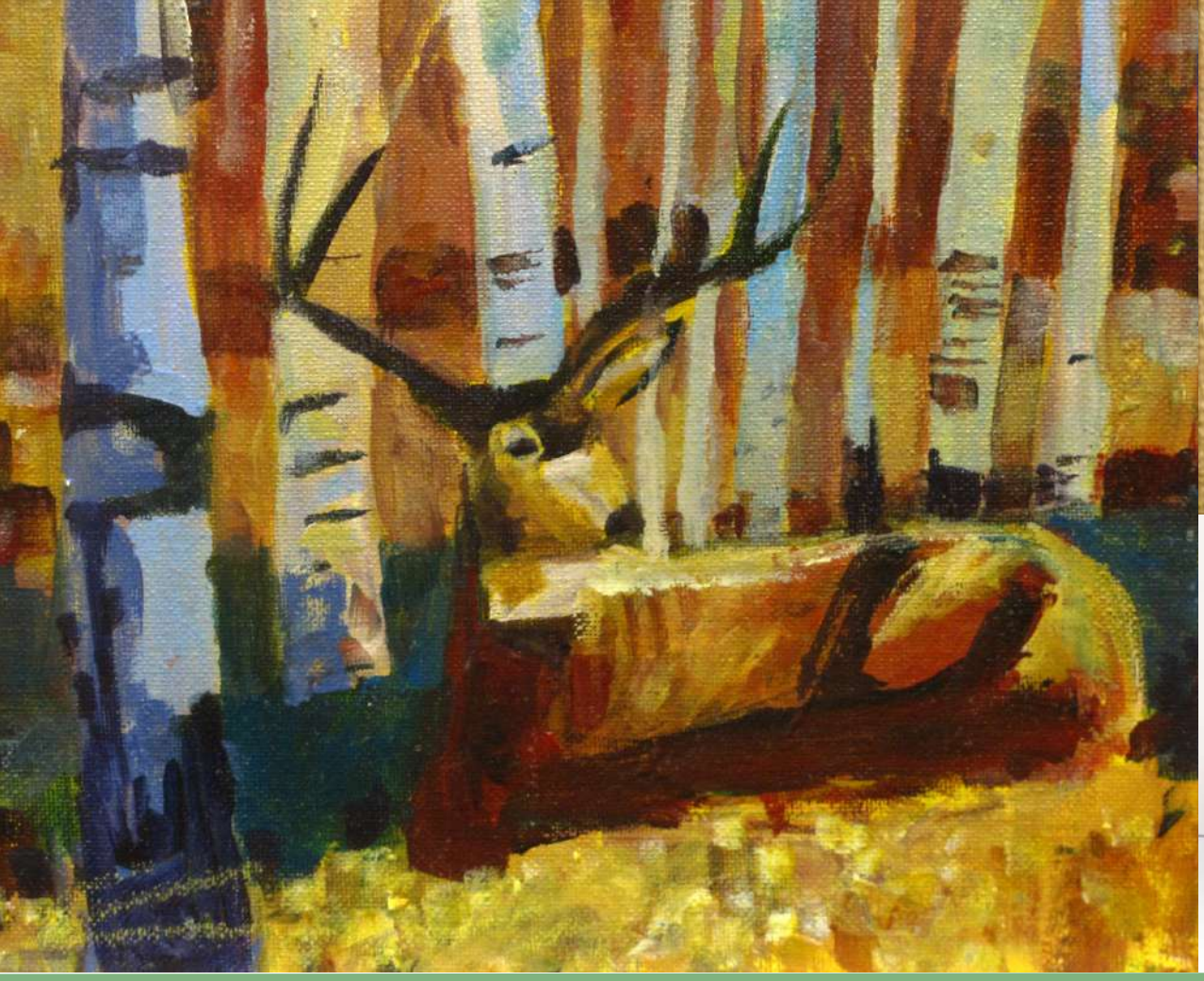

Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Woodlands

Syncrude Government of Alberta Alberta Foundation for the Arts Alberta asa art gallery of alberta

The Alberta Foundation for the Arts Travelling Exhibition Program

The Interpretive Guide

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

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

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

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

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

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

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

Shane Golby, Manager/Curator
Travelling Exhibition Program
Ph: 780.428.3830 **Fax:** 780.445.0130
Email: shane.golby@your**aga**.ca

Table of Contents

This package contains:

Talking Art

Visual Learning and Hands-on Projects

The Alberta Foundation for the Arts Travelling Exhibition Program

Curatorial Statement

Woodlands

Meditative and healing, a quiet walk through Alberta's northern woodlands reveals a beautiful world. This sentient world becomes more pronounced as you become immersed in and attuned to the forest's rhythm. Listen closely and you will hear layers of distinctive sounds - the wind moving through branches and leaves; trilling bird song and the scurry of little feet in the tall grasses. Wandering through the landscape, the playful dance of sun and shadows clears and illuminates your vision and with a sense of belonging your heart opens to the wonder.

Seekers with a sense of purpose, the Indigenous artists featured in the **Woodlands** exhibition walk softly and follow the deer trails and through their art express a deep appreciation of the natural world.

With humour and bold brushstrokes Linus Woods shares the spirit of the Northern animals. Set within an abstract landscape, Linus offers a deeply personal and rare artistic insight and shares his moment of communion with the wildlife who pass through his field of vision.

Guided by traditional environmental knowledge and community values, fine craft artists featured in this exhibition also acknowledge the spirit of the forest's inhabitants, both flora and fauna. Through protocols and attention to detail their careful stitches elevate practical goods to treasured and wearable works of textile art. Utilizing both natural materials and seed beads, the fine craft showcased in the **Woodlands** collection includes work by Dolly Metchoyah, Angelique Levac, Sharon Rose Kootenay, Doris Duntra and Rose Nande among others.

Utilizing paint, pigments, natural materials and seed beads, the visual art and artisan works featured in the exhibition **Woodlands** celebrate the wonder of Alberta's boreal forest and the remarkable perspectives, sense of place, and cultural practices of contemporary Indigenous artists.

