Manitoba, during the 1830s for the Ojibwe language. When Evans later worked with the closely related Cree in 1840 he adapted his earlier work to the Cree language. The result contained just nine glyph shapes, each of which stood for a syllable with the vowels determined by the orientations of these shapes. Each basic shape corresponds to a specific consonant sound and this is flipped or rotated to denote the accompanying vowel. Like the Latin alphabet, syllabics are written from left to right, with each new line of writing directly under the previous one. With the 1841 publication of a syllabics hymnbook, the new script spread quickly and virtually all Cree became literate in the new syllabary within a few years.

The syllabary developed by Evans continues in use for dialects of Cree west of the Manitoba-Ontario border as Western Cree syllabics. In the 1850s modifications were introduced in the James Bay area which were standardized in 1865 to form Eastern Cree syllabics. The two versions differ primarily in the way they indicate syllable-final consonants, in how they mark the semi-vowel /w/, and in how they reflect the phonological differences between Cree dialects.

Cree syllabics have been used for manuscripts, letters, and personal records since the 18th century. The need for special type, however, long restricted printed syllabics to missionary publications. With the development of syllabic typewriters and later word processors, however, control of the script passed to native speakers and it is now used for schoolbooks, periodicals, and official documents. It is estimated that over 70,000 Algonquin-speaking people use the script, from Hudson's Bay in the east, Alberta in the west, to the US border and to Mackenzie and Kewatin in the north.



http://en.wikipedia.org/wiki/Western_Cree_syllabics

Post Modernism: A Brief Analysis

Many of the works in the exhibition **Wayfinders** are clearly influenced by the art movements of abstraction/modernism and pop art. The simplification and emphasis on the flatness of the picture plane speak to modernism while the use of bold flat colours and text are hall-marks of Pop Art. Some of the works, however, also demonstrate clear influences from the territory of Postmodernism in the arts.

Postmodern Art is a term used to describe art movements which both arise from, and react against or reject, trends in modernism. The traits associated with the use of the term postmodern in art include bricolage, the use of words prominently as the central artistic element, collage, simplification, appropriation, depiction of consumer or popular culture and Performance Art.



Al McWilliams
Appearances, 1986
Photograph on board
Collection of the Art Gallery of Alberta

In painting postmodernism reintroduced representation and traditional techniques to art making. Postmodernism rejects modernism's grand narratives of artistic direction, removes the boundaries between high and low forms of art, and disrupts genre's conventions with collision, collage, and fragmentation.

Specific trends of modernism generally cited are formal purity, medium specificity, art for art's sake, authenticity, universality, originality and revolutionary or reactionary tendencies, ie. the avant-garde. Many institutions argue that being visionary, forward-looking, cutting-edge, and progressive are crucial to the mission of art. Postmodernism, on the other hand, rejects the notion of advancement or progress in art per se, and thus aims to overturn the 'myth of the avant-garde'. It also rejects modernism's grand narratives of artistic direction, eradicating the boundaries between high and low forms of art, and disrupting genre's conventions with collision, collage, and fragmentation. Irony, parody and humor are important ingredients in postmodern works.

Many movements and trends in art throughout the 20th century are seen as precursors to postmodernism. With the introduction of the use of industrial artifacts in art and techniques such as collage, avant-garde movements such as Cubism, Dada and Surrealism questioned the nature and value of art. These movements in turn were influenced by new art forms such as cinema and the rise of reproduction as a means of creating artworks. Other modern movements influential to postmodern art are Pop Art, Minimalism, conceptual art and the use of techniques such as assemblage, montage, and appropriation.

Unlike modern art, with its constant reinvention, postmodern art has a number of movements within it. One of these is a return to classical painting and sculpture. A second movement is termed **Conceptual art**. Conceptual art is sometimes labelled postmodern because it is expressly involved in deconstruction of what makes a work of art 'art'. Because it is often designed to confront, offend or attack notions held by many of the people who view it,

Post Modernism: A Brief Analysis continued

conceptual art is regarded with particular controversy.

A third trend in Postmodern Art is termed lowbrow art. Lowbrow art is a widespread populist art movement with origins in the underground comic world, punk music, hot-rod street culture, and other California subcultures. It is also often known by the name pop surrealism. Lowbrow art highlights a central theme in postmodernism in that the distinction between 'high' and 'low' art are no longer recognized. Another trend in art which has been associated with the term post-modern is the use of a number of different media together. One of the most common forms of 'multi-media art' is the use of video art.

Finally, the re-emergence of an allegorical impulse is characteristic of postmodern art.

This impulse is linked to appropriation in art which debunks modernist notions of artistic genius and originality and is more ambivalent and contradictory than modern art.



Amy Malbeuf
Billion Dollar Caribou, 2014
Caribou hair and elk hide
Courtesy of the artist

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 'naïve' or 'folk art' and, while the three terms share similarities, there are also distinctions between these terms. **In the exhibition *Wayfinders* characteristics of outsider art are seen in the works of Paul Smith.**

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.



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection

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.

Outsider Art continued

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:

- 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.

History of Illustration

Illustration throughout history has been a source of visualizing thoughts and ideas, and has also been influential in convincing the public or selling products. An illustration provides a visual representation in the form of a drawing, painting, photograph or other work of art. The aim of an illustration is to enhance a specific message given in a story, poem or newspaper article. The influence of illustration is seen in the works of George Littlechild and Paul Smith in the exhibition **Wayfinders**.

The earliest forms of illustration were prehistoric cave paintings. Before the invention of the printing press, books were hand-illustrated. Illustration has been used in China and Japan since the 8th century, traditionally by creating woodcuts to accompany writing.



During the Middle Ages monastic scribes created **illuminated manuscripts** which preserved the ancient literatures of Greece and Rome. In illuminated manuscripts the text is supplemented by the addition of decoration, such as decorated initials or miniature illustrations. The earliest surviving illuminated manuscripts are from the period AD 400 to AD 600, but the majority of surviving manuscripts are from the Middle Ages.

Albrecht Dürer

With the development of printing, and especially with the invention of the printing press in the 1450s, artists turned to woodblock printing to create illustrations for printed text. One of the most important western artists to do so, and in fact the first artist in Europe to realize the full potential of the printing press and print and image was the German Renaissance master, Albrecht Dürer (1471-1528).

In his paintings and prints Dürer united German Medieval traditions and Italian Renaissance innovations to create images of both technical virtuosity and emotional power. This is seen in one of his greatest works, *The Four Horsemen of the Apocalypse*, created in 1498. In 1495, Dürer began work on a series of fifteen woodcut prints illustrating St. John's Book of Revelation. This series, entitled *The Apocalypse*, mirrors much that was significant at the time: the first stirrings of the Protestant Reformation; the collision of two worlds – northern Europe and the early revival of Classicism in Italy; the recurring sweep of the plague, and the gathering feeling of doom as the millennium year 1500 approached.

History of Illustration continued

One of Dürer's most famous woodcuts from this series is *The Four Horsemen*.

This print is based on Chapter Six of the Book of Revelation where St. John describes a vision of the future. While this theme had been a favourite subject of artists in times of tension, Dürer's *Four Horsemen* is a departure from the medieval tradition. In earlier portrayals these harbingers of doom were always portrayed in single file. Dürer, however, heightens the emotional power and horror of this vision by having the four horsemen of Conquest, War, Pestilence and Death tumble from the sky as a solid phalanx and sweep across the land like a giant scythe. The dynamic rush of these figures is emphasized by the alternation of light and shade and the erratic outlines of the figures.

While *The Four Horsemen* and other prints from the Apocalypse series are marvels in technical virtuosity, they are also important as concerns print history. Traditionally, drawings were created to illustrate text and were thus subservient to the text.



Albrecht Dürer
The Four Horsemen of the Apocalypse

Dürer, however, reversed this trend and was the first artist to produce a connected series of woodcuts and then, basically, label each one with text. To avoid detracting from his illustrations, and yet at the same time produce a real 'picture book', Dürer printed the Biblical text on the reverse of his woodcuts so that each plate on the right hand page faced a text on the left.

The prints from the Apocalypse series, intended for the mass of ordinary people and printed in large volumes, became best sellers throughout Germany, France, Italy, Spain and even Russia as soon as they were published in 1498 and established Dürer's reputation. Their creation also marked a unique step in art. Dürer undertook their creation and marketing himself; until then no artist had thought of undertaking a major work that was not commissioned by a wealthy sponsor.

History of Illustration continued

During the 15th century, books illustrated with woodcut illustrations became available. The main processes used for reproduction of illustrations during the 16th and 17th centuries were engraving and etching. At the end of the 18th century, lithography allowed even better illustrations to be reproduced. The most notable illustrator of this epoch was William Blake who rendered his illustrations in the medium of relief etching.

The Golden Age of Illustration (1880-1920)

The Golden Age of Illustration was a period of unprecedented excellence in book and magazine illustration that lasted from the 1880s until shortly after World War I. It developed from advances in technology permitting accurate and inexpensive reproduction of art, combined with a voracious public demand for new graphic art. As in Europe a few decades earlier, newspapers, mass market magazines, and illustrated books had become the dominant media of public consumption. Improvements in printing technology freed illustrators to experiment with colour and new rendering techniques.

A prolific artist who linked the earlier and later 19th century in Europe was **Gustave Doré (January 6, 1832 – January 23, 1883)**. Doré was a French artist, engraver, illustrator and sculptor and worked primarily with wood engraving and steel engraving. His sombre illustrations of London poverty in the 1860s were influential examples of social commentary in art. Edmund Dulac, Arthur Rackham, Walter Crane and Kay Nielsen were notable representatives of this style, which often carried an ethos of neo-medievalism and took mythological and fairy-tale subjects. By contrast the English illustrator Beatrix Potter based her coloured children's illustrations on accurate naturalistic observation of animal-life. The opulence and harmony of the work of the "golden age" illustrators was counterpointed in the 1890s by artists like Aubrey Beardsley (1872 – 1898) who reverted to a sparser black-and-white style influenced by woodcut and silhouette, anticipating Art Nouveau, and Les Nabis. American illustration of this period was anchored by what was known as the Brandywine Valley tradition, begun by Howard Pyle (1853-1911) and named after an area near Chadds Ford, Pennsylvania. The works produced there were widely published in adventure novels, magazines and romances in the early 20th Century and carried on by his students, who included N.C. Wyeth, Maxfield Parrish, Jesse Willcox Smith and Frank Schoonover.



Little Red Riding Hood
by Gustave Dore, d.1885.

History of Illustration continued



The Tale of Peter Rabbit
Beatrix Potter
First published in October 1902

Helen Beatrix Potter (28 July 1866 – 22 December 1943) was an English author, illustrator, mycologist and conservationist best known for children's books featuring anthropomorphic characters such as in *The Tale of Peter Rabbit*. The story follows Peter Rabbit, a mischievous and disobedient young rabbit, as he ventures into the garden of Mr. McGregor. The tale was written for five-year-old Noel Moore in 1893, revised, privately printed by Potter in 1901 after several publishers' rejections, and printed in a trade edition by Frederick Warne & Co. in 1902. The book was a success, and multiple reprints were issued in the years immediately following its debut. Potter was probably inspired by the European tradition of animal fables going back to Aesop. The basis of her many projects and stories were the small animals which she smuggled into the house or observed during family holidays in Scotland. Part of the popularity of her books was due to the quality of her illustrations: the animal characters are portrayed as full of personality, but are deeply based in natural actions.

