



Interpretive Guide & Hands-on Activities
The Alberta Foundation for the Arts
Travelling Exhibition Program

Now is the winter...



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

The Alberta Foundation for the Arts and the Travelling Exhibition Program (Trex) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

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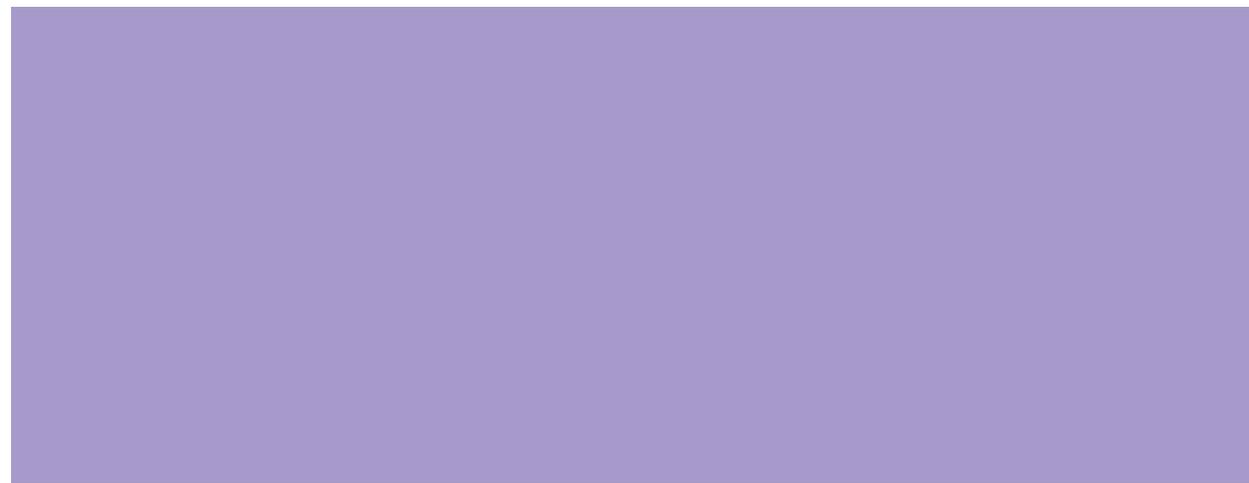
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Curatorial Statement

Now is the winter...

Without question, Canada is a physically and visually dramatic place to live. Not only are Canadians blessed with one of the most varied landscapes on the planet, but we are also exposed to a wide range of climatic conditions experienced within four rather distinct seasons in a year. The travelling exhibition *Now is the Winter...* examines one of these seasons – winter – and through the art works included in this exhibition, presents varied considerations of this season and offers insights into its effects on the human psyche.

For some people, winter is a ‘wonderland’ of crisp sparkling snow magically sculpting the landscape. For others, it is a time of whistling, bitter winds which sweep over a ‘dead’ world. Some see winter as a time of fun and frolic whereas, for others, the season is a time of hibernation or, in some cases, desolation. These contrasting views of winter are encapsulated in the two distinct bodies of artwork presented in the exhibition *Now is the Winter...*

The first grouping of art works concerns photographic images created by Edmonton artist aAron Munson. Munson’s works revisit his father’s experience living and working at Isachsen, a remote Arctic weather station, for a year in the 1970s. aAron Munson’s photographs, produced during his own visit to Isachsen in April of 2013, present a region of Canada most Canadians will never see and a harrowing, though also beautiful, view of the harshest of Canadian landscapes and seasons. In contrast, the exhibition also

presents ten works from the collection of the Alberta Foundation for the Arts which offer very different views of this time of year.

The exhibition *Now is the Winter...*, featuring art works by Edmonton artist aAron Munson and works from the collection of the Alberta Foundation for the Arts, presents ‘winter’ in all its guises. From ‘winter fun’ to chilling vistas, the works in this exhibition take viewers into the heart of this season, inviting them to reflect not only on their personal relationships to the physical world but also to themselves.



aAron Munson
Isachsen 02, 2018
Photographic print
Collection of the artist

*The exhibition *Now is the winter...* was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.*

List of Images

aAron Munson
Isachsen 01, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 02, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 03, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 04, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 05, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 06, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 07, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 08, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 09, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

aAron Munson
Isachsen 10, 2018
Photographic print
24 inches x 34 inches
Collection of the artist

Don Cardinal
Feeding a Friend, 1973
Acrylic on canvas
23 inches x 29 inches
Collection of the Alberta Foundation for the Arts

Geri France
Seismic Olympics, Pole Bending, 1986
Oil on canvas board
24 inches x 36 inches
Collection of the Alberta Foundation for the Arts

Donna Graham
Skiers, n.d.
Oil on masonite
8 1/4 inches x 16 9/16 inches
Collection of the Alberta Foundation for the Arts

Kablona
Eskimo Scene, 1950
Oil on masonite
11 1/4 inches x 13 3/4 inches
Collection of the Alberta Foundation for the Arts

List of Images

Illingworth Kerr

Winter, n.d.

Linocut on paper

14 1/8 inches x 18 1/16 inches

Collection of the Alberta Foundation for the Arts

Evelyn McBryan

Waiting for the school bus, 1978

Watercolour on paper

14 15/16 inches x 20 inches

Collection of the Alberta Foundation for the Arts

Irene McCaugherty

Winter Fun 1929, 1981

Watercolour, ink, gouache on paper

7 11/16 inches x 21 5/8 inches

Collection of the Alberta Foundation for the Arts

Irene McCaugherty

Visitors for lunch, 1995

Watercolour on paper

8 3/16 inches x 22 1/4 inches

Collection of the Alberta Foundation for the Arts

Stan Phelps

Winter Still, 1987

Coloured etching on paper

15 15/16 inches x 18 1/16 inches

Collection of the Alberta Foundation for the Arts

Jane Ash Poitras

Fort Chip Breakfast Club, 1987

Oil on panel

13 1/16 inches x 18 1/8 inches

Collection of the Alberta Foundation for the Arts

Total Works: 20

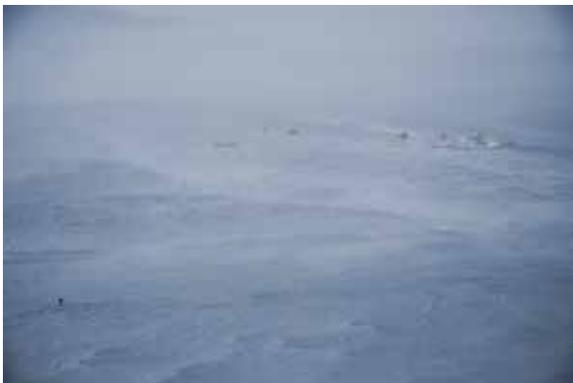
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Linocut on paper
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Evelyn McBryan
Waiting for the school bus, 1978
Watercolour on paper
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Visual Inventory



Irene McCaugherty
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Watercolour, ink, gouache on paper
Collection of the Alberta Foundation
for the Arts



Irene McCaugherty
Visitors for lunch, 1995
Watercolour on paper
Collection of the Alberta Foundation
for the Arts



Stan Phelps
Winter Still, 1987
Coloured etching on paper
Collection of the Alberta Foundation
for the Arts



Jane Ash Poitras
Fort Chip Breakfast Club, 1987
Oil on panel
Collection of the Alberta Foundation
for the Arts

Total Number of Works = 20

Talking Art



Don Cardinal
Feeding a Friend, 1973
Acrylic on canvas
Collection of the Alberta Foundation for the Arts

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Art Curriculum Connections

Level 1 (Grades 1-2)

REFLECTION

Component 2 - Students will assess the use or function of objects

Concepts

- designed objects serve specific purposes
- designed objects serve people

Component 3 - Students will interpret artworks literally

Concepts

- Art takes different forms depending on the materials and techniques used
- An artwork tells something about its subject matter and the artist who made it
- Colour variation is built on three basic colours
- Tints and shades of colours or hues affect the contrast of a composition

DEPICTION

Component 4 - Students will learn the shapes of things as well as develop decorative styles

Concepts

- All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular
- A horizontal line can be used to divide a picture plane into interesting and varied proportions of sky and ground

Component 5 - Students will increase the range of actions and viewpoints depicted

Concepts

- Movement of figures and objects can be shown in different ways
- Forms can be overlapping to show depth or distance

Component 6 - Students will represent surface qualities of objects and forms

Concepts

- Primary colours can be mixed to produce new hues
- Colour can be lightened to make tints or darkened to make shades - these tints or shades are also referred to as tone or value
- Images are stronger when contrasts of light and dark are used
- Details enrich forms