Sharon Kootenay

Linus Woods
Hummingbird, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

The exhibition **Woodlands** *was curated by Sharon Kootenay of the Aboriginal Arts Council of Alberta and Shane Golby of the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is supported by the Alberta Foundation for the Arts.*

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - List of Works

Linus Woods
Bear, 2017
Acrylic on canvas
8 inches H x 10 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Buffalo, 2017
Acrylic on canvas
16 inches H x 12 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Deer, 2017
Acrylic on canvas
8 inches H x 10 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Fox, 2017
Acrylic on canvas
12 inches H x 16 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Hummingbird, 2017
Acrylic on canvas
10 inches H x 8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Loon, 2017
Acrylic on canvas
14 inches H x 17 7/8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Moose, 2017
Acrylic on canvas
12 inches H x 16 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Rabbit, 2017
Acrylic on canvas
10 inches H x 8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Raven, 2017
Acrylic on canvas
10 inches H x 8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Wolf, 2017
Acrylic on canvas
8 inches H x 10 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufting
5 1/2 inches H x 3 1/2 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufting
5 1/2 inches H x 3 1/2 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - List of Works

Dolly Metchoyah
Moose Hair Tufted Birch Bark Basket, 2011
Traditional Fine Craft - Tufting
6 3/4 inches H x 5 3/8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Doris Duntra
Small Souvenir Basket, 2011
Traditional Fine Craft - Quillwork
2 3/4 inches H x 2 5/8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Rose Nande
Mini Heart Basket, 2011
Traditional Fine Craft - Quillwork
1 1/2 inches H x 3 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Louise Dahdona and unkown artists
Moccasin Vapes/Beaded Wallets, 2011
Traditional Fine Craft - Beadwork
6 5/8 inches L x 3 1/2 inches W (assorted sizes)
Aboriginal Arts Council of Alberta - Permanent Collection

Artist Unknown
Embroidered Moccasins, 2013
Traditional Fine Craft - Textiles
11 inches L x 4 1/4 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Laura Simeon
Men's Beaded Gauntlets, 2007
Traditional Fine Craft - Beadwork
15 1/4 inches L x 9 1/2 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

NWT - Artist Unknown
Womens Gloves, 2011
Traditional Fine Craft - Beadwork
14 1/4 inches L x 11 3/4 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Nora Talley
Mukluks, 2016
Traditional Fine Craft - Beadwork
16 3/4 inches L x 11 1/2 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Sharon Rose Kootenay
Woman's Pipe Bag, 2016
Traditional Fine Craft - Beadwork
34 1/2 inches L x 4 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Angelique Merasty Levac
Birch Bark Biting, 2009
Traditional Fine Craft - Birch Bark
9 1/2 inches H x 7 1/8 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Angelique Merasty
Birch Bark Biting, circa 1980
Traditional Fine Craft - Birch Bark
6 3/4 inches H x 6 5/16 inches W
Aboriginal Arts Council of Alberta - Permanent Collection

Total Works: 24
Total Framed Works/Units: 19

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images

Linus Woods
Bear, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta -
Permanent Collection

Linus Woods
Buffalo, 2017
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Acrylic on canvas
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The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images

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Acrylic on canvas
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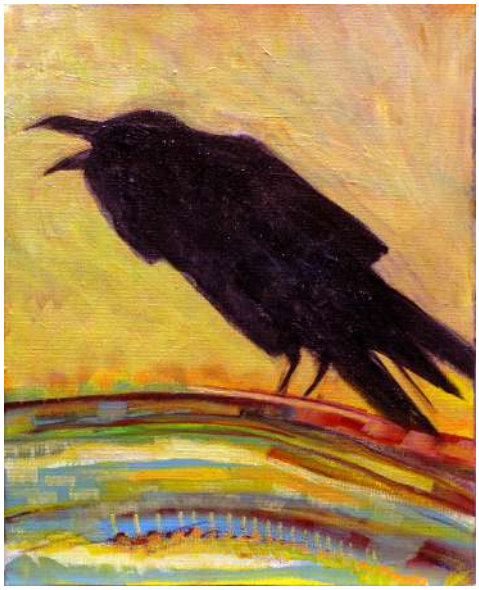
Permanent Collection

Linus Woods
Rabbit, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta -
Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images



Linus Woods
Raven, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Linus Woods
Wolf, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufting
Aboriginal Arts Council of Alberta - Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images

Doris Duntra
Small Souvenir Basket (top view), 2011
Traditional Fine Craft - Quillwork
Aboriginal Arts Council of Alberta - Permanent Collection

Doris Duntra
Small Souvenir Basket (side view), 2011
Traditional Fine Craft - Quillwork
Aboriginal Arts Council of Alberta - Permanent Collection

Rose Nande
Mini Heart Basket (top view), 2011
Traditional Fine Craft - Quillwork
Aboriginal Arts Council of Alberta - Permanent Collection

Rose Nande
Mini Heart Basket (side view), 2011
Traditional Fine Craft - Quillwork
Aboriginal Arts Council of Alberta - Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images

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The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images

NWT - Artist Unknown
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Traditional Fine craft - Beadwork
Aboriginal Arts Council of Alberta -
Permanent Collection

Sharon Rose Kootenay
Women's Pipe Bag, 2016
Traditional Fine Craft - Beading
Aboriginal Arts Council of Alberta -
Permanent Collection

Nora Talley
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Traditional Fine Craft - Beadwork
Aboriginal Arts Council of Alberta -
Permanent Colleciton

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Birch Bark Biting, circa 1980
Traditional Fine Craft - Birch Bark
Aboriginal Arts Council of Alberta -
Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

Talking Art

Linus Woods
Raven, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta -Permanent Collection

CONTENTS

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Curriculum Connections

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

LEVEL k-6

REFLECTION
Component 1: ANALYSIS: Students will notice commonalities within classes of natural objects or forms.
Concepts
A. Natural forms have common physical attributes according to the class in which they belong.
B. Natural forms are related to the environment from which they originate.
C. Natural forms have different surface qualities in colour, texture and tone.
D. Natural forms display patterns and make patterns.

Component 2: ASSESSMENT: Students will assess the use or function of objects.
Concepts
A. Designed objects serve specific purposes.
B. Designed objects serve people.
C. Designed objects are made by people or machines.

Component 3: APPRECIATION: Students will interpret artworks literally.
Concepts
A. Art takes different forms depending on the materials and techniques used.
B. An art form dictates the way it is experienced.
C. An artwork tells something about its subject matter and the artist who made it.
D. Colour variation is built on three basic colours.
E. Tints and shades of colours or hues affect the contrast of a composition.
F. All aspects of an artwork contribute to the story it tells.

DEPICTION
Component 4 MAIN FORMS AND PROPORTIONS: Students will perfect forms and develop more realistic treatments.
Concepts
C. Images can be portrayed in varying degrees of realism.
E. Landscapes can show middle ground, background and foreground.
F. Size variations among objects give the illusion of depth.