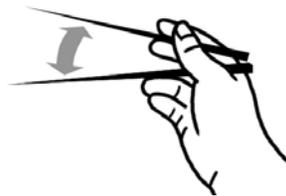
The Tale of Peter Rabbit has been translated into 36 languages, and the book has generated considerable merchandise over the decades since its release for both children and adults with toys, dishes, foods, clothing, videos and other products made available. Potter was one of the first to be responsible for such merchandise when she patented a Peter Rabbit doll in 1903 and followed it almost immediately with a Peter Rabbit board game. By making the hero of the tale a disobedient and rebellious little rabbit, Potter subverted her era's definition of the good child and the literary hero genre which typically followed the adventures of a brave, resourceful, young white male.

Illustration and Fine Art

An illustrator is a graphic artist who specializes in enhancing writing by providing a visual representation that corresponds to the content of the associated text. The illustration may be intended to clarify complicated concepts or objects that are difficult to describe textually, or the illustration may be intended for entertainment, as in greeting cards, or cover art or art for books and magazines, or for advertisement as on posters.

What makes Illustration different from Fine Art?

The difference between illustration and fine art is that illustration always has 2nd place to that which it illustrates. The story or the product illustrated is more important than the illustrations. The illustrator cannot change the story (or product) and is compelled to follow the story given to them. The intent of an illustration is often to sell a product. The artist is confined to the limits that are placed on them and does not have complete artistic control. **The difference between illustration and fine art lies not as much in style and medium as in intent:** what is the purpose of the particular art work? Illustration is created to be reproduced, become pages in a book, on a poster, advertisement, etc.



An illustration showing how to use a pair of chopsticks.



Michelangelo
Sistine Chapel, Rome
1508-1512

Fine Art can also depict a scene and tell a story, just like an illustration. Lots of fine art is illustrative; just as lots of illustration is fine art.

Under the patronage of Pope Julius II, Michelangelo painted 12,000 square feet of the chapel ceiling between 1508 and 1512. The frescoes throughout the Sistine Chapel tell the narratives of the Old and New Testaments and it is thought Michelangelo resented the commission. Today, however, the ceiling, and especially The Last Judgement, are widely believed to be Michelangelo's highest achievements in painting. While The Sistine Chapel ceiling illustrates stories from the Bible, however, the work is not considered illustration because it is not intended to be printed and distributed.

Artists and Illustration

Andy Warhol has been cited as one of the most famous and famously controversial American artists who explored American contemporary consumerism. Warhol used a special type of line drawing known as the blotted line technique to great effect in his commercial art of the 1950s. Experimenting with this method of printmaking while a student at Carnegie Institute of Technology, Andy Warhol moved to New York City to establish a career as a commercial illustrator within a week after graduating with a Bachelor of Fine Arts in Pictorial Design.

This blotted line technique, along with others such as rubber-stamping, allowed Warhol to quickly create a variety of illustrations along a similar theme. Warhol understood the importance of having more than one idea in mind when meeting with clients. This practice increased the odds that at least one of his ideas would be chosen by the client to illustrate their product. In 1955, Warhol began working on one of the shoe industry's most sophisticated marketing campaigns when he became an illustrator for I. Miller and Sons Shoes. At the time, I. Miller was attempting to create a new image for itself and was experimenting with new marketing strategies that made use of repetition to imprint their product on the minds of the consumer. Warhol's *Fantasy Shoes* c.1958 is one of the hundreds of blotted line drawings he created for shoe advertisements.



Andy Warhol
Fantasy Shoes, 1956
Ink and Dr Martin's Aniline dye on Strathmore paper
The Andy Warhol Museum, Pittsburgh



Andy Warhol
Tattooed Woman Holding Rose, 1955
Ink and dye on paper
The Andy Warhol Museum, Pittsburgh

The blotted line technique is a simple print making process. Warhol started his drawings by making a pencil line drawing on non-absorbent paper. With an old fountain pen, Warhol inked over the pencil lines on the original drawing. He folded the second paper along a taped hinge, and transferred the freshly inked lines by simply pressing the papers together. Completing a blotted line drawing might take quite a bit of time and multiple pressings. The process resulted in the dotted, broken and delicate lines that are characteristic of Warhol's illustrations. Warhol often colored his blotted line drawings with watercolour dyes or applied gold leaf.

The drawing of *Tattooed Woman Holding Rose*, 1955 is an example of Warhol's more decorative and elaborate blotted line drawings. He used this piece in his portfolio to promote his own work and techniques as a commercial illustrator.

Art Processes: Collage and Gel Transfer



George Littlechild
They Tried To Kill Her Spirit, 1996
Mixed media on paper
Collection of the artist

Techniques of art production used by George Littlechild and Amy Malbeuf in the exhibition **Wayfinders** are those of collage and photocopy transfers. **Collage is a technique of art production where the artwork is made from an assemblage of different forms to create a new whole.** The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as a distinctive part of modern art.

The term *collage* derives from the French 'coller' meaning 'glue'. Such works may include newspaper clippings, ribbons, bits of coloured or handmade papers, portions of other artwork or texts, photographs and other found objects, which are glued or attached in some manner to a piece of paper, canvas, wood or other support.

Techniques of collage were first used at the time of the invention of paper in China, around 200 B.C. The technique appeared in medieval Europe during the 13th century when gold leaf, gemstones and other precious metals were applied to religious images, icons, and also to coats of arms. Despite these earlier uses, however, many art historians argue that collage did not emerge until after 1900 with the early stages of modernism.

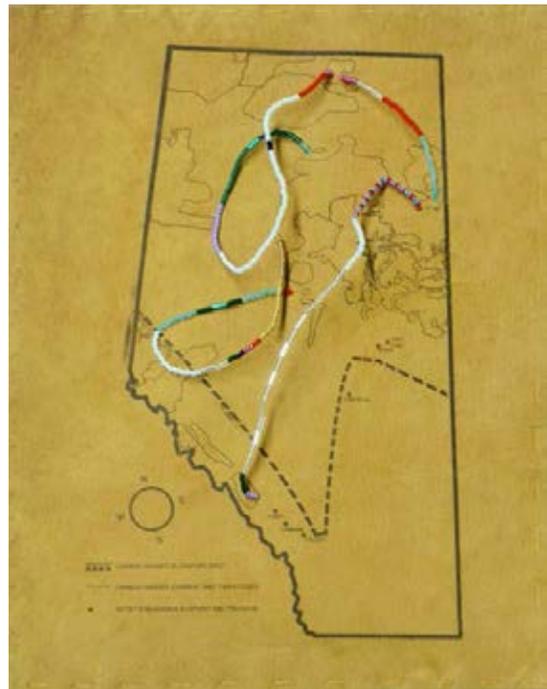
Collage in the modernist sense began with cubist painters Georges Braque and Pablo Picasso. According to the Guggenheim Museum's glossary, collage is an artistic concept that entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches 'collided with the surface plane of the painting'. In this perspective, collage was part of a reexamination of the relation between painting and sculpture and Braque and Picasso's works 'gave each medium some of the characteristics of the other'. These chopped-up bits of newspaper also introduced fragments of externally referenced meaning into the collision. This juxtaposition of signifiers, both serious and tongue-in-cheek, was fundamental to the inspiration behind collage.

Photocopy Transfer, a method of art making used by Amy Malbeuf, involves transferring a printed image onto paper, canvas, wood or other surface. Malbeuf's method of doing so, seen in the work *The Caribou's Range*, involved creating a reversed photocopy of a map, coating the hide support with refined coconut oil, and then placing the photocopy on top of the hide and running it through an intaglio press. A second method to do this is called gel transfer. The transfer process requires the application of a thin layer of acrylic medium over or under the image to be transferred. After complete drying the paper backing of the image needs to be soaked or dampened with water and then removed. This leaves a transparent or translucent 'skin' with the image imbedded within the acrylic medium. Nearly any gel, medium or acrylic paint will work to lift an image. Soft Gloss Gel, however, provides the clearest image transfer of all the gels if the acrylic is brushed on.

Art Processes: Collage and Gel Transfer

Transferring images can be done with photocopies, some magazine images and inkjet or laser prints. There are two ways to transfer images.

1/ Reverse Transfer - The first method of creating a gel transfer is to create a reverse image. First find/ use the reverse print out of an image (a photocopy; magazine image; inkjet or laser print) and apply acrylic gel to the surface receiving the image. While the gel is still wet place the image face down (image side down) into the wet medium, carefully smooth the paper out over the surface, and allow it to dry thoroughly (one full day). When the application is completely dry dampen the paper backing with warm wet water. Give it a few minutes to allow the water to penetrate the paper and then begin rubbing carefully to remove the paper but leave the image intact in the acrylic application. You will probably have to dampen the paper a few times to get a clean transfer. When the water evaporates you will be able to see the areas missed as they will have a whitish crust on the work. Re-apply water and continue gently rubbing until all the paper residue is removed.



Amy Malbeuf
The Caribou's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist



Joane Cardinal-Schubert
Incoming letter to Emily Carr, 1991
Mixed media on paper (gel skin method)
Estate of Joane Cardinal-Schubert

2/ Skin Method - A second method to create a gel transfer, is to create an acrylic skin of the image being used. To do this, lay out the image face up and brush the acrylic medium over the image. Allow this to dry thoroughly and brush on another layer of gel. For best results it is advised that at least 7 layers of gel be brushed over the image **with drying in between** each application. When the gel application is totally completed apply luke-warm water to the back/paper side of the image and rub off the soggy paper. Once all the paper is removed allow the plastic image skin to thoroughly dry before using. To attach this skin to a surface, brush a thin layer of gel onto the surface receiving the plastic image, lay the image back-side down on this surface, and smooth the image out with your fingertips to remove any air bubbles and excess gel.

Art Processes: First Nations Traditional Art Forms and Materials: Beading and Moose/Caribou Hair Tufting

Through her practice Amy Malbeuf explores notions of identity, place, language, tradition, myth, spirituality, and consumerism. She utilizes a variety of mediums including performance, installation, sculpture, digital media, and Indigenous art forms such as beading and caribou hair tufting. Her work involves the process of re-appropriating and reclaiming traditional and contemporary components of her heritage to convey her concerns.

Introduction:

Prior to the fur trade a variety of natural raw materials were used to decorate and embellish clothing and personal affects. Natural resources such as bone, hair, quills, shells, rocks and plant fibre were used. To prepare these raw materials for use is a labour intensive process. However, with the introduction of trade materials, Aboriginal art forms and techniques further developed in artistic expression. Though it is possible to date artworks based on the types of trade materials incorporated into the composition it must be recognized that the cultural stream remains consistent, rarely deviating from the spiritual and conceptual knowledge passed down from previous generations of artists.