COMPOSITION

Component 7 - Students will create emphasis based on personal choices

Concepts

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

Art Curriculum Connections

Component 8 - Students will create unity through density and rhythm

Concepts

- Families of shapes, and shapes inside or beside shapes, create harmony
- Overlapping forms help to unify a composition
- Repetition of qualities such as colour, texture and tone produce rhythm and balance
- A composition should develop the setting or supporting forms, as well as the subject matter

EXPRESSION

Component 10 (i) Purpose 4: - Students will express a feeling or a message

Component 10 (ii) - Students will develop themes, with an emphasis on personal concerns, based on:

- Environment and places

Component 10 (iii) - Students will use media and techniques, with an emphasis on exploration and direct methods in drawing, painting and photography

LEVEL TWO (Grades 3 and 4)

REFLECTION

Component 3 - Students will interpret artworks by examining their context and less visible characteristics

Concepts

- Contextual information may be needed to understand works of art
- Artistic style is largely the product of an age
- Our associations influence the way we experience a work of art
- Art serves societal as well as personal needs

DEPICTION

Component 4 - Students will perfect forms and develop more realistic treatments

Concepts

- Shapes can suggest movement or stability
- Images can be portrayed in varying degrees of realism
- Size variations among objects give the illusion of depth

Component 5 - Students will select appropriate references for depicting images

Concepts

- Actions among things in a setting create a dynamic interest

Art Curriculum Connections

LEVEL THREE (Grades 5 and 6)

DEPICTION

Component 4 - Students will modify forms by abstraction, distortion and other transformations

Concepts

- Shapes can be abstracted or reduced to their essence
- Shapes can be distorted for special reasons
- Sighting techniques can be used to analyze the proportion of things
- Receding planes and foreshortened forms create depth in a picture plane

Component 5 - Students will refine methods and techniques for more effortless image making

Concepts

- Using a view finder or viewing frame helps to see an action within a format

JUNIOR HIGH (Grades 7 - 9)

ENCOUNTERS

Sources of Images

Grade 9 – Students will consider the natural environment as a source of imagery through time and across cultures

Concepts

- Images of nature change through time and across cultures

DRAWINGS

Articulate and Evaluate

Grade 8 – Students will use the vocabulary of art criticism to develop a positive analysis of their work

Concepts

- Identifying and describing techniques and media is part of learning to talk about art
- Dominant elements and principles or applications of media can be discussed by students in relationship to the effective solving of their visual problems

COMPOSITIONS

Transformations Through Time

Grade 8 - Students will compare varying interpretations of natural forms and man-made artifacts through time and across cultures

Concepts

- Comparisons between natural forms and architectural systems illustrate the functional aspects of natural structure
- Natural forms and structures have been interpreted by artists of various cultures for decorative and artistic purposes

Art Curriculum Connections

SENIOR HIGH (Grades 10 – 12)

DRAWINGS

Communicate

Art 10 – Investigate varieties of expression in making images

Concepts

- A drawing can be a formal, analytical description of an object

Articulate and Evaluate

Art 30 – Use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists

Concepts

- An understanding of major 20th century artists and movements adds to the ability to evaluate one's own work
- Identification of similarities and differences between the students and professional artists enhances analysis of their own work
- The ability to discriminate between subjective response and an analytic response enhances analysis of one's own work

ENCOUNTERS

Sources of Images

Art 10 – Investigate the process of abstracting form from a source in order to create objects and images

Concepts

- Artists simplify, exaggerate and rearrange parts of objects in their depictions of images
- Artists select from natural forms in order to develop decorative motifs

Art 20 – Recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture

Concepts

- Artists and craftspeople use the possibilities and limitations of different materials to develop imagery

COMPOSITIONS

Components

Art 30 - Use personal experiences as sources for image making

Concepts

- The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of artists
- Colour modifies the experience or idea presented in visual form

Art Curriculum Connections

FUNCTION

The Changing Role of Art in Society

Art 21 – Students will consider the changing values placed on different art forms over time

Concepts

- Changes in painting reflect a society's values

The Impact of World Culture on the Purpose of Art

Art 31 - Students will consider the sources of changing purpose and imagery in the art of our time

Concepts

- The Canadian landscape has been an important source of imagery for Canadian artists of the 20th and 21st centuries

APPRECIATION

Analysing the Power of Artifacts

Art 11 – Students will consider how past experience influences personal reaction to a work of art

Concepts

- A wide variation in preference for art forms or features of art can be found among individuals

- Meaning in art work is perceived differently by people with different attitudes toward the subject matter

Cross Curriculum Connections continued

The exhibition *Now is the winter...* 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 Social Studies and Science program of studies. The following is an overview of cross-curricular connections which may be addressed through viewing and discussing the exhibition.

Social Studies

KINDERGARTEN TO GRADE 2

1.1.5 distinguish geographic features in their own community from other communities

- What are some familiar landmarks in my community
- Why are these landmarks and places significant features in the community
- What are some differences between rural and urban communities

2.1.2 investigate the physical geography of an Inuit, an Acadian and a prairie community in Canada

- How does the physical geography of each community shape its identity
- How does the vastness of Canada affect how we connect to other Canadian communities

2.2.4 appreciate how connections to a community contribute to one's identity

GRADE 4

4.1.1 value Alberta's physical geography and natural environment

- appreciate the diversity of elements pertaining to geography, climate, geology and paleontology in Alberta
- appreciate how land sustains communities and qualities of life

4.1.4 analyze how Albertans interact with their environment

- in what ways do physical geography and natural resources in a region determine the establishment of communities

4.3.4 examine recreation and tourism in Alberta

- how do recreational sites and activities reflect Alberta's heritage and strengthen communities
- to what extent do recreation and tourism foster appreciation of Alberta's natural regions and environment

Cross Curriculum Connections continued

Science

ELEMENTARY

Grade 1 Topic A: Creating Colour - Students will identify and evaluate methods for creating colour and for applying colours to different materials

- Identify colours in a variety of natural and manufactured objects
- Compare and contrast colours, using terms such as lighter than, darker than, more blue, brighter than
- Order a group of coloured objects based on a given colour criterion
- Predict and describe changes in colour that result from the mixing of primary colours and from mixing a primary colour with white or with black
- Create a colour that matches a given sample, by mixing the appropriate amounts of two colours
- 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
- Compare the effect of different thickness of paint. Students should recognize that a very thin layer of paint, or a paint that has been watered down, may be partly transparent.
- Compare the adherence of a paint to different surfaces; e.g., different forms of papers, fabrics and plastics

Grade 1 Topic B: Seasonal Changes

- 1-6 Describe seasonal changes, and interpret the effects of seasonal changes on living things
1. Describe the regular and predictable cycle of seasonal changes
 2. Identify and describe examples of plant and animal changes that occur on a seasonal basis

Grade 5 Topic D: Weather Watch

Artist Biographies/Statements

aAron Munson

Bio:

aAron Munson is a Canadian artist, filmmaker and cinematographer. His work has taken him from his personal studio to war zones, high-Arctic weather stations, reindeer nomad camps in Siberia, and the Arabian Desert. aAron's projects tackle extreme human experiences, both far from and close to home, utilizing film, video and photography to create visual explorations of mental illness, memory, and the nature of consciousness.

Artist Statement:

I was five when my family moved from Inuvik to Edmonton, Alberta, the day a massive tornado hit the city, forcing us to flee from our new home near its path. The experience left me in awe of the natural world.

I believe that the path to a sustainable and healthy future lies in our ability to change minds through shifts in perspective that connect us. Through multimedia explorations of extreme environments, mental illness, memory and the nature of consciousness, I aim to encourage mindfulness and play a role in constructing that path.

Artist Biographies/Statements continued

Don Cardinal (1944-1985)

Don Cardinal was a self-taught Métis artist from northern Alberta and the Northwest Territories.

Cardinal's interest in art began in the Roman Catholic Mission in Northern Alberta where he was raised from the age of two. In 1963 he moved to Hay River, N.W.T. where he lived until his death.

While drawing was his hobby from his teen-age years, it was not until 1967 that he took painting up full time following encouragement from his friends. Renowned for his paintings of dog teams and life on the trap line, Cardinal trapped the north on canvas with compelling realism and a unique sensitivity to the blend of brilliant and muted northern colours.

Cardinal's works have been collected by H.R.H. the Prince of Wales, Gulf Oil Canada Ltd., Imperial Oil Ltd. and the Alberta Foundation for the Arts.

Geri France (1941-2019)

'Geri' Gerarda Hayhurst-France was born in Hardenberg, Holland, in 1941. She graduated from the University of Alberta in 1959 with a degree in Education and was a long-time resident in the Peace River area.