Component 6 QUALITIES AND DETAILS: Students will refine surface qualities of objects and forms.
Concepts
B. Colour can be made to appear dull or bright.
C. Gradations of tone are useful to show depth or the effect of light on objects.
D. By increasing details in the foreground the illusion of depth and reality can be enhanced.

Art Curriculum Connections continued

COMPOSITION
Component 7 EMPHASIS: Students will create emphasis by the treatment of forms and qualities.
Concepts
A. The centre of interest can be made prominent by contrasting its size, shape, colour or texture from the other parts of the composition.
B. Format can be adjusted and composition tightened by editing or cropping the unnecessary areas from the edges of a work, after it is completed.
C. Details, accents and outlines will enhance the dominant area or thing.

Grades 5 and 6

Students will interpret artworks for their symbolic meaning
Concepts
A. Artistic style affects the emotional impact of an artwork
B. An artwork can be analyzed for the meaning of its visible components and their inter-relationships.
C. Artworks contain symbolic representations of a subject or theme.

DEPICTION
Component 4: MAIN FORMS AND PROPORTIONS: Students will learn the shapes of things as well as develop decorative styles.
Concepts
A. All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular.
B. Shapes can be depicted as organic or geometric.
C. Shapes can be made using different procedures; e.g., cutting, drawing, tearing, stitching.

Component 6: QUALITIES AND DETAILS: Students will represent surface qualities of objects and forms.
Concepts
A. Texture is a surface quality that can be captured by rubbings or markings.
B. Textures form patterns.
C. Primary colours can be mixed to produce new hues.
D. Colour can be lightened to make tints or darkened to make shades.
E. Images are stronger when contrasts of light and dark are used.
F. Details enrich forms.

COMPOSITION
Component 8: UNITY: Students will create unity through density and rhythm.
Concepts
A. Families of shapes, and shapes inside or beside shapes, create harmony.
B. Overlapping forms help to unify a composition.
C. Repetition of qualities such as colour, texture and tone produce rhythm and balance.

Art Curriculum Connections continued

Component 9: CRAFTSMANSHIP: Students will add finishing touches.
Concepts
A. Finishing touches (accents, contrasts, outlines) can be added to make a work more powerful.

EXPRESSION
Component 10 (i)
PURPOSE 3: Students will decorate items personally created.
Concepts
A. Details, patterns or textures can be added to two-dimensional works.
B. Details, patterns or textures can be added to the surface of three-dimensional works.

PURPOSE 4: Students will express a feeling or a message.
Concepts
A. Feeling and moods can be interpreted visually.
B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

Grades 7-9

ENCOUNTERS
GRADE 7

Students will:
- investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures
- understand that the role and form of art differs through time and across cultures
- understand that art reflects and affects cultural character

COMPOSITIONS
Components 2: Students will experiment with techniques and media within complete compositions of two and three dimensions.

ENCOUNTERS
Sources of Images: Students will identify similarities and differences in expressions of selected cultural groups.
Concepts:
A. Symbolic meanings are expressed in different ways by different cultural groups.
B. Different cultural groups use different materials to create images or artifacts.

Transformations Through Time: Students will recognize the significance of the visual symbols which identify the selected cultural groups.
Concepts:
A. Artifacts can have religious, magical and ceremonial meanings.
C. Visual symbols are used for identification and status by people in groups.
D. External influences may have modified the imagery of a cultural group over time.

Art Curriculum Connections continued

Impact of Images: Students will search for contemporary evidence relating to themes studied.
Concepts:
A. Religious, magical or ceremonial images used in contemporary society can be identified.
B. Authority, power or politics in contemporary society may be described in image form.
C. The ways people generate visual works can be influenced by a number of factors.

Art 10-20-30

Art 10
Transformations Through Time
Concepts:
A. Works of art contain themes and images that reflect various personal and social conditions.
B. Technology has an affect on materials used in image making.

Impact of Images
Concepts
A. Simplified form communicates the purpose and function of designed objects.
B. The function of an artwork can be emphasized by its decoration.

Art 20
ENCOUNTERS
Students will:

Sources of Images: 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
A. Different periods of history yield different interpretations of the same subject or theme.
B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.
C. Different cultures exhibit different preferences for forms, colours and materials in their artifacts.

Art 30
COMPOSITIONS
Students will:

Components
USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.
Concepts
A. The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of the artist.
B. Planned and spontaneous methods of working are ways of developing visual images.

Art Curriculum Connections continued

ENCOUNTERS
Students will:

Sources of Images: Research selected artists and periods to discover factors in the artists' environments that influenced their personal visions.
Concepts
A. Personal situations and events in artists' lives affect their personal visions and work.
B. Historical events and society's norms have an affect on an artist's way of life and work.

Transformations Through Time
Analyze the factors that generate a work of art, or an artistic movement: The experiences of the artists and the impact of the culture.
Concepts
A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity and relationship to the community in which they exist.

Curriculum Connections continued

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

ELEMENTARY SCIENCE

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

1–11 Describe some common living things, and identify needs of those living things.
3–10 Describe the appearances and life cycles of some common animals, and identify their adaptations to different environments.
5–10 Describe the living and nonliving components of a wetland ecosystem and the interactions within and among them.
6.10 Describe kinds of plants and animals found living on, under and among trees; and identify how trees affect and are affected by those living things as part of a forest ecosystem.

JUNI0R HIGH SCIENCE

SCIENCE 7 Unit A: Interactions and Ecosystems

Students will:
1. Investigate and describe relationships between humans and their environments
- describe examples of interaction and interdependency within an ecosystem
- identify examples of human impacts on ecosystems, and investigate and analyze the link between these impacts and the human wants and needs that give rise to them
- analyze personal and public decisions that involve consideration of environmental impacts, and identify needs for scientific knowledge that can inform those decisions
4. Describe the relationship among knowledge, decisions and actions in maintaining life-supporting environments
- identify intended and unintended consequences of human activities within local and global environments

Curriculum Connections continued

SOCIAL STUDIES

K.1 I am Unique
General Outcome: Students will demonstrate an understanding and appreciation of the multiple social, physical, cultural and linguistic factors that contribute to an individual's unique identity

Specific Outcomes

Values and Attitudes
Students will:
K.1.1 value their unique characteristics, interests, gifts and talents
K.1.2 appreciate the unique characteristics, interests, gifts and talents of others:
- appreciate feelings, ideas, stories and experiences shared by others

Knowledge and Understanding
Students will:
K.1.3 examine what makes them unique individuals by exploring and reflecting upon the following questions for inquiry:
- What are my gifts, interests, talents and characteristics?
- How do my gifts, interests, talents and characteristics make me a unique individual?
- How do culture and language contribute to my unique identity?