Today First Nations Art can either be classified as traditional on the premise that the artwork remains free of European materials or is influenced by the cultural narrative and pedagogy as in being taught by community Elders and artists teaching consecutive generations over time. Aboriginal art is not stagnant as it has been a medium that reflects the natural and social environments of the artist. Prior to European contact the artworks were composed of natural materials and were seen as reflections of the diverse cultural interactions among tribes. With European goods being traded and utilized there was a natural development to reflect these new influences. Beads, objects of metal, and the use of commercial dyes exemplify this adaptation in the art.

Today contemporary artists continue to add their perspectives by further developing works that stick true to traditional values and principles. Aboriginal art also reflects the measure of non-Aboriginal influences as in artwork that is based on the European perspective.

Ben R. Moses, 2007

Art Processes: First Nations Traditional Art Forms and Materials continued

Beadwork is the art or craft of attaching beads to one another by stringing them with a sewing needle or beading needle and thread or thin wire, or sewing them to cloth. Most cultures have employed beads for personal adornment and archaeological records show that people made and used beads as long as 5,000 years ago. Beads come in a variety of materials, shapes and sizes and are used to create jewelry or other articles of adornment and also for wall hangings, sculpture, and many other crafts and art forms.



Beadwork is a quintessentially Native American art form and there are as many different Native American beading traditions, designs, styles and stitches as there are nations. American Indian beads were a common trade item since ancient times and it was not surprising to see abalone shells from the west coast in Eastern Cherokee beadwork or wampum from the east coast in Chippewa beadwork.

Generally speaking, native beadwork can be grouped into beaded leather (usually clothing, moccasins, or containers) and beaded strands (usually used for beaded necklaces but also as ornamental covering to wrap around a gourd or other ceremonial or art object). For beaded leather arts, crafts people sew the beads onto a leather or cloth backing. Each bead may be sewn on individually or they may be attached in loops or rows of beads. To make beaded strands a crafts person stitches the beads together into strings or a mesh using sinew, thread or wire. Beading strands and beading onto leather are both very complicated, time-consuming and delicate tasks.

Most Native beadwork is created for tribal use, but beadworkers also create conceptual work for the art world and there are many Native artists employing beadwork in everything from decorations on running shoes to beaded portraits of pop icons.

Art Processes: First Nations Traditional Art Forms and Materials continued



Caribou/Moose Hair Tufting

Twisting moose and caribou hair for decorative use is an old Athapaskan art predating European contact. However, the craft of tufting did not come into existence until shortly after World War 1 with the earliest documented examples of Dene Tufting being from the 1920s and 1930s. Tufting produces three-dimensional images by stitching and trimming bundles of selected moose or caribou hair onto tanned hide or birchbark and is a traditional form of decoration used for costumes and special items such as bags and belts.

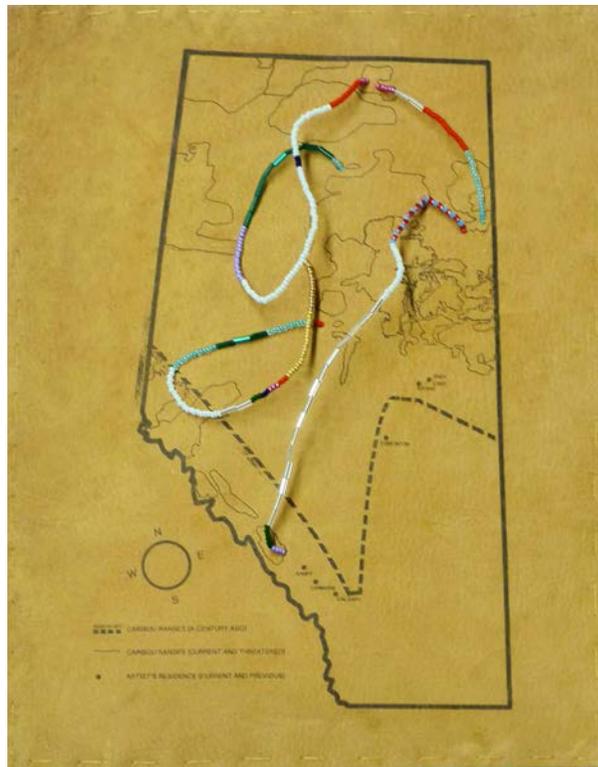
Moosehair is the preferred material for tufting because of its stiff texture but caribou hair is also used. Many tufters find working with caribou hair more trying as the hair is much thinner, harder to dye and shorter in length and for these reasons caribou hair tuftings are harder to find.

In tufting, hairs are picked from the pelt by hand and are sorted according to size, length and colour, then washed and soaked in preparation for dyeing. Hairs are tied into bunches and dipped into the dye or thrown into the dye pot to be dyed individually. Traditionally dyes were made from organic materials such as berries, moss, bark and leaves. Today, however, commercially powdered dyes and crepe paper are more commonly used as these products produce vibrantly coloured hairs.

Once the hairs are dyed and dried they are ready for sewing. If a pattern is used, the picture is drawn onto velvet or hide. A small tuft of hair is then held onto the pattern and a stitch is made around the tuft. This is pulled tight with a special knot on the back of the support which makes the hair stand up in a tuft. The tuft is then sculpted with small scissors. This process is repeated until the area to be covered is filled. Bundles are placed close together so no division between tufts is visible. While sewing the sorted hairs must not dry out or they will break.

A second technique, called line work, is often used in combination with tufting to create borders and stems. To create a line approximately half a dozen hairs are held together and secured to the backing with evenly spaced diagonal stitches. Before each stitch is pulled tight the hair is given a slight twist producing a bead-like effect.

Visual Learning and Hands-On Art Activities



Amy Malbeuf
The Caribou's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist

What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time.

How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a **considered response** to what they see. The following is a six-step method to looking at, and understanding, a work of art.

STEP 1: INITIAL, INTUITIVE RESPONSE The first 'gut level' response to a visual presentation. What do you see and what do you think of it?

STEP 2: DESCRIPTION Naming facts - a visual inventory of the elements of design.

Questions to Guide Inquiry:

What colours do you see? What shapes are most noticeable?

What objects are most apparent? Describe the lines in the work.

STEP 3: ANALYSIS Exploring how the parts relate to each other.

Questions to Guide Inquiry:

What proportions can you see? eg. What percentage of the work is background? Foreground?

Land? Sky? Why are there these differences? What effect do these differences create?

What parts seem closest to you? Farthest away? How does the artist give this impression?

STEP 4: INTERPRETATION Exploring what the work might mean or be about

Questions to Guide Inquiry:

How does this work make you feel? Why?

What word would best describe the mood of this work?

What is this painting/photograph/sculpture about?

Is the artist trying to tell a story? What might be the story in this work?

STEP 5: INFORMATION Looking beyond the work for information that may further understanding.

Questions to Guide Inquiry:

What is the artist's name? When did he/she live?

What art style and medium does the artist use?

What artist's work is this artist interested in?

What art was being made at the same time as this artist was working?

What was happening in history at the time this artist was working?

What social/political/economic/cultural issues is this artist interested in?

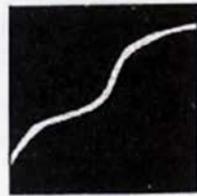
STEP 6: PERSONALIZATION What do I think about this work? (Reaching a considered response).

© Virginia Stephen

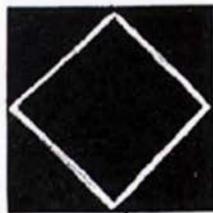
Elements of Design Tour

The following pages provide definitions and examples of the elements and principles of art that are used by artists in the images found in the exhibition **Wayfinders**. Teacher/facilitator questions for inquiry are in **bold** while possible answers are in *italics*.

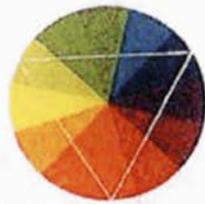
The elements of art are components of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.



LINE !



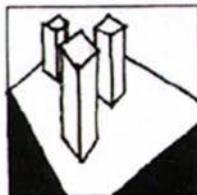
SHAPE!



COLOUR!



TEXTURE!



SPACE!

Elements of Design Tour

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

See: *Ghost of a Caribou, 2014*, by Amy Malbeuf

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



Amy Malbeuf
Ghost of a Caribou, 2014
Sinew, caribou hair and antler on
elk hide
Courtesy of the artist

Describe the lines you see in this image. Follow the lines in the air with your finger. What quality do the lines have? How do the lines operate in the image?

In this image we see both diagonal lines and curving/irregular lines.

The diagonal lines - seen in the stitching - are man-made and serve two main purposes. First, these lines have a technical function as they hold the antler to the hide. Secondly, these lines direct the viewer's eye from the bottom of the work up and around/through the antler and then off to the top of the work. These lines may also perform a symbolic function as the diagonal lines are crossed to form an 'x' which could refer to death or the crossing out of something, in this case the caribou.

The caribou antler itself is composed of 'organic' and 'smooth or graceful' lines which contrast the straight man-made diagonal lines.

Elements of Design Tour

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

See: *Untitled, 2011*, by Paul Smith

What kind of shapes can you think of?

Geometric: circles, squares, rectangles and triangles. We see them in architecture and manufactured items.

Organic shapes: a leaf, seashell, flower. We see them in nature with characteristics that are free flowing, informal and irregular.

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.



Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection

What shapes do you see in this image?

The composition is composed of 'loose' or irregular geometric shapes - rectangles/triangles/circular shapes and organic shapes, seen in the rabbit figure

How do the shapes operate in this image?

The irregular geometric shapes enclose the organic shape of the rabbit figure and its surroundings. Irregular triangular shapes act as a border for the image, directing attention from the bottom of the picture up to the rabbit and from the top corners of the work in to the central image. The organic and geometric centre of the work, filled in with purple, gives a 'setting' to the figure and seems to represent both buildings and the sky above. Organic irregular lines create the central figure and contrast the enclosing geometric lines so providing focus.

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

Geometric shapes are those that are man-made in nature. In this image these contrast the irregular organic lines which create the figure and the background. These organic lines appear rather 'shaky' and give the image, especially the central figure, an overall feeling of anxiety or nervousness.

The man-made shapes appear static and stable while the organic/animal shapes appear more dynamic.

Elements of Design Tour

COLOUR: Colour comes from light that is reflected off objects. Colour has three main characteristics: Hue, or its name (red, blue, etc.) Value: (how light or dark the colour is) and Intensity (how bright or dull the colour is)

**See: *They Tried to Kill Her Spirit, 1996*
by George Littlechild**

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?

Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. This image is made up of both primary colours and the secondary colours of orange and purple.



