

Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

In Dreams Awake

Our truest life is when we are in dreams awake.
Henry David Thoreau



Government
of Alberta



Alberta



The Interpretive Guide

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

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

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

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

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

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

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

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



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Curatorial Statement

In Dreams Awake

Our truest life is when we are in dreams awake.

Henry David Thoreau

Between 1480 and 1505 the Flemish artist Hieronymus Bosch created one of the masterpieces of European art history. Entitled *The Garden of Earthly Delights*, this imaginative tour de force portrays Bosch's vision of the Garden of Eden, the earthly realm and the afterlife. The actual meaning of Bosch's painting has confounded viewers and art historians throughout the ages with art historians and critics generally interpreting the painting as a didactic warning on the perils of life's temptations. The intricacy of its symbolism, however, has led to a wide range of scholarly interpretations over the centuries. In recent decades scholars have come to believe this work reflects the orthodox religious belief systems of Bosch's age and was meant to teach specific moral and spiritual truths in the manner of other Northern Renaissance artists.

The Alberta Foundation for the Arts (AFA) Travelling Exhibition *In Dreams Awake* is inspired by this treasure of the early Renaissance. Referencing themes and elements discerned in *The Garden of Earthly Delights*, the art works in this exhibition, like Bosch's painting, explore life – both the natural world and human relationships and interactions – in all its complexity.

Subjects such as fruit, water, fish and plant life and themes of religion, desire, simple pleasures and 'horror' are expressed within Bosch's master work and art works from the AFA's collection which echo these concerns were chosen for this exhibition. While Bosch's painting is the muse for this exhibition, however, each work in the exhibition is its own entity and in reality is unrelated to the other works featured. Like the fragmented images

seen in dreams the exhibition *In Dreams Awake* unites these works to provide visions, similar to the disjointed and bizarre scenes in Bosch's triptych, of life in the 20th and 21st centuries. The exhibition *In Dreams Awake* thus becomes, in essence, a modern recitation of Bosch's narrative.

The exhibition *In Dreams Awake*, featuring art works drawn from the collection of the Alberta Foundation for the Arts, is inspired by the triptych *The Garden of Earthly Delights* created by the early Renaissance artist Hieronymus Bosch. Exploring elements, themes, and artistic styles which are expressed within or can be linked to this gem of Madrid's Prado Museum, this eclectic exhibition examines the 'earthly garden' as investigated by Alberta's artists and explores the influence of the past on contemporary artistic expression.

Life could be a dream (sh-boom)

If I could take you up in paradise up above (sh-boom)

If you would tell me I'm the only one that you love,

Life could be a dream, sweetheart....

The Chords, 1954

*The exhibition *In Dreams Awake* was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition program is supported by the Alberta Foundation for the Arts.*

Visual Inventory - List of Works

Dale Beaven

Mall Rats: Malls their cathedrals; shopping their religion, 1989

Intaglio etching, watercolour on paper
17 5/8 inches x 23 7/8 inches

Collection of the Alberta Foundation for the Arts

Sean Caulfield

The Pool, 2003

Mezotint, etching, intaglio, chine colle on paper
11 5/16 inches x 11 3/8 inches

Collection of the Alberta Foundation for the Arts

Sandra Champagne

Crab Apples, 1997

Watercolour on paper
9 1/2 inches x 9 1/16 inches

Collection of the Alberta Foundation for the Arts

Robert Chelmick

The Dalai Zonia, 1990

Cibachrome photograph on paper
8 11/16 inches x 21 5/8 inches

Collection of the Alberta Foundation for the Arts

James Davies

Gothic Tales #5, 1980

Conte, watercolour on paper
23 7/16 inches x 31 11/16 inches

Collection of the Alberta Foundation for the Arts

Elizabeth Ginn

The Angel, 1993

Oil and metal on board
15 7/8 inches x 15 13/16 inches

Collection of the Alberta Foundation for the Arts

Eva Hontela

Horse and Rider, 2003

Acrylic on canvas
24 1/4 inches x 29 15/16 inches

Collection of the Alberta Foundation for the Arts

Hazel Litzgus

Taking the cake to the fair, 2010

Watercolour on Arches aquarelle paper
14 13/16 inches x 22 11/16 inches

Collection of the Alberta Foundation for the Arts

Malcolm F. MacKenzie

Humming Bird, 1988

Colour photograph on paper
10 15/16 inches x 13 15/16 inches

Collection of the Alberta Foundation for the Arts

Ingrid McCarroll

The fish in its historical lack of perspective, 1988

Acrylic, oil on masonite
22 1/16 inches x 22 1/16 inches

Collection of the Alberta Foundation for the Arts

Paul Murasko

Poolside, 1988

Silver gelatin, handpainted on paper
7 5/8 inches x 11 5/8 inches

Collection of the Alberta Foundation for the Arts

Holly Newman

Backyard Beauties, 1989

Mixed media, silver gelatin, pencil crayon, oil on paper

13 7/8 inches x 20 1/16 inches

Collection of the Alberta Foundation for the Arts

Brianna Palmer

Syphen and Squeal, 2004

Etching on paper
11 5/16 x 8 11/16

Collection of the Alberta Foundation for the Arts

Visual Inventory - List of Works

William Panko

The Gardeners, 1946

Watercolour and pastel on paper

16 1/2 inches x 12 1/2 inches

Collection of the Alberta Foundation for the Arts

Colleen Philippi

Four Play, 1991

Watercolour, plastic, metal on paper

16 5/16 inches x 13 7/16 inches

Collection of the Alberta Foundation for the Arts

Angela Rees

Strawberries, 1995

Watercolour on paper

5 7/8 inches x 8 7/16 inches

Collection of the Alberta Foundation for the Arts

Jacques Rioux

Transparent reflection, downtown Calgary, 1980, The Calgary Picture Project, 1980

Silver gelatin on paper

13 inches x 8 11/16 inches

Collection of the Alberta Foundation for the Arts

Derek Rodgers

Emerging, 1974

Pencil on illustration board

19 15/16 inches x 21 15/16 inches

Collection of the Alberta Foundation for the Arts

Angus Wyatt

Sea of Fools, 1997

Silkscreen on paper

14 inches x 18 7/8 inches

Collection of the Alberta Foundation for the Arts

Total Works:

19 framed 2D works

Visual Inventory - Images



Dale Beaven
Mall Rats: Malls their cathedrals; shopping their religion, 1989
Intaglio etching, watercolour on paper
Collection of the Alberta Foundation for the Arts



Sean Caulfield
The Pool, 2003
Mezotint, etching, intaglio, chine colle on paper
Collection of the Alberta Foundation for the Arts



Sandra Champagne
Crab Apples, 1997
Watercolour on paper
Collection of the Alberta Foundation for the Arts

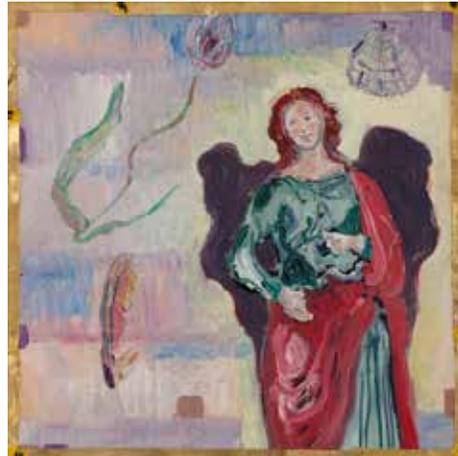


Robert Chelmick
The Dalai Zonia, 1990
Cibachrome photograph on paper
Collection of the Alberta Foundation for the Arts

Visual Inventory - Images



James Davies
Gothic Tales #5, 1980
Conte, watercolour on paper
Collection of the Alberta Foundation for the Arts



Elizabeth Ginn
The Angel, 1993
Oil and metal on board
Collection of the Alberta Foundation for the Arts



Eva Hontela
Horse and Rider, 2003
Acrylic on canvas
Collection of the Alberta Foundation for the Arts

Visual Inventory - Images



Hazel Litzgus
Taking the cake to the fair, 2010
Watercolour on Arches aquarelle paper
Collection of the Alberta Foundation for the Arts



Malcolm F. MacKenzie
Humming Bird, 1988
Colour photograph on paper
Collection of the Alberta Foundation for the Arts



Ingrid McCarroll
The fish in its historical lack of perspective, 1988
Acrylic, oil on masonite
Collection of the Alberta Foundation for the Arts



Paul Murasko
Poolside, 1988
Silver gelatin, handpainted on paper
Collection of the Alberta Foundation for the Arts

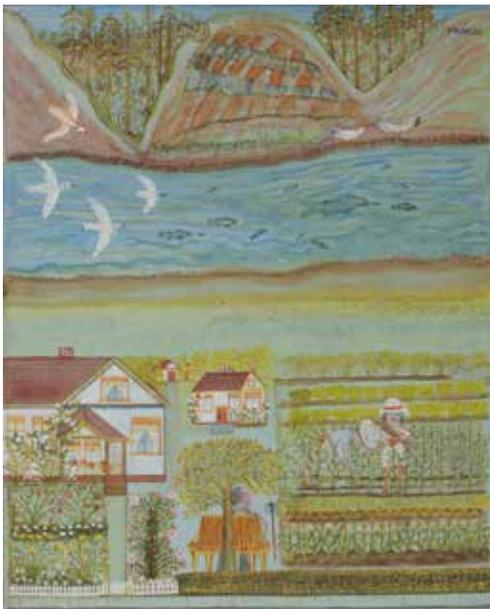
Visual Inventory - Images



Holly Newman
Backyard Beauties, 1989
Mixed media, silver gelatin, pencil crayon, oil on paper
Collection of the Alberta Foundation for the Arts



Brianna Palmer
Syphen and Squeal, 2004
Etching on paper
Collection of the Alberta Foundation for the Arts



William Panko
The Gardeners, 1946
Watercolour and pastel on paper
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Visual Inventory - Images



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Transparent reflection, downtown Calgary, 1980,
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Artist Biographies

Dale Beaven

Dale Beaven resides in Medicine Hat, Alberta, and has participated in many exhibitions since 1996.

Artist's Statement

Manipulating imagery appeals to me more than reproducing what is already evident; putting the ordinary into an unconventional setting or conversely the surreal into reality. My subject matter flashes into my mind visually complete, usually triggered by casual phrases or events around me.

I hold a B.A. in Administration from the University of Alberta, Edmonton, but no formal education in art. Although I began primarily as a printmaker (intaglio) I am now working with larger images as a painter. Much of my work involves social commentary, the rest is often figurative. I find people more interesting than their surroundings.

Although born in Canada I hold dual Canadian/British citizenship and have lived in England, Germany, Iran, and Saudi Arabia as well as different parts of Canada.

Sean Caulfield

Sean Caulfield is a Centennial Professor in the Department of Art and Design at the University of Alberta. He has exhibited his prints, drawings and artist's books extensively throughout Canada, the United States, Europe and Japan. Recent exhibitions include: *Perceptions of Promise*, Chelsea Art Museum, New York, USA/Glenbow Museum, Calgary, Alberta; *The New World*, The Centre for Modern and Contemporary Art, Debrecen, Hungary; *Imagining Science*, Art Gallery of Alberta, Edmonton, Alberta.

Caulfield has received numerous grants and awards for his work including: Triennial Prize at the 2nd Bangkok Triennial International Print and Drawing Exhibition, Bangkok, Thailand; SSHRC Dissemination Grant; Canadian Stem Cell Network Impact Grant; SSHRC Fine Arts Creation Grant; Canada Council Travel Grant; and a Visual Arts Fellowship, Illinois Arts Council, Illinois, USA. Caulfield's work is in various public and private collections including Houghton Library, Harvard University, USA; Fitzwilliam Museum, Cambridge, England; Blanton Museum of Art, University of Texas, Austin, Texas, USA.

Sandra Champagne

Sandra Champagne lives and works in Edmonton. She is a watercolorist and has attended several extension courses, the last one being at the University of Alberta in 1994. She is an active member of the Edmonton Art Club and the federation of Canadian Artists.

Artist's Statement

Painting is extremely important and helps me to find balance within my life, which I express in

Artist Biographies

my art. I find real excitement in balancing sunlight and shadow through the watercolour medium. Spontaneity along with control is a challenge that when realized provides extraordinary pleasure. I believe painting with watercolour allows me to express creativity on different levels.

Robert Chelmick

Robert Chelmick is a storyteller, television and radio host, photographer, visual artist and documentary filmmaker. He got his start as a broadcaster with CKUA in 1969. He credits an interview encounter in the 1980s with Canadian author and photographer Freeman Paterson as inspiration for his career as a visual artist. He is known for his series *Jumping for Joy* which consists of portraits of local Edmonton celebrities caught mid-jump and suspended in the air, and *Design on the Wing*. Chelmick is an active member of the Alberta Society of Artists.

James Davies

Jim Davies lives in Edmonton. He received a Bachelor of Fine Arts from the University of Guelph, Ontario, in 1977 and a Masters of Visual Arts in painting from the University of Alberta, Edmonton, in 1979. Davies has exhibited in numerous exhibitions in Ontario, Alberta and British Columbia and is represented in numerous public collections in these provinces.

Artist Statement

Jim Davies explores the balance of light and dark in a series of emotive landscapes from areas around Alberta. Davies' expressive technique creates a lively narrative that places the Prairies in a mysterious and intriguing context.

Davies' work is situated within the long history of European and North American Landscape Art movements and as such demonstrates elements of curiosity, symbolism, fantasy, imagination and harmony. It is this awareness of archetypes and mythologies within the genre of landscape that adds to the complexity of his paintings. His work challenges the prairie ideal while simultaneously depicting it as a space for the imagination to rest and flourish.

The spectrum of light is central within Davies' oeuvre. From the light of midday to the complex darkness of night, his lyrical and gestural marks depict the continuum of life. He works outside from observation - a practice which adds a specificity of place to his work. Yet the outcome is an imagined landscape that points to several narratives. This approach addresses the individual experience as well as more universal emotions.

Throughout most of these paintings a human element emerges, either as a path, the suggestion of a figure, or through the motion indicated by the brush strokes. The result is a series of paintings that are reflective in their familiarity of place but transformative in their unexpected presence.

Artist Biographies

Elizabeth Ginn

Elizabeth Ginn was born in Saint John, New Brunswick. She moved to Ontario in 1959 and then to Alberta in 1977. She studied at the Ontario College of Art, received a Bachelor of Fine Arts Degree from the University of Lethbridge, and also pursued graduate studies at the Emily Carr College of Art and Design in Vancouver. In addition to her art studies Ginn has taught art therapy to mentally handicapped clients and also served as gallery director at the Art Gallery of Grande Prairie.

Ginn is an expressionistic painter and has exhibited her own work in Alberta and British Columbia. Her work usually deals with subjects that are very close to her emotionally, such as birds, cats and flowers.

Ginn currently lives in Lethbridge, Alberta, and besides continuing her artistic pursuits manages a cat rescue society.

Eva Hontela

Eva Hontela was born in 1957 in Czechoslovakia. She emigrated with her parents and sister to Austria in 1968 and then to Canada in 1969. She completed high school in Montreal in 1974 and then received a BFA from Concordia University in Montreal in 1978. Hontela then moved to Edmonton where she studied sculpture for three years at the University of Alberta, graduating in 1982. Her works have been exhibited with the Edmonton Art Club on a number of occasions and her paintings are also found in private collections in Canada and Europe.

Artist Statement

I am interested in colour and its emotional impact. The images are not fleeting phenomena but elements that function as symbols and metaphors designed to engage the viewer on a one to one basis. My aim is to reconstruct a world of equilibrium and balance where the immediacy of the subject is carried by the painting itself.

Hazel Litzgus (1927 -)

Hazel Litzgus was born in Lloydminster, Alberta, and is primarily self taught although she had formal training in anatomical drawing under Gordon Barry at the Edmonton Art Gallery. Her subject matter is taken from childhood memories of prairie life, scenes from town life, farm work, and play. Litzgus has exhibited with the Canadian Society of Painters, Ottawa (1966), at the Canadian Art Gallery, Calgary (1971), the National Gallery, Ottawa (1973), and Masters Gallery, Calgary (1975, 1981, 1988, 1995), as well as numerous others. Her work can also be found in corporate collections, such as Shell Canada and TransCanada Pipelines Ltd., and the public collections of the Glenbow Museum in Calgary and the Alberta Foundation for the Arts in Edmonton.

Malcolm F. MacKenzie - no biography available

Artist Biographies

Ingrid McCarroll - no biography available

Paul Murasko

Paul Murasko is an Edmonton-based photographer. In his work cultural influences, timeless light, space and common values are just a few of the vast variety of elements that may find themselves incorporated into a piece.

Murasko's works start with archival black and white photographs on double-weight fibre-based paper. He then tones the paper with selenium, and uses oil paints specially made for colouring photographs to bring the stills to life. Murasko's interest in this technique developed many years ago. As described by the artist:

My father was a photographer, and I'd seen him do a couple, but I'd also seen it in magazines and thought, 'That looks pretty neat.' So I said to my dad, 'how do you do that?' and he threw me an old set of paints from the '50s and I started to do it by trial and error.