Donna Graham (d. 1969?) - biography unavailable

Kablona - biography unavailable

Illingworth Kerr (1905-1989)

Illingworth Kerr was born in Lumsden, Saskatchewan, in 1905. He began to draw and paint at an early age. Between 1924 and 1927 he studied at the Ontario College of Art in Toronto. His teachers included Arthur Lismer, Frederick Varley, J.E.H. MacDonald, William Beatty and C.W. Jeffrey. Kerr returned to Lumsden and was introduced to the works of James Henderson and Augustus Kenderdine. From 1936 to 1938 Kerr worked and studied in London and then, from 1938 to 1940, settled in Montreal where he worked with other artists on projects to represent Canada at the New York World's Fair. From 1940 to 1947 he relocated to Vancouver where he taught briefly at the Vancouver School of Art and became a member of the British Columbia Society of Artists. From 1947 to 1967 Kerr acted as Head of the Art Department at the Provincial Institute of Technology and Art (later the Alberta College of Art) in Calgary and continued to travel extensively throughout Canada, the United States, England and Europe. In 1967 Kerr retired and was thus able to pursue his art career full time. In the last few years before his death he arranged a donation of approximately 500 drawings and 16 sketchbooks to the University of Lethbridge Art Gallery. He also donated the contents of his library to the Alberta College of Art.

Artist Biographies/Statements continued

Illingworth Kerr was awarded an honorary doctorate from the University of Calgary, Calgary, in 1973; the National Award for Painting and Related Arts, the University of Alberta, Edmonton, in 1975; and the Order of Canada in 1983. He continued to paint and draw as long as he was able and passed away on January 6th, 1989.

Evelyn McBryan

Evelyn (Evy) McBryan came to Alberta with her family in 1918 and settled in Grande Prairie. She studied art from Euphemia McNaught, before attending the Vancouver School of Art in 1936 and subsequently taking several short courses at the University of Alberta from Doug Barry, H.G. Glyde and J.B. Taylor. Having once remarked "An artist is a recorder and an interpreter of his time", in 1942 she was commissioned along with Euphemia McNaught to document the building of the Alaska Highway through her art.

Among her many lifetime accomplishments, Mrs. McBryan worked tirelessly to make the Arts a reality in the country of the Peace, serving on the Provincial Board of Culture and the Visual Arts Board in 1960. In 1964, she became the Arts and Crafts Coordinator for the City of Grande Prairie, a position she held for ten years. She was appointed to the Alberta Art Foundation Board in 1973, where she established a school exhibition program and was responsible for organizing the Peace Region Arts Council that same year. In 1976 Mrs McBryan received the prestigious Alberta Achievement Award for her contributions to the province and on her death in 1985, the Prairie Art Gallery dedicated a room in her honour.

Irene McCaugherty

Irene McCaugherty's subject matter was drawn from the interest she and her husband shared in rodeos and livestock. It also comes from stories old-timers told her about their experiences from settlement and rough rural life; painting was her way of recording these stories. Her pieces were a trademark size of 50 centimetres, because she painted landscape as seen through her truck windshield. Not only did she enjoy painting, she was also a photographer and writer. Many rural newspapers published her writing regularly. She worked with all three arts from 1950 until the end of her life, in 1996.

Stan Phelps

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

Artist Biographies/Statements continued

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

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

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

Jane Ash Poitras

Jane Ash Poitras was born in the northern Alberta Cree community of Fort Chipewyan in 1951. Growing up in Edmonton, she studied at the University of Alberta, Edmonton, first receiving a Bachelor of Science degree in microbiology, and later a Bachelor of Fine Arts. She completed a Master of Fine Arts degree in printmaking from Columbia University, New York, in 1985.

She works in a variety of media including painting and mixed media collages that incorporate historical and contemporary symbols, newspaper clippings, and painted elements. Her work has been widely exhibited across Canada and abroad including the Canadian Museum of Civilization, Hull, Quebec (Indigena, 1992), the Power Plant Gallery, Toronto (The Cabinet Project, 1994) and a solo exhibit at the Hamburg Art Academy, Hamburg, Germany, 1995. She lives and works in Edmonton, Alberta.

Artist Interview

aAron Munson

aAron Munson was born in Salmon Arm B.,C. As his father worked for Environment Canada, the family moved around a lot and before he was five years old aAron's family had lived in Salmon Arm, Slave Lake, Fort McMurray and Inuvik. In 1987 the family moved to Edmonton where they remained. aAron currently lives in St. Albert.

aAron became interested in the art world as a young child. He relates that as a child he used to watch CBC late night television, especially Kids in the Hall, and the films included in that television show made a big impression on him and got him interested in film as a medium. After high school he thought of going to film school but backed out as he thought he should get a job that actually paid. He spent a year at NAIT (Northern Alberta Institute of Technology) in Edmonton, taking avionics engineering, but left after a year upon realizing that he really did not fit in. He then decided to go to Art School, taking digital arts and media at what is now MacEwan University. In 2003 he graduated from MacEwan with a diploma in digital arts and has been making film and photographic works ever since.

Munson's artistic practice is generally project-based and, whether he works in film or photography, his style or approach is flexible to fit the project. Regardless of his approach, his aim is always to offer viewers a different vantage point for them to observe themselves and the world. In his work he aims to communicate abstract ideas and engage viewers in a 'conversation'. As an artist he likes being 'uncomfortable' and throws himself into situations to experience something fully, believing that by doing so

...the narrative that is your ego falls back a bit and you can see things much differently. By experiencing extreme contrasts, we appreciate the things we have and come to know the world and ourselves.

For Munson, art offers a space where people are less defensive and more receptive to different ways of seeing the world. He sees his role as an artist as one where, rather than promoting his own thoughts and ideas or trying to tell people how to think, he provides alternative ways of seeing things; offering spaces to create shifts in perspectives of how we view others and the world.

One of the projects aAron Munson worked on from 2013 to 2018, a part of which is featured in the TREX exhibition *Now is the winter...*, examined the Canadian arctic weather station Isachsen. Munson was inspired to create this body of work when he read his father's diary from 1974/1975. The diary was written when the elder Munson (Doug) spent a year working at the weather station. In reading the diary aAron came across one lone entry where his father confessed to suicidal thoughts due to the toll isolation at the station was taking on him. The younger Munson became interested in trying to understand who his father was and how his father's experience at Isachsen changed him and how we ourselves become the people we do in response to environmental effects. As expressed by the artist:

I wanted to understand him in a way to also understand myself.

Artist Interview continued

To fulfill these aims the artist made his own journey to Isachsen in 2013 and spent a week photographing the abandoned station.

The photographs aAron Munson came away with from his journey are fairly traditional in nature. As expressed by the artist, he chose a traditional landscape approach in documenting Isachsen as it is such foreign imagery that there was no need for any manipulation of the work. As stated by the artist:

With Isachsen, it's such foreign imagery that the main aim is to document such a place. (In the photos) I'm trying to take people somewhere and experience some place they'll most likely never go.

For the artist, however, documentation of Isachsen was only part of his aim. Through his photographs Munson creates a window into both the beauty (and horror) of Isachsen and allows viewers to experience isolation and the impact isolation, in whatever way it is caused, has on our minds and how it shapes the ways we view ourselves and the world. Though created a few years ago, Munson sees the isolation of Isachsen and the view of that part of the world as very relevant to what people are experiencing during the COVID 19 pandemic and the works provide viewers with the opportunity to see that they are not alone in their feelings: that others have and do feel isolated. The Isachsen photographs created by aAron Munson, and the focus of the TREX exhibition *Now is the winter...* on winter, are thus metaphors for larger societal and individual concerns and questions, allowing us to reflect on the impermanence or changing state of things and our perceptions of the world around us.

Isachsen

Isachsen is a remote Arctic weather station located on the western shore of Ellef Ringnes Island in Nunavut, Canada. Named after Gunnar Isachsen, the Norwegian explorer of the Arctic, Isachsen Station was established as a joint Canadian-American weather observation station. The manned station operated from 1948 to 1978 when it was closed down. Data gathered from the station was used to complete the North American weather data, primarily used to produce weather forecasts over the North Atlantic Ocean, Greenland, Iceland, and long range weather forecasts for Western Europe. In 1989 an Automated Surface Observing System was placed at the site, linked by satellite communications to southern Canada. During the summers of 1989 and 1992 the closed station was the site of the High Arctic Psychology Research Station, an international and transpolar program. During these periods researchers used each other as participants in investigations of the effects of isolation, remoteness, and cold on psychological and physiological processes such as taste perception, irritability, mood, stress, brain waves and sleep patterns.

Ellef Ringnes Island is an extremely isolated location so supplies for Isachsen station, such as fuel oil, diesel fuel and food, and new personnel were flown in by the Royal Canadian Air Force, usually twice a year. The staff at the station usually consisted of four Americans and four Canadians. These included four weather observers, a cook, a mechanic, and two radio operators. In 1971 the United States withdrew from participation in the weather program and in 1978, as a cost-cutting measure, the Canadian government decided to close the station.