George Littlechild
They Tried To Kill Her Spirit, 1996
Mixed media on paper
Collection of the artist

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

Our attention may be directed first to the photograph of the young girl in the center of the work. This is both because she is larger than any other shape in the work and also because of the yellow painting on one side of her head. Our eye may also, however, be directed to the white letters and outlined buildings as these 'frame' the figure and are placed on very dark backgrounds. The yellows and orangey-reds stand out against the darker blue/purple and black areas of the background.

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 yellow on the one side of the girl's head stands out strongly against its complementary colour, purple, and so draws attention to the girl's portrait. The reddish-orange areas are complemented by light blue blobs and this pairing of complements draw attention to the text in the work. Contrasting colours are thus used to create a strong sense of emphasis and focus in the work.

Elements of Design Tour

SPACE: The area between and around objects. It can also refer to the feeling of depth in a two-dimensional artwork.

**See: *Untitled*, 2011
by Paul Smith**

What is space? What dimensions does it have?

Space includes the background, middle ground and foreground. It can refer to the distances or areas around, between or within components of a piece. It may have two dimensions (length and width) or three dimensions including height or depth.



Paul Smith
Untitled, 2011
Ink and acrylic on paper
Artist's collection

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

In this work we see a rabbit-like form and a square shape which appears to have a drawing, reminiscent of a tree, within it. Even though the image is very flat, the rabbit-like shape appears closest to us as it is the largest form and because it is right at the bottom/foreground of the paper. The square appears farther away as it is smaller in size and placed high up on the picture plane which gives a sense of distance.

In what other way has Smith created a sense of space?

The artist has deliberately used a very limited sense of colour in this work. The large rabbit-like shape, presented without colour, stands out against the flat orange background and this makes the rabbit-like shape appear closer to the viewer.

The artist also uses line to create a sense of space in this work. This is seen specifically in the rectangular shape 'above' the figure's head. In this shape there is a second shape, reminiscent of a tree, which is created by the use of curving lines and brought forward in this rectangle by the use of diagonal straight lines.

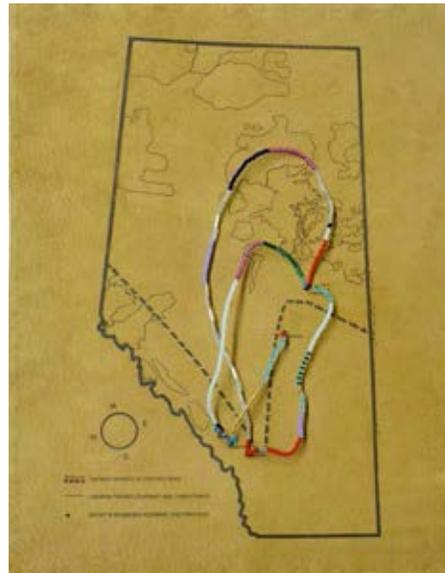
Elements of Design Tour

TEXTURE: Texture is the surface quality of an object that can be seen or felt. Texture can also be implied on a two-dimensional surface through mark making and paint handling.

**See: *The Artist's Range*, 2014
by Amy Malbeuf**

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.



Amy Malbeuf
The Artist's Range, 2014
Photo transfer and beads on elk hide
Courtesy of the artist

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

The work has real texture. If a person could touch it the background hide would feel very smooth and soft and the beads would feel smooth.

The work has an implied 'rough' surface appearance (though it is actually very smooth). What about the work/it's manner of creation gives you the idea that the surface could be rough?

The artist uses a collage technique to create the work. The hide has textural markings on it which may make it appear, to some people, to be rough while the beads, collaged in a relief manner, create an uneven surface which may also give the appearance of a 'rougher' texture.

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

*Answers will vary. This work relates to a second Malbeuf work, *The Caribou's Range*. In both pieces the artist is drawing connections between herself and the caribou and so uses traditional materials - hide and beads - to make this connection. In this particular piece the hide is from caribou while the beads, man-made, reference places where the artist has lived and travelled.*

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?

Reading Pictures Program continued

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?

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.

Abstracting from the Real

28 *From Realism to Abstraction*

Observing and Thinking Creatively

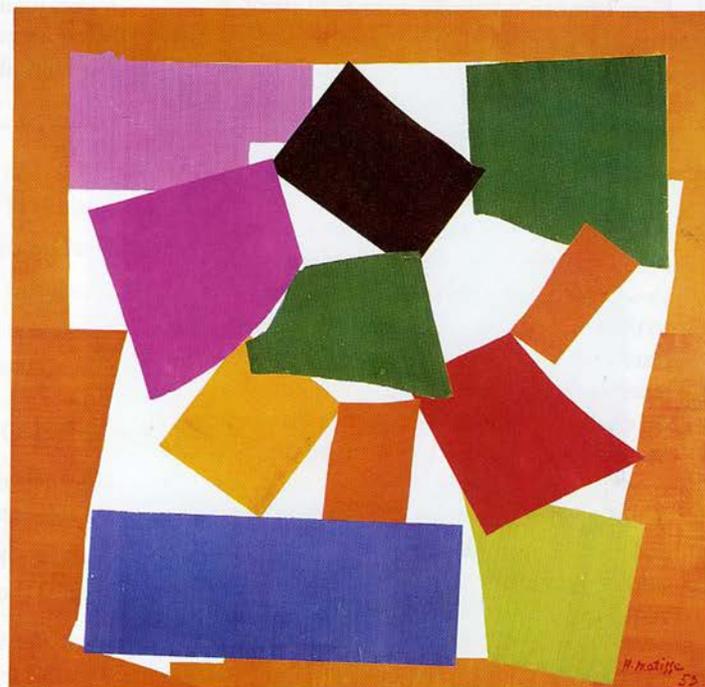
Abstract art usually uses bright colors, sharp edges, geometric shapes, and interesting contrasts to create a mood. Sometimes abstract art simply shows an artist's emotional response to an object or idea. Details may be minimized, proportions **distorted**, and unusual color schemes used. **Nonobjective** art occurs when abstraction departs completely from realism.

Henri Matisse was a French artist who enjoyed changing the usual form of an object. His versions emphasized the pure idea of the object, and are a type of abstract

art. To create the cutouts for the snail shown here, he first picked up a real snail and examined it closely. Then he drew it from every angle possible, noting its texture, color, and construction.

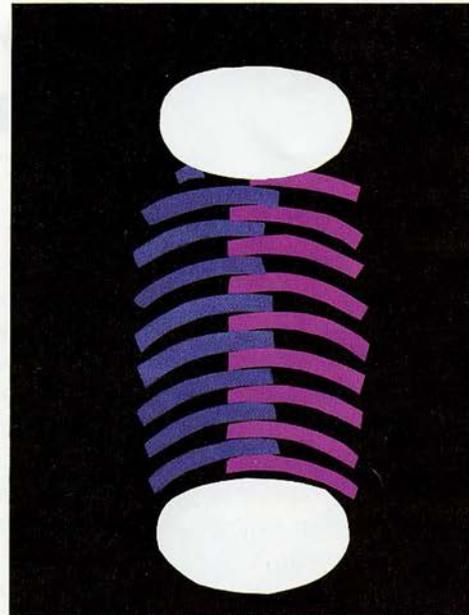
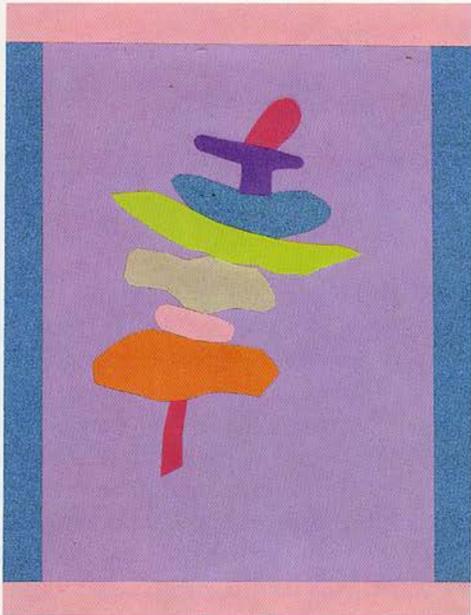
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

In this lesson, you will create an abstract cutout design of an object.



Henri Matisse, *The Snail*, 1952, Tate Gallery, London.

Abstracting from the Real continued



Instructions for Creating Art

1. Choose an object with an interesting shape and study it. Sketch it from several angles. Examine how it is built. Does it have a center? What basic shapes compose it? Observe the texture and colors of your object.
2. Now draw the general outer shape of your object. What idea does it give you? Next, draw only the inside parts of your object, without any outside lines. Think about what color reminds you of the feeling or idea of the object. Notice curved and straight lines, light and dark values, and small and large shapes.
3. When you find a shape that seems to capture the idea of your object, practice distorting or changing it to make a more pure, simple shape.
4. Choose one or more colors for your shape, and cut it out of colored paper. Mount the shapes on a sheet of a different

color, and display your abstract cutout design. Can your classmates guess what the real object was?

Art Materials

- | | |
|---|----------------------------|
| A variety of objects such as a shell, spoon, corn cob, flower, leaf, model, toy, piece of fruit, etc. | Pencil and eraser |
| Sketch paper | Colored construction paper |
| | Scissors |
| | Glue or paste |



Learning Outcomes

1. Name two ways of making *abstract* art.
2. Describe how you distorted the shape you made of an object.
3. What parts of your object did you leave out of your cutout design? How did you decide which parts to keep and which parts to omit?

Geometry Animals Grades K-3

Objectives:

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

Materials:

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



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

Procedure:

1. Get materials ready before lesson starts.
2. Introduce photographs or reproductions of recognizable animals and introduce basic shapes of the animal with students.
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.

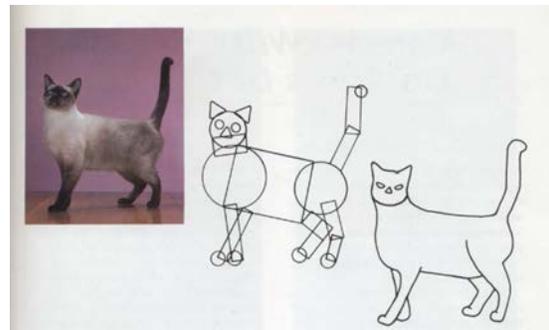
Closure:

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

Basic Shapes - Grades 3-5



Paul Smith
Untitled, 2014
Acrylic on birch
Artist's collection



Art in Action, pg. 12

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes - such as oblongs and ovals - create objects. The works of Paul Smith are created by reducing objects to their basic shapes and filling in areas with solid colour. In this lesson students will practice reducing objects to their basic shapes and then filling in the areas with colours 'natural' to the central object and complementary to the background.

Materials:

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

Instructions:

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

Basic Shapes continued - Grades 3-5

2/ Direct students to choose **one** object and determine the basic shapes which make up that object.