In Murasko's work colour allows him to punch up the features of the city that we usually take for granted - 'It's more interesting, the fantasy and surrealism of it'. Painting also allows him to add special effects elements that exist only in the artist's mind.

Holly Newman

Holly Newman studied at the University of Alberta and received a Bachelor of Fine Arts in 1985. Her work has been featured in numerous solo exhibitions including: *Lucky Rabbit* (Ace Art Inc., Winnipeg, 2002); *Nesting* (Art Gallery of Alberta, 2002); *The Nesting Project* (Fringe Gallery, Edmonton, 2001); *Extended Lament* (Khyber, Halifax, 2000); *Mother Nature Never Made Any Promises* (Latitude 53, Edmonton, 2000); *Veiled Reconciliation* (Profile Gallery, St. Albert, 1997) and *Hand Sown* (Harcourt House Gallery, Edmonton, 1996). Newman has also participated in the group exhibitions: *Dirt Sweet* (The Edmonton Art Gallery); *Peripheral Visions* (Birks Building, Edmonton, 1998); and *Making History* (Prince George Art Gallery, 1995). Her work is represented in the collection of the Alberta Foundation for the Arts and has been reviewed in several art magazines and newspapers including *Artichoke*, *Vue Magazine* and *The Edmonton Journal*.

Brianna Palmer

Brianna Palmer received a BFA in Printmaking from the Alberta College of Art and Design in Calgary in 2000 and an MFA in Printmaking from the University of Alberta in 2003.

Artist Statement

As we rely on modern advances to become our mediators between the environment and our existence, our bond with the natural environment diminishes. While the world of technology demystifies the power of nature, we are removed from the pure act of its experience. My work embodies a contrast between technology and nature; the artificial and the real.

Artist Biographies

In my art production I use an amalgamation of various materials and methods of working. I have an affinity for gathering discarded fragments of natural and man-made objects that fill my studio, and are displayed like rare treasures. This small ritual of gathering and displaying objects has become a vehicle for exploration. I begin by manipulating the objects, transforming them, and often redefining the nature of their materials. This intimate ritual of object making, reconnects me to the physical process of gathering in nature. The objects that are recreated are hybrids of organic and man-made; they contain an element of uncertainty about them: what has been created and what grew from nature? These transformations continue, as the objects are displayed, photographed, and re-contextualized through various print processes. Through these transformations, the identity of the objects is obscured, suspended between fact and fiction. The materials are familiar and reminiscent of experience, but the object itself is lucid, positioned between memory and imaginations. It is the recreation and contextualization of the artifact, and its ambiguity, that parallels the mystery and wonderment of nature.

William Panko (1892-1948)

William Panko was born in Vienna, Austria, and emigrated to Canada in 1911. He worked as a farm labourer in the summer months and as a miner in Drumheller during the winters. Panko fell ill with tuberculosis in 1937 and spent ten years at the Baker Memorial Sanatorium in Calgary. As a young man Panko did not receive any formal art training however he seemed to have an innate understanding of colour and composition. Panko started painting at Baker Memorial and with the support of well-known artist Marion Nicoll, he painted approximately 30 watercolour paintings. Nicoll insisted that his primitive folk style was unique and she believed that he shouldn't receive any formal instruction as that type of tutelage would have disrupted his individualistic style. His works delineate scenes of his life, primarily they tell the tales of his life in Drumheller from his garden to his home. The Coste House in Calgary exhibited his watercolour paintings during the winter of 1947. The Muttart Gallery included Panko's work in a travelling exhibition, titled *The Primitives*, which travelled to The Edmonton Art Gallery (now the Art Gallery of Alberta), The Prairie Gallery in Grand Prairie (now the Art Gallery of Grande Prairie), and the Southern Alberta Art Gallery (SAAG). Panko passed away from a fatal heart attack on March 17, 1948, at the age of 56.

Colleen Philippi

Colleen Philippi received her BFA from the University of Alberta in 1982. Since then she has been showing internationally and at Art Fairs with Newzones Gallery in Calgary. Besides finding her magical assemblages in private, corporate and Museum collections locally, nationally and internationally, she has completed commissions for Rotary Flames House, Calgary; Island Hospital Anacortes, Seattle, Washington; Swedish Foundation, Seattle, Washington; and Pason Systems Ltd., Calgary amongst others.

Angela Rees - no biography available

Artist Biographies

Jacques Rioux (1956 -)

Jacques Rioux is a Canadian photographer. Born in Sherbrooke he has been based in Calgary, Alberta, since completing his education in applied photography in Montreal in 1979. He has practiced both commercial and fine art photography throughout his career and his work can be found in the collections of prestigious institutions such as the Bibliotheque Nationale in Paris, and the Canadian Museum of Contemporary Photography in Ottawa. He is known for creating a number of extensive photographic series including 'The Calgary Picture Project'. From its inception in 1980 to its completion in 1992, the project is a visual exploration of the city, including beautiful park views, dramatic architectural studies, weathered industrial buildings, busy public spaces, and suburban houses. The 12 year project has produced wonderful works of both documentation and artistic vision that pay homage to this western Canadian city and the art of photography.

Derek Rodgers

Derek Rodgers was born in Staffordshire, England, in 1939 and immigrated to Canada in 1965. In 1973 he received a Diploma in Fine Arts from the Alberta College of Art in Calgary. His major was in graphics with a concentration in various print-making methods. Since 1972 his work has been in a variety of exhibitions in both Alberta and British Columbia. His work is found in the collections of the Alberta College of Art and Design, the Alberta Foundation for the Arts, and in Alberta House in London, England.

Angus Wyatt

Angus Wyatt was born in Oxford, England, in 1964. From 1984 to 1989 he studied at the University of Alberta and received a Bachelor of Fine Arts degree in 1989.

Artist Statement (concerning his 'Fool' imagery)

These images are personal reflections upon the dualistic nature of our everyday experience. The materials and composition are intended to be as simple as possible. The Fool is taken from a deck of regular playing cards, a mass produced image now offered as icon. The figure as symbol of the complex contrasts within and between our interior and exterior worlds. I became interested after graduation in the notion of dualistic philosophy and created images based on objects that had the quality of having two opposite but integrally entwined halves. The pictures were intended to illicit meditation upon the dualism inherent in our everyday existence. I began to realize that the notion of grey areas in between the extremes of such thought merited exploration. This led me to the use of the Fool as an emblem of the more intricate interplay that opposites play in the dualistic approach to personal philosophy. Rich in history the Fool can be found in all cultures inhabiting both the inner sanctum of the high court and the public house on the corner. Revered yet despised, bearing the costume that denotes his position, the Fool is trapped by status yet free of social constraints. At liberty to behave as he wishes while aware of the role he must play. Though he is privy to all that goes on the Fool is perceived as an idiot, yet his true personality remains concealed by this uniform. He is a book judged by its cover. His

Artist Biographies

interior world profoundly separate from his external reality. He is entertainer, educator, observer and confidante, a hero while simultaneously a buffoon.

We are all Fools, or at least we all carry a Fool within us. Who we feel we are in contrast to who we appear to be. Harboring dreams and desires that we conceal from the machinations of our daily lives. Each of us an entertainer, educator, observer and confidante. Each of us a hero while simultaneously a buffoon.

Talking Art



Angus Wyatt
Sea of Fools, 1997
Silkscreen on paper
Collection of the Alberta Foundation for the Arts

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 - Still Life Painting: A Survey
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Art Curriculum Connections

*** please note: the following curriculum connections are drawn from the elementary program of studies but are built upon during both the Junior High and High School levels**

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

- Textures form patterns
- 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

Art Curriculum Connections continued

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

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 1: - Students will record or document activities, people and discoveries

Concepts

- Everyday activities can be documented visually
- Special events can be recorded visually
- Family groups and people relationships can be recorded visually

Purpose 2: - Students will illustrate or tell a story

Concepts

- A narrative can be retold or interpreted visually
- An original story can be created visually

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
- Manufactured or human-made things
- People

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

LEVEL TWO (Grades 3 and 4)

REFLECTION

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

Art Curriculum Connections continued

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

Concepts

- Actions among things in a setting create a dynamic interest

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

JUNIOR HIGH

Students will:

- use expressiveness in their use of elements in the making of images
- understand that art reflects and affects cultural character

Concepts:

- Unusual combinations of shapes can suggest the invention of fantasy or mysterious images

Art Curriculum Connections continued

ART 10-20-30

Students will:

- question sources of images that are personally relevant or significant to them in contemporary culture
- compare the image content of certain periods
- 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:

- personally selected themes can provide images for expressive drawing investigations
- the exploration of existing technology may influence the development of two and three dimensional images
- chance occurrences or accidental outcomes can influence the making of a work of art
- an understanding of major 20th century artists and movements adds to the ability to evaluate one's own work
- use personal experiences as sources for image making
- personal situations and events in artists' lives affect their personal visions and work
- historical events and society's norms have an affect on an artist's way of life and work
- imagery can depict an important local, political or social issue
- imagery can depict important aspects of the student's own life
- a specific artistic movement and its works of art are influenced by the members' philosophical themes, stylistic identity and relationship to the community in which they exist

Cross Curriculum Connections

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

K-9 LANGUAGE ARTS

K-Grade 2

- draw, record or tell about own ideas and experiences
- talk about and explain the meaning of own pictures and print
- experiment with sounds, colours, print and pictures to express ideas and feelings
- use words and pictures to add sensory detail

1.1 Discover and Explore

- Students will listen, read, write, view and represent to explore thoughts, ideas, feelings and experiences

2.1

- Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts

2.2 Students will

- listen and view attentively
- relate aspects of oral, print and other media texts to personal feelings and experiences

2.3 Understand Forms, Elements, Techniques

Students will

- discuss ways that visual images convey meaning in print and other media texts

LANGUAGE ARTS GRADE 6

Students will

- observe and discuss aspects of human nature revealed in oral, print and other media texts

LANGUAGE ARTS GRADE 7-9

Students will

- discuss how techniques, such as colour, shape, composition, suspense are used to communicate meaning and enhance effects in oral, print and other media texts

Cross Curricular Connections

- explore surprising and playful uses of language and visuals in popular culture...explain ways in which imagery and figurative language, such as similes and metaphors, convey meaning and create a dominant impression, mood and tone
- experiment with figurative language, illustrations and video effects to create visual images, provide emphasis, or express emotion

ENGLISH GRADES 10-12

Viewing

- Appreciation and understanding of a visual message requires an understanding of purpose
- elements in and structure of the image strongly influence the total effect of the communication
- discuss emotions, facts and opinions expressed visually
- recognize that visual messages may employ imagery, mood, irony, satire, tone, symbolism, humour
- appreciate that visual media make use of stylistic devices and relate this knowledge to the use of stylistic devices in literature

ELEMENTARY SCIENCE

1–5 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

Exhibition Introduction

The AFA Travelling Exhibition *In Dreams Awake* is an eclectic exhibition containing art works which explore a variety of art genre, styles, themes, and media. The inspiration behind this exhibition is the painting known as *The Garden of Earthly Delights*, a masterpiece of imagination and creativity painted by the Flemish artist Hieronymus Bosch between 1490 and 1510. On display in the Prado Museum, Madrid, Spain, this huge triptych portrays Bosch's visions of the Garden of Eden, earthly activities and the afterlife, specifically a 'horrifying' vision of hell.

The exhibition *In Dreams Awake*, while inspired by Bosch's work, does not directly address the same themes explored by this earlier artist. Rather, Bosch's painting is de-constructed, with the individual art works chosen for the exhibition reflecting elements and themes expressed within Bosch's painting. Elements such as fruit, water, fish and plants/flowers and themes of religion, desire, simple pleasures and 'horror' can be found in Bosch's work and art works from the AFA's collection which reflect similar subjects were chosen for the exhibition *In Dreams Awake*. If viewed as a whole rather than as individual pieces, the exhibition *In Dreams Awake* becomes, in essence, a contemporary re-telling of Bosch's painting.

The following pages in this guide provide a more detailed examination of Bosch's work, *The Garden of Earthly Delights*, as well as an examination of artistic genre, themes, styles and processes expressed in works found in the exhibition.

Hieronymus Bosch: The Garden of Earthly Delights



Hieronymus Bosch (1450-1516) was an early Netherlandish painter. His work is known for its fantastic imagery, detailed landscapes, and illustrations of religious concepts and narratives. Within his lifetime his work was collected throughout Europe, especially by Philip II of Spain, and had a profound impact on other artists and later art movements.

Hieronymus Bosch, 1450-1516
The Garden of Delights, between 1490-1510
The Prado, Madrid, Spain

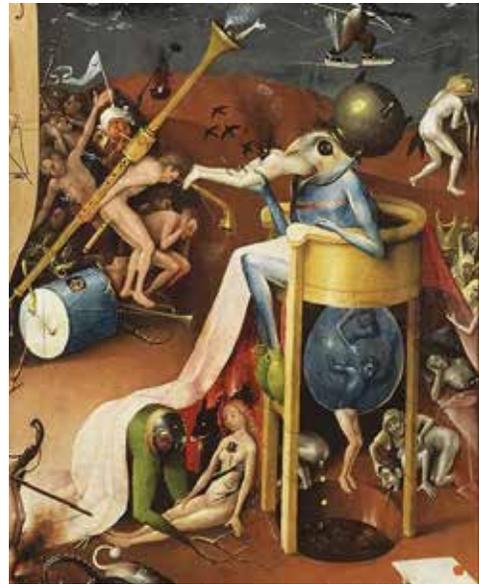
During his lifetime Bosch produced at least sixteen triptychs, eight of which are fully intact. His most famous triptych is the work *The Garden of Earthly Delights*, a work chronicling the creation of the world and the creation and fall of man. The inner panels of this painting are intended to be read chronologically from left to right. In the left hand panel God presents Eve to Adam; in the center is a broad panorama teeming with socially engaged figures seemingly engaged in innocent, self-absorbed joy, as well as fantastical animals, oversized fruit and strange stone formations. The right panel presents a hellscape where tortured human are reaping eternal damnation.

The actual meaning of Bosch's painting *The Garden of Earthly Delights* has confounded viewers and art historians throughout the ages. Art historians and critics often interpret the painting as a didactic warning on the perils of life's temptations. The intricacy of its symbolism, however, has led to a wide range of scholarly interpretations over the centuries. Some have linked Bosch's art to heretical points of view and attacks on the Roman church of the time. Others have believed that his work was created merely to titillate and amuse. In recent decades scholars have come to believe his art reflects the orthodox religious belief systems of his age and was meant to teach specific moral and spiritual truths in the manner of other Northern Renaissance figures.



Hieronymus Bosch, 1450-1516
The Garden of Delights (detail), between 1490-1510
The Prado, Madrid

Hieronymus Bosch: The Garden of Earthly Delights continued



Hieronymus Bosch, 1450-1516
The Garden of Delights (detail images - center and right panels),
between 1490-1510
The Prado, Madrid

Because Bosch was such a unique artist his influence has not spread as widely as that of other painters of his time. He did influence a few artists during the 1500s and 1600s but was then largely forgotten. In the late 19th and early 20th centuries, however, with the advent of the art movements of Symbolism and Surrealism, Bosch's work enjoyed a popular resurrection. The early surrealists' fascination with dreamscapes, the autonomy of the imagination, and a free-flowing connection to the unconscious brought about a renewed interest in his work.

The Art of the Fantastic: An Art Historical Survey

To become truly immortal a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken, it will enter the realm of childhood visions and dreams.

Giorgio de Chirico

Fantasy has been an integral part of art since its beginnings, but has been a particularly important aspect in the visual and literary arts of Europe and North America since the late 19th century. **Dependent on a state of mind more than any particular style, the one thing all artists of fantasy have in common is the belief that imagination, the 'inner eye', is more important than the outside world.** This 'inner eye', since the dawn of the 20th century, has been used to create works which are either formal and often playful in nature or works which, though their meaning may be ambiguous, make some comment on political and social realities and the artist's world.



Dale Beaven
Mall Rats: Malls their cathedrals; shopping their religion, 1989
Intaglio etching, watercolour on paper
Collection of the Alberta Foundation for the Arts

The first 'fantastic' artist is generally said to be Hieronymus Bosch. Bosch (1450-1516) was a Netherlandish painter who used fantastic imagery to illustrate moral and religious concepts and narratives. Bosch was a stern moralist who intended his pictures to be visual sermons, every detail packed with didactic meaning. His richest work, known as *The Garden of Delights*, is so full of weird and seemingly irrational imagery, however, that it has proved difficult to interpret and much of it remains unsolved.

A second artist whose works have been labeled 'fantastic' is the Renaissance painter Giuseppe Arcimboldo (1527-1593). Arcimboldo's 'bizarre' portraits, where the subject is composed of arrangements of animals, fruits and vegetables, were re-discovered by the Surrealists of the early 20th century and had a profound influence on many of the artists in this group.