K.1.4 explore how we demonstrate respect for ourselves and others by exploring and reflecting upon the following questions for inquiry:
- What are the origins of the people in our school, groups or communities?
- How can we show interest and sensitivity toward social, physical, cultural and linguistic diversity in the school, groups and communities?
- How can we show respect and acceptance of people as they are?

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

Specific Outcomes

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

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

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

1.2 Moving Forward with the Past: My Family, My History and My Community
General Outcome: Students will demonstrate an understanding and appreciation of how changes over time have affected their families and influenced how their families and communities are today.

Specific Outcomes

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

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

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

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

Specific Outcomes

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

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

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

Specific Outcomes

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

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

Knowledge and Understanding
Students will:
4.2.2 assess, critically, how the cultural and linguistic heritage and diversity of Alberta has evolved over time by exploring and reflecting upon the following questions and issues:

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

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

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

Specific Outcomes

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

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

Artist and Curator Biographies/Statements

Linus Woods

Linus Woods, born in 1967, is a Dakota/Ojibway artist from the Long Plain First Nation in Southern Manitoba. Largely self-taught, he has taken art and Native studies courses at Brandon University and has also studied with artists such as Edmonton's Jane Ash Poitras and Carl Beam.

In the early 1980's, Linus's family moved to Fort McMurray, where he attended junior and senior high school. Although he has since returned to Manitoba, Linus continues to call Edmonton home for part of the year. In Edmonton he exhibits his work at the Bearclaw Gallery, maintains a studio and teaches painting to students at Highlands Junior High.

An expressive artist, Linus communicates his spiritual worldview and deep regard for living beings through his evocative paintings. He works primarily in acrylic, oil and mixed media on canvas, and many of his canvases feature pixilated forms and geometric shapes.
Inspired by the natural world, the works featured in the **Woodlands** exhibition capture the spirit and personality of the animals that inhabit Alberta's boreal forest.

Linus Woods is a winner of the Peace Hills Trust Company Art Competition and in 2003 was one of seven artists chosen for the Image Makers First Nation Art Exhibit in Los Angeles. Most recently, in 2010, his work was included in Close Encounters: The Next 500 Years exhibition of contemporary indigenous art organized by the Winnipeg Art Gallery.

In addition to private collections in Canada, the United States and Europe, Woods' work can also be found at Brandon University, The Department of Indian and Northern Affairs, Arrowhead Corp., The Government of Manitoba, The University of Winnipeg, and the Peace Hills Trust.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist and Curator Biographies/Statements

Sharon Rose Kootenay

Maintaining close community ties throughout North Central Alberta, Sharon Rose Kootenay is a textile artist and curator who works within traditional and contemporary Indigenous art forms. As a social activist and educator, Sharon believes that important stories are held within cultural art forms, and that healing connections are transmitted through the making.

As a mid-career Métis artist, Sharon feels that her beadwork reflects both an internal narrative and cultural statement. She is profoundly influenced by artistic and literary works that carry a redemptive quality, and where the artist's soul is made visible through their creative process. Sharon works primarily in beadwork, utilizing both floral applique and geometric lane stitch techniques. A professional member of the Alberta Craft Council, she has participated in numerous group and solo exhibitions, including *Continuum*, *Well In Hand*, and *Carrying On*, among others. As a curator of fine craft, Sharon has organized: Nimama (ACC), Flowers for Nitanis (City of Edmonton), Through a Woman's Hand (Lois Hole Hospital for Women), and Wild Berries (Four Lodges Gallery).

Devoted collectors of Indigenous fine craft, Sharon and her husband Cam Kootenay are founding members of the Aboriginal Arts Council of Alberta. Based out of the historic Village of Vilna, Alberta, the Kootenay's operate two storefront galleries and offer various studio programs.

Angelique Merasty Levac

Born in Midnight Lake, near the family trap line in northern Manitoba, Angelique Merasty Levac was raised by her grandparents who taught her the traditional ways of the Cree People. She learned the customary ways of connecting with the land – of trapping, hunting and fishing, making and breaking camp, and living in the wild.

The summer season always brought a variety of activities, and it was during a berry picking adventure that Angelique was first introduced to birch bark biting, where the ladies would peel thin sheets of birch bark to make exquisite artistic impressions with their teeth. In 1980, a chance encounter brought Angelique to Beaver Lake, Saskatchewan, where she began a mentorship with the last remaining birch bark biter, a world-renowned craft artist who coincidently shared the same name.

As practiced by generations of northern Woodlands women, Angelique draws inspiration from the natural world. Complex and intricate, her compositions feature butterflies, hummingbirds, flowers, frogs, turtles, and fish. Dedicated to the revival and preservation of this beautiful and feminine art form, Angelique has made a significant contribution to birch bark biting, and remains one of the most highly skilled practitioners. Her work is exhibited across Canada and the United States.

Artist and Curator Biographies/Statements

Dene Tha' First Nation - A Continuum of Cultural Artistic Practice

Encompassing close to 75,000 acres within North Western Alberta's Treaty 8 territory, the Dene Tha' First Nation is centred in three communities: Bushe River, Meander River and Chateh; and across seven reserves.

A vast majority of community members speak Dene as their first language. Also known as South Slavey, this Athabaskan dialect is shared with Indigenous speakers from British Columbia and the Territories, and across the Prairie Provinces. Far reaching, the dynamic range of the Athabascan language reflects the ancient migration of peoples towards the southern reaches of North America, where creation stories support the original Northern source, and journeys that span the continent.

Connected to the land through time immemorial, the Dene Tha' live in accordance with the seasons, guided by ceremony and traditional environmental knowledge. Reflective of world view, and achieved through generations of oral storytelling, the Elder Dene artists in the **Woodlands** exhibition transmit their inherent knowledge of the boreal forest and cultural ways of their people.

Featured Artists:

Anna Chonkolay – Caribou Hair Tufting Panels
Nora Talley – Men's Beaded Mukluks
Laura Simeon – Men's Beaded Gauntlets
Louise Dahdona – Blue Floral Vamps

The Alberta Foundation for the Arts Travelling Exhibition Program

The Boreal Forest

The Boreal Forest region of Canada (dark blue-black on map) is characterized by a variety of flora and fauna and is home to a large percentage of Canada's indigenous population.