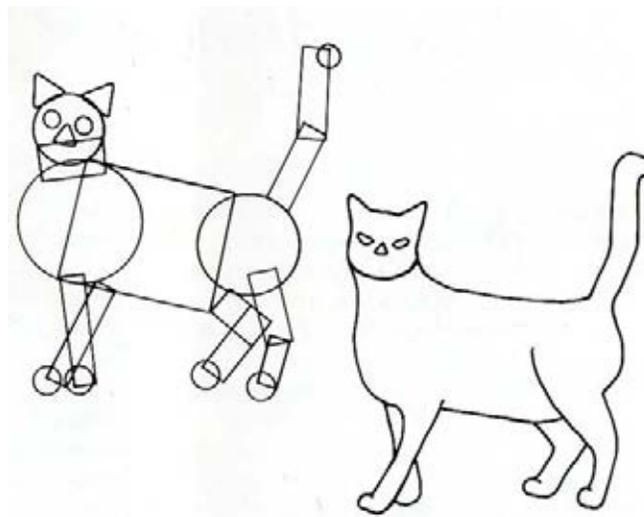
3/ Have students draw their one object using the basic shapes which make up the object.

4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms. *see works by Jason Carter for clarification

5/ Students to decide on colour scheme for work. Review the colour wheel and the concept of complementary colours.

- what is the dominant colour of your object? - use tints/tones of that colour to paint the object, keeping shapes separate through the use of heavy black lines.

- what is the complementary colour of your main object's colouring? - paint the background area the complement of the objects colour.



Art in Action, pg. 12

Extension (for older students)

- when students have completed their first painting have them re-draw the basic shapes of their object again, but this time have them soften the edges, change shapes and add connecting lines where necessary so their drawing resembles the original magazine image.

- have students paint this second work using 'natural' colours for both their object and for the background.

- display both of students' drawings and then discuss.

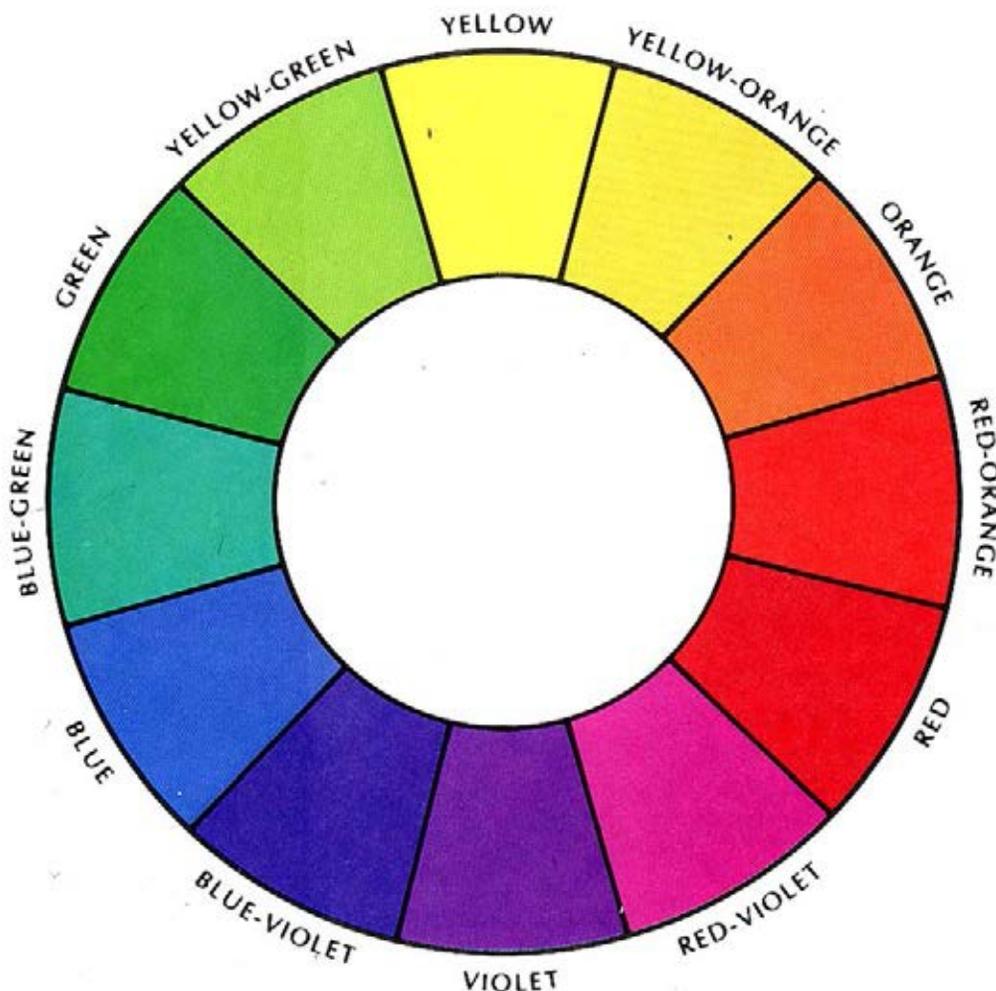
Discussion/Evaluation:

1/ Which shapes did you use most often in your drawing(s)?

2/ Explain how identifying the basic shapes in your object helped you make the second drawing.

3/ Which of your paintings appeals to you most? Why?

Experiments in Colour - Grades 3-9



When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition **Wayfinders** the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create the illusion of space and mood within a painting.

Materials:

Colour Wheel Chart
Paper
Paints and brushes
Mixing trays
Water container

Paper towels
Pencils/erasers
Still life items or landscape drawings
Magazines/ photographic references

Experiments in Colour continued



George Littlechild
They Tried To Kill Her Spirit, 1996
Mixed media on paper
Collection of the artist

Methodology:

1/ Through an examination of the colour wheel provided, discuss with students the concepts of **complementary colours** and **split-complements**.

Questions to guide discussion:

- What is the lightest colour on the colour wheel?
 - yellow
- What is the darkest colour on the colour wheel?
 - violet
- What is the relationship of these two colours? - the colours are **opposite** each other.

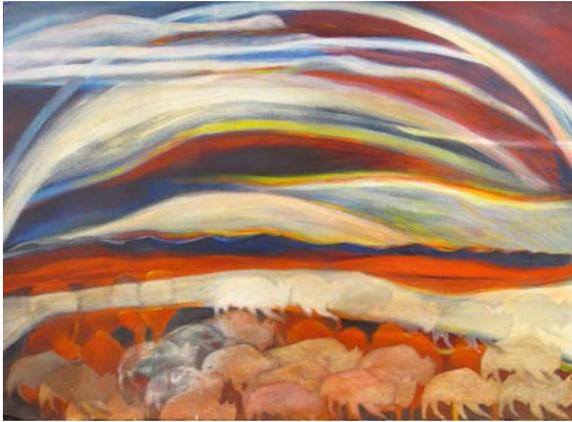
Colours that are opposite each other on the colour wheel are called **complementary colours**.

- What are the colours next to violet?
 - red-violet and blue-violet

These colours are called **split complements** because they are split, or separated, by the true complement of yellow. Complements can be split one step further to become a **triad**, three colours **equally spaced** on the colour wheel.

Complementary colours can be used to create focus, emphasis, and the illusion of space. Brighter (warm) colours in the colour wheel tend to appear in front of - or come forward on the picture plane - compared to darker (cool) colours.

Experiments in Colour continued



Joane Cardinal-Schubert
Buffalo Herd (untitled), n.d.
Oil on BFK paper
Estate of Joane Cardinal-Schubert



Joane Cardinal-Schubert
Genesis, 1983
Mixed media on paper
Estate of Joane Cardinal-Schubert

Instructions for Creating Art

- 1/ Distribute paper, pencils and erasers to students
- 2/ Instruct students to make several sketches of ideas for their painting - they may base their work on a still-life arrangement or create a landscape based on magazine or photographic sources
- 3/ Have students choose a sketch they like and then plan their colours by first examining the colour wheel. Students to first choose their **dominant or main colour** and then pick the **split complements or triad** to that colour.
- 4/ Students to use their colour scheme to paint their painting.

Questions for discussion

- 1/ What are the split complements and triad colour schemes used in your work?
- 2/ What is the colour relationship of the colours used in your painting?
- 3/ Why have you used these particular colours?

Bead Painting

The following bead projects are inspired by the use of beading found in the work of Amy Malbeuf in the exhibition **Wayfinders**.



http://en.wikipedia.org/wiki/Nt_Am_bead-work_sampler

All Grades

Objectives:

- to familiarise students with native art/crafts
- to simulate a beaded work using paint and paper
- to become familiar with designs and imagery traditionally used by First Nations people. These are geometric patterns, flowers and animals
- review compositional elements as seen in art work (repetition, balance/symmetry, colour, line, texture)

Materials:

- black construction paper
- paint
- pencils with eraser ends (used as stamps)
- newsprint for thumbnail sketches

Methodology:

1. After a discussion about suitable imagery have the students work up thumbnail sketches of different compositions. Have the students (with teacher assistance) choose an image.
2. Traditionally First Nations artisans worked on hide or, later, black velvet - this can be simulated by using black construction paper for this project. Have the students lightly redraw their chosen design onto the paper.
3. Using the eraser end of the pencil dip it in the paint and stamp in the image as if sewing on beads. Do not use too many different colours and keep the choices in line with traditional bead work.

Patterning with Beads



Grades 2 - 4

Objectives:

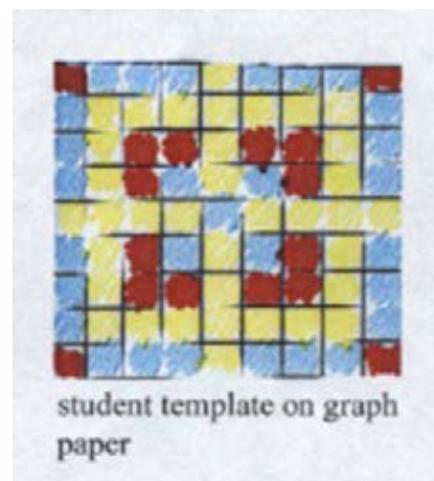
This project is intended to honor tradition, concepts, values and expressions of First Nations people. Beading traditions were passed down from generation to generation and patterns were often that of the family or the area where they lived. This project is based on mathematics, repetition and limited colour.

Materials:

- various colours of 'crow' beads - make sure the hole in the beads will accommodate pipe cleaners
- matching coloured pencils
- graph paper
- black or white pipe cleaners
- 4 inch x 6 inch pieces of white foam board

Methodology:

1. Discuss what a pattern is - repetitious, geometric, symmetrical or asymmetric. Look for examples in students' environment to illustrate
2. Give each student:
 - a pre-selected number and colours of beads
 - 9 pipe cleaners
 - corresponding coloured pencils and a sheet of graph paper (9 x 9 squares)
3. Have the students work out several different patterns from their selection of coloured beads.
 - is their pattern different from their neighbors?
 - how many different patterns can they make?
 - is there a focal point?
 - is the pattern the same on both sides (symmetrical) or not (asymmetric)?
4. Transfer the pattern to the graph paper - colour each square according to the design in the appropriate colour of bead selection.
5. Thread 9 beads onto each pipe cleaner corresponding to the template. Complete transferring all the beads to the pipe cleaners.
6. On the foam board place the finished beading to match the template. Fold under each end of the pipe cleaners to secure to the board.