Giuseppe Arcimboldo, 1527-1593
Vertumnus, a portrait of Rudolf II
Skokloster Castle, Sweden

The Art of the Fantastic: An Art Historical Survey continued: the Romantic Age



William Blake, 1757-1827
*The Great Red Dragon and the Woman
Clothed with Sun*, 1805

Other than the paintings of Bosch, Arcimboldo, and a very few other artists, the idea of fantasy in art, where the artists imagination played a central role in the composition and illustration of a narrative, received very little if any expression in the art produced in Europe during the seventeenth, eighteenth, and early nineteenth centuries. Major exceptions to this were the British artists John Henry Fuseli (1741-1825) William Blake (1757-1827) and Dante Gabriel Rossetti (1828-1882). All three artists were influenced by the Romantic movement in the visual and literary arts but they brought to their work an imaginative force very different from the norm. Most artists at the time, whether following classical or Romantic styles, focused on events and people in the 'real' world. William Blake, on the other hand, embraced the imagination as 'the body of God' and created figures and vibrant compositions which often had little to do with the visible world and bore little resemblance to classical or High Renaissance styles and, according to art historians, Blake's mystical imagining was the earliest modern manifestation of fantasy in art.



Dante Gabriel Rossetti, 1828-1882
The Girlhood of Mary Virgin, 1849



John Henry Fuseli, 1741-1825
Nightmare, 1781
Detroit Institute of Art

While the expression of 'fantasy' was an aspect of the Romantic movement, as seen in the works of Blake and Fuseli, it was not until the late 19th century that this side of Romanticism came to the fore with the birth of the **Symbolist** art movement.

The Art of the Fantastic: An Art Historical Survey continued: 19th century Symbolism

Symbolism was a movement of French and Belgian origin in poetry and other arts. **The term Symbolism means the systematic use of symbols or pictorial conventions to express an allegorical meaning. An outgrowth of Romanticism, symbolism was largely a reaction against naturalism and realism in the arts which attempted to capture reality and to elevate the humble and ordinary over the ideal.** Symbolist artists became dissatisfied with the Impressionist style and its relatively passive registration of optical sensation and believed that art should aim to capture more absolute truths which could only be accessed by indirect methods. In 1886 Jean Moréas published the Symbolist Manifesto in which he announced that symbolism was hostile to 'plain meanings, declamations, false sentimentality and matter-of-fact description' and that its goal instead was to to 'clothe the Ideal in a perceptible form':

In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the primordial Ideals.

Symbolism - [http://en.wikipedia.org/wiki/Symbolism_\(arts\)](http://en.wikipedia.org/wiki/Symbolism_(arts))



Gustave Moreau, 1826-1898
Oedipus and the Sphinx

Symbolist artists turned away from social action and from the triumphs of science and technology and instead sought refuge in a dreamworld of beauty and elaborate and stylish artifice. As expressed by the Belgian poet Èmile Verhaeren:

I fly into a fury with myself...I love things that are absurd, useless, impossible, frantic, excessive, and intense, because they provoke me, because I feel them like thorns in my flesh.

Modern Art, Third Edition, pg. 35

In this quest, 'idealist' painters of the 1860s, such as Gustave Moreau, came back into favour. Moreau and fellow artists Puvis de Chavannes and Odilon Redon had been out of tune with the dominant Realist and Impressionist modes until the climate of art began to shift once more toward a painting of ideas rather than outward appearances.



Odilon Redon, 1840-1916
Crying Spider, 1881

The Art of the Fantastic: An Art Historical Survey continued: Dada and Surrealism

Symbolist painters were a diverse group and the movement covered a huge geographical area including all of Europe, Russia, Mexico and the United States. While the artists involved followed no cohesive style, they all mined mythology and dream imagery for a visual language of the soul. These symbols, however, are not the familiar emblems of mainstream iconography but intensely personal, private, obscure and ambiguous. As a movement in art, Symbolism had a significant influence on Expressionism and Surrealism, two movements which descend directly from Symbolism proper.

The allure of the enigmatic, the shock appeal of the bizarre, and the disquieting character of hallucinatory visions in art sanctioned and inspired the work of the Dada and Surrealist artists of the early twentieth century.

The Dada movement developed during and after World War 1. Essentially a protest movement launched by Marcel Duchamp and other artists against the horrors of the industrial age which had led to WWI, Dada also embraced a sweeping summons to create a blank slate for art and presented serious creative options to artists. **The only law respected by Dadaists was that of chance and the only reality, that of their imaginations.** The emergence of explicit fantastic content in art after 1914 was also influenced by Freud's theories of psychoanalysis and the unconscious. Both Freud's ideas and the horror of WWI impelled artists to answer social violence with a violence internalized in imagery and technique and also produced a revolutionary attitude towards traditional aesthetics.



Marc Chagall, 1887-1885)
The Fiddle Player, 1912

Among artists whose work was extremely influential to the development of both Dada and specifically Surrealism were Henri Rousseau, Marc Chagall, and Giorgio de Chirico. The French artist Henri Rousseau (1844-1910) is credited with introducing the idea of magic into art while the Russian painter and print-maker Marc Chagall (1887-1885), as described by André Breton, leader of the Surrealists, used metaphor '...not merely as a formal device but as a system of values' (*Modern Art*, pg. 165)

Henri Rousseau, 1844-1910
The Dream, 1910
Museum of Modern Art, New York



The Art of the Fantastic: An Art Historical Survey - Dada and Surrealism continued



Giorgio de Chirico, 1888-1978
The Red Tower, 1913

Perhaps the most important of these pre-surrealist artists was the Greek-Italian painter **Giorgio de Chirico (1888-1978)**. de Chirico created a fantastic world of authentic, troubling dream imagery which was supplementary to our familiar universe and captured the irremediable anxiety of the time. (Modern Art, Third Edition, pg. 165) Influenced by such antecedents as melancholy and romantic landscapes, de Chirico reintroduced anecdote, sentiment and descriptive techniques into his art. More importantly, a decade and more before the surrealists, he made painting an occasion for actualizing the dream process with baffling, illogical imagery and for exploring the 'troubling connection that exists between perspective and metaphysics'. (Modern Art, Third Edition, pg. 166)

Although the dream is a very strange phenomenon and an inexplicable mystery, far more inexplicable is the mystery and aspect our minds confer on certain objects and aspects of life.

Giorgio de Chirico



Giorgio de Chirico, 1888-1978
Love Song, 1914

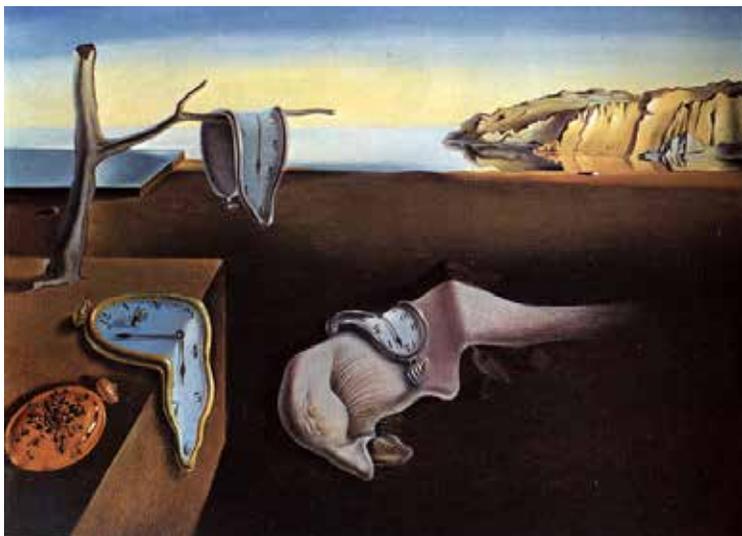
In 1924, influenced by ideas first espoused by the Dada movement, and inspired by aspects of the fantastic and grotesque expressed in the works of artists such as Hieronymus Bosch, Francisco Goya, Odilon Redon, Marc Chagall and Giorgio de Chirico, a group of Parisian artists founded Dada's successor, SURREALISM. Surrealism became the most widely disseminated and controversial aesthetic between the first and second world wars, seeking to expose the frontiers of experience and to broaden the logical and matter-of-fact view of reality by fusing it with instinctual, subconscious, and dream experience to achieve a 'super reality.'

The Art of the Fantastic: An Art Historical Survey - Dada and Surrealism continued

In 1924 the poet André Breton issued his First Surrealist Manifesto in which he adopted the basic premises of psychoanalysis and believed quite literally in the objective reality of the dream. **For Breton and his followers automatism, a technique first developed by the Dadaists, hallucinatory and irrational thought associations, and recollected dream images offered a means of liberating the psyche from its enslavement to reason.** The surrealists came to define their aim as 'pure psychic automatism...intended to express...the true process of thought...free from the exercise of reason and from any aesthetic or moral purpose.' (H.W. Janson, History of Art, Second Edition, pg. 662)

While Surrealism descended from Dada, the surrealist artists differed from Dada in that the surrealists advocated the idea that ordinary and depictive expressions were vital whereas Dadaists rejected categories and labels. For the surrealists, however, the arrangement of elements must be open to the full range of imagination. Sigmund Freud's work with free association, dream analysis, and the unconscious was of great importance to the surrealists in developing methods to liberate imagination. **A second important idea was that 'one could combine, inside the same frame, elements not normally found together to produce illogical and startling effects'**. (<http://en.wikipedia.org/wiki/Surrealism>) The importance of dream images and strange juxtapositions of objects was eloquently expressed by André Breton in his definition of surrealism:

Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dreams, in the disinterested play of thought. (Modern Art, Third Edition, pg. 179)

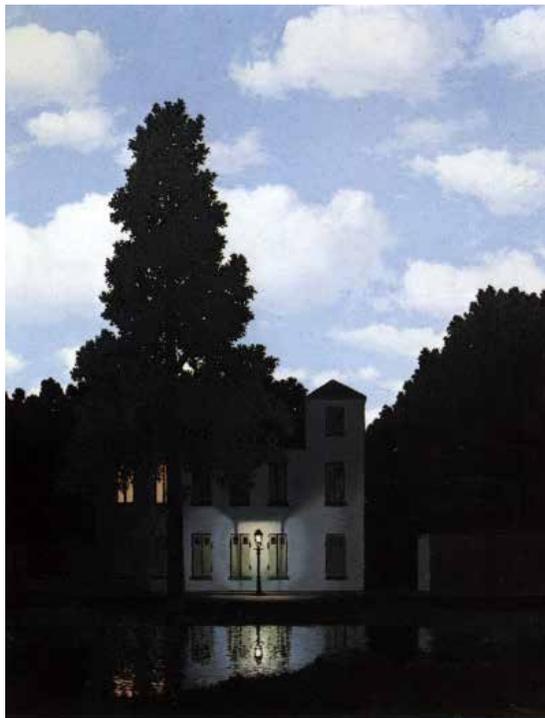


Salvador Dalí, 1904-1989
The Persistence of Memory, 1931

Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision.
Salvador Dalí

The Art of the Fantastic: An Art Historical Survey - Dada and Surrealism continued

In 1924 the Spanish artist Salvador Dali (1904-1989) became a full-fledged member of the Surrealist movement. Along with the Belgian artist René Magritte (1898-1967), Dali made illusionistic techniques the dominant form of Surrealist painting. Both Dali and Magritte were experts in using illogical juxtapositions in conjunction with photo-realist painting techniques in order to give the illusion of objective reality to constructs of fantasy whose disturbing impressions were heightened by the contrast between the realistic treatment and the unreal subject matter. At their best, Dali's paintings encapsulated the anxieties, the obsessive eroticism, and the magic of vivid dream imagery. Magritte's intended goal, on the other hand, was to challenge observer's preconditioned perceptions of reality and force viewers to become hypersensitive to their surroundings.



René Magritte, 1898-1967
The Empire of Lights
Magritte Museum
Brussels

Enthusiasm for surrealism diminished after the 1930s but the movement persisted in a minor sense after WWII. Its significance in 20th century aesthetics lies chiefly in its resurrection of the marvelous and exotic at a time when interest in these was in abeyance. Also, the surrealist ideas concerning the unconscious, automatism and dream imagery were embraced by American artists and movements such as Abstract Expressionism grew directly out of the meeting of American artists with European Surrealists self-exiled during World War II. Aspects of Dadaistic humor, revealed in the works of such artists as Robert Rauschenberg, also show the connections and, up until the emergence of Pop Art, Surrealism can be seen to have been the single most important influence on the sudden growth in American arts.

The Art of the Fantastic: An Art Historical Survey - Surrealism and Photography



Jacques Rioux
Transparent reflection, downtown Calgary, 1980,
The Calgary Picture Project, 1980
Silver gelatin on paper
Collection of the Alberta Foundation for the Arts

While surrealism is most often associated with the visual arts of painting and drawing, many surrealist artists have embraced the possibilities to be found in photography for creating 'fantastical' and dream images. This aim is clearly expressed in the work of Jacques Rioux in the exhibition *In Dreams Awake*.

Surrealism can best be described as an abstraction of reality. It is the stuff of dreams, nightmares, illusion, mystery, delusions and fantasy. Unlike artists associated with the Dada movement, Surrealist artists were not interested in escaping from reality; rather they sought a deeper, more heightened form of it. Photography, which was often thought to be concerned with the mere depiction of surfaces or with copying reality, allowed surrealist photographers to take 'reality' and photography's apparent objectivity, and transform these attributes to powerfully represent dreams, nightmares, and other aspects of the human psyche.

Surrealist photography takes many forms, most of which make great use of techniques of manipulation. One technique is that of photomontage. Photomontage is the process of combining multiple photographs into one image. This technique was one used early on in the history of photography and is a process that can easily be done in the present using layers in Photoshop or through cutting and pasting multiple images and then re-photographing or scanning to create a unified image.



Shane Golby
The Fruit of the Tree, 2011
Photomontage
Collection of the artist

The Art of the Fantastic: An Art Historical Survey - Surrealism and Photography con't

A second technique concerns the use of photograms. Photograms are negative-less prints done without the use of a camera. They are achieved by placing objects onto a piece of light sensitive paper and exposing the paper to light. The density and opacity, as well as the placement and layering of the objects will all bear on the outcome of the final image. Areas of the paper that have received no light appear white while those exposed through transparent or semi-transparent objects appear grey.

Some of the first known photographic images made were photograms. William Henry Fox Talbot (1800-1877) called these images photogenic drawings, which he made by placing leaves and other materials onto sensitized paper then leaving them outdoors on a sunny day to expose.

One type of photogram is that of **cyanotypes**. This process, characterized by blue prints, was brought to photography by Anna Atkins who is regarded as the first female photographer. From 1843 she produced *British Algae: Cyanotype Impressions*, the first book in history illustrated with photographs.



Anna Atkins (1799-1871)
Algae, 1843

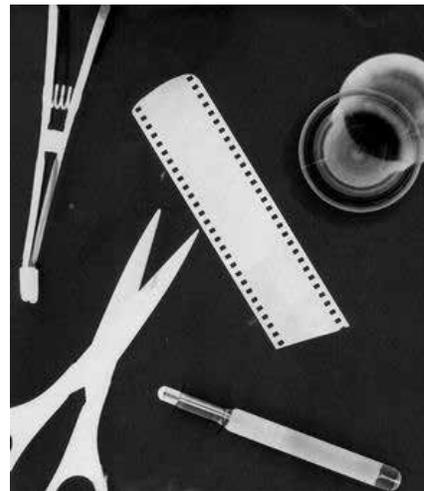


image by Man Ray

One of the most important Surrealist artists to make use of the photogram technique was Man Ray (1890-1976). His technique, which he called 'rayographs', included capitalizing on the stark and unexpected effects of negative imaging, unusual juxtapositions of identifiable objects within a single image, and moving objects as they were exposed.

The Art of the Fantastic: An Art Historical Survey - Surrealism and Photography con't

A third photographic technique used by Surrealist photographers is that of Double Exposure. This technique involves simply exposing the film negative twice in the camera without advancing the film forward. The first image taken will always fade back, due to exposure, as the negative is exposed for the second image. Neither image will be completely solid so the result is a faded ethereal double image. Digital cameras do not have the ability to double expose an image, but the results can be achieved by combining two digital images in Photoshop using layers.