As concerns geography, the Isachsen station is situated in a very harsh environment. Trees and shrubs can not live so far north while wildlife is limited to polar bears, arctic foxes, caribou, arctic hares, lemmings, seals, muskoxen and migratory birds. The sun sets in October and it is totally dark for about three months with temperatures from -32 to -51 degrees Celsius. In the summer the sun is visible above the horizon 24 hours a day for about three months with temperatures from about 7 to 16 degrees Celsius.

In 2013 Edmonton artist Aaron Munson, in collaboration with Lethbridge artist David Hoffos, created the exhibition *Isachsen* which was featured at the Art Gallery of Alberta in Edmonton in the RBC gallery. In 2018 this exhibition was restructured with additional work from Dara Huminski and Gary James Joyce and was featured at dc3 Art Projects in Edmonton. The following articles describe and review this later exhibition.

Isachsen - Doug Munson diary entry - 1975

Jan 28/75 Isachsen Weather Station

This has to be the most boring, lonely, & depressing period of time I've ever lived through. I am not living, just existing. Darkness and isolation make it almost unbearable. Farley Mowat mentions a madness that "seeps into the spaces in the brains of lonely men", living up North. How true. I can feel insanity creeping up on me now. It's no wonder that alcoholism & suicide are so popular up here, most people turn to one or the other; the latter has been tempting me for some time and is very difficult to fight off. In short winter here could be described as a cold HELL. It's like being imprisoned with no way out, no wonder so many people are crazy after living in the Arctic. Right now I have no ambition to do anything, sleep in fits and starts, don't give a damn about living. All I can do is wait, hope, & pray that I'll survive this tortuous ordeal, & not be a mental case.

Isachsen - aAron Munson exhibition reviews



Exhibitionists · Video

A frozen weather station 800 miles from the North Pole held his father's secrets

When he was 19, aAron Munson's father spent a bleak year working at the station — so the artist went there

[Tamarra Canu](#) · CBC Arts · Posted: Feb 06, 2018 2:00 PM ET | Last Updated: February 6, 2018

Artist aAron Munson on his father's year in the cold: "Even being up there for a week you could really start to empathize with what that experience was like." 4:01

[comments](#) 

Alberta cinematographer and multimedia artist [aAron Munson](#) once read his father's diary from when he was 19 years old. In it was an entry from a year spent at a weather station near the North Pole. The words his father had written communicated bleakness, depression, even thoughts of suicide. So he decided to take a trip to the [decommissioned station, called Isachsen](#), to find out what that year was like.

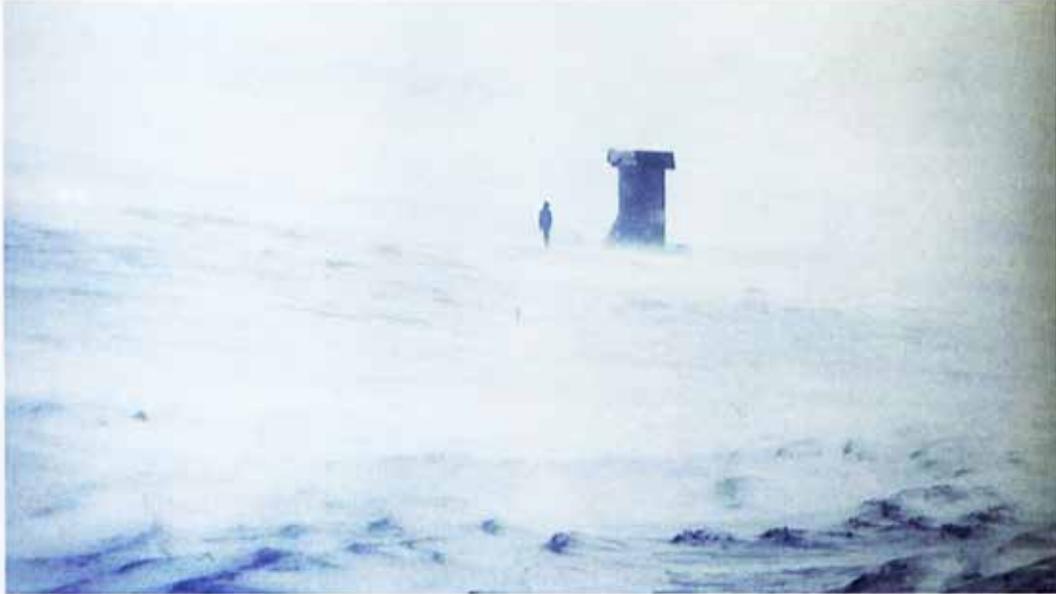
- [BEHIND THE PHOTO 'He called this place home for 12 months — I was ready to leave after a week'](#)
- [VIDEO How one filmmaker got to know his late father through the secret art he left behind](#)
- [Dystopian non-fiction: Why one playwright is telling the story of her family's escape from dictatorship](#)

"You'd just walk out and it would almost blow you right over," Munson says of being confronted by the snow and wind. "Even being up there for a week, you could really start to empathize with what that experience was like."

[Isachsen](#), the artist's new exhibition, tries to bring the feeling of being at the weather station to its viewers. Using photography, sound, video, installation and collaborations with artists David Hoffos, [Dara Humniski](#) and [Gary James Joynes](#), the gallery space is transformed into a site that

Isachsen - aAron Munson exhibition reviews

tells a story of solitude, loneliness and a strange kind of beauty. While acknowledging how dark the subject matter is, the artist confides: "It's about presenting work that demonstrates that it's OK to be vulnerable."



aAron Munson. (CBC Arts)

On Munson's trip, he left only footprints behind. What Isachsen left with him, though, was an understanding of what even a small amount of time in isolation can do to the human mind.

2020 CBC/Radio-Canada: <https://www.cbc.ca/arts/exhibitions/a-frozen-weather-station-800-miles-from-the-north-pole-held-his-father-s-secrets-1.4522761>

Isachsen - aAron Munson exhibition reviews

Exploring depression, aAron munson brings the isolation of the north to dc3

Fish Griwkowsky (<https://EDMONTONJOURNAL.COM/AUTHOR/FISHEYEFOTO>) January 11, 2018



aAron Munson
Isachsen 08, 2018
Photographic print
Collection of the artist

As metaphors for depression and isolation go, aAron munson couldn't have done much better than *Isachsen* — his ambitious new art show at [dc3 Art Projects](http://www.dc3artprojects.com/) (<http://www.dc3artprojects.com/>), which sprang from a 1975 diary entry written by his father in "a cold hell."

Doug Munson, aAron's dad, was just 19 and fresh off a sunny Ontario farm, suddenly working for an unbroken year as a weather observation technician at the Isachsen Station on Ellef Ringnes Island — one of Canada's most remote northern points on the barren skull of our planet.

During three months of continuous night with scant contact with the outside, the elder Munson made just one entry in his personal diary, alluding to madness and suicide. "I am not living," he wrote, "just existing."

Isachsen - aAron Munson exhibition reviews

Exploring depression, aAron munson brings the isolation of the north to dc3 | Edmonton Journal

Having himself threaded in and out of depression, the younger munson was drawn into this bleak testimony as a sort of personal Rosetta Stone, sensing something too familiar. "His voice changed before and after Isachsen," says the filmmaker and media artist. "It set him on a trajectory for the rest of his life."

Obsessed with the station, in 2013 munson produced a show with artist David Hoffos at the Art Gallery of Alberta (redeployed and expanded within this dc3 show), which included projections and a museum-quality scale model of the station.

But munson knew he needed to go deeper.

And so, spending \$30,000 to get himself, a guide and eight bags of equipment into the high Arctic, he headed to the ruins of the station, abandoned by Environment Canada in the desert of snow since 1978.

"I could feel the rest of the world being at a distance I'd never felt before, even in Siberia. You do feel like you're on another planet."

With his armed guide Mark Amarualik, a hunter from Resolute Bay, Nunavut, munson spent a week in screaming winds which can hit 100 km/h, the sun never setting, inside building walls either half buried or twitching like gutted salmon in the wind.

"We had a pile of gear we had to drag up this hill, as the plane took off I was like, 'F—, Am I in over my head?' It was the first time in my life I thought I might actually die.

"I thought it would be a cruel irony if I ended up dying in the place my father contemplated suicide."

In truth, munson literally had to sign his life away, with waivers to Crown. "They said, for liability, 'We have to tell you you shouldn't go. You're not permitted to go in the buildings.'" But of course he did, moving methodically from room to room as he captured stunning photos — set in glowing lightboxes at dc3 — of decay, erosion and the unending insistence of ice and snow.

Isachsen - aAron Munson exhibition reviews

Exploring depression, aAron munson brings the isolation of the north to dc3 | Edmonton Journal

The two slept in an insulated tent where an old yellow truck sits entombed in its garage like some frozen Pharaoh. Lampposts peek pathetically from massive drifts. Dishes are still stacked in the kitchen. Beds and chairs are barnacled with ice.