Canada's boreal forest comprises about two thirds of the circumpolar boreal forest that rings the Northern Hemisphere and in Canada stretches 10,000 continuous kilometres across the country. It represents a tract of land over 1,000 kilometres wide separating the tundra in the north and the temperate rain forest and deciduous woodlands of the west and southern parts of Canada. The region spans the landscape from the most easterly part of Newfoundland and Labrador to the border between the northern Yukon and Alaska. The region is dominated by coniferous forests, particularly spruce, and vast wetlands. The boreal forest region includes eight Eco-zones, each with their own characteristic native flora and fauna.

Canada's Boreal Forest region - dark blue area

Black Spruce

In its current form, the Canadian boreal forest began to emerge with the retreat of the Wisconsin Ice Sheet 10,000 years ago. Spruce and northern pine migrated northward and were followed later by fir and birch. About 5000 years ago the forest began to resemble what it is today in terms of species composition and biodiversity. One dominant characteristic of the forest is that much of it consists of large, even-aged stands of trees, a uniformity that owes to a cycle of natural disturbances like forest fires, or outbreak of pine beetle or spruce budworm that kill large tracts of forest with cyclical regularity.

Most trees native to the boreal forest are conifers with needle leaves and cones. These include black spruce, white spruce, balsam fir, larch (tamarack), lodgepole pine and jack pine. There are also a few broad-leaved species such as trembling and large-toothed aspen, cottonwood and white birch and balsam poplar. Most of these are slow growing species owing to the short growing season, generally infertile and shallow soils, and frequent waterlogging. Many of the understory shrubs are part of the *Ericaceae* family of plants, known to tolerate acidic and infertile soils and flood habitats. Examples of these include Labrador tea, sheep-laurel and blueberry. Many of the plant species are fire-dependent, since fire removes neighbouring plants and recycles nutrients locked in organic matter.

The Boreal Forest continued

Canada's boreal landscape contains more lakes and rivers than any comparably sized landmass on earth. It is estimated that 80% of the world's unfrozen fresh water supply is found in Canada's boreal forest. The region contains over 1.5 million lakes and has vast areas of wetland, particularly bogs and fens. These wetlands provide wildlife habitat, particularly for migratory birds, maintain water flow in rivers, and store significant amounts of carbon that otherwise would be released to the atmosphere.

Canadian warbler

The boreal forest wetlands provide an extremely important wildlife habitat. The region serves as breeding grounds for over 12 million waterbirds and millions of land birds including species as diverse as vultures, hawks, grouse, owls, hummingbirds, kingfishers, woodpeckers and various songbirds. It is estimated that the avian population of the boreal forest represents 60% of the landbirds in all of Canada and between 30-40% of all landbirds in the United States and Canada combined.

Most large boreal lakes have cold water species of fish like trout and whitefish, while in warmer waters species may include northern pike, walleye and smallmouth bass.

Mammals that call the forest home include Caribou, Lynx, Wolverine, Black Bear, Moose, Coyote, Timber Wolf and Wood Bison.

Because of its size and the fact that it is found in nearly every province and territory in Canada, the Boreal Forest plays an important economic role. Over 90% of the boreal forest is provincial Crown land while another 5% is federally controlled and includes national parks, First Nations reserves and national defence installations. More that 30% of the boreal forest has been allocated to industry and over 1,400 communities within the region rely on resource industries for at least part of their livelihood and stability. Forestry, pulp and paper, mining, and oil and gas exploration and development are the largest industries along with tourism, trapping, recreation, light manufacturing and the services to support industry and communities. The forest products sector is one of Canada's largest export industries, representing approximately 3% of GDP. There are over 500 First Nations and Métis settlements in boreal zones and about 80% of Canada's Aboriginal population resides in forested areas.

The Boreal Forest continued

Because of its scope, the boreal forest is deeply ingrained in the Canadian identity and consciousness. The history of the early European fur traders and entities such as the Hudson's Bay Company, the North-West Mounted Police and the construction of Canada's transcontinental railways are all symbols of Canadian history familiar to citizens and linked to the boreal forest. The canoe, the beaver pelt, and species such as the caribou and loon featured on Canadian currency, are other important symbols tied to the forest. A further iconic and enduring image of the boreal forest was created by 20th century landscape artists, most notably the Group of Seven, who saw the uniqueness of Canada in its boreal forest.

Franklin Carmichael
Autumn Hillside, 1920

Fireweed

The boreal forest is one of many ecosystems that depends upon recurring natural disturbances for regeneration. Owing to the predominance of coniferous trees, lightning-caused fire has always been a natural part of this forest. Fire dependent species such as lodgepole and jack pine, for example, have resin sealed cones. In a fire the resin melts and the cones open, allowing seed to scatter so that a new pine forest begins. It has been estimated that prior to European settlement this renewal process occurred, on average, every 75 to 100 years, creating even-aged stands of forest. Fire also recycles phosphorus and removes accumulated organic matter.

Fire continues to cause natural forest disturbance but fire suppression and clear-cutting has interrupted these natural cycles, leading to significant changes in species composition. Also, when natural burn cycles are interrupted by fire suppression, natural renewal is obstructed. Fire suppression causes fuel loads to increase so that fires, when they do occur, become more intense. It has been argued that fire suppression actually creates a positive feed back loop, where ever more expensive fire suppression generates the conditions for ever larger fires.

The Alberta Foundation for the Arts Travelling Exhibition Program

First Nations Groups of The Boreal Forest

Indigenous peoples have resided in and relied on the boreal forest for thousands of years. At present there are more than 600 primarily Indigenous communities in the boreal forest region of Canada. The forest region has and continues to provide both physical subsistence and spiritual wellbeing to the Native groups who reside within it. From large game like moose and caribou to smaller mammals such as beaver and rabbit, many common boreal mammals continue to provide food, clothing and tools for the human inhabitants of the forest. Fish and waterfowl also make up significant portions of the diet of many remote communities as well. Native trees, shrubs, grasses, lichens and fungi also feature prominently within Indigenous cultures by providing food, medicine, shelter and materials.

Industrial development is increasingly affecting Canada's northern communities. More than 17,000 members of Indigenous communities are employed directly by the forest products industry, generating income in areas where employment opportunities are sometimes hard to find. Many others are employed in the oil and gas industries as well.

The following pages provide a summary of First Nations groups who inhabit the boreal forest region of Alberta.

The **Dunne-za** are an Athabascan-speaking group of First Nations people. Traditionally referred to as the Beaver tribe by Europeans, the traditional territory of the Dunne-za is around the Peace River in Alberta and British Columbia. Approximately 2000 Dunne-za currently live in Alberta.