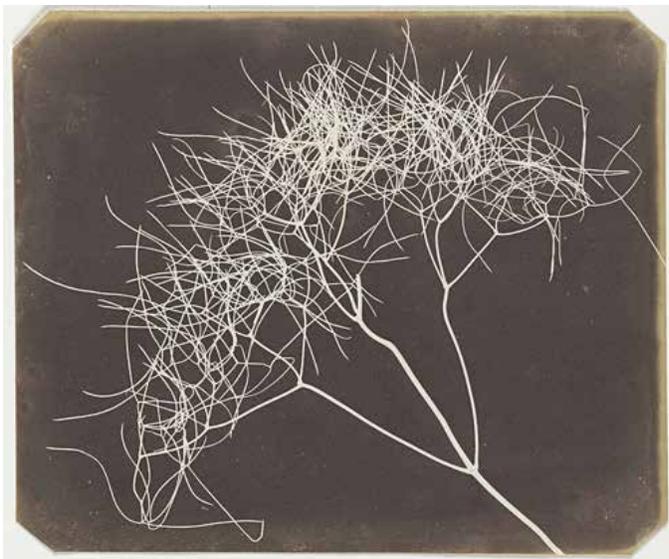


Image by Henry Fox Talbot, 1800s

Solarisation, or the Sabattier effect, is another very popular method used by photographers. This is a phenomenon in photography in which the image recorded on a negative or on a photographic print is wholly or partially reversed in tone. Dark areas appear light or light areas appear dark. The solarization effect was already known to Jacques Louis Daguerre, 'inventor' of photography in 1839, and is one of the earliest known effects in photography.



Image by Man Ray

The Art of the Fantastic: An Art Historical Survey - Surrealism and Photography con't



Nigel Henderson
Wig Stall, Petticoat Lane, 1952
Collection of the Henderson Estate

Finally, as expressed in the photograph *Wig Stall* by Nigel Henderson, the conventions of documentary photography have been exploited by Surrealist artists. As seen in Henderson's work, chance juxtapositions of real situations or scenes, without any manipulation, can be used in the creation of a surreal art work.

Whatever the method used or effect achieved through photography, however, all surreal photographers share an interest in how the camera can simultaneously record everyday reality and probe beneath its surface to reveal new possibilities of meaning.

Still Life Painting: A Survey

A still life work of art is one depicting mostly inanimate subject matter, whether these are natural (food, flowers, dead animals, plants etc.) or man-made (drinking glasses, books, vases etc.).

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



Angela Rees
Strawberries, 1995
Watercolour on paper
Collection of the Alberta Foundation for the Arts

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



Caravaggio
Fruitbasket, 1595-96
Biblioteca Ambrosiana, Milan

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

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

Still Life Painting: A Survey continued



Jan Brueghel the Elder
Bouquet, 1599
Kunsthistorisches Museum, Vienna

Still-life developed as a separate category of art in the Low Countries (Belgium and the Netherlands) during the last quarter of the 16th century. Around 1600 flower paintings in oils became something of a craze. This was largely the result of the Protestant Reformation. In the Dutch Reformed Protestant Church images of religious subjects and religious iconography were forbidden so artists turned to the still-life where the tradition of detailed realism and hidden symbols appealed to the growing Dutch middle class, the principal patrons of art in the Netherlands. This direction was furthered by the Dutch mania for horticulture, particularly the tulip. These two views of flowers - as aesthetic objects and as religious symbols - were combined to create a flourishing market for this type of still life.

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

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



Pieter Claesz
Still Life with Salt Tub, 1644
Rijksmuseum, Amsterdam

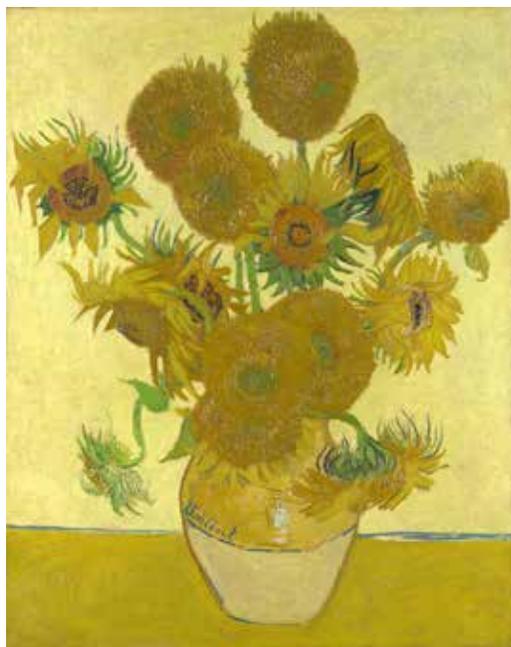
Still Life Painting: A Survey continued

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

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



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



Vincent van Gogh
Sunflowers, 1889
National Gallery of London

In the 19th century the Academic tradition began to decline and, with the advent of Impressionism and post-impressionism, technique and colour harmony triumphed over subject and the still-life once again became of importance to artists. With impressionist still-life works both allegory and mythological content are completely absent. Instead impressionist artists, intent on exploring new ways of seeing and recording the observable world, focused on experimentation in broad, dabbing brush strokes, tonal values, and colour placement. Still Life's rootedness in the real world thus made it very appealing to painters.

Still Life Painting: A Survey continued



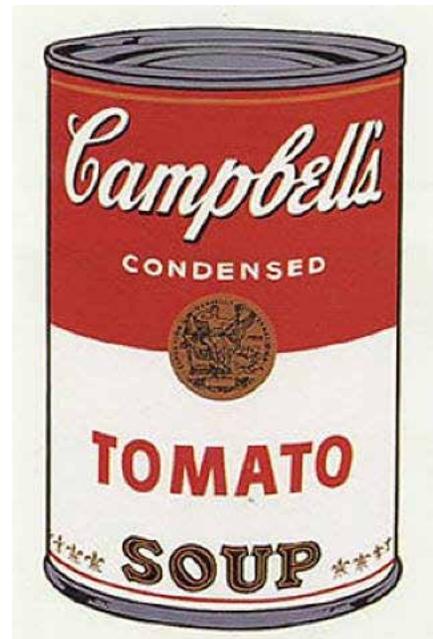
Pablo Picasso
Compotier avec fruits, violon et verre,
1912

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

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

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

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



Andy Warhol
Campbell's Soup Can

Art Styles - Expressionism

Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. **In the exhibition *In Dreams Awake* aspects of expressionism are seen in the works of Elizabeth Ginn, Eva Hontela and Ingrid McCarroll.**

Expressionist artists proclaimed the direct rendering of emotions and feelings as the only true goal of art. The formal elements of line, shape and colour were to be used entirely for their expressive possibilities. In European art, landmarks of this movement were violent colours and exaggerated lines that helped contain intense emotional expression. Balance of design was ignored to convey sensations more forcibly and **DISTORTION** became an important means of emphasis.

The most important forerunner of Expressionism was **Vincent van Gogh** (1853-1890). Van Gogh used colour and line to consciously exaggerate nature 'to express...man's terrible passions.' This was the beginning of the emotional and symbolic use of colour and line where the direction given to a line is that which will be most expressive of the feeling which the object arouses in the artist.

The Norwegian artist **Edvard Munch** (1863-1944) was also extremely influential in the development of expressionist theory. In his career Munch explored the possibilities of violent colour and linear distortions with which to express the elemental emotions of anxiety, fear, love and hatred. In his works, such as *The Scream*, Munch came to realize the potentialities of graphic techniques with their simple directness.

By 1905, Expressionist groups appeared almost simultaneously in both Germany and France. Only English painters stood aside from the movement as Expressionism, with its lack of restraint, was not congenial to English taste. Between the world wars expressionist ideas were grafted on to other art movements such as Cubism and evolved into other forms such as Abstract Expressionism and Tachisme.



Eva Hontela
Horse and Rider, 2003
Acrylic on canvas
Collection of the Alberta Foundation for the Arts



Edvard Munch
The Scream, 1893

Outsider Art

Outsider art is a classification of art. Such art is often characterized by childlike simplicity in subject matter and technique. Outsider art is often described as 'naïve' or 'folk art' and, while the three terms share similarities, there are also distinctions between these terms. **In the exhibition *In Dreams Awake* characteristics of outsider art are seen in the works of Hazel Litzgus and William Panko.**

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



William Panko
The Gardeners, 1946
Watercolour and pastel on paper
Collection of the Alberta Foundation for the Arts

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

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

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

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

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

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

Outsider Art continued

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

The results of ignoring these rules are:

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

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



Hazel Litzgus
Taking the cake to the fair, 2010
Watercolour on Arches aquarelle paper
Collection of the Alberta Foundation for the Arts

Photography and the Documentary Eye

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

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

While some photographers believed that photography should emulate painting, on the other side of the debate were those who believed that photography was primarily a popular means of reproducing the material world. For all their ambitions, the artist-photographers remained a tiny group within the body photographic whereas it was photography's capacity for recording fact, giving evidence, and presenting a document that practitioners and their public valued most. This aim of photographers to create a 'real' document, which derived from the genre of realism in painting, resulted in the genre of **DOCUMENTARY PHOTOGRAPHY** and is most fully expressed in the exhibition *In Dreams Awake* in the work of Malcolm F. MacKenzie.



Malcolm F. MacKenzie
Hummingbird, 1988

Silver gelatin, selenium toned on paper
Collection of the Alberta Foundation for the Arts

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

Photography and the Documentary Eye

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

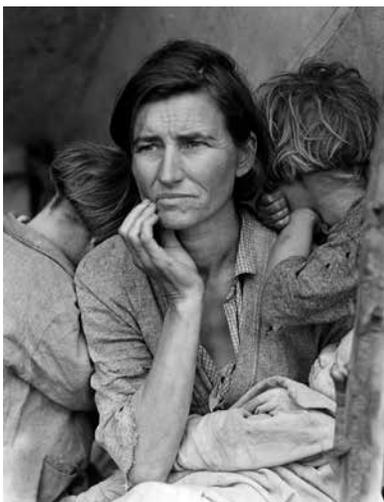
As expressed by photographer John Thomson in the 1860s

...the photograph affords the nearest approach that can be made toward placing (the reader) actually before the scene which is represented'

Documentary Photography, *Time Life Library of Photography*, pg. 16

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

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



Dorothea Lange
Migrant Mother, 1936

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

Photography and the Documentary Eye

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

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

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

Art Processes: Watercolour Painting

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

Techniques:

Washes

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



graded wash

Wet in Wet

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



wet in wet

Art Processes: Watercolour Painting cont.

Dry Brush

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



Dry Brush

Lifting off

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



lifting off

Art Processes: Printmaking

In the creation of surrealist imagery, as seen in the exhibition *In Dreams Awake*, artists can make use of a variety of artistic techniques. One method used are various printmaking techniques.

INTRODUCTION

Prints of all kinds are usually produced on paper and can involve the production of many identical copies of a single work by means of partially mechanical methods.

Reproductive prints: The first distinction to make is between reproductive and original prints; a reproductive print is a translation into the print medium of another artist's work. For example, a popular painting might be reproduced and disseminated in print form. An original print is an independent work of art invented by the printmaker him/herself. Occasionally an artist will work with a master printer or print shop to create prints (ie: Frank Stella, George Littlechild).

Editions: A limited edition is one which contains a specific number of prints produced in sequence, and labelled to indicate each print's position in the sequence, as well as the total number of works produced. This number is expressed like a fraction with the sequence number on top and the total number on the bottom. Editions must consist of a series of identical works with the same image on the same paper.

Proof: Usually this means a print of any kind made by the artist or under his/her supervision, for satisfaction or information before the final printing is carried out. Sometimes proofs are extensively worked on by the artist before they are judged finished. A Proof Before All Letters is one made before an engraving is handed over to a lettering engraver for the title, dedication, etc. Proofs are identified with the notation A/P (artist's proof).

The main types of printmaking may be classified as:
(1) Relief (2) Intaglio (3) Surface or Planographic and
(4) Other Print and Mixed Media Techniques. Those types which are grouped together share certain techniques and printing methods in common. In relief and planographic prints, the ink sits on top of the matrix, while in intaglio prints, the ink sits below the surface of the matrix. Ink may sit below or on top of the surface of a mixed media print (it will depend on which techniques are actually used).

Printmaking: Etching

(2) **INTAGLIO:** The intaglio techniques are all forms of engraving on metal, usually copper, and they are distinguished from the other techniques by the method of printing. First the plate is engraved by one or more of the processes described below (several processes may be used in combination). Then the plate is dabbed all over with a thin kind of printing ink. This ink is then wiped over, leaving the ink in the engraved furrows. Next, a piece of paper is dampened and laid on the plate and both are rolled through a heavy press. The damp paper is forced into the engraved lines and therefore picks up the ink in them; when they are dry the engraved lines stand up in relief.

This explains the great difference between a copper-engraving, or any other intaglio print, and a wood-engraving which has been cut in a very similar way -- the ink lies on the surface of a wood-engraved block instead of being forced into the lines cut into the metal plate. A wood-engraving cannot be printed in the intaglio manner as it would break under the great pressure.

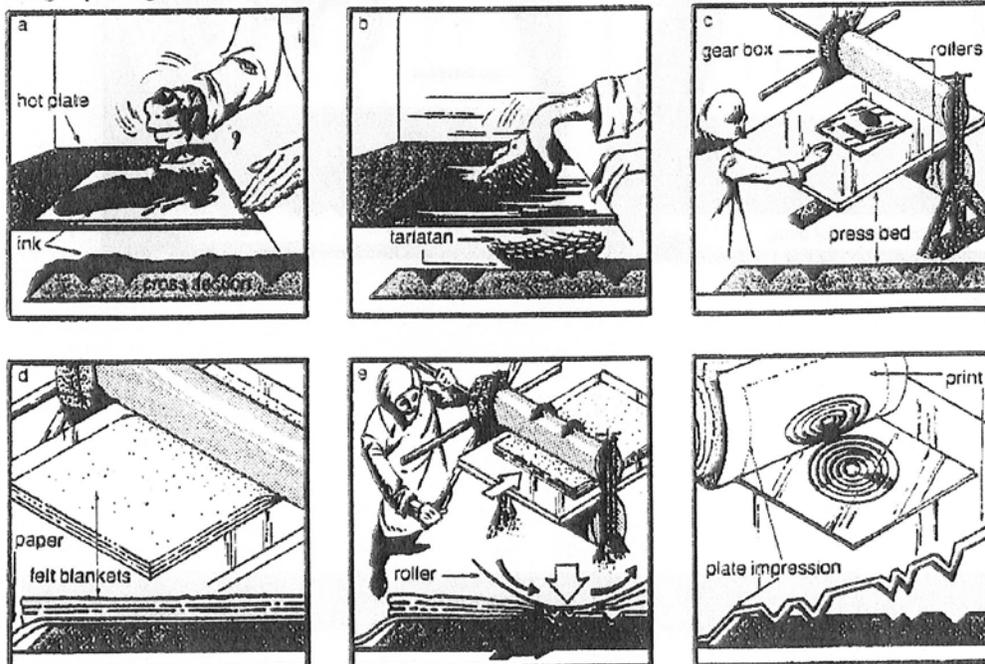
The main intaglio processes are:

- (a) Line or copper engraving
- (b) Dry-point
- (c) etching
- (d) Stipple and crayon-engraving
- (e) Mezzotint and
- (f) Aquatint and related processes.

Sometimes embossing paper is described as an intaglio technique, although no ink is used.

Embossed prints take advantage of the fact that high quality paper is very resilient. The plates for these prints are deeply depressed, and dampened paper is forced into those deep depressions resulting in a sculptural image.

Intaglio printing

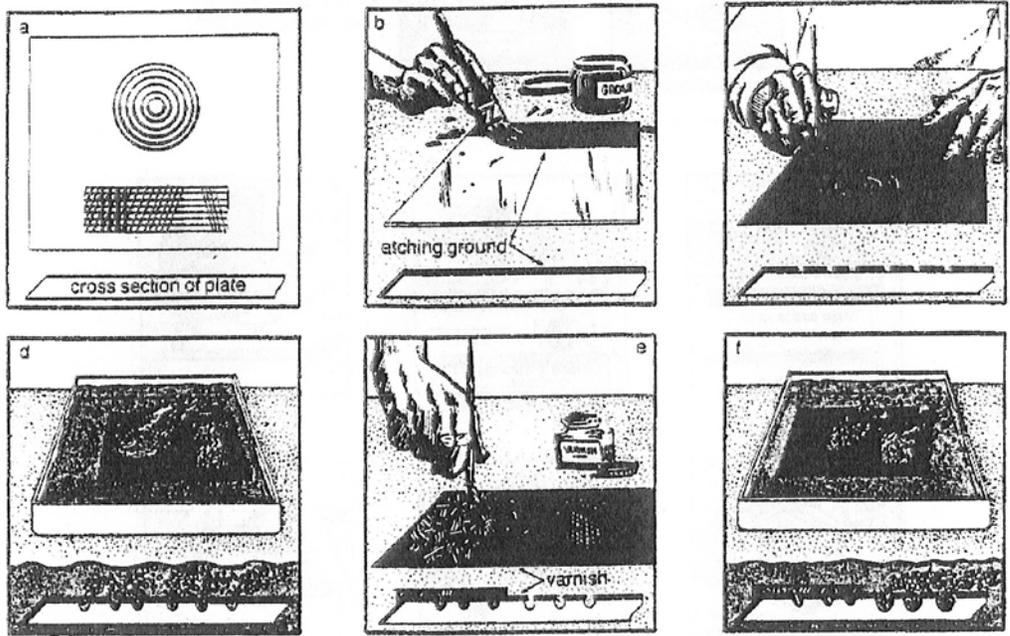


The Alberta Foundation for the Arts Travelling Exhibition Program
Printmaking: Etching continued

(b) **Dry-point:** This is the simplest technique, since it consists of drawing on the metal plate with a "pencil" made of hard steel. The great quality of dry-point lies in the burr, which is the shaving of metal turned up at the side of the furrow. When a burr occurs in line-engraving it is scraped off, but it is left in a dry-point because it catches the ink and prints with a richness which adds to the directness of the artist's work. Unfortunately, it is soon crushed by the pressure of printing, so that less than fifty good impressions can be taken. Dry-point is often used to reinforce etching or even engraving; Rembrandt in particular often combined dry-point with etching.