"It wasn't all about trying to document it. Half of it was observation, trying to take in the experience. My guide was there, but we would often wander off and be alone."

The artist, who crawled over drifts to squeeze into just a foot or two of open doorway and suffered frostbite, was reminded again and again, "Nature is unconcerned with what we're creating and the life we're building."

That said, "We leave parts of ourselves wherever we are, in memory, especially if it's quite traumatic — it leaves a piece of you. It's not the ghost of my dad up there, but it's this impression that he made on the space that's still there.

"I found the room that was his bedroom that he was writing his diary in. That gave so much more perspective to what it was actually like to be there for him. How desperate it could've been, how lonely. Even after a week ... it was incredible, but a week of hearing that wind, that level of isolation, when the plane landed I was very happy to get out of there."

Besides the large and luminous photos, munson's five-minute film is simply beautiful. Striking in the scenes of sundogs and ruin: the absence of colour, as if it gave up and fled south. His guide is proxy for his father, sitting in a frozen chair as the heat slowly leaks from his unseen face.

Around the gallery, besides Hoffos' diorama and projection, Gary James Joynes made menacing audio compositions from munson's field recordings of the wind. Edmonton indie film MacGuyver Larry Kelly built a tin shed, down to fake snowdrifts creeping up the edges. Inside, a VR unit uses munson's 360-degree footage. And the show's entrance is a 700 per cent scaled up parka hood, framed, cross-stitched and sewn by Dara Humniski (full disclosure here, we're married). The hood it was based on was Doug Munson's up north, which aAron later wore for years when he was younger.

Isachsen - aAron Munson exhibition reviews



Doug Munson and his son aAron munson, an artist and filmmaker who followed his dad's footsteps in the Canadian North and made a compelling art show about it. *FISH GRIWKOWSKY / POSTMEDIA*

It must be noted, aAron's dad is very much alive and kicking — and he walks around the emerging install with a sense of wonder. "I haven't gotten 100 per cent out of him why he wanted to go up there," Munson laughs.

As for why he went up north all those years ago, "It was my choice — and it wasn't. At the end of the job interview, they pointed to a circle on a map saying, 'By the way, this is where we want you to go.' Out of 50 people, they chose five, and I was one of them. I had no idea what I was getting into.

"You had to be dressed from head to toe, especially if you go outside with wind chills of -75 C. Flight boots, insulated parka, ski mask. You can't expose your flesh for any length of time."

Once, when the power failed for 12 hours during a blizzard, it dropped to -14 C inside. "The butter was frozen. You couldn't take a nap, because you had to make sure you got through it. And it took a day to warm up again.

"It seemed like everything was against you, but we got through it."

The weather research station was run by 10 men, with two huskies, King and Maggie, to scare off wolves and polar bears. "In the coldest weather they holed up in a snow bank, they didn't come inside."

Isachsen - aAron Munson exhibition reviews

The younger munson was in Isachsen when the sun never set, but his father lived through its various forms of darkness. "You're thinking, is the sun ever going to come back? Seasonal Affective Disorder, they didn't talk about that back then.

"People coped however they could, a lot took to the bottle. One guy grabbed the fire extinguisher and started spraying it — we had to lock him in, he'd had too much.

"A few people stayed up there too long. When they did get out they still wore their parkas down south.

"You don't realize till years later how it changes you. I have to have light, I wouldn't want to live in B.C. where there are clouds and rain. I need the sun, it would start to get to me. I like light," he laughs. "Especially in the wintertime."

The isolated base, even the giant hood, to munson feel like solid metaphors. "When you put your parka on, there's this circle around your face, this small hole which is a void everyone else is looking into.

"As a filmmaker or media artist, to create work that encourages the conversation about something that impacts me, what backdrop to you use? I'm not a man of many words, to talk about it is even difficult. How do you create something visual that talks about that in a more abstract way? I felt Isachsen was the perfect backdrop.

"You can feel that level of isolation right here," he says, pointing at his head. "You don't need to go to the North Pole. We're so connected now, but that can encourage a disconnect, and impact the closeness we used to have with each other, because we only had each other then."

He brings it back to his dad. "He could just as easily have walked out into a blizzard and never come back. Each of us that do struggle with our own periods of depression or trauma, that we persevere, the future that that creates ..."

He trails off, but amid the howling wind and haunting light of this beautifully transformed space, the message is clear enough: whatever nature insists upon, no matter how hard it gets, this life is worth fighting for.

Isachsen - aAron Munson exhibition reviews

Isachsen: Leaning Toward Darkness

by Anne Pratt

February 11, 2018 2:30 PM



aAron munson, "Isachsen 07," 2017 (courtesy of the artist and dc3 Art Projects)

Edmonton artist aAron munson is no stranger to depression. His project, *One Hundred Attempts to Make a Film About Depression*, reveals an artist finely tuned to the vagaries that can make life seem unbearable. In this – as with his latest project, *Isachsen* – he is following in his father's footsteps.

Munson is haunted by the struggles of his father, who, as a 19-year-old, spent a year at the Isachsen weather station on Ellef Ringnes Island in Nunavut. Isachsen has the worst weather in Canada, rating 99 out of 100 on the Climate Severity Index. It's so far north that you look south to see the Northern Lights. And it's dark 24 hours a day for three months each winter.

Here, with the wind howling in his ears, his father kept a diary. "I have no ambition to do

Isachsen - aAron Munson exhibition reviews



aAron munson, "Isachsen," 2017, detail of installation (courtesy of the artist and dc3 Art Projects)

Curious about the scar on his father's psyche, munson visited the abandoned station with a guide in 2016, spending a week shooting photographs and video, and recording a wind so disturbing he wore noise-cancelling headphones to maintain his equilibrium. His stunning backlit photographs form the core of the *Isachsen* exhibition, on view until Feb. 17 at dc3 Art Projects in Edmonton.

Additional works by Alberta artists Dara Humniski, Gary James Joynes and David Hoffos round out the show into an immersive installation, giving it full power as an extended metaphor for depression.

Isachsen - aAron Munson exhibition reviews



aAron munson, "Isachsen," 2017, installation view (courtesy of the artist and dc3 Art Projects)

The collaboration was important for munson, who started using an unusual form of his name years ago to distinguish himself from another artist with the same moniker.

"There is so much more you can do, working with other media," he says. "So much that you can't do on film alone."

Throughout the show, the parka serves as a proxy, a lone everyman. Its hood, which obscures identity as it protects, is meticulously recreated, complete with snaps, grommets and toggles, at seven times its original size by Humniski. To enter the show, you must walk through it.

Joynes' soundscape includes three wind compositions that interplay with each other. At the entry, he has positioned speakers so sound waves hit the wall, mimicking the thumping blasts of Arctic wind. It's easy to understand how this alone could drive a person to despair.

Isachsen - aAron Munson exhibition reviews



David Hoffos, "Isachsen," 2017. detail of installation. (courtesy of the artist and dc3 Art Projects)

A final element of the show is a beguiling diorama of the Isachsen station built by Hoffos. Smoke spirals upward to the night sky as the Northern Lights weave overhead. Below, the buildings glow with a warm light that belies the anxiety of those within.

When Isachsen was decommissioned in 1978, the accoutrements of life – chairs, tables, lamps, even tools and other equipment – were left behind. Snow has blown in through broken windows and deteriorating walls. Flake by flake, it repossesses the space. In one particularly moving photograph, a solitary figure in a parka sits in a snow-plumped armchair in the radio room, the station's link to the outside world.

As snow insinuates itself into an abandoned building, so too does depression seep into the human psyche. *Isachsen* is a powerful show that challenges viewers to talk about isolation, loneliness and mental health. Yet for all its bleakness, it is not without hope. A man walks determinedly across the snowscape, sundogs bracket the April sun, and an Arctic fox leaves tracks in the snow. Even leaning toward darkness, there can be solace. ■

galleriesWEST review - Anne Pratt, February 11, 2018

<https://www.gallerieswest.ca/magazine/stories/isachsen-leaning-toward-darkness/>

Selected Quotes about Winter

Now is the winter of our discontent.

- William Shakespeare, English Playwright

In the depth of winter I finally learned that there was in me an invincible summer.

- Albert Camus, French Philosopher

You can't get too much winter in the winter.

- Robert Frost, American Poet

No winter lasts forever; no spring skips its turn.

- Hal Borland, American Author

*It is the life of the crystal, the architect of the flake, the fire of the frost, the soul of the sunbeam.
This crisp winter air is full of it.*

- John Burroughs, American naturalist

He who marvels at the beauty of the world in summer will find equal cause for wonder and admiration in winter.

- John Burroughs, American naturalist

The problem with winter sports is that - follow me closely here - they generally take place in winter.