Cartoon Art

The following cartoon/comic projects are inspired by the illustrative work of Paul Smith in the exhibition **Wayfinders**.

59 Cartoon Art

Observing and Thinking Creatively

When something funny or good happens in your life, what is one of the first things you want to do? Most of us want to share our experiences with others. **Cartoon** art is a special way of communicating ideas and feelings with others.

A series of related cartoons that tell a story is called a **comic strip**. The first comic strip to achieve popularity was "Hogan's Alley." This comic strip appeared in the Sunday edition of *New York World* in 1895. Since that time, Sunday "funnies" have become a standard part of American life.

Comic strip stories deal with detectives, super heroes, animals, cavemen, and Army life. Some series contain humorous com-

ments about social and political happenings. Can you name characters from each of these types of comics? What other types of comics can you identify? Comic strips lost some of their popularity after television became widespread. Why do you think this happened?

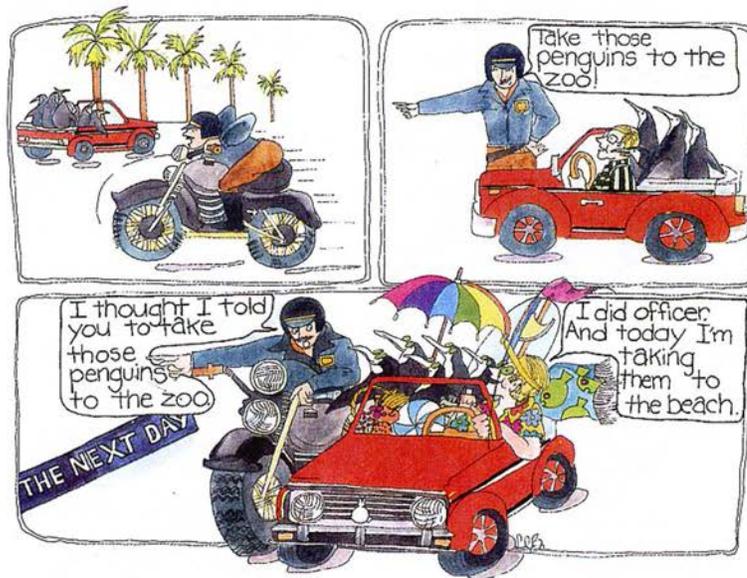
Because of the very limited space available for comics, a **cartoonist** must plan his or her story very carefully. Characters must be simple and easy to recognize. Stories must fit into four or five frames, so they cannot be complicated.

In this lesson, you will make up a simple story with original characters to illustrate your own comic strip.



Charles Schulz, Peanuts, copyright © 1962 United Feature Syndicate, Inc.

Cartoon Art continued



Instructions for Creating Art

1. You may wish to look through comic strips in comic books or newspapers for ideas before you begin.
2. Think of a humorous incident you observed or experienced. Is there something funny about your morning routine in getting ready for school? Perhaps you've laughed at events that occur when people are late. Think of the idea you will use for your story and decide how many characters you will use. Remember, your story will have to fit in four or five frames, so it must be simple.
3. Lightly sketch your idea. Make the characters simple and exaggerate some of their characteristics. *Note:* It is illegal to use cartoon characters you have seen before. These designs belong to their creators.
4. Draw a series of four to five frames. Sketch your ideas in each frame, leaving room for the words you want to add. Then go over your drawings with colored mark-

ers or crayons. Use a black felt-tip pen to write the words in the frames.

5. Give your comic strip a name and display it with others in your classroom.

Art Materials

White paper	Pencil and eraser
Colored markers or crayons	Black felt-tip pen

Learning Outcomes

1. What is the difference between a comic strip and a story in your language or reading book?
2. Describe the characters you created for your comic strip. What characteristics did you exaggerate? How did you exaggerate those characteristics?
3. Name your favorite cartoon character, and tell what you like about that particular character.

Comic Strip Design

Objectives:

1. Design an original cartoon character
2. Understand the creative process and development of a cartoon from brainstorming to final draft
3. Use the correct terminology associated with cartooning
4. Recognize the different kinds of cartooning including a gag comic, comic strip, caricature, and a comic book.

Materials:

scrap paper, graph paper, pencils, erasers, colored pencil, markers, final draft paper, templates

Instructional Resources:

Assorted cartooning videos, comic books, Sunday and weekday comic strips, cartooning books

Vocabulary: gag, caricature, strip, comic book, panel, thumbnail sketch, plot, point of view, cropping, rule of thirds, caption, bubble, narrative

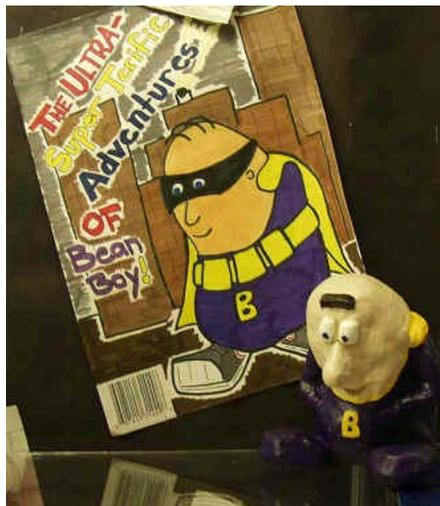
Introduction/Motivation:

Brainstorm favorite cartoons (include TV, comic book, movies, comic strips)

Look at main characters and analyze personality, plot, and characteristics of comic character
i.e.: hero, clutz, nerd, shy, boastful, popular, cute, brave, funny

Brainstorm possible character types for original cartoon character i.e.: animals, babies, teenagers, elderly, teachers, athletes, aliens

Look at displays and sample cartooning ideas



Comic Strip Design continued

Procedure:

Write out a written description of the original character. What is the characters name? What type of character will it be? Describe the personality and what type of events or circumstances the character might be involved in. Will the character have a supporting cast or a side-kick? Will the character have props or a special environment that they live in?

Begin making thumbnail sketches of what the character might look like. Take one idea and continue to develop the character showing both a frontal and side view. Include the full body and any props the cartoon will need. Add colour and detail. Turn in 2 view character drawing for approval. This drawing will be used as the standard for both the comic and the sculpture so it will need to be returned to the student for the next steps.

Choose either the comic strip or the comic book cover assignment.

Panel – Look at different layouts of a comic strip. Create a rough draft template with a minimum of 3 action panels and a title panel. Below or above each panel jot down the ideas for the action or spoken plot. Sketch ideas in each panel. Think about point of view, size, cropping, and the rule of thirds when designing each panel. Turn in rough draft for approval. Transfer rough draft to final draft paper. Draw lightly in pencil. Add lettering, detail and color. Finish with a fine point marker outline.

Comic Book Cover – Look at the different sizes and shapes of comic books. Create a rough draft book. Include the title, character, background, props, captions, etc. Think about point of view, size, cropping, and the rule of thirds, and a border when designing the cover. Turn in rough draft for approval. Transfer ideas to the final draft. Draw lightly in pencil, add colour and finish in marker. The final cover design should include details such as a bar code, price, and other details found on a real comic book cover.



comic strip template

Gel Transfer Methods and Projects

In her mixed media works in the exhibition **Wayfinders** artist Amy Malbeuf makes use of the art process of photocopy transfers to transfer images, such as maps, into her work. The following instructions explain two methods of the related technique of gel transfers: the 'skin' technique and the 'reverse transfer' technique. Either technique can be used to explore collage and narrative in art making with fascinating results.

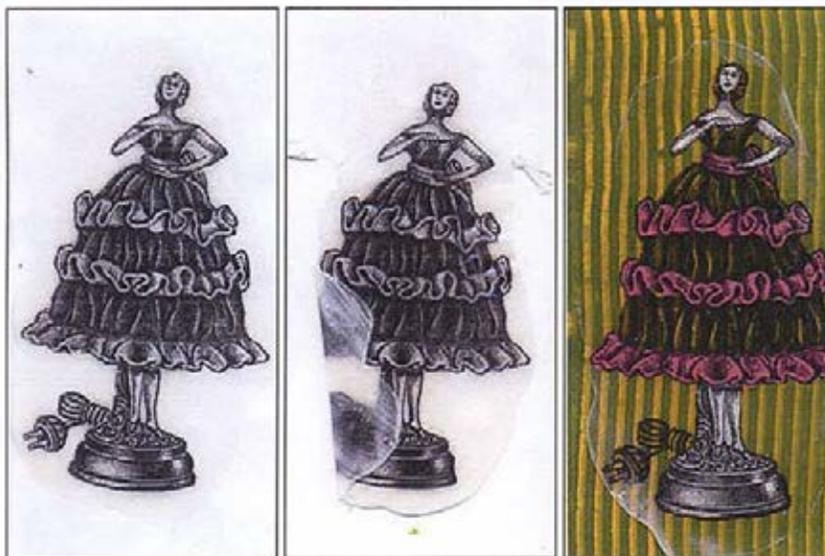
Applications & Techniques:

Gel "Skins" with Patti Brady, Director

Working Artists Program

Gel transfers are a great way to create translucent images that can be incorporated into your artwork as a collage element. Once you get the basic concept down, you can go off in all sorts of directions with these transfers.

A gel transfer derives its name from the transfer of an image from paper onto the surface of acrylic gel. Before we get started: this is a rather experimental process, no guarantees. You will have to play around to find out what works for you.



Gel "Skins" with Image Transfer

Step 1. Coat a laser copy with a clear gel. Polymer Medium, Gloss, a thin medium will take several coats. Allow each coat to dry. Other options, Soft Gel Gloss, Self Leveling Gel or Tar Gel will only require one coat. Coat image directly. Let dry thoroughly. Thick applications of gel will take longer to dry. The image of the lady lamp was coated with Tar Gel. Note: work on wax paper or a plastic garbage bag. Acrylic won't stick to these surfaces.

Step 2. Wet or dampen the paper side. Carefully rub off the paper. Use sponges, scrubbies or a soft cloth. This usually takes several rubbings to remove the paper. Allow to dry. When dry you will see the spots where you have not completely removed paper. When the dry gel is completely saturated with water it will turn white, but this will clear when the skin dries.

Step 3. Use the "skin" as a collage element. This sample was painted on the backside of image skin with Golden Fluids. It was glued down with Soft Gel Gloss Gel.

Gel Transfer Methods and Projects: Reverse Transfer

Gel Medium Transfer Tutorial

Paige, over at [Simple Thoughts](#), was nice enough to ask me if I could give a tutorial on how to do Gel Medium Transfers, like the one I made below. I was flattered that she asked and thought well, *why not!* I've discovered that there's a variety of methods to this technique. I will show you exactly how I did this one and along the way I will give you some alternate methods and a few links where you can learn more. I suggest you experiment with them all and see which one works best for you. Here we go:



Gel Transfer - Reverse Transfer continued



1. I began by printing out my image on an inkjet printer. I have heard that the transfer technique works best with a freshly printed image. Unfortunately, I can't tell you whether this actually makes any difference or not because the copy I used was printed out the same day I did the transfer. I suggest you print out several copies of the image you want to use to allow for any experimentation and/or screw-ups that might occur. (Believe me, I have had first hand experience with screw-ups of all kinds!) After you print the image you want, then cut it out using a scissors or a craft knife.