(c) **Etching:** Here the plate is covered with a resinous ground, impervious to acid, and then the artist draws on the ground with a needle, exposing the copper wherever he/she wants a line to print. The plate is put in an acid bath, which eats away the exposed parts, but subtlety is given by taking the plate out of the acid as soon as the faintest lines are bitten. These faint lines are then "stopped-out" with varnish and the plate re-bitten until the medium-dark lines are stopped-out in their turn, and so on. The first dated etching is from 1513, but the great period came with the 17th century, culminating in Rembrandt, and the process has been popular ever since.

A soft-ground etching can look like a pencil or chalk drawing, or can take on the impression of anything pressed into it. Soft-ground is very malleable; the etcher could make a design just by pressing fingerprints into it. The Mary Jo Major invitation in the Discovering Art kit was probably done by laying lace and fabric on top of soft ground, and then pressing them down very gently to leave the imprints of the fabric behind.



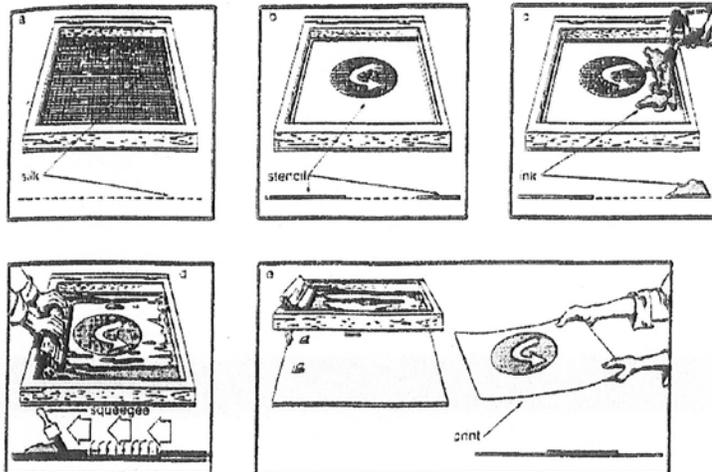
The Alberta Foundation for the Arts Travelling Exhibition Program

Printmaking: Silkscreen

(4) **OTHER PRINT AND MIXED MEDIA TECHNIQUES:** Contemporary artists do not necessarily limit themselves to a single traditional or contemporary technique; rather, they often combine methods to achieve innovative and aesthetically pleasing images. They may draw or colour on a print, explore and mix photographic processes, collaging effects, and also employ computers and photocopiers. Newer techniques like (a) serigraphy and (b) collography are difficult to classify, even though they are accepted as graphic art. The media of (c) monotype is also accepted as a print form, even though each image is unique.

(a) **Serigraphy (silkscreen):** The basic stencil technique has been used in China and Europe for centuries. An improvement of the stencil method, called serigraphy or silk-screen printing is a relatively new technique having been developed and extensively used since the 1930s. Serigraphy literally means "writing on silk". The serigraphy artist cuts the master stencil from a special film and attaches it to a screen, or paints the design with opaque glue or laquer directly on the screen. The screen can be a piece of silk, synthetic textile, or fine mesh stretched over a wooden frame. More recently, artists have developed the photo-silkscreen technique which allows them to create photographic images on screens covered with light-sensitive gel.

Unlike other graphic processes, serigraphs can use either paint or ink. When printing the image, the paper is placed below the screen, a generous amount of thick paint is poured on, and pushed across the screen with a squeegee causing the paint to drop through the untreated open mesh areas onto the paper. Ink or paint can also be brushed or dabbed through the opening, creating other effects. In serigraphs, the paint or ink is positioned on top of the paper; looking through a magnifying glass, it may even be possible to distinguish the screen's mesh structure. Artists need a separate screen for each colour, and transparent colours can be printed over each other for colour effects. Since there is no press or pressure involved, a serigraph is technically not a print, but it has been accepted and included as one of the graphic arts. The silkscreen process is used for commercial processes when printing posters, limited edition textiles, or labels or glass bottles, as this technique, contrary to metal plate based techniques, lends itself to printing on such surfaces.



Art Processes - Drawing and Drawing Techniques

Drawing, as it refers to an art process, can be defined as the trace left by a tool drawn along a surface particularly for the purpose of preparing a representation or pattern. Drawing forms the basis of all the arts - architecture, sculpture, painting, and many of the crafts as well.

As the basis of all other art forms, the importance of drawing has been recognized by the world's most famous artists, art institutions and art writers over the centuries. As expressed by Jean-Auguste Dominique Ingres (1780-1867), the French 'father' of Neo-Classicism, for example:

Drawing is the honesty of art. To draw does not mean simply to reproduce contours: drawing does not consist merely of line. Drawing is also expression, the inner form, the plane and modeling. See what remains after that. Drawing includes three and a half quarters of the content of painting.

Such a sentiment is echoed by more contemporary artists as well. As stated by the British watercolourist Alexander Creswell (1957-):

Drawing is the backbone. It is no good having a lovely sense of light and colour if there isn't the firm foundation underneath.



Leonardo da Vinci
Study of Horses

While drawing forms the 'backbone' of other forms of artistic expression, however, it is more than a mere preparatory activity. For many artists, the act of drawing is the only way to truly understand both objects and the world around us. As voiced by the Dutch painter, sculptor and arts writer Frederick Franck (1909-2006):

I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle.

A similar statement was made by the famous British Art Historian and writer Kenneth Clark (1903-1983) in speaking about Leonardo da Vinci:

It is often said that Leonardo drew so well because he knew about things; it is truer to say that he knew about things because he drew so well.



Derek Rodgers
Emerging, 1974
Pencil on illustration board
Collection of the Alberta Foundation for the Arts

Drawing and Drawing Techniques continued



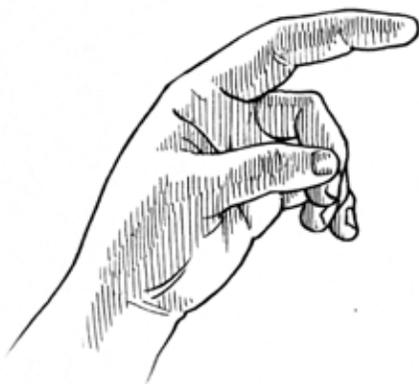
Bison, Altamira caves, Spain

Drawing is one of the oldest forms of human expression and it is believed that drawing was used as a specialised form of communication before the invention of written language. The sketches and paintings produced in prehistoric times eventually were stylized and simplified, leading to the development of written language.

Drawing is used to express one's creativity, and therefore is prominent in the world of art. Drawing became significant as an art form around 1500 as artists such as Albrecht Dürer came to the fore. For most of the time since then drawing has been regarded as the foundation for artistic practise.

Drawing media can be either dry (e.g. graphite, charcoal, pastels, Conté, silverpoint) or use a fluid solvent or carrier (marker, pen and ink). Watercolour pencils can be used dry like ordinary pencils, then moistened with a wet brush to achieve painterly results. Drawing are usually created on paper, which comes in a variety of different sizes and qualities ranging from newspaper up to high quality paper. Paper can also vary in texture, hue, acidity and strength. Smooth paper is good for rendering fine detail but a more 'tooty'/textured paper holds the drawing materials better and is more suitable for media such as charcoal or conté.

In drawing, the artist's choice of drawing strokes affects the appearance of the image. Pen and ink and graphite drawings often use hatching to create tone and volume in the drawing of objects. This can involve the use of parallel lines, cross-hatching (using hatching in two or more different directions to create a darker tone), and broken hatching or ticks which form lighter tones. Another method often used is stippling, where dots are used to produce tone, texture or shade.



Using **parallel lines** to create volume



Contour hatching

Drawing and Drawing Techniques continued



Cross hatching



Tick or broken line hatching



Stippling example

Whatever the media or drawing style used, individuals display differences in their ability to produce visually accurate drawings. It has been suggested, however, that an individual's ability to perceive an object they are drawing is the most important state in the drawing process. In other words, if a person is trained to observe carefully, they will be able to draw virtually anything. As expressed by the influential artist and art critic John Ruskin in his book The Elements of Drawing (1857):

For I am nearly convinced, that once we see keenly enough, there is very little difficulty in drawing what we see.

Art Processes - Drawing Media

In the exhibition *In Dreams Awake* three main drawing media are used in some of the works. Graphite or pencil, for example, is used by Derek Rodgers in his work *Emerging*. Other media used in the exhibition are pastels and conté crayons.



Commercial Pastels
<http://en.wikipedia.org/wiki/Pastel>

Pastels are an art medium in the form of a stick, consisting of pure powdered pigment and a binder. The pigments used in pastels are the same used to produce all coloured art media, including oil paints, while the binder is of a neutral hue and low saturation. There are four types of pastel available: soft and hard pastels, pastel pencils and oil pastels. They are available in different shapes - round or square, thin or chunky. Pastels are made in a wide range of tints and shades, derived from a selection of full-strength pigment colours.

Soft pastels are the most widely used of the various pastel types because they produce a wonderful velvety bloom which is one of the main attractions of the pastel art. They contain proportionally more pigment and less binder, so the colours are rich and vibrant. Soft pastels produce rich, painterly effects and can be smudged and blended with a finger, a rag or a paper blending stump. The only drawback of soft pastels is their fragility. Because they contain little binding agent they are apt to crumble and break easily and they are more prone to smudging than other types. A light spray with fixative after each stage of the work will help to prevent such smudging.

Hard pastels contain less pigment and more binder than the soft variety so, although the colours are not as brilliant, they do have a firmer consistency. Hard pastels can be sharpened to a point and used to produce crisp lines and details and they do not crumble and break as easily as soft pastels.

Oil pastels are made by combining raw pigments with animal fat and wax and this makes them somewhat different from soft pastels. Whereas soft pastels are known for their velvety texture and subtle colours, oil pastels make thick, buttery strokes and their colours are more intense. Oil pastels are stronger, harder and less crumbly than soft pastels and do not smudge very much. As a result, they require little or no fixative, but they are more difficult to blend. Rather than blending, however, oil pastels are excellent for building up rich patinas of waxy colour and, as with other types of pastels and crayons, optical colour mixtures can be created by techniques such as hatching, crosshatching, or gently shading with superimposed colours.

Art Processes - Drawing Media continued

Conté Crayons are another drawing medium used in works in the exhibition *In Dreams Awake* Conté were invented in 1795 by the Frenchman Nicolas-Jacques Conté who was also responsible for inventing the modern lead pencil. Made from pigment and graphite bound together with gum and a little grease, conté crayons are similar to pastels in consistency and appearance, but are slightly harder and oilier. Their effect is similar to charcoal, but because they are harder they can be used for rendering fine lines as well as broad tonal areas. Conté crayons are most commonly found in black, white and sanguine tones, as well as bistre, shades of grey and other colours.



Conte
<http://en.wikipedia.org/wiki/Cont%C3%A9>

These colours impart a unique warmth and softness to a drawing and are particularly appropriate to portraits and nude-figure studies. The traditional colours also lend to drawings an antique look, reminiscent of the chalk drawings of artists such as Leonardo da Vinci and Michelangelo. Conté is soft enough to blend colours by rubbing them together with a finger, soft rag or paper blending stump. Because they are less powdery than chalk and charcoal, however, they can also be mixed by laying one colour over another so that the colours beneath show through. These crayons are often used on rough paper that holds pigment grains well. They can also be used on prepared primed canvases for underdrawing for a painting. The square profile of conté sticks make them more suitable for detailed hatched work as opposed to the bolder painterly drawing style of soft pastels.

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Learning and Hands-On Activities



Holly Newman
Backyard Beauties, 1989
Mixed media, silver gelatin, pencil crayon, oil 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).

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The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

The following pages provide definitions and examples of the elements of art that are used by artists in the artworks found in the exhibition. The elements of art (or design) are components of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.

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

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



LINE !



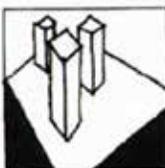
SHAPE!



COLOUR!



TEXTURE!



SPACE!

Elements of Composition

Objectives:

Through an examination of selected works in the exhibition *In Dreams Awake*, students will:

- a) learn what the elements of design are
- b) learn how the elements are used in art work
- c) apply their knowledge to other works in the exhibition

Methodology:

1. Before viewing the exhibition, discuss with students what artists do and what materials artists use to create their works.

*artists create works which explore the world around them; express their thoughts and feelings about the world and issues that they feel are important. Traditionally, artists used such materials as paint, rock, clay or metal (for sculpture) and a host of drawing materials such as ink, conté, charcoal, pastels or pencil crayons. Today, the range of materials has expanded to include everything from garbage to raw meat. In other words, just about anything can be used to create art.

2. In the above discussion, introduce the theme of elements of design – the “tools” artists use before using paint, pencils, paper etc.

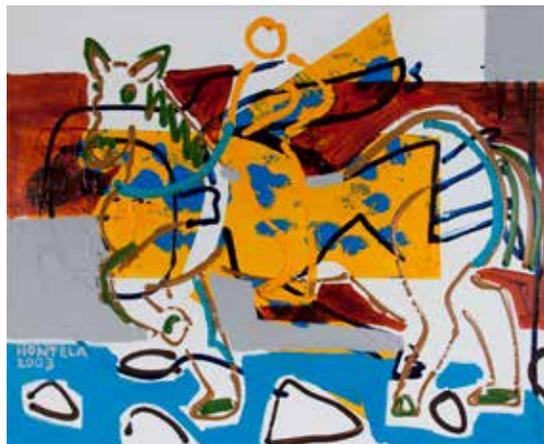
*line, shape, colour, texture, space – for example: Before a person can draw a house, what do they have to use? Answer: lines

3. In the exhibition *In Dreams Awake* focus on the following works as they relate to the elements of design:

Elements of Composition continued

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

See: *Horse and Rider*
by Eva Hontela



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

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

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

Now, describe the lines you see in these images. Follow the lines in the air with your finger. What quality do the lines have? Are they graceful or jagged?

The artist has used thick, uneven lines to create this image. Some are vertical/diagonal in nature while most are curving.

What direction do lines appear to be going? How are the lines similar and different from each other? What feeling do the lines have and how do they contribute to the meaning of the image?

The lines are used to form/outline shapes or forms and are primarily used to confine space and create forms like contour lines in drawing. Some are very solid while others are rough or broken.

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

Because the lines are used to confine space and create forms, they mainly direct or confine the viewer's eyes to the centre of the composition. Because of their irregular nature they give a great deal of dynamic energy to the forms.

Elements of Composition continued

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

See: *Four Play*
by Colleen Philippi



What kind of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image? What shapes are positive and negative?

The viewer sees both organic shapes and geometric shapes in this work. The shapes are repeated providing a sense of unity in the work and tying all the elements together. Geometric shapes of circles, squares and rectangles are repeated and provide the impression of a board game. Organic shapes are seen in some of the game pieces and form the people in the scene. Most of the shapes are positive although the sky blue areas and light brown ground areas are negative.

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

The composition has the appearance of a board game due to the square patterning, like a checker-board. It could be perceived as rather static but the colour transitions within the squares and the shapes of board game pieces and people make it appear quite active, moving the viewer's eye throughout the work.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements and Principles of Design Tour

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

See: *The fish in its historical lack of perspective* by Ingrid McCarroll



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

Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. We see primaries - red, yellow and blue - and various secondary colours such as green, purple and orange.

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

The viewer's eye is first directed to the red/orange areas as this is the brightest colour. The eye might then go to the next warm colour, the muted yellow of the figure's shirt.

What are complementary colours? How have they been used to draw attention?

Complementary colours are those across from each other on the colour wheel and are placed next to each other to create the most contrast. In this work the red-orange is placed against its complements, green and blue. As a result, the viewer's eye might go to the green areas after the bright colours in the center. The orange trunk of the tree, meanwhile, is placed against the blue of the sky which pushes the eye back further into the work. The use of complements, then, helps to create focus and space in a two-dimensional work.

Elements of Composition continued

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

See: *The Angel*, 1993
by Elizabeth Ginn



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.

The artist has used real texture in this work. The artist uses actual metal to create a border around the painted areas. The metal appears - and would be if touched - to be very smooth except on the edges where pieces join which would be sharp. The paint, meanwhile, is applied in a thick/scratchy manner and would be rough to the touch.

Why might the artist have created the work in this way?