Before the 19th century the Dunne-za occupied lands further east, near the Athabasca and Clearwater Rivers, and north to Lake Athabasca as well as territory north of the upper Peace River.

Dunne-za tipi in winter near Peace River, Alberta, 1899

Archaeological evidence from Charlie Lake Cave in north-eastern British Columbia has established that the Peace River area has been occupied for at least 10,500 years by cultures of First Nations peoples. Besides tools, two buried ravens were found at the site and these are the oldest traces of rituals in Canada.

In the late 18th century Euro-Canadians opened the Peace Rivera area to fur trading. This led to competition between First Nations groups and the Cree, who had earlier access to guns and traditionally lived south and east of the Upper Peace River, were able to push the Dunne-za to the northwest.

The Dunne-za were signatories to Treaty 8 and continue to have a strong cultural and economic presence in the North Peace area.

First Nations Groups of The Boreal Forest continued

The **Denesuline** (or Chipewyan) peoples are an aboriginal Dene ethnolinguistic group of the Athabaskan language family. They are part of the Northern Athabascan group of peoples and come from what is now Western Canada.

Denesuline peoples live in the western Canadian Shield region, including parts of the Northwest Territories and the northern parts of the provinces of Manitoba, Alberta and Saskatchewan. Approximately 6,952 Denesuline live in Alberta.

The Denesuline are Dene, and share many cultural and linguistic similarities with neighbouring Dene communities. They are also closely associated with the northern Cree and Métis, who may share their communities and also speak Denesuline.

Distribution of Na-Dene languages pre-contact.

Denesuline women curing hides
Canadian Encylopedia

The word ‘Dene’ means “people” and serves many purposes. It is a collective term of people historically known as Athapaskans. It may refer to the collective group as well as the specific language.

Traditional Denesuline socio-territorial organization was based on hunting the barren-ground caribou. Hunting groups consisted of two or more related families which joined to form larger local and regional bands, coalescing or dispersing with the migration of the caribou.

Political power was based on a leader’s ability, wisdom and generosity and was non-coercive in nature. Spiritual power was received in dream visions and exercised by shamans and reflected a worldview closely intertwined with the natural world.

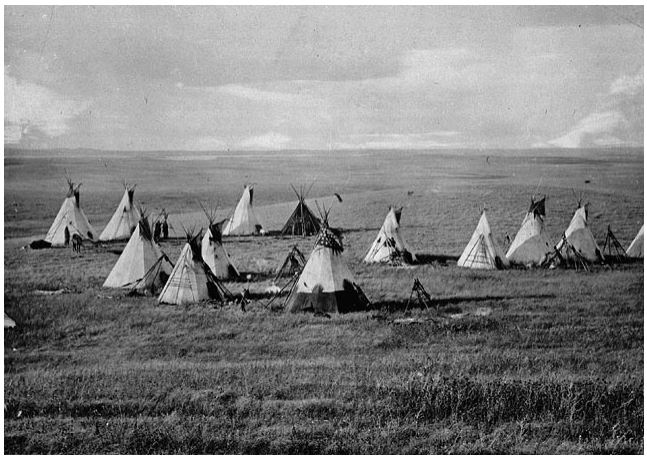
With the arrival of the fur trade some Denesuline began to hunt and trap in the full boreal forest and their territories extended to the west and south. Some even moved as far south as the northern edge of parkland territory where they hunted bison. By the late 19th century most contemporary Denesuline communities had settled in their current territories.

The Denesuline established formal relations with the Canadian government through treaties beginning in 1876. Their ways of life were threatened during the 20th century when they faced an increasing number of competing land uses. As a result, it became increasingly difficult of the Denesuline to support themselves through traditional hunting and trapping economics,

First Nations Groups of The Boreal Forest continued

especially after World War II when government policies encouraged Aboriginal peoples to resettle in permanent administrative settlements. Contemporary Denesuline communities, however, are regaining control over their traditional lands by pursuing land claims and self-government agreements with Canada's federal government.

The **Cree (Nehiyaw)** are one of the largest groups of First Nations in North America with over 200,000 living in Canada. The Cree are generally divided into eight groups based on dialect and region. In Alberta there are two groups: the Plains Cree who occupy the parkland and plains region of the province and the Woodland Cree who occupy the boreal forest region. The Woodland Cree are the largest indigenous group in northern Alberta. Prior to the 18th century their territory extended west of Hudson Bay as far north as Churchill. They acted as middlemen in the fur trade between the fur companies and the western tribes. After acquiring guns they expanded their territory and drove other tribes further west and north. By 1800 the Cree were well established in Alberta from the Athabasca-Peace delta in the north, along the Peace River and south as far as the Saskatchewan River.



Cree camp, Vermilion, Alberta
1871

The name 'Cree' is derived from the Algonkian-language exonym *Kiristino*, which the Ojibwa used for tribes around Hudson Bay. The Cree language is the most widely spoken aboriginal language in Canada.

Historically, the basic unit of organization for Cree peoples were the *lodge*, a group of perhaps eight or a dozen related people and the *band*, a group of lodges who moved and hunted together. Bands would usually have strong ties to their neighbours through intermarriage and would assemble together at different parts of the year to hunt and socialize together. People could also be identified by their *clan*, which is a group of people claiming descent from the same common ancestor.

The Woodland Cree were one of the first Indigenous nations west of Hudson Bay to trade with European fur traders, as early as the 17th century. They became closely associated with the fur trade and adapted many aspects of their lifestyle and culture to European ways. They provided meat and pemmican to the fur trade posts and furs, either directly or indirectly from trade with other tribes.

First Nations Groups of The Boreal Forest continued

The **Métis** are descendants of mixed First Nations and European families. Aboriginal Affairs and Northern Development Canada states that the Métis were historically the children of French fur traders and Nehiyaw women, or from unions of English or Scottish traders and northern Dene women. In academic circles the term Métis can be used to refer to any combination of persons of mixed Native American and European heritage while the Métis National Council defines a Métis as 'a person who self-identifies as Métis, is distinct from other Aboriginal peoples, is of historic Métis Nation Ancestry, and who is accepted by the Métis Nation.'

Métis fur trader, 1870

The Métis are considered an aboriginal group under Canada's constitution but are in some respects separate from the First Nations and have different legal rights. In Alberta, unlike the rest of Canada, Métis people have had certain lands reserved for them, known as Métis Settlements. These settlements federated in 1975 and are governed by a distinct and unique Métis Government known as the Métis Settlements General Council (MSGC). The MSGC is the second largest land owner in Alberta.