2. Cover the area where you want to place the transfer with a coat of Gel Medium. I used Golden's Soft Gel Medium in Matte. I have heard that you can also use Regular Gel Medium as well, but I personally find the regular consistency too lumpy for my taste. Some people prefer to coat the right side of the image with the gel medium instead. I really don't think it makes any difference in the transfer. Again, I would say to try it both ways and see which works better for you.

Gel Transfer - Reverse Transfer continued



3. Place the image, face down, into the wet gel medium (as if you are gluing the two papers right sides together - I know, it sounds scary!) and burnish with a bone folder or the back of a spoon. I always follow up the burnishing by rubbing my fingers over the back of the image just to make sure that there are no lumps of gel medium left. Also when burnishing, try not to let the paper with the image slip and slide otherwise your transfer will smear and be blurred.



4. Gently lift up a corner of the image and slowly peel it away. As you peel, check to see if the image is transferring. If not, burnish a little more. Now some people wait until the gel medium dries completely to remove the image. (If using this technique, you will need water to dampen the back of the image slightly while you rub the paper backing off with your finger.) I have always been too chicken to do this, for fear that I won't be able to remove the paper. So I just peel the image away within a minute of burnishing. But this is where it

Gel Transfer - Reverse Transfer continued

would be good for you to test the process on a scrap piece of paper, similar to the type you will be using in your project, just to see which technique is best for you. Also, keep in mind that if you are doing this in an older book like me, old book pages are very dry, brittle and porous so the result may be different than if you did it on scrapbook paper. I suggest you take the time to experiment to avoid any heart-ache due to unexpected results. (Note - if your image transfers/peels cleanly, you will be able to save the original paper, which will now have a fainter version of the original print still on it, and use it for another piece of artwork. It's like getting two images for the price of one!)



5. And *Voilà!* Your image has been transferred!! If you'd like to read an article on everything you ever wanted to know about Gel Medium Transfers you can go to [Zeitgeist Art Gallery](#). Be sure to scroll down to the bottom of their page for step by step how-to pictures. [Lynne Perrella](#) also writes about how to do Gel Medium Transfers, as well as other types of transfers in her book, [Artist's Journals and Sketchbooks](#). You can read an excerpt [here](#). Also Holly Harrison's book, [Altered Books, Collaborative Journals & Other Adventures in Bookmaking](#) has more information on these types of transfers. [Here](#) is an excerpt from her book.

Poem Illustrations

The following poetry projects are inspired by the text/image work of George Littlechild found in the exhibition **Wayfinders**, specifically the work *I Could do Nothing as I Was a Boy*.

Observing and Thinking Creatively

The poems and illustrations shown here are the work of two very popular writers who also **illustrate** their own work. Arnold Lobel may be best known for his Frog and Toad series. He was raised by grandparents in New York, and says he was a lonely, rather unhappy child whose favorite activity was watching "Kukla, Fran, and Ollie" on TV. His wife Anita is also an artist. Lobel has the ability to create comic characters with just a few simple lines and pictures. What makes this poem and illustration seem humorous?

Shel Silverstein's poetry anthologies *Where the Sidewalk Ends* and *A Light in*

the Attic include very unusual, humorous subjects. He writes about a girl who will not take the garbage out, a boy who has a hot dog for a pet, a dentist who disappears while working on an alligator's teeth, and other whimsical topics. What is funny about the "Anteater" shown here? Silverstein's line drawings are done in black and white.

Both Lobel and Silverstein are **illustrators**. They provide pictures and details that help the reader understand and visualize characters in their poem stories.

In this lesson, you will write and illustrate some humorous poems of your own.

Although he didn't like the taste,
George brushed his teeth with pickle paste.
Not ever was his mouth so clean,
Not ever were his teeth so green.

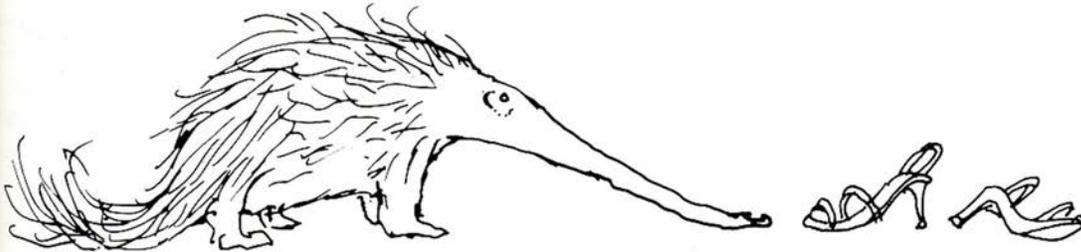
*Arnold Lobel, "George the Cat" (with Poem).
Reprinted from Whiskers and Rhymes by Arnold
Lobel, Copyright © 1985 by Arnold Lobel, used by
permission of Greenwillow Books, New York.*



Poem Illustrations continued

ANTEATER

"A genuine anteater,"
The pet man told my dad.
Turned out, it was an aunt eater,
And now my uncle's mad!



"Anteater" from *A LIGHT IN THE ATTIC: Poems and Drawings* by Shel Silverstein. Copyright © 1981 by Snake Eye Music, Inc. Reproduced by permission of Harper and Row, Publishers, Inc.

Instructions for Creating Art

1. Think of a subject for your poem. You might write about a brother or sister, a pet, or you may make up a character. Your poem may be a simple four-line rhyme, like those in the lesson, or it may be longer. Write two or three poems.
2. Now decide how you will illustrate your poems. What features will you emphasize on your characters? Arnold Lobel drew three colored pictures to illustrate his poem about pickle toothpaste, but Shel Silverstein did a single line drawing. Which style fits the poems you have written? Make practice sketches of your illustrations before you do the final ones.
3. Carefully print each poem on a separate sheet of white paper. Then draw your illustrations. Color them if you wish.
4. When you have completed your poem illustrations, **bind** them into a book with others from your class.

Art Materials

Colored markers or pencils, oil pastels, crayons, or chalk	Drawing paper Pencil and eraser
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Learning Outcomes

1. What does an *illustrator* do?
2. Describe how you illustrated the poems you wrote.
3. Choose the poem illustration from the lesson you like best, and tell what you like about it.

Digital Poetry Prints

Grades 9-12

Objectives:

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

- a) What a print is (multiple images).
- b) Skill in the use of Digital Photography and computer photo manipulation and printing.
- c) The relationships between text and image.
- d) The collaborative process in creative production.

Materials:

- Digital cameras (one for each pair of students)
- Computer terminals/printers (with Adobe Photoshop program)
- Poetry examples (either found works or student-produced works) or other types of writing examples (ie: short stories; non-fiction writing)
- Document scanner or photocopier
- Mayfair paper
- Scissors/glue sticks if needed

Methodology:

1. Divide the class into groups of two - or partner art students with students from another class/ subject area.
2. Student partners to find or create a piece of poetry (or other genre of text) that appeals to them - this text may address a teacher-directed theme; subject being studied in other classes; or be entirely student generated in nature. Students may either work with the full text or a portion of the text.
3. Using Digital Photography, students to produce 3-5 images which reflect the found or created text - these images may be literal or address the overall mood of the text
4. Using computer programs, students to combine their chosen image(s) with their chosen text (or a portion of their text) taking into consideration font choice; font size; font colour and text placement with the image.

** if Digital Cameras are not available, student-generated photographs can be replaced with magazine collaged images combined with found text.*

** Please see next page for student example*

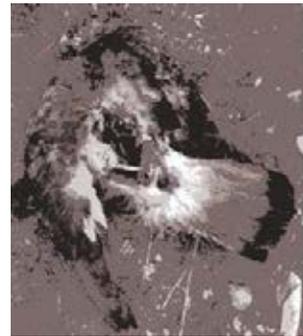
Digital Poetry Prints continued



A



B



C

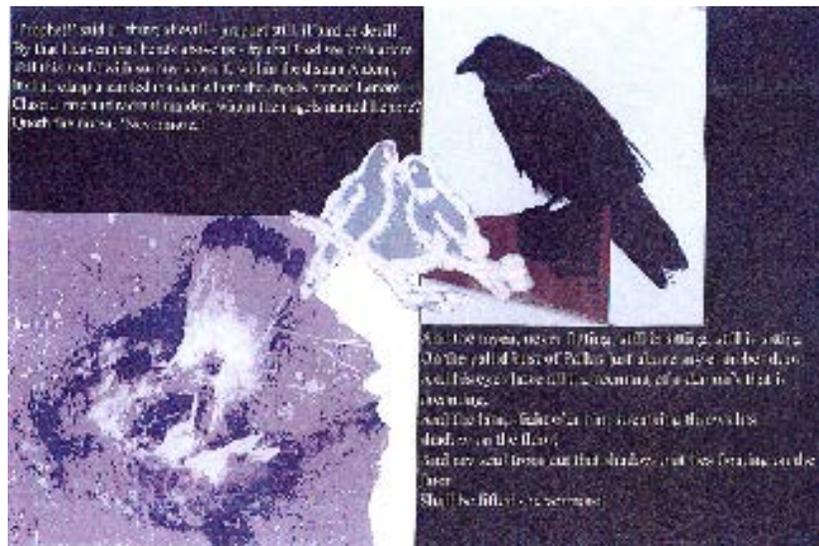
"Prophet!" said I, "thing of evil - prophet still, if bird or devil!
By that Heaven that bends above us - by that God we both adore
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore -
Clasp a rare and radiant maiden whom the angels name Lenore -
Quoth the raven, "Nevermore."

D

And the raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his
shadow on the floor;
And my soul from out that shadow that lies floating on the
floor
Shall be lifted - nevermore!

E

Images A - E: Scanned Digital Photographs and Text from Edgar Allan Poe's 'The Raven'



The Raven
Student Project
Photocopied, scanned digital image collage

Documentary Portraits - High School

This project is based on the portrait work of George Littlechild in the exhibition **Wayfinders** and the work of Dorthea Lange for the FAS project in the 1930s.

Objectives

Students will determine what information is unnecessary to a photograph for it to portray the most powerful image.

Students will tell how they feel when seeing George Littlechild's work and Dorthea Lange's *Migrant Mother* series and talk about their own lives in relation to those images.

Students will use a computer to crop an image.

Materials

Digital Camera(s) (one per student if possible)

Magazines with images of news going on today for look and talk sessions

Images from Dorthea Lange's *Migrant Mother* series for discussion purposes

Mat board for cropping and displaying images

Procedure

1. Discuss with students the idea of **portraiture** and **social documentary**. Study images by George Littlechild from the exhibition **Wayfinders** and by Dorthea Lange to facilitate discussion.