Answers will vary. The rough texture in the work gives the painting a great deal of expressive energy. Perhaps this reflects the dynamic nature of the scene/symbolism being represented.

Elements of Composition continued

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

See: *Mall Rats: Malls their cathedrals; shopping their religion*
by Dale Beaven



What is space? What dimensions does it have?

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

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

The viewer sees human figures, rats, buildings and clouds/sky. The human figures appear closest to the viewer while the clouds appear farthest away.

Space can be positive or negative. What would you say is the positive space in this work? What is the negative space and why?

The figures and the building might be considered the positive shapes while the parking lot and the sky would be the negative spaces. Positive space refers to the actual subject(s) of a work while negative spaces are the empty spaces which surround the subject(s). In this work the people, rats and buildings are the subjects, and so are positive, while the parking lot and sky would be negative spaces.

How has the artist created a sense of space?

The artist has used overlapping and perspective to create a very deep sense of space. Overlapping of figures makes some look to be in front of others and thus creates depth. Also, as figures move 'back' in space they become smaller and less distinct in nature and this is clearly seen in the work. Also, and very importantly, the artist has included the viewer in this work by cropping the figures in the foreground so that we see only parts of them. This makes it appear that the viewer is standing right behind the closest figures as, if this were reality, all the viewer would see of these figures is the back of their heads.

What else in the work may create a sense of depth? How does it do this?

The artist also uses colour to create space. The only figures which have any colour are those directly in the foreground and this use of colour (combined with size and perspective) adds to the sense of space.

Perusing Paintings: An Art-full Scavenger Hunt

Grades 1-6

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

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

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

Instruction:

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

Sample List:

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

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

Reading Pictures Program

Grades 4-12/adults

Objectives:

The purposes of this program are to:

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

Teacher/Facilitator Introduction to Program:

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

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

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

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

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

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

How many of you would describe yourselves as artists?

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

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

Reading Pictures Program continued

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

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

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

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

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

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

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

Tour Program:

–Proceed to one of the works in the exhibition and discuss the following:

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

Reading Pictures Program continued

–What is the compositional structure? How are the shapes and colours etc. arranged? Why are they arranged this way?

–How does the work make them feel? What is the mood of the work? What gives them this idea? Discuss the element(s) of design which are emphasized in the work in question.

–What might the artist be trying to do in the work? What might the artist be saying or what might the work ‘mean’?

c) Summarize the information.

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

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

Stop #1: LINE

Stop #2: SHAPE

Stop #3: COLOUR

Stop #4: TEXTURE

Stop #5: SPACE

Stop #6: ALL TOGETHER – How do the elements work together to create a certain mood or story? What would you say is the mood of this work? Why? What is the story or meaning or meaning of this work? Why?

Work sheet activity – 30 minutes

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

Presentations – 30 minutes

•Each group to present on one of their chosen works.

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

Reading Pictures Program continued

Visual Learning Worksheet

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

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

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

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

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

Reading Pictures Program continued

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

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

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

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

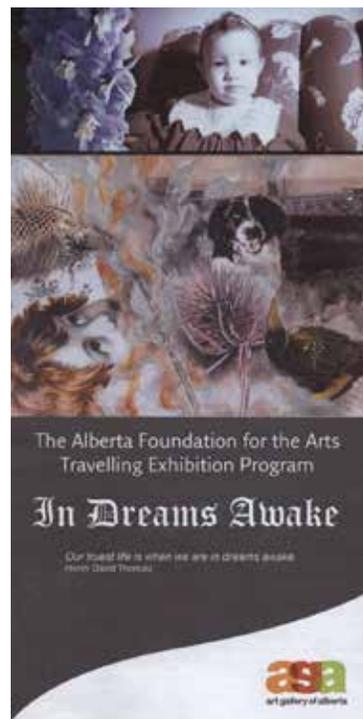
9. How might this work relate to your own life experiences? Have you ever been in a similar situation/place and how did being there make you feel?

Curatorial Conundrums Grades 4-12

An art exhibition is much more than just art pieces hung on a wall or arranged on a floor. Behind the artworks displayed are the personalities, minds and emotions of the artists who created the works and the mind of a curator(s) who developed the exhibition by choosing art works to investigate a theme or concept.

The TREX exhibition *In Dreams Awake* is a curatorial 'puzzle', where the curator attempts to forge links between the past and present as concerns both artistic concerns and art styles. The exhibition project *Curatorial Conundrums* engages students in the curatorial process. Through this activity students will:

- engage in art historical studies
- reflect on the theme(s)/messages and elements contained in art pieces and how such ideas and elements may influence curatorial exhibition development
- investigate artworks in the exhibition *In Dreams Awake* to determine why they were chosen for this exhibition and how they might relate to the overall theme/concept explored by the curator.



Materials:

- Writing paper/pens/pencils
- Exhibition Didactic Panel/Media Release Form (included with the Exhibition Interpretive Guide)
- Access to reproductions of the painting *The Garden of Earthly Delights* by Hieronymus Bosch.

Procedure:

In Class:

- 1/ Read with students the curatorial statement for the exhibition *In Dreams Awake*
- 2/ From the curatorial statement have students determine
 - what the main idea behind the exhibition is/the inspiration behind the exhibition
 - what the overall exhibition investigates
- 3/ Distribute reproductions of the painting *The Garden of Earthly Delights* by Hieronymus Bosch
- 4/ Examine the reproduction images to determine
 - the theme(s) of Bosch's painting
 - the various elements/objects that can be discerned within Bosch's painting (ie: horseback riders; fish; various fruits; birds etc.) Have students list the various objects/elements they can find.
- 5/ Discuss concepts of reality vs. fantasy and relate these concepts to images depicted in Bosch's painting.

In the Exhibition Space:

- 1/ Have students examine art works in the exhibition *In Dreams Awake* and discuss

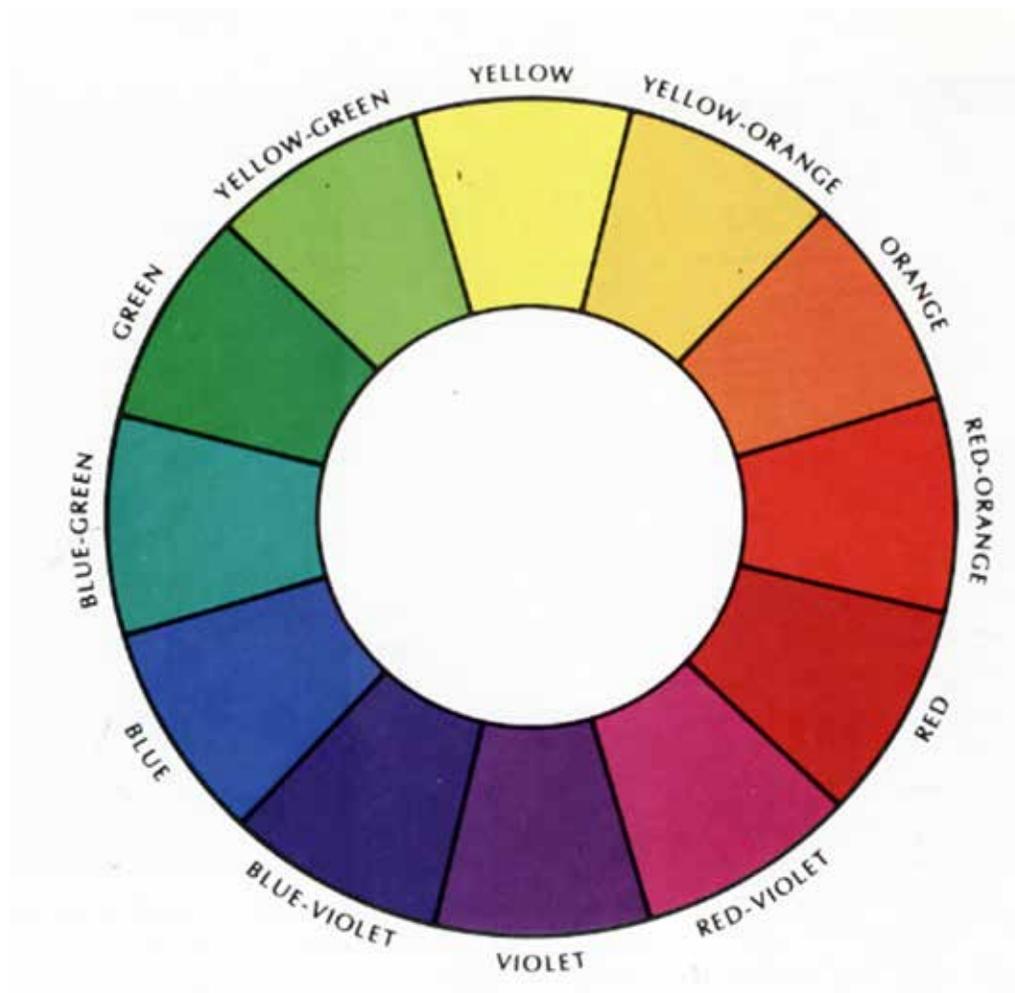
Curatorial Conundrums Grades 4-12

- why they might have been chosen for this exhibition/how they relate to Bosch's painting
- how they might relate to the overall theme of the exhibition
- how they might relate to the artistic style of Bosch's work/the concepts of reality and fantasy

Selected images from *The Garden of Earthly Delights* by Hieronymus Bosch



Experiments in Colour - Grades 3-9



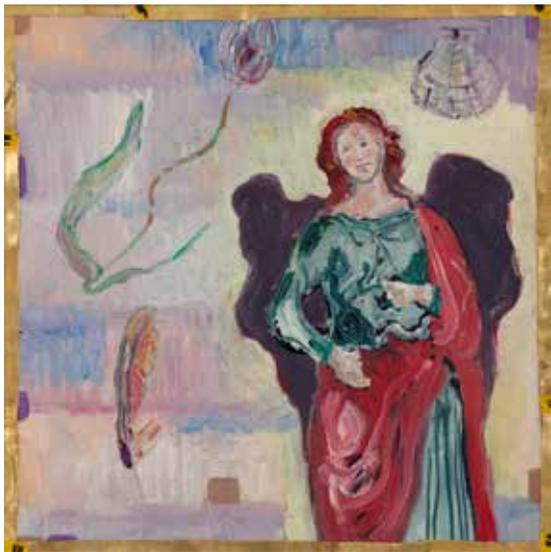
When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain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

Materials:

Colour Wheel Chart
Paper
Paints and brushes
Mixing trays
Water container

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

Experiments in Colour continued



Elizabeth Ginn
The Angel, 1993
Oil and metal on board
Collection of the Alberta Foundation for the Arts

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

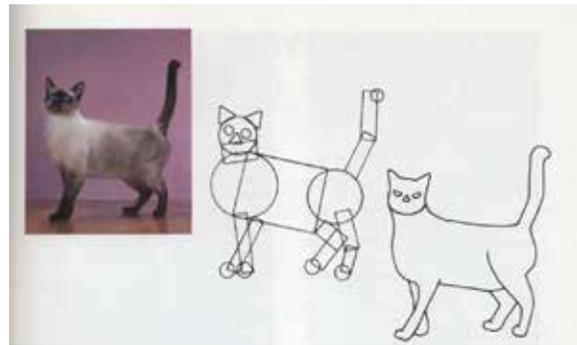
Instructions for Creating Art

- 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



Ingrid McCarroll
The fish in its historical lack of perspective, 1988
Acrylic, oil on masonite
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. Ingrid McCarroll's painting in the exhibition was created by reducing objects to their basic shapes and then filling in the areas with solid colour - much like what is done in comic book illustrations or stained glass windows. 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.

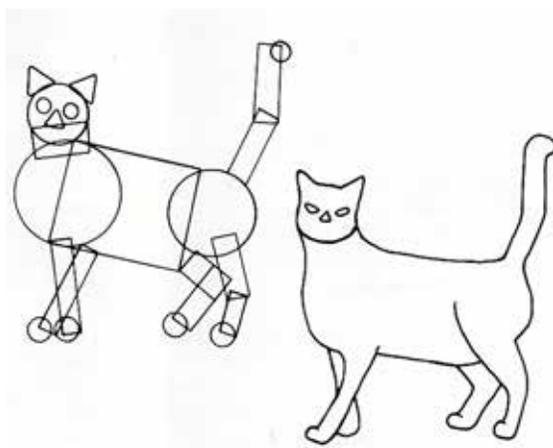
3/ Have students draw their one object using the basic shapes which make up the object.

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?

Crayon Engraving Grades K-6

Grades K-6

Objectives:

Students will, through the studio activity, use mixed media to express a uniform composition.

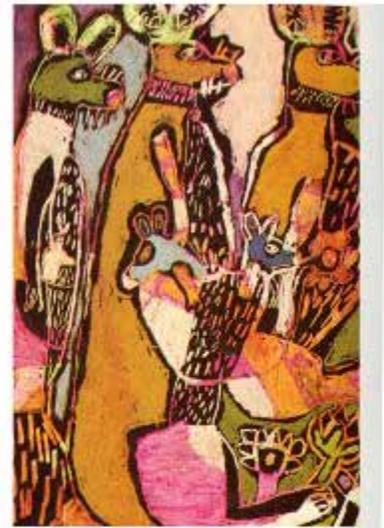
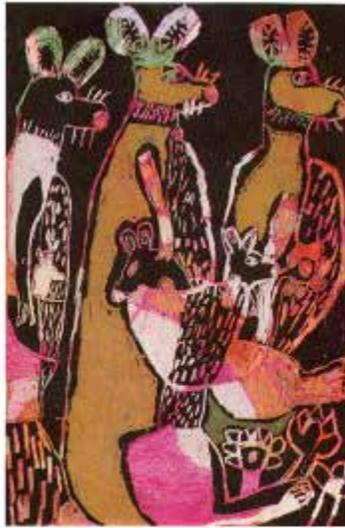
Materials:

- wax crayons
- white drawing paper
- brushes
- paint trays
- sharp etching tools paper clips, pins, compasses, scissors, etc.)
- black tempera paint
- pencils
- water containers
- white cardboard

Methodology:

1. Have students create a drawing on newsprint. This could be something viewed from the exhibition *In Dreams Awake*.
2. Once the “rough” drawing is completed, have students re-draw their image on the white cardboard.
3. Have students use wax crayons to colour in their drawing.
**Make sure students press hard when colouring and that they colour all areas of the drawing. The most brilliant colours are recommended for the richest results.*
4. When colouring is completed, have students cover their drawing with an even layer of black tempera paint and allow this to dry.
**More than one coat of paint may be necessary so that the underlying colours are completely covered. However, do not make the paint too thick, as when dry, it may chip during the engraving process. Also, to make the paint adhere to the waxy, crayoned surface, it must, in most cases, be conditioned with liquid soap.*
5. Have students draw with a variety of etching tools, guessing at the design underneath, or referring to their preliminary drawing.
**Make sure they do not etch too deeply or they may rip the paper. The aim is to reveal the drawing and colours underneath.*

Crayon Etching continued



Three stages in a crayon engraving by a third-grade child. Left: The initial line engraving with a nail through the black tempera coating to the crayoned surface underneath including characteristic details and some textural effects. Center: The scraping away of

black to produce some solid crayon shapes as well as the introduction of oil pastel areas. Right: The completion of the oil pastel embellishment. Some children prefer the secondary stage.

Chagall Oil Pastels Drawing - Elementary



credit: Stephanie Corder, AZ Academy, U.S. Virgin Islands, <http://www.princetonol.com/groups/iad/lessons/elem/Stephanie-Chagall.htm>

Objectives

By studying the art and style of Marc Chagall, students will create a surreal piece of art representing themselves and their surroundings and illustrating Chagall's quote, "Great art picks up where nature ends". Students will show effective use of colour and design principles.

Art Concept: Artists use colour for emotion - Artists use their imagination - Surreal art is fantasy (beyond real).

Vocabulary

Elements: colour, form, shape, value

Principles: balance, contrast

2-dimentional

culture

historical period

fantasy

surreal

Materials

18x24 inch paper
oil pastels

Procedure

1. Introduce students to the art and style of Chagall, engaging them in discussion about his work, and use of intense colour to create a dreamlike effect.
2. Instruct students to write "Great art picks up where nature ends" around the perimeter of their papers.
3. Using black oil pastel, have students draw a house, then turn their papers and draw themselves holding something they like, turn the papers again and draw trees and /or flowers, have them include a sun or moon with a face.
4. Once their paper is filled they may render their illustrations with oil pastels taking care to use

Chagall Oil Pastel Drawings Continued

lots of intense colour like Chagall.

Resources:

Chagall's painting 'I and the Village' and a variety of his works emphasizing his use of colour and emotion

Book: *Marc Chagall* - presents a biography of Marc Chagall for grades K-5

Marc Chagall What Colour is Paradise? - Gr. 4-8. This book uses Chagall's biographical paintings to introduce his life story and work.