- Dave Barry, American Author

If Winter comes, can Spring be far behind?

- Percy Bysshe Shelley, English Poet

Write about winter in the summer.

- Annie Dillard, American Author

From my point of view this is the best time of year. I don't love heat. I'm a winter guy.

- Alexander Lukashenko, President of Belarus

Thou hast no sorrow in thy song, no winter in thy year.

- John A. Logan, American General

To appreciate the beauty of a snowflake, it is necessary to stand out in the cold.

- Aristotle, Greek Philosopher

Nothing burns like the cold.

- George R.R. Martin, American Novelist

The color of springtime is in the flowers; the color of winter is in the imagination.

- Terri Guillemets, American Quotation Anthologist

VISUAL LEARNING AND HANDS-ON ACTIVITIES



Irene McCaugherty
Winter Fun 1929, 1981
Watercolour, ink, gouache on paper
Collection of the Alberta Foundation for the Arts

What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time. How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to 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

Perusing Paintings: An Artful Scavenger Hunt

In teaching art, game-playing can enhance learning. If students are engaged in learning, through a variety of methods, then it goes beyond game-playing. Through game-playing we are trying to get students to use higher-order thinking skills by getting them to be active participants in learning. *Blooms's Taxonomy of Educational Objectives*, which follows, is as applicable to teaching art as any other discipline.

1. *knowledge*: recall of facts
2. *comprehension*: participation in a discussion
3. *application*: applying abstract information in practical situations
4. *analysis*: separating an entity into its parts
5. *synthesis*: creating a new whole from many parts, as in developing a complex work of art
6. *evaluation*: making judgements on criteria

A scavenger hunt based on artworks is a fun and engaging way to get students of any age to really look at the artworks and begin to discern what the artist(s) is/are doing in the works. **The simple template provided, however, would be most suitable for grade 1-3 students.**

Instruction:

Using the exhibition works provided, give students a list of things they should search for that are in the particular works of art. The students could work with a partner or in teams. Include a blank for the name of the artwork, the name of the artist, and the year the work was created. Following the hunt, 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.

The Alberta Foundation for the Arts Travelling Exhibition Program

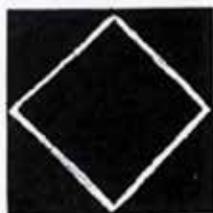
Elements of Composition Tour

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 *Now is the winter...*. Teacher/facilitator questions for inquiry are in **bold** while possible answers are in regular type.

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. In this tour each element is discussed by focusing on one work in the exhibition.



LINE !



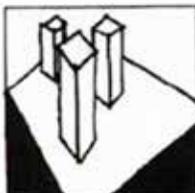
SHAPE!



COLOUR!



TEXTURE!



SPACE!

Elements of Composition Tour

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

See: *Seismic Olympics, Pole Bending*
by Geri France



What types of line are there? How can you describe line? What are some of the characteristics of a line?

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

Direction: horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag

Now describe the lines you see in this image. Follow the lines in the air with your finger.

What quality do the lines have? How do the lines operate in the image?

This image is composed of a wide variety of lines. These lines are both thick and thin in nature and include irregular vertical, horizontal, diagonal and curving lines. The lines direct the viewer's eye throughout and into the composition and focus attention on various elements within the overall composition.

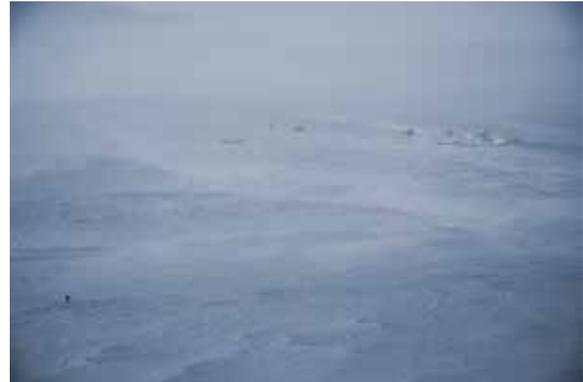
Line can also be a word used in the composition, meaning the direction the viewer's eye travels when looking at a picture. How does line in this image help your eye travel within the composition?

The large diagonal line of the road directs the viewer's eye back into the composition and to and beyond the distant trees and to the horizon line. The smaller blue diagonal lines, representing shadows of trees, direct the viewer's eye to the trees and to the figures in the trees. The vertical lines of the tree trunks direct the eyes up the picture to the very colourful sky. Finally, the curving lines of the two trees on the right direct the eye to two of the figures and back to the road and so back into the picture.

Elements of Composition Tour continued

SPACE: Space is the relative position of one three-dimensional object to another. It is the area between and around objects. It can also refer to the feeling of depth in a two-dimensional work.

See: *Isachsen 03* by aAron Munson



What is space? What dimensions does it have?

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

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

In this work we see a person, snow and a settlement in the background. In paintings and photographs, the bottom of the work is the space closest to the viewer. In this work the human figure on the left, though very small, is closer to the bottom of the composition and so is closer to the viewer. The settlement, closer to the top right of the composition, appears farther away. Also, the figure is basically the same size as some elements of the settlement and so is closer - if the figure and these elements were side by side this would not be the case.

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

Besides the actual composition, changes in colour/tone of the snow also create distance. The darker blue of the foreground/bottom changes to alternating areas of light and darker colours which lead the eye back to the settlement and beyond.

Elements of Composition Tour continued

SHAPE: When a line crosses itself or intersects with other lines to enclose a space it creates a shape. A two dimensional shape is one that is drawn on a flat surface such as paper. A three-dimensional shape is one that takes up real space.

See: *Isachsen 07* by aAron Munson



What kinds of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image?

In this work we see primarily geometric shapes - there is a repetition of rectangular and square shapes. The two chairs, meanwhile, are a combination of organic and geometric forms.

How do the shapes operate in this image?

The repetition of shapes creates harmony in the work and also creates a sense of space as the eye moves from one geometric shape to the next. The more organic shaped chair in the foreground provides focus and the light on it is reflected in the lit window which also draws the eye back into the picture. Finally, a diagonal line could be drawn from the chair in the foreground to the chair in the back right corner and this repetition also creates space and serves to balance the composition.

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

Geometric shapes are generally static in nature. This creates a solid, stable sense to the space and reflects its man-made nature. The repetition of these shapes, however, also give a dynamic sense to the space as the eye moves from one square/rectangle to the next and so takes in the whole room.

Elements of Composition Tour continued

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

See: *Visitors for Lunch* by Irene McCaugherty



What are the 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, yellow and blue. Secondary colours are created from primary colours and include green, orange and purple. This painting is composed of tints and tones of red, yellow, blue and the secondary colour of green. Also, the contrasting colours of black and white feature predominantly in the work.

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

The viewer's eye is probably drawn first to the red truck which is slightly off-centre in the composition. This is because it is the brightest object, placed almost directly in the center of the work and is larger than many of the other objects.

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. Complementary colours seen in the composition are red and green. Because these are complements the viewer's eye, while drawn first to the red truck, then notices the various green elements placed throughout the composition (ie: stack of hay by the barn; wagon on the right side). The use of complementary colours, then, not only focuses attention but also moves the eye throughout the composition. Finally the deer, which are yellowish in colour, contrast the pale blue sky and this also helps to create a sense of space in the work.

Elements of Composition Tour continued

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

See: *Feeding a Friend* by Don Cardinal

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

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



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

This work is painted with acrylic paints, which are very smooth in nature. Despite this, however, the work has areas which appear rough and so the artist uses implied texture in the creation of this work. The wooden logs and tree trunks, for example, appear quite rough. This impression is created through the use of paint colour. The artist uses tints and tones of brown and black, creating the impression of bark which is rough to the touch. The figure's clothing and the fur of the squirrel, on the other hand, are painted much smoother or almost without visible brush strokes, giving the idea that these elements would be smooth and soft to the touch.