Focus Questions: What is a portrait? What is social documentary? In studying these images, what factors do you think might go into a photographer's decision to crop or not to crop an original image? Does cropping an image make a difference in how we read/feel about the image?

note* Dorthea Lange's work: Lange happened upon this family by their tent in a pea pickers' camp in California. She took six photographs of the family, starting from forty feet away, moving closer and closer to them with each photograph. Do you think seeing this family from forty feet away would be different from how you see them up close? Why or why not?

2. Students will take this issue of capturing social commentary and translate that into a contemporary photograph. They will

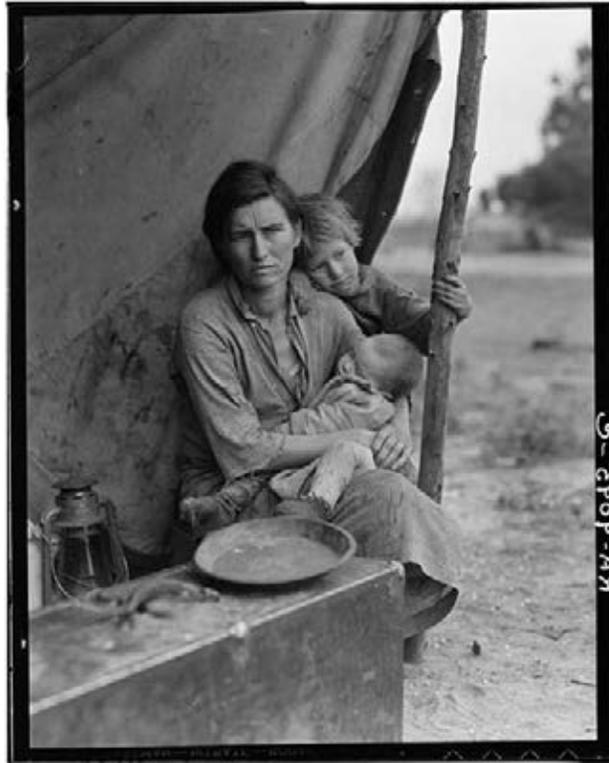
- choose a photograph from a magazine
- have to present their photograph with information on who/what it is, why they chose it, and what speaks to them in the piece. They will also explain how the photographer may have decided to crop the piece and what makes it a strong/weak composition.

3. Students will then have one week to find and produce their own photograph that speaks to 'us' today. In their work they will explore ideas of cropping, composition, and elimination of unnecessary information as both Kimowan Metchewais and Dorthea Lange did in their works.

credit: <http://www.lessonplanspage.com/ArtSSCIPhotography-DortheaLangeMigrantMother912.htm>

revision of above: Shane Golby

The Alberta Foundation for the Arts Travelling Exhibition Program
Documentary Portraits - continued

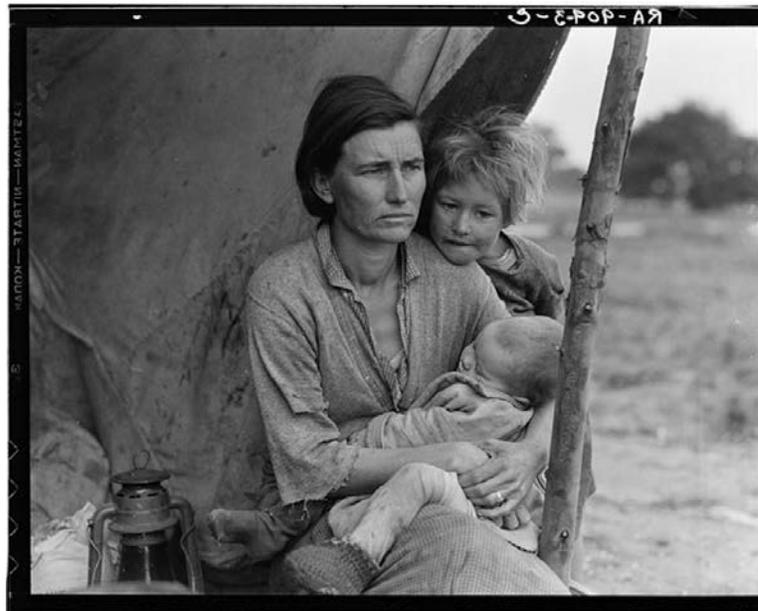


Dorthea Lange, *Migrant Mother*

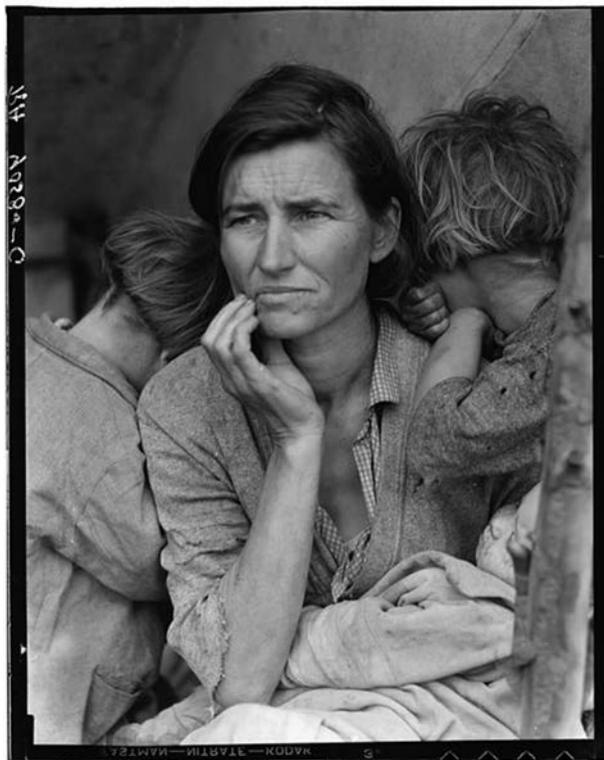


Dorthea Lange, *Migrant Mother*

The Alberta Foundation for the Arts Travelling Exhibition Program
Documentary Portraits - continued

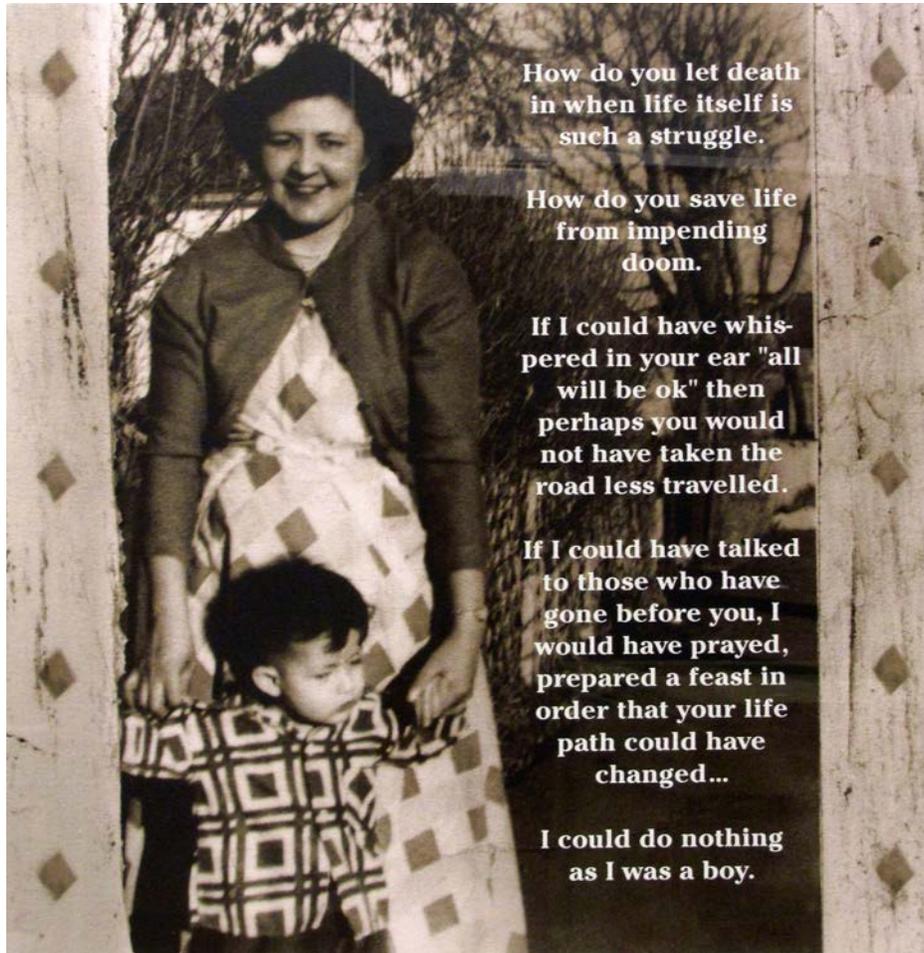


Dorthea Lange, *Migrant Mother*



Dorthea Lange, *Migrant Mother* (published image)

GLOSSARY



George Littlechild
I Could Do Nothing as I Was a Boy, 2003
Archival Digital Image
Collection of the artist

Glossary

Aboriginal/First Nations: The descendants of the original inhabitants of North America. First Nations, Inuit and Metis peoples have unique heritages, languages, cultural practices and spiritual beliefs.

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.

Collage: A work of art created by gluing bits of paper, fabric, scraps, photographs, or other materials to a flat surface.

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

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

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

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

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

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

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

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

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

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

Glossary continued

Pop Art: A 20th century art style focusing on mass-produced urban culture: movies, advertising, science fiction. In the USA Pop Art was initially regarded as a reaction from Abstract Expressionism because its exponents brought back figural imagery and made use of hard-edged, quasi-photographic techniques. Pop artists employed commercial techniques in preference to the painterly manner of other artists.

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

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

Realism/Naturalism: A style of art in which artists try to show objects, scenes, and people as they actually appear.

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.

Woodland Style: Is a genre of graphic design and painting among First Nations artists from the Great Lakes area - including northern Ontario and southwestern Manitoba. Developed by Norval Morrisseau, this visionary style emphasizes outlines and x-ray views of people, animals, and plant life using vivid colour.

Credits

SPECIAL THANKS TO:

Aaron Paquette
George Littlechild
Amy Malbeuf
Paul Smith

Syncrude Canada Ltd.
The Alberta Foundation for the Arts
Art Gallery of Alberta

SOURCE MATERIALS:

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Shane Golby – Program Manager/Curator
AFA Travelling Exhibition Program, Region 2
Sherisse Burke –TREX Technician/Assistant

Front Cover Images:

Top Left: George Littlechild, *Too Ethnic Looking to Model*, 2001, Mixed media on canvas
Collection of the artist

Bottom Left: Amy Malbeuf, *Billion Dollar Caribou*, 2014, Caribou hair and elk hide,
Courtesy of the artist

Right: Paul Smith, *Untitled*, 2011, Ink and acrylic on paper, Artist's collection