Marc Chagall
Calvary, 1912
Museum of Modern Art
New York

Wide Awake Dreaming K-6

Background

Carnival of Harlequin is one of Joan Miró's best-known works. Harlequin was a common theater character who was usually the victim of unrequited love and frequently played the guitar. In this painting he is a guitar, with the diamond-patterned shirt associated with the character, along with other traditional features like the mustache, beard, admiral's hat, and pipe. He looks sad, perhaps because of the hole in his stomach, and Miró did have financial constraints at the time—he remembered sharing radishes for dinner with a friend because it was all he had.

It is thought that the title of the Gallery's painting refers to Mardi Gras, the celebration that begins the fasting of Lent. Other than Harlequin, it seems very joyous, with all kinds of hybrid creatures playing, singing, dancing, and celebrating. Some of the forms are anthropomorphized objects—for example, the ladder has an ear and an eye. Miró explained some of the imagery in 1978: "In the canvas certain elements appear that will be repeated later in other works: the ladder, an element of flight and evasion, but also of elevation; animals, and above all, insects, which I have always found very interesting; the dark sphere that appears to the right is a representation of the globe, because in those days I was obsessed with one idea: 'I must conquer the world!'; the cat, who was always by my side as I painted. The black triangle that appears in the window represents the Eiffel Tower. I tried to deepen the magical side of things."

Supplies

Paper

Drawing materials

Image for class display



Joan Miró

(Spanish, 1893–1983)

Le Carnaval d'Arlequin (Carnival of Harlequin), 1924–25

Oil on canvas

26 x 35 5/8 inches (66 x 90.5 cm)

Collection Albright-Knox Art Gallery

Wide Awake Dreaming K-6 continued

Procedure

Joan Miró (pronounced “Zho-ahn Mee-row”) said he tried to create without thinking about what he was painting on the canvas. Then he looked at what he had created, thought about it, and completed the painting, making connections between all the elements and creating fantastical creatures that do not exist in the real world.

Ask your students:

- Can you find at least nine “living” creatures in the painting? Can you describe them? What real living things are they most like?
- What might these creatures say to each other?
- Can you describe the shapes Miró uses to build his creatures? The colors?
- What is the setting of the painting—the place it depicts? Are the creatures indoors or outdoors? Explain your answer.
- What are some of the other objects in the painting? Can you find a ladder, a table, a window, a mountain, a sun, a star, a die, a jack-in-the-box, a growing plant, some string, and a globe?
- Are there some things in the painting that you cannot identify? Describe them. Try to decide what these things might represent.

DREAMS AND SHAPES—SURREALISM

At the same time Miró was becoming an artist, scientists were beginning to study and understand dreams. Dreams occur in a part of your mind called the unconscious. When you are awake, the part of your brain that is working the most is called your conscious mind. How are your unconscious mind and your imagination different? How are they the same? What part of his brain do you think Miró was using when he made his paintings?

During the 1920s and 1930s, artists who used dreams and the unconscious as inspiration for their writing, drawing, and painting called themselves the surrealists and described their work as surrealism. The word surreal (meaning “dream-like”) comes from the French word “sur” (meaning “above”), which is added to the word real.

Artists talk about two kinds of shapes: biomorphic shapes (also called organic shapes) and geometric shapes. Biomorph shapes are irregular, curving shapes with no straight lines. Geometric shapes use only straight lines. Perfect circles and ovals are shapes that belong to both categories—they contain curving lines, but are also used in geometry. Have students draw their own shapes and identify them as biomorphic, geometric, or both. Revisit the transparency and see if students can categorize the shapes used by Miró.

Wide Awake Dreaming K-6 continued

Additional Student Activities

•Have your students use the following activity to invent their own dream-like creatures. Wide Awake Dreaming Activity: Make an Imaginary Dreamscape like Miró!

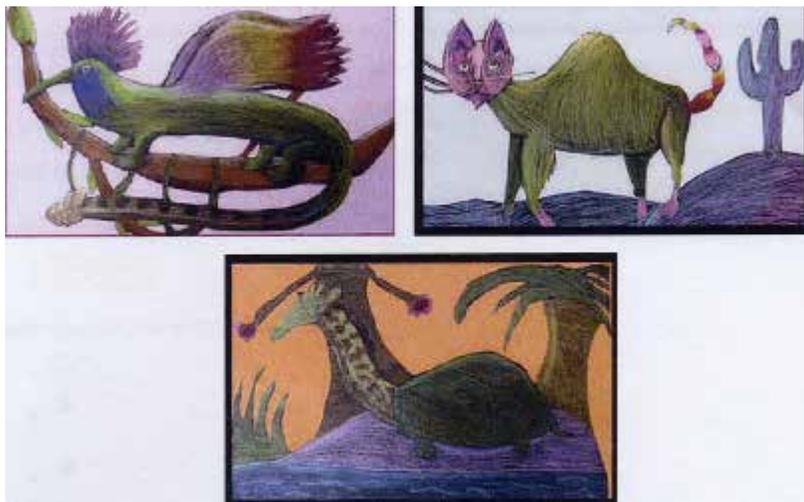
Draw three shapes on drawing paper. Use at least one biomorphic shape and one geometric shape. (Try not to think too much about what you are drawing!) Look at the shapes you drew for at least a minute. Then turn the shapes into an imaginary creature or a creature from your dreams.

These drawings can be displayed in several ways:

- Tack coloured paper on the bottom half of a bulletin board to create a classroom dream space. Cut out the creatures and arrange them in this dream-like setting.
- Ask students to read their descriptions of their creatures. Have them draw and cut out dream-like food, furniture, plants, and other objects, and place these items in the dream space. Students can draw items for other students' creatures or their own creature.
- Display each student's creature with his or her description.
- Shuffle the descriptions and have students try to match them with the creatures.
- Show students the transparency again and tell them that the title of the painting is *Carnival of Harlequin*. Explain that Harlequin is a character who wears a mask, a small hat, and a diamond-covered tunic. Can they find Harlequin in the painting? Can students decide what emotion he is feeling? Why might he be feeling that way? Also explain that although most American children think of a carnival as a place with games and rides, in other parts of the world, including Miró's native Spain, a carnival is a long holiday with partying and costumes that ends on Ash Wednesday, the first day of Lent. During Lent, Christians give up eating certain foods (originally meat) and make other behavioral changes to remind them of Jesus' suffering. Lent ends on Easter Sunday. Some of your students may celebrate Lent.

*<http://www.albrightknox.org/education/lesson-plans/lesson:wide-awake-dreaming/>
audio available*

Mixed Breed Fantasy Animals Grades 3-6



credit: Linda Wood, St. John's Lower School, Houston, Texas, <http://www.princetonol.com/groups/iad/lessons/elem/linda-mixbreed.htm>

Objectives

Students will create an imaginary animal by combining parts of two or more animals. They will show pattern and textures with coloured pencils and investigate concepts of highlights, shadows using complementary colours, and centre of interest. .

Vocabulary

Bestiary
culture
historical period
fantasy
surreal
complementary colours

Materials

Animal pictures
Newsprint
Black construction paper
Coloured construction paper
Coloured pencils
scissors
glue

Procedure

1. Discuss a little about life in the Middle Ages and present some of the animals shown in the Bestiary.
2. Demonstrate using coloured pencils - show how to do highlights and shadows, demonstrate blending of colours
3. Following discussion and demonstrations, have students look through animal pictures and select at least three animals that appeal to them. Students then to plan some combinations on newsprint - for example, select the head of one animal, the body of another, and the tail section of a third. Plan in what kind of environment your animal will live.
4. Students to select their best plan - then draw their animal on the black construction paper. Instruct students to make their animal almost fill the page so the animal is the main focus of the composition.
5. Students to draw in details of the environment. What kind of plants would be there? What biome does the animal live in?

Mixed Breed Fantasy Animals continued

6. Students to plan colours, using either analogous or complementary colours - in colouring students should use a variety of pencil pressures to obtain different values and use white and lighter values to show highlights and complementary colours to show shadows.
7. When animals complete, students to colour the background/environment to enhance the animal.
8. Mount on coloured construction paper.



Rochester Beastiary (details)
13th century
Royal British Library, London

Surreal Hands - Junior High



credit: Bunki Kramer, Los Cerros Middle School
<http://www.princetonol.com/groups/iad/lessons/middle/Lessons/surhands.htm>

Objectives

- Students will compare and contrast various forms of artistic expression and examine the similarities and differences of how various artists work
- Control a variety of materials, tools, techniques and processes while creating works of art - use imagination - create a work of art based on a theme - use coloured pencils to create shading/ value gradation
- Students will create a hand drawing that alters reality and shows each finger and palm of hand expressing a fantasy theme.

Vocabulary

Surrealism
fantasy
Contour drawing
Value
Gradation
Complementary Colours
Tone

Materials

9x12 inch drawing paper
pencils, erasers
sharpie ultra fine markers
coloured pencils
pencil sharpener

Procedure

1. Begin by discussing the work of Salvador Dali and Rene Magritte. Discuss the Surreal art movement and show examples of artists works. Focus on the idea of putting items together in totally different relationships.
2. Demonstrate contour drawing of hands - stress careful observation of details
3. Students to draw their open hand and then, once hand is drawn, develop a fantasy drawing where each finger and the palm expresses a fantasy theme
4. Outline with fine point markers and render with coloured pencils

Arcimboldo Style Self-Portraits: High School



credit: Nerina Patane, T.C. Roberson High School, Ashville, NC.

<http://www.princetonol.com/groups/iad/lessons/high/Nerina-ArcPortraits.htm>

Objectives

- Students will view and discuss Renaissance art
- Critique portraits by Arcimboldo - Where do ideas come from?
- Create their own self portrait through imagery, symbolism - create self identity
- Utilize elements and principles effectively in composition
- Demonstrate skill and craftsmanship in using materials

Vocabulary

Arcimboldo
identity
self-portrait
narrative symbolism
positive/negative shape
Art Style

Materials

Overhead projector
White drawing paper
Choice of media: markers,
coloured pencils,
oil pastels, crayons, tempera paint,
watercolours
brushes

magazine images
'personal' images

Procedure

1. Begin by discussing what portraiture is. Show examples of non-traditional self portraits. View and discuss portraits from the Renaissance and compare/contrast with those by Arcimboldo.
- 2 Encourage students to collect images that answer 'Who am I?'
3. Have students trace their silhouettes - any strong light source may be used.
4. Have students arrange the symbols and images they have gathered into a pleasing arrangement within their silhouette self-portraits.
5. Students to add elements to the negative space to enhance the 'story'/concept of identity using their choice of media

Surreal Still Life or Narrative

Jr. High/High School

Objectives

- Students will view and discuss Surrealism and the Still Life genre in art
- Critique still life work of Rene Magritte, Salvador Dali, work of Brianna Hughes in the exhibition, and following student examples
- Create their own surreal still life from magazine collage - then render the collage as realistically as they can - adding in shadows/highlights to enhance illusion - using pencil, coloured pencils, or whatever medium they or teacher chooses

Through this project students will:

- understand and apply media, techniques, and processes
- choose and evaluate a range of subject matter, symbols, and ideas
- understand the visual arts in relation to history and cultures
- reflect upon and assess the characteristics and merits of their work and the work of others
- compare two methods of creating story or theme within an image
- combine multiple unrelated images into single composition with subtle message or theme
- experiment with pen and ink techniques
- create a visual language for texture and value

Materials

- images by Rene Magritte, Salvador Dali, student examples, works of Brianna Hughes, Gwen Frank and Jude Griebel from exhibition
- Scrap Mat Board
- 9 x 12 inch heavyweight White Paper
- micro pens
- images from magazines/internet/photographs

Procedure

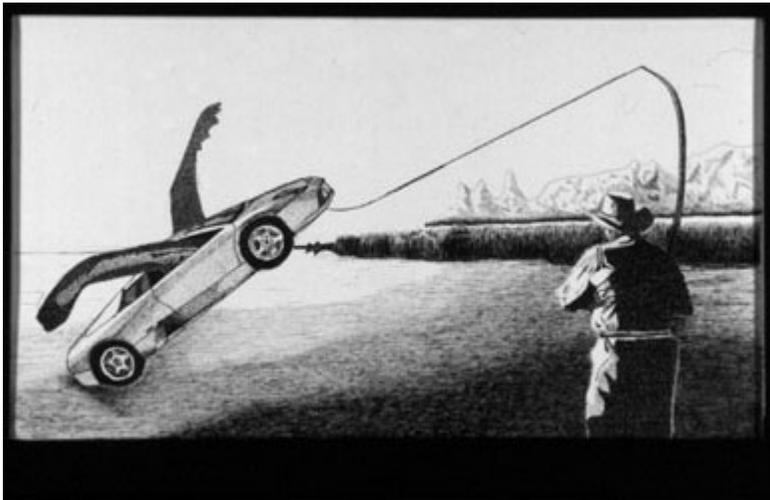
- 1/ Begin lesson by discussing - what a still life is
- Surrealism as an art movement
 - examining the work of Rene Magritte, Salvador Dali, Brianna Hughes/Gwen Frank/Jude Griebel (exhibition), student examples

2/ Outline of project:

- students to find 6 images from magazines/internet that they find interesting - images MUST have a variety of textures (smooth/grainy/rough/sharp etc), a variety of size, and should be chosen so that some can be used vertically and some can be used horizontally in the composition.
- students to choose three of their images to create a surrealistic image
 - rank the images in order of preference
 - what image is the most important to you?
 - How important do you want it to be to the composition?
 - images can be re-sized and manipulated in Photoshop
 - consider what and where the focal point is placed

Surreal Still Life or Narrative continued

- make visually interesting and effective use of positive and negative space
- students to glue composition down to mat board
- students to sketch the composition on 9 x 12 paper that has a 1 inch border drawn onto it
- students to use contour lines only and then fill in shapes with values/textures of drawing - white areas must represent brightest light only - textures chosen must work with the specific object and there must be definite space/value distinction
- Self-evaluation/response sheet (see following page)



Student Drawing Still Life/Narrative examples



Rene Magritte
Time Transfixed
Oil on canvas

Photomontage Gr. 9 -12

The following project is based on photographic techniques used by early Surrealist photographers and photographic works in the exhibition *In Dreams Awake*. This photomontage project involves combining multiple images to create a final photographic image.

Objectives

Through the following studio activity students will

- develop skills in digital photography
- enhance computer skills through using Adobe Photoshop programs and scanners/photocopier
- develop visual skills in perception, perspective and proportion
- explore surrealism through juxtaposing 'unrelated' images to construct new meaning in art works
- investigate story-telling and social/political concerns through art work



Shane Golby
Brave New World, 2011
Photomontage (3 images)
Collection of the artist

Materials

- computers/printers/printer paper
- digital cameras
- scanner/photocopier
- scissors
- rulers
- glue sticks
- acrylic/watercolour paints and brushes
- heavy white paper for mounting of photo-images
- magazine images, art reproductions, cartoons, other text sources etc.

Procedure

- 1/ Using digital cameras, have students explore their environment to create numerous images of
 - people
 - places
 - things
- 2/ Students to download and study their gathered images to determine
 - the 'story' they wish to tell/the concern they wish to address
 - the best image of a setting for that story/concern

Photomontage Project continued

- images of people or things which could be used to tell the story/address the concern examined

3/ Students to find in magazines or other paper sources further images/text which would enhance their 'story' - the surreal aspect of these additional images should be considered by the students when making their choices - these to be scanned into computer and, with photoshop, manipulated in colour and cropping to facilitate their use

4/ Students to print their setting image (primary image) at 8 X 10 inches and then print the other images (people or things - secondary images) which will be placed within their chosen setting

* students to consider the size of their secondary images, modifying size **before printing** to consider concepts of space/distance and focus within the finished piece

5/ Students to cut out their secondary images and arrange on their setting, keeping in mind space/distance and focus - students may need to resize and reprint secondary images a few times to correct scale

6/ Once all images are printed, students to glue secondary images on to setting using glue sticks to create a collage image

7/ Students then to photograph, scan or photocopy the collage to create a seamless 8 X 10 inch photomontage image

8/ Using photocopier, students can enlarge the photomontage to create a larger piece.

9/ Students may then mount their photomontage image on heavier paper to create a backing for the piece.