Métis and Red River Carts, 1860

Métis history in Alberta began with the fur trade. The Métis were created as a people by the interactions of European fur traders with First Nations communities. Métis populations grew up around fur trading posts. Fort Edmonton, for example, had a large Métis population that was involved in the annual buffalo hunt for many years. These Métis helped to establish the nearby settlements of Lac Ste Anne (1844), St. Albert (1861), Lac la Biche (1853) and St. Paul.

In 1869 the Hudson's Bay Company sold its claim (Rupert's Land) to Canada. This exposed the area to a flood of White European and Canadian settlers and led to the Riel Rebellions in Manitoba (1870) and Saskatchewan (1885). The end of these rebellions combined with the collapse of the fur trade and buffalo meat industries forced many Alberta Métis off their lands and reduced them to poverty although Métis culture survived. As a response to Métis dispossession and impoverishment, Métis political organizations were revived in the late 1920s. These pressured the Government of Alberta for a protected homeland, the Métis Settlements.

First Nations Groups of The Boreal Forest continued

and twelve such settlements were established in 1938. In the late 1950s four were closed and residents relocated to the remaining eight, all of which are north of Edmonton. In 1975 the Alberta Federation of Métis Settlements Associations was formed as the umbrella organization for the eight settlement councils.

In 1990, after decades of negotiations and meetings, the Federation of Métis Settlements and the Province of Alberta reached an agreement, the Alberta-Metis Settlements Accord, that involed a payment to the Métis and the passage for four bills which gave the Métis title to a total of 1,250,000 acres of land in the province.

Recently many Métis people have moved to larger urban centres. In 2006 a total of 27,740 people living in the Edmonton census metropolitan area identified as Métis, accounting for 53% of the region's Aboriginal population.

Métis settlements in Alberta

Art History and Art Movements

The artworks in the exhibition Woodlands reflect a variety of artistic modes or styles of expression and concerns which are characteristic of both Indigenous art practices over time and western art practices. While all periods of history have witnessed aspects of innovation in various realms, no period has witnessed such profound and rapid change in a multitude of areas as the nineteenth and twentieth centuries. These centuries witnessed major technological advancements, changes in political and social systems, and changes in how mankind actually perceived the world, changes which continue to impact the world into the 21st century. The art realm was one segment of society which was dramatically affected by changes in all these areas. In art these changes were expressed by revised notions of what is considered art and through the use of new means of art production and new and challenging methods of art expression.

The following analysis examines the history of various Indigenous and western art movements as these are relevant to the artistic expressions of the artists in the exhibition Woodlands.

The Alberta Foundation for the Arts Travelling Exhibition Program

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

Laura Simeon
Men's Beaded Gauntlets, 2007
Traditional Fine Craft - Beadwork
Aboriginal Arts Council of Alberta - Permanent Collection

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

Norval Morrisseau

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

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

Norval Morrisseau continued

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

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

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

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Art History: The Indian Group of Seven

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

Daphne Odjig
Companions
Acrylic on Canvas

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Art History: The Indian Group of Seven

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

Eddy Cobiness
Hoopdancer
the Bearclaw Gallery, Edmonton

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

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

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

If my work as an artist has somehow helped to open doors between our people and the non-Native community, then I am glad. I am even more deeply pleased if it has helped to encourage the young people that have followed our generation to express their pride in our heritage more openly, more joyfully than I would have ever dared to think possible.
(Odjig: the Art of Daphne Odjig, pg. 78)

The Alberta Foundation for the Arts Travelling Exhibition Program

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.

Linus Woods
Fox, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

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.

Edvard Munch
The Scream, 1893

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Styles: Abstraction

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

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

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufting
Aboriginal Arts Council of Alberta - Permanent Collection

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

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

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

The History of Abstraction: A Survey

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

Clay Jaguar
200 BC - 600 AD
Monte Alban, Mesoamerica

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

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

The History of Abstraction: A Survey con't

Abstraction in European Art History

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

Wassily Kandinsky
Composition VII, 1913
The Tretyalov Gallery, Moscow

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

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

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

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

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

The History of Abstraction: A Survey con't

Henri Matisse
Harmony in Red, 1908

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

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

Pablo Picasso
Les Demoiselles d/ Avignon, 1907
Museum of Modern Art
New York, New York

Pablo Picasso
Portrait of Ambroise Vollard,
1910

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

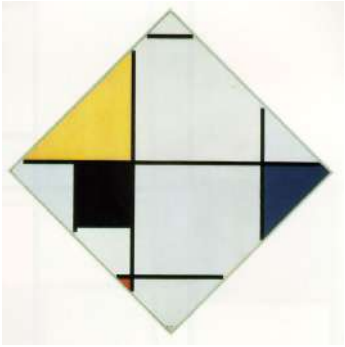
The History of Abstraction: A Survey con't

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

Pablo Picasso
Still Life with a Bottle of Rum, 1911

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

Wassily Kandinsky
Composition X, 1939



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

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

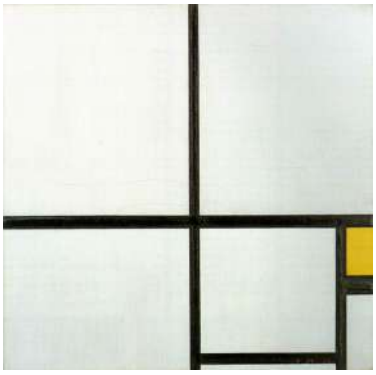
The History of Abstraction: A Survey con't

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

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

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

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



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

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

The History of Abstraction: A Survey con't

Conclusion:

Abstraction in the visual arts has taken many forms over the 20th and into the 21st century. Among these modes are Colour Field Painting, Lyrical Abstraction, Abstract Expressionism/Action Painting, Op Art, and Post-painterly Abstraction. Whatever the tendency in abstraction, it is characteristic of most modes of abstraction that they abandon or subordinate the traditional function of art to portray perceptible reality and emphasize its function to create a new reality for the viewer's perception.

The Alberta Foundation for the Arts Travelling Exhibition Program

Animals in Mythology and Symbolism

The exhibition Woodlands explores the flora and fauna of the Boreal Forest region of Alberta.

Horse Painting, 17,000 years B.P.
Lascaux Cave, Lascaux, France

The bond between humans and animals is as old as humankind itself. Until the development of agriculture around 10,000 years ago, animals were the primary source of both food and clothing for humans and maintained this standing for hunting and gathering societies around the world up until the nineteenth century. The economic importance of animals to humans was accompanied by the accordance of spiritual and ceremonial significance to many creatures and both the economic and sacred importance of animals were recorded visually very early in human history.