The Alberta Foundation for the Arts Travelling Exhibition Program

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 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



Jane Ash Poitras
Fort Chip Breakfast Club, 1987
Oil on panel
Collection of the Alberta Foundation for the Arts

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

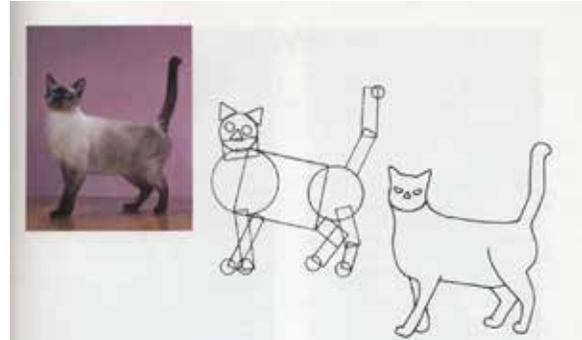
Instructions for Creating Art

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

Basic Shapes - Grades 3-5



Stan Phelps
Winter Still, 1987
Coloured etching on paper
Collection of the Alberta Foundation
for the Arts



Art in Action, pg. 12

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

Materials:

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

Instructions:

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

Basic Shapes continued - Grades 3-5

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

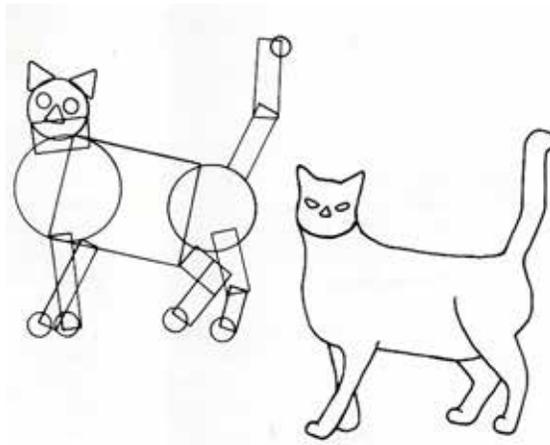
3/ Have students draw their one object using the basic shapes which make up the object.

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

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?

Expressing Nature Grades 3-12

The art work of Don Cardinal found in the exhibition *Now is the winter...* is inspired by direct observation of nature/natural objects and an intuitive rendering of this visual stimuli. In the following activity students will create a work of art based on a similar process. If weather permits, this activity can be done out of doors directly from nature. If this is not possible, photographs or a still-life arrangement in the classroom can be substituted.

Materials:

White paper/drawing boards or prepared stretched canvas
tempera or oil paints
paint cups and water (for tempera paints)
paint pallets (for oil paints)
assorted brushes - 2 or 3 per student
viewfinders

Methodology:

1. Using artworks from the exhibition for inspiration, discuss with students the use of **complementary colours** and black and white to create various values in colours.
2. Distribute viewfinders (for young children these can be prepared before hand using the supplied template whereas older students can prepare their own using white cardstock/bristol board) to students and instruct concerning their use.
3. Distribute painting surface - either prepared stretched canvases or heavy white paper taped to drawing boards can be used - one per student
4. Distribute paint supplies - oil or tempera paints, brushes, water, paint pallets
5. Instruct students that they are to go outside and, using viewfinders, focus on a patch of yard/nature. In their search they should consider overall composition, emphasis/focus, and movement within the picture plane.
6. Without sketching before hand students to paint the scene before them. *If a still life setting is used in the classroom have students use viewfinders to focus in on a section of the setting. Students are to paint only what they see within the viewfinder.

* Have students limit their paint choices to **two complementary colours** (example: red and green; blue and orange; purple and yellow; and white and black and, through colour mixing of complements and the addition of white/black, create various hues of their primary choices.

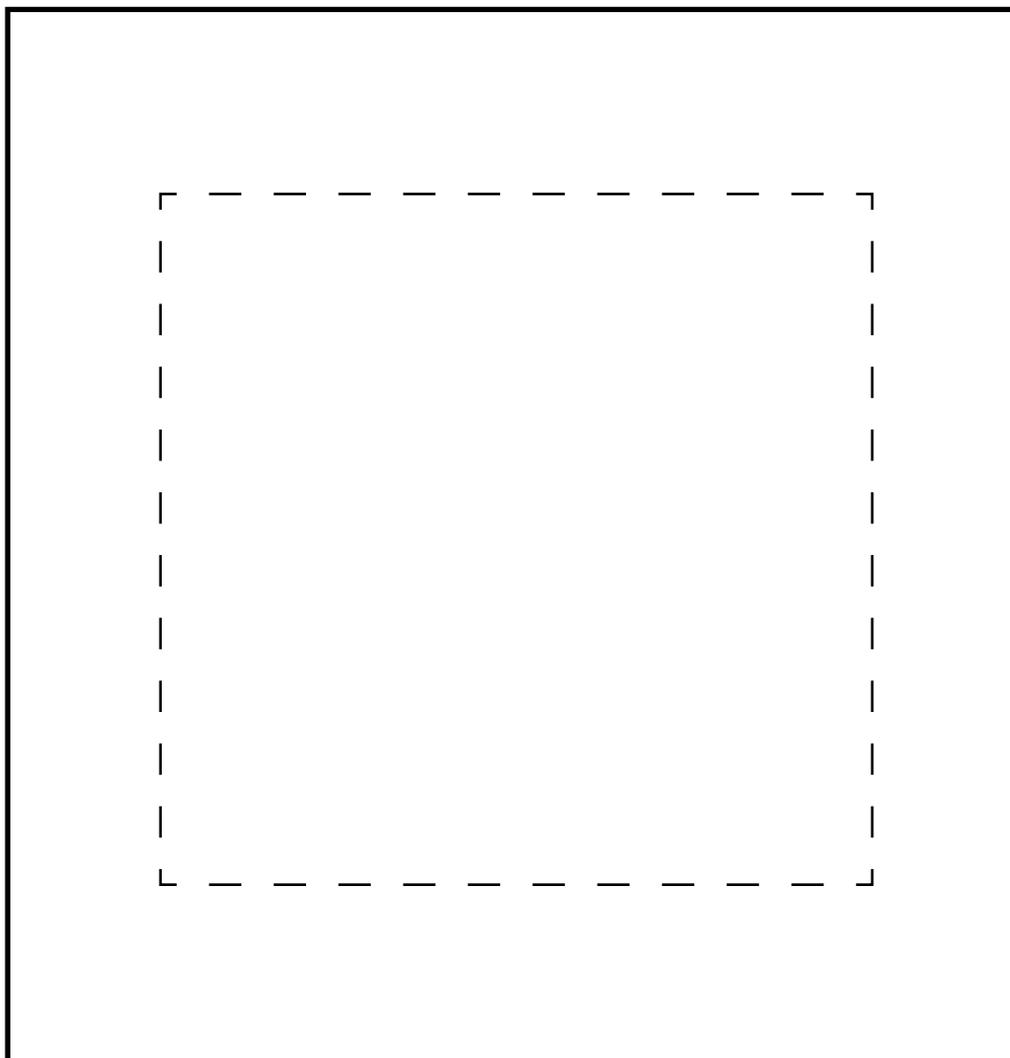
Expressing Nature continued



Don Cardinal
Feeding a friend, 1973
Acrylic on canvas
Collection of the Alberta Foundation
for the Arts

Viewfinder Template

*Cut along the inside dotted line to create a open center area in the form below.



Plasticscenery

All Grade Levels

Objectives:

Through the studio activity students will:

- become familiar with the structure of a landscape composition
- become familiar with concepts of perspective (both linear and aerial perspective) and formal/informal balance
- gain practice in sketching with a pencil
- experience the method of creating a plasticine 'painting'

Materials:

- card board, plastic, acrylic or masonite boards (whatever size suits grade level and time constraints)
- plasticine in a variety of colours
- drawing paper
- pencils/erasers

Methodology:

1. Classroom discussion and demonstrations - using selected works from **Plate Tectonics** discuss and demonstrate with students

- what a landscape is (a painting/drawing/photograph of the outdoors)
- how a landscape is constructed (foreground; mid-ground; background; horizon line)
- concept of **linear perspective** - objects/shapes recede to a vanishing point and, as they recede, they become smaller in size
- concept of **aerial perspective** - as shapes recede into the distance they become dull or muted in colour
- concept of **balance** - balance is a principle in art. Compositions may be **formal or symmetrical** or **informal or asymmetrical**. In formal or symmetrical compositions, objects or figures on the right side balance similarly weighted components on the left. In asymmetrical balance, the composition is weighted on the right or the left.

2. Provide students with paper and pencils and have them choose one image **from the exhibition** to sketch on their paper. In their sketch students should also **make brief notes regarding the colours and the intensity of the colours** of the objects/elements that compose the painting/photo they have chosen. Are the colours bright, bold, strong...or are they dull? Where do you see these differences?

**note: the size of the sketches should be the same size as the backing for the plasticine work as this will make it easier for students to deal with proportions and perspective and transfer their imagery from the paper to the 'board'.*

Plasticscenery continued

3. Upon completion of the sketching provide students with one piece of mat board/card board/masonite/plastic (ie: whatever material is used as a 'canvas') and a variety of coloured plasticine.

4. Students to re-create their pencil sketch using plasticine. Students may re-draw their imagery first using contour lines and, when using the plasticine, it is best if they start from the back of their image to the front (ie: from the sky down the 'canvas' to the grass or whatever element is in front).

5. To apply the plasticine: - take small pieces of plasticine (the size of a fingernail) and 'smoosh', rub, drag, knead, crush, and even scrape them across the surface. For elements like trees the general shape can be rolled out first, then laid in position and flattened.