Shane Golby
Wild Things!, 2010
Photomontage (3 images)
Collection of the artist

Surreal Landscape/Distorted Self Portrait



credit: Michal Austin
http://www.princetonol.com/groups/iad/lessons/middle/surreal_portrait.html

Objectives

- Students will gain an appreciation for Surreal art
- use Math skills in transforming an image
- use imagination - develop problem solving skills - utilize elements/principles of design
- develop painting skills - colour planning

Vocabulary

Surrealism highlights
distortion shadows
abstract
vanishing point
perspective
anamorphic
grid transformation

Materials

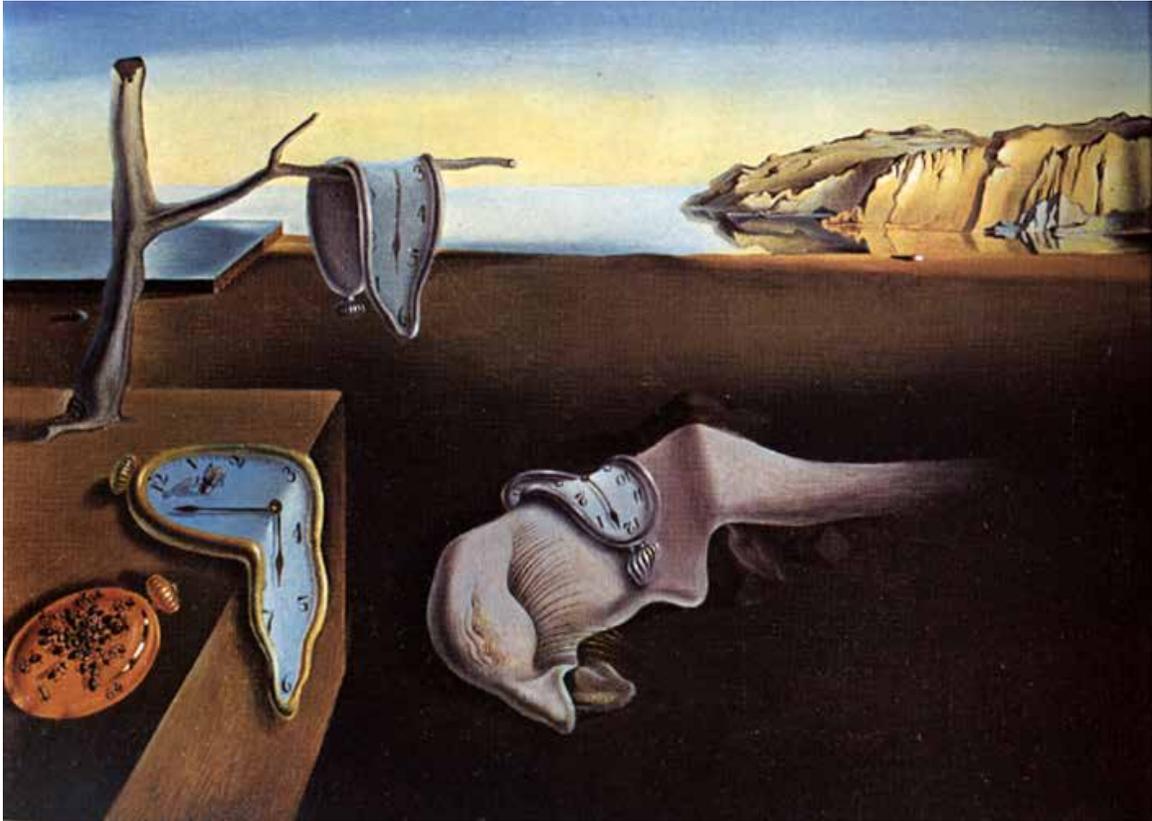
digital pictures of students
transparency grids
tempera paint
mixing trays
brushes
heavy drawing paper
water dishes

Procedure

1. Begin by discussing the work of Salvador Dali and Rene Magritte. Discuss the Surreal art movement and show examples of artists' works. Focus on ideas of distortion and unlikely juxtapositions of elements
2. Demonstrate grid distortion
3. Students to place grid over their photograph
4. Students to draw a distorted grid on 12 x 18 paper. Make lines wavy and change distance between lines
5. Students to enlarge the photograph block by block and observe closely what is in each block
6. Students to plan the remainder of the composition - to create a surreal landscape which contains something 'melting', something flying, and contains a vanishing point
7. to plan colours using a limited colour palette

Surreal landscape continued

8. to paint the background, varying the value of the paint
9. to paint portrait showing highlights and shadows



Salvador Dalí
The Persistence of Memory
Oil paint

Ceramic Monsters Jr. High/High School



credit: Lindsey Pearce, Newman Smith High School, Carrollton, TX
<http://www.princetonol.com/groups/iad/lessons/high/Lindsey-monsters.htm>

Objectives

- Students use pinch method to create hollow forms. Slab cylinders for legs, coil and slab decoration
- create a hollow clay form - combine hand building techniques
- demonstrate craftsmanship in construction and glazing

Vocabulary

3-D sculpture
pinch/slab/coil techniques with clay

Materials

newsprint for sketches - pencils
white sculpture clay
clay modeling tool set
rolling pins and guide sticks
low-fire gloss glazes/acrylic paint
assorted brushes

Procedure

1. Begin by showing examples of creatures made for animation films/pictures of gargoyles etc.
2. Review hand building clay techniques - demonstrate hollow form for body. Review scoring and correct way of attaching pieces
3. Review glazing
4. Students to make several sketches of monsters. They then select the best design for clay. make a plan for construction (beginning with hollow body form - made with two pinch pots)
5. Make hollow body form - form two pinch pots - trim top edge so edges will meet. Score and slip edges and fuse seam. Students may use a balloon to keep shape rounded or use newspaper to support the form (remove either balloon or newspaper before firing). Clay should not be more than 1/2 thick. Paddle form to desired shape. Make pin holes on bottom for air to escape.
6. Make cylinder legs. Make hole in body where legs are to attach. Do not trap air. Score and attach using slip.

Ceramic Monsters continued

7. Form two pinch pots to make head - fuse together - attach to body (be sure to poke hole in neck through to body)
8. Make thick coils for arms - form hand and feet. Attach when leather hard (score and apply slip)
9. Add extra details such as hair, wings etc.
10. Check to insure no trapped air - poke pin holes in thick parts - fire when bone dry
11. Apply underglazes/glazes and fire
12. Write a reflection about the monster - compare/contrast to gargoyles of the middle ages.
Write a story about the monster.
13. Extension - make a movie poster of monster showing environment.

*Alternate finishes - acrylic paints, paint markers and puffy paints

Fantasy and Surrealist Art 7-12

Background

Artists have often been compared to children for the sense of playfulness they show in their artwork. Fantasy and Surrealism are normal ingredients in the early art of many children, but unfortunately become lost as the children grow older.

Procedure

Show reproductions of fantasy artists throughout the history of art. Renaissance artist Arcimboldo did fantasy faces and two artists whose work was often based on childhood memories were Marc Chagall and Salvador Dali. Other Surrealists were Giorgio de Chirico, Max Ernst, and Rene Magritte. Modern artists also create unlikely combinations, such as Meret Oppenheim's (Swiss, 1913-1985) mink lined teacup or Jeff Koon's giant *Energizer Bunny*. Talk about the concept of mixed media. It simply means that any combination of materials can be used by an artist.



Meret Oppenheim
Paris, 1936. Fur-covered cup, saucer, and spoon, cup 4 3/8" (10.9 cm) in diameter; saucer 9 3/8" (23.7 cm) in diameter; spoon 8" (20.2 cm) long, overall height 2 7/8" (7.3 cm). Purchase. © 2011 Artists Rights Society (ARS), New York / Pro Litteris, Zurich

Suggestions for leading students to Surrealism:

1. Have students write three nouns on three different sheets of paper. Fold these and put them in a hat. Have students pull randomly from the hat and work with the nouns they received to generate ideas.
2. Have a student write three headings on a piece of paper. Nouns, Verbs and Adjectives. Have students make a list of at least six items under each heading. They must then choose one item from each list in which to create a fantasy composition.

In creating an artwork from your imagination, remember that it doesn't need to look real. Fantasy or Surrealistic art comes from the imagination, and can have a dreamlike quality where nothing really makes sense. Here are some ways to approach a composition:

• *Stream of consciousness writing. (Language Arts Connections)*

Surrealism (a French word that literally means "above reality") was an outgrowth of a writing movement that explored the subconscious. Suggest students try writing words as they come to mind, allowing one word to lead to another, not even trying to make connections, but just as their minds constantly jump from one subject to another, allowing those thoughts to be put on paper. After a five minute session, suggest they compose a sentence using at least three of the words they have written.

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Fantasy and Surrealist Art continued

Materials

newsprint
drawing paper
pencils
materials for collage
tempera paint, marker, ink, coloured pencils
scissors



Giuseppe Arcimboldo
Summer, 1563
Kunsthistorisches Museum, Vienna

Procedure

In creating artwork from your imagination, remember that it doesn't need to look real. Fantasy or Surrealist art comes from the imagination, and can have a dreamlike quality where nothing really makes sense. Here are some ways to approach a composition:

- Transform something real by combining it with something totally foreign (for example: a human form with a flower face, a car with feet instead of wheels).
- Take something real and have it do something "unreal". (Salvador Dali's melting watches would be a good example.)
- Make the subject matter much larger than anything else in the picture.
- Make a realistic background with strange objects in the foreground.
- Select totally unrelated objects and group them together.

1. Draw several thumbnail pencil sketches on newsprint. You could combine several sketches to make a total composition.
2. You could enlarge some of the objects on newsprint, then cut them out and move them around to find where they look best before tracing around them. You can overlap objects or combine them.
3. Make the main objects large enough so you take into consideration your negative space. Think about your foreground, midground and background.
4. Paint or colour the composition considering your colour choices.

Dream Photographs 7-12

Background :

The group of artists called the Surrealists believed that the unexpected and the unbelievable could happen in art. A clock might melt into a strange, dripping shape. A chair might have the legs of a cat. Stairs could climb yet somehow end beneath themselves. **Surrealism is the art of the unreal, where rules such as gravity do not apply and anything can happen.**

Salvador Dali (1904-1989), the best known Surrealist, was born in Spain and later lived and worked in the United States. He called his surrealist paintings “hand-painted dream photographs” and has amazed others with his outrageous and impossible subjects and ideas. His pictures show strange combinations of objects and figures, often mixing photographs with collage with oil painting. Dali was also a talented jewelry designer, sculptor, and even produced motion pictures.



Salvador Dali
*Mae West's Face which May be
Used as a Surrealist Apartment.*
1934-1935

Objective:

By combining magazine cut-outs with drawing in unexpected ways, young artists can explore the mind set of the Surrealists like Salvador Dali. Many children find their way in Surrealism through humour when they first look into the possibilities of the unreal.

Materials:

Art reproductions
magazines
scissors
glue
mayfair paper

Procedure:

Students will examine works by Surrealist artists Salvador Dali, Andre Breton, Max Ernst, Man Ray, Hans Arp, Joan Miró, Marcel Duchamp and Rene Magritte.

Students will collect images from magazines or other media and arrange ordinary objects in impossible situations. Look for familiar objects or objects that have meaning to create an image with powerful feeling.

For the Surrealists, collage was a way of taking completely unlike objects or images and putting them together in the same piece of art to surprise and even shock—the same way that dreams can do. They liked to use three techniques:

Dream Photographs continued

1) Juxtaposition (putting two different things side by side that don't normally go together);

2) Dislocation (when objects are placed where they shouldn't be); and

3) Transformation (turning something familiar into something unusual and disturbing). The Surrealists thought that making connections between the images might reveal the workings of the unconscious mind. At the very least, they argued, collage would make people think.

Writing and Reflection: Spend some time writing a couple of paragraphs that describe your work. What images did you choose and why? Why did you arrange them the way you did, and did you have a message you wanted to get across? Were you trying to surprise or shock? Did you try to use juxtaposition, dislocation or transformation? Did you cut out images that you ended up not using? Try to be as precise as possible—what you did might seem perfectly clear to you, but you're the artist! To someone else who doesn't know you, your work could be a total mystery.

http://thedali.org/education/documents/lesson_plan

Surrealism Collage and Painting Grades 10-12

This lesson is designed for a Drawing and Painting Class. Students create a work in two media. The first is a surreal collage from magazine sources. The second involves drawing from the collage.

Materials:

Art reproductions of work by Salvador Dali, Rene Magritte, and student examples
magazines
scissors/ x-acto knives
glue/rubber cement
Tag board or posterboard for collage - choice of size
Quality drawing paper
drawing pencils
India ink and ink pens

Procedure:

1/Students will examine works by Surrealist artists Salvador Dali, Rene Magritte and supplied student examples and works of Paul Freeman in the exhibition

2/ Students will collect images from magazines or other media and arrange ordinary objects and images in impossible situations to create a Surrealist collage. Size - 9 x 12 inches/ 12 x 18 inches

For the Surrealists, collage was a way of taking completely unlike objects or images and putting them together in the same piece of art to surprise and even shock—the same way that dreams can do. They liked to use three techniques:

1) Juxtaposition (putting two different things side by side that don't normally go together);

2) Dislocation (when objects are placed where they shouldn't be); and

3) Transformation (turning something familiar into something unusual and disturbing). The Surrealists thought that making connections between the images might reveal the workings of the unconscious mind. At the very least, they argued, collage would make people think.

* students to develop a theme for the work that interests them and, before working, review the elements of design

3/ Following completion of collage, discuss pen and ink techniques such as pointillism, scumbling, hatching, and cross-hatching

4/ Students to experiment with the above techniques

5/ Using pencils, students to enlarge all - or a portion - of their collage on good drawing paper

6/ Students then to create their Surrealistic montage in various pen and ink techniques

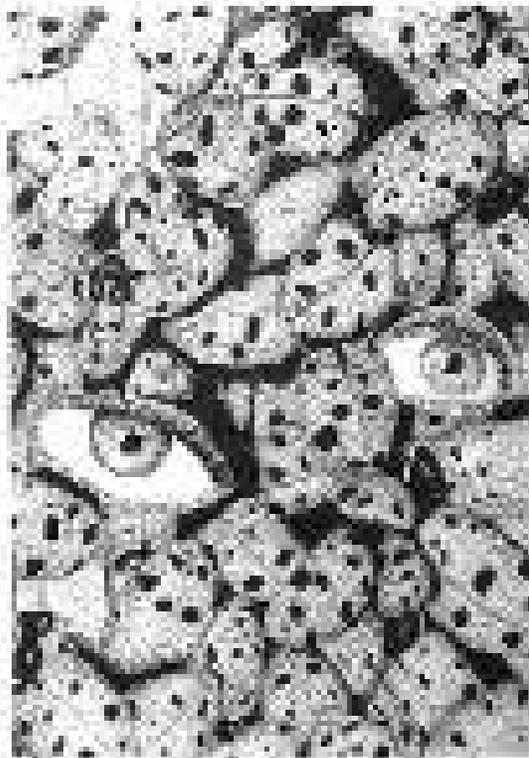
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Surrealism Collage and Painting con't

7/ Students to mat their finished drawings

8/ A critique of the pen and ink drawings follows when students completed work. Students to discuss how successful they felt the Surrealism was achieved and what they could do to enhance their work.

Credit: Charlot Cassar - <http://www.princetonol.com/groups/iad/lessons/high/SurrealPenHS.html>



Student Pen and Ink Surreal Collage examples



Colleen Philippi
Four Play, 1991
Watercolour, plastic, metal on paper
Collection of the Alberta Foundation for the Arts

Glossary and Credits

Glossary

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

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.

Automatism a technique first used by Surrealist painters and poets to express the creative force of the unconscious in art.

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.

Collage artwork made by cutting up various materials including string, fabric, newspaper, photos, cardboard, bits of paintings and drawings and putting them together with glue or other bonding material. A technique used by Dadaists and Surrealists.

Complimentary 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.

Conceptual art – Where the ideas or concepts involved in the artwork take precedence over the traditional aesthetic and material concerns.

Contemporary art art produced at this present point in time or art produced since World War

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.

Dream imagery as seen in the art movement surrealism, ideas concerning the unconscious and incongruous images drawn from dream elements.

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.

Fantastic art 1940's, a modern style of art similar to Surrealism; a combination of Cubism mixed with rich imagination based on childhood memories, folklore, and country life; Chagall is best known for his paintings based on Jewish folktales and theatre scenes with bright colour, fantasy, and abstraction.

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.

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

Glossary, continued

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

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

Photomontage the technique of making a picture by assembling pieces of photographs, often in combination with other types of graphic material.

Primary colours – The three colours from which all other colours are derives – 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 and artwork seem active.

Surrealism (1924-1945) An era of art expressed by fantastic imaginary thoughts and images, often expressing dreams and subconscious thought as part of reality; illogical and unexpected, surprising imaginary art; followed Dada; the most famous Surrealists are Chagall, Magritte, Oppenheim and Dali.

Symbolism in art a late 19th century movement in art that sought to express mystical or abstract ideas through the symbolic use of images.

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 qualities 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.

Credits

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- The Garden of Earthly Delights** - https://en.wikipedia.org/wiki/The_Garden_of_Earthly_Delights
- Drawing** - <https://en.wikipedia.org/wiki/Drawing>

Credits

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Participating artists**

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

Front Cover Images:

Left: William Panko, *The Gardeners*, 1946, Watercolour and pastel on paper, Collection of the Alberta Foundation for the Arts

Top Right: James Davies, *Gothic Tales #5*, 1980, Conte, watercolour on paper, Collection of the Alberta Foundation for the Arts

Bottom Right: Robert Chelmick, *The Dalai Zonia*, 1990, Cibachrome photograph on paper, Collection of the Alberta Foundation for the Arts