NOTE:

- Using plasticine instead of a traditional media like paint will give a very shallow sense of relief to the work as well as provide or create some very exciting, blended colour effects.
- Use other tools to add details to the foreground objects. This will give focus to the area and thus add more depth.
- Small hands get tired quickly - keep warming the plasticine in a plastic bag in warm water. This will make the plasticine more pliable.



Plasticenery Project: student sketch and final product

Constructing Truth in Landscape 9-12

“Art is not truth. Art is a lie that enables us to recognize truth”

Picasso

Objectives:

Students will discover their environment through the lens of a camera. They will learn about the importance of framing and composition in photography and will explore concepts of time and space by assembling photographs on the theme of a landscape. They will use their own photographs to create a collage using principles of composition (balance, repetition, rhythm, proportion) will guide the photo taking and arrangement process to create effects and comment on the students' environment.

Students will identify elements and principles of composition and explain how they are used in their own photographs and those of others. They will analyze the various strategies used to construct the works and their relevance in conveying ideas.

Materials:

cameras
viewfinders
mats for mounting photographs
glue

Methodology:

1. Examine works from the exhibition *Now is the winter...* as a point of departure and initiate a discussion about landscape and the choices an artist has to make when composing a landscape work. Discuss that these are the same choices a photographer has to make before taking a photograph. These may include techniques such as framing, distance between subject and the camera, depth of field, etc.
2. After examining landscape paintings/drawings and photographs in the exhibition, students are asked to think about their environment and how photography can be used to comment on the environment around us.
3. Ask students to consider the following questions: Is it possible to represent a subject in a single photograph? Is it possible to take a photograph that is entirely objective? What aspects of their environment do you think are interesting? Disturbing? Do you want to observe a single place from all angles or produce a commentary on recycling, pollution, the passage of time?
4. Students could create a sequence of images used to tell a story or document one subject from multiple points of view, i.e. from above, below, close-up, at different times of day, etc. Have students think about the dimension of the photographs they are presenting and how this may affect the viewer's perception of the subject matter and message that is being conveyed.

The Human Figure in Action

This project is based on the works of Donna Graham in the exhibition *Now is the winter....*

Observing and Thinking Creatively

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

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

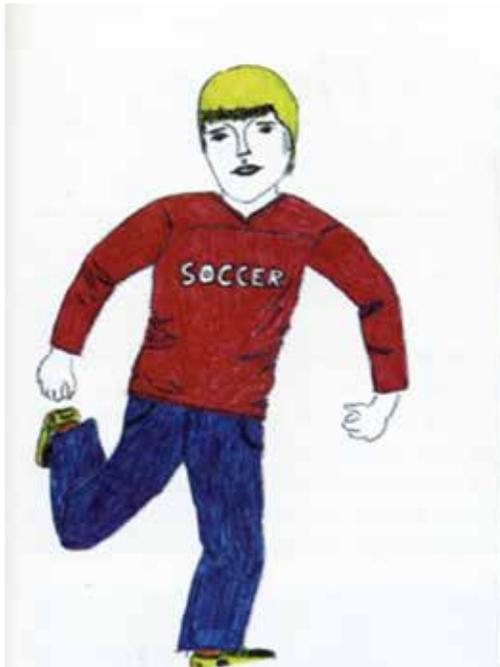
Observe the position of Degas' *Ballerina*. Notice how the arms, legs, feet, and hands bend. Drawing sketches of a model who turns his or her arms, legs, hands, head, and torso every possible way will help you learn how bodies move.

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



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

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



Instructions for Creating Art

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

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

Art Materials



12" × 18" white construction paper

Pencil and eraser

Scissors

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

Learning Outcomes

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

Colour Me a Story

Grades 3-9

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

Supplies:

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

Objectives

Through the studio project the students will:

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

Procedure

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

Introduction and drawing = 25 minutes

Colour Me a Story continued

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

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

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

Re-draw & erase = 10 minutes

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

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

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

Painting = 15 minutes... then clean-up

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

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



aAron Munson
Isachsen 07, 2018
Photographic print
Collection of the artist

GLOSSARY

The Alberta Foundation for the Arts Travelling Exhibition Program

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

Acrylic Paint – A type of paint containing pigment in a plastic polymer. Acrylics, unlike oil paints, are water-based and thus can be diluted with water during the painting process.

Background - In a work of art, the background appears furthest away from the viewer. In a two-dimensional work, the foreground is usually found at the top of the page.

Beauty – Inherent in a form. Beauty in art is often defined as being well formed and close to its natural state.

Chiaroscuro - The arrangement or treatment of light and dark parts in a pictorial work of art

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 composition.

Contemporary artists – Those whose peak of activity can be situated somewhere between the 1970s (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 distant.

Distortion – The use of incorrect or unusual reproductions.

Dynamic Shape – Shapes that appear moving and active.

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

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

Foreground – In a work of art, the foreground appears closest to the viewer. In a two-dimensional work, the foreground is usually found at the bottom of the page.

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

Hue – A pure colour that has not been lightened or darkened.

Impressionism – An art movement in the 19th century that was concerned with capturing fast, fleeting moments with colour, light and surface.

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

Modernism – An artistic and cultural movement initiated by those who felt the 'traditional' form of the arts were becoming outdated in the new industrialized world.

Oil Paint – A paint produced by mixing ground pigments with a drying oil.

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

Perspective – creates the feeling of depth through the use of lines that make an image appear to be three dimensional.

Pictorialism – a movement in the late 19th and early 20th centuries that sought to have photography recognized as a fine art. Pictorialist photographers manipulated their prints to achieve a variety of effects. Romantic subjects in soft focus were common.

Picturesque – defined as an aesthetic quality marked by pleasing variety, irregularity, asymmetry and interesting textures; for example, medieval ruins in a natural landscape.

The Alberta Foundation for the Arts Travelling Exhibition Program

Plein Air - a term used for a painting which conveys the feeling of open air and atmosphere or, more usually, a term of painting actually done in the open air instead of in the studio. The expression 'plein air' implies a style of painting which emphasizes the impression of the open and of spontaneity and naturalness.

Primary colours – The three colours from which all other colours are derived – red, yellow and blue

Realism – a movement in the late 19th Century representing objects, actions and social conditions as they actually were, without idealization or presentation in abstract form.

Representational art – Art with an immediately recognizable subject, depicted (or 'represented') in ways which seek to resemble a figure, landscape or object; also called Figurative art and contrasted with Abstraction.

Rhythm – A principle of art indicating movement by the repetition of elements. Rhythm can make an artwork seem active.

Shade – Add black to a colour to make a shade. Mixing the pure colour with increasing quantities of black darkens the original colour.

Static Shape – Shapes that appear stable or resting.

Stylization – The representation of something through using a set of recognizable characteristics.

Sublime – A characteristic of awe and wonder at an intense source of power, often in reference to nature.

Texture – How a surface feels to the touch. There are two types of texture in an artwork – the way the work feels and the texture implied by the artist through the use of colour, shape and line.

Tint – Adding white to a colour creates a tint. Mixing the pure colour with increasing quantities of white lightens the original colour.

Tone – The brightness of a colour as affected by a tint or shade.

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

Watercolour – A painting process created by mixing powdered pigments, a binding agent and water to produce a translucent paint.

Credits

SOURCE MATERIALS:

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Art in Action, Guy Hubbard, Indiana University, Coronado Publishers, Inc., 1987

Landscape Painting - An Alberta Art Chronicle Adventures in Recent and Contemporary Art, Mary-Beth Laviolette, Altitude Publishing, Canmore, Alberta, 2006

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How to Read a Painting: Lessons from the Old Masters, Patrick De Rynck, Published by Harrn N. Abrams Inc., New York, 2004, pp. 324-329

Isachsen - <https://en.wikipedia.org/wiki/Isachsen>

Exhibitionists - A frozen weather station 800 miles from the North Pole held his father's secrets - <https://www.cbc.ca/arts/exhibitionists...>

Exploring depression, aAron munson brings the isolation of the north to dc3 - <https://edmontonjournal.com/entertainment/movies/...>

Gallerieswest - Isachsen: Leaning Toward Darkness, Anne Pratt - <https://www.gallerieswest.ca/magazine/stories/...>

SPECIAL THANKS TO:

The Artists

The Alberta Foundation for the Arts

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

Funding provided by the Alberta Foundation for the Arts.

Shane Golby – Program Curator/Manager

AFA Travelling Exhibition Program, Region 2

Elicia Weaver –TREX Technician

FRONT COVER IMAGES:

Left: aAron Munson, *Isachsen 10*, 2018, Photographic print, Collection of the artist

Top Right: Donna Graham, *Skiers*, n.d., Oil on masonite Collection of the Alberta Foundation for the Arts

Bottom Right: Don Cardinal, *Feeding a Friend*, 1973, Acrylic on canvas, Collection of the Alberta Foundation for the Arts