Horus, Standing
http://en.ciwkipedia.org/wiki/Egyptian_gods

Since the beginning of time humans have developed myths and legends about animals and these stories have been expressed in both visual and literal works.

In many myths animals were manifestations of divine power and the gods could take on animal form. The ancient Egyptians, for example, portrayed their gods as animals or as humans with the heads of animals. The God Horus, ancient Egypt's national patron and God of the sky, war, and god of protection, for example, is often portrayed with the body of a man and the head of a falcon. A second and very important god in the Egyptian pantheon which shared this duality is the God Anubis. Anubis was the jackal-headed God associated with mummification and the protection of the dead in their journey to the afterlife.

Anubis attending the mummy of Sennendjem
http://en.ciwkipedia.org/wiki/Anubis

Animals in Mythology and Symbolism continued

In Greek and Roman myths the Gods could transform into animals in order to interact with humans. This is seen, for example, in the myth of Leda and the swan. According to this myth Zeus, King of the Gods, transformed into a swan in order to seduce the mortal queen Leda. One of the children of their union was Helen of Troy, the most beautiful woman on earth. All mythological tricksters - such as the Norse God Loki or the Native American Coyote - also possessed this shape-shifting ability. Animals also functioned as symbols of the dieties. Owls, for example, were traditionally associated with wisdom. In Greek myths Athena, the goddess of wisdom, is often portrayed with an owl.

Leda and the Swan
(Copy after Michelangelo)
National Gallery, London
image credit: http://en.wikipedia.org/wiki/Leda_and_the_Swan

Paul Cezanne
Leda and the Swan, 1880-1882(?)
Barnes Foundation Collection
Merion, Pennsylvania

Animals are ascribed a variety of roles in the world's mythologies. Many explain the part that animals played in creating the world or in bringing fire, tools, or farming skills to humans. In Asian and many Native North American traditions, for example, the earth is situated on the back of an enormous turtle. Animals are also linked to the creation of human beings. In Haida mythology the Raven found and freed some creatures trapped in a clam shell and these scared and timid beings were the first men. Raven later found and freed some female beings trapped in a mollusc and then brought the two sexes together.

Bill Reid
Raven and the First Men,
University of British Columbia
Museum of Anthropology
Vancouver, BC
image credit: http://en.wikipedia.org/wiki/Bill_Reid

Animals in Mythology and Symbolism continued

Many Native American groups also believed that they were descended from a particular animal. This animal became the groups totem and a powerful symbol of its identity. Many also believe that each person has a magical or spiritual connection to a particular animal that can act as a guardian, a source of wisdom, or an inspiration. Animals also helped shape human existence by acting as messengers to the gods.

During the Middle Ages animals were an essential aspect of almost every facet of life. They formed the back-bone of an agrarian economy, served as instantly recognized visual symbols, and were imagined to be the fantastic inhabitants of unknown realms. In Christian art animals always occupied a place of great importance and representations of real and imagined beasts were found in monumental sculpture, illuminated manuscripts, tapestries, and stained glass windows. With the beginning of the thirteenth century, Gothic art affords the greatest number and best representations of animal forms. During this period 'bestiaries', popular treatises on natural history, were fully illustrated in the sculptural work in the great cathedrals.

Medieval Tapestry examples (Lion and Unicorn)
The Cloisters
Metropolitan Museum of Art
New York, New York

Animals were either used as purely decorative elements in medieval artwork or served symbolic functions. Many Catholic saints, for example, are illustrated with animals that accompany them and represent certain of the saint's qualities or aspects of the saint's story. St. Hubert, for example, is often portrayed with a stag as, according to his story, it was an encounter with a stag with a crucifix between its antlers which led to his conversion to Christianity. St. Jerome, the great teacher of the early Church, is often portrayed with a lion, based on the story that he removed a thorn from its paw. The lion, in gratitude, remained Jerome's faithful companion for the rest of its life.

Animals in Mythology and Symbolism continued

In both Christian and Native North American sources, animals were ascribed a number of symbolic meanings. Among these are:

Antelope - action

Bear - strength, dreaming, introspection, power and protection, leadership

Buffalo - prayer, abundance, survival needs, good fortune, healing

Elephant - commitment, strength, astuteness

Elk - stamina, pride, power, majesty, freedom

Fox - cunning, intelligence, tricksters, shape-shifters

Frog - symbolizes renewal, fertility and springtime; healing, health, honesty, purification. Also a guardian symbol: when strangers approached the croaking of the frog would serve as a warning.

Giraffe - grounded vision

Moose - self esteem and assertiveness

Mountain Lion/Cougar - wisdom, leadership, swiftness

Owl - deception, wisdom, clairvoyance, magic. Some Native American groups perceive the owl as a harbringer of death, while others see owls as guardians of both the home and the village.

Rabbit - fear, fertility, magic, speed, swiftness, longevity

Deer - graceful gentleness, sensitivity, compassion, kindness

Wolf - teacher, A guide to the sacred

Zebra - individuality

Animals in Mythology and Symbolism continued

While animal iconography was extremely important in the early middle ages, by the 14th century the use of animals in art had become less frequent. In the fifteenth and sixteenth centuries animals were drawn more closely from life without any intention of symbolism and, by the Renaissance, they were nearly banished from visual representation except as an accessory to the human figure.

Animal Images from the collection of the Art Gallery of Alberta

Illingworth Kerr
Pronghorn does, antelope, n.d.
Ink on paper
Collection of the Art Gallery of Alberta

Parr
Untitled, 1962
Wax Crayon on paper
Collection of the Art Gallery of Alberta

Pierre Dorian
Galleria Corsini (Prometheus), 1995
Oil on linen
Collection of the Art Gallery of Alberta

The Alberta Foundation for the Arts Travelling Exhibition Program

Animals in Alberta Art

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

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

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

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

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

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

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

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

Animals in Alberta Art continued

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

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

A second reason for the increased respectability of animal imagery is the emergence of the environmental movement and 'New Age' attitudes. Both environmentalists and 'New Agers' venerate nature and ennoble animals and, as environmental themes have come to the fore in many art practices, animal imagery has risen in esteem. Finally, due to the enduring culture of animal husbandry on the prairies, there is a tremendous empathy for animals among both the viewing public and artists themselves. Contemporary artists place animals in less traditional compositions, giving them a context linked with contemporary art practices since the 1970s. This may result in unconventional animal portraits which, while approachable, still present artistic challenges to the viewer and while evoking contemporary painting practices are also very potent symbols of place.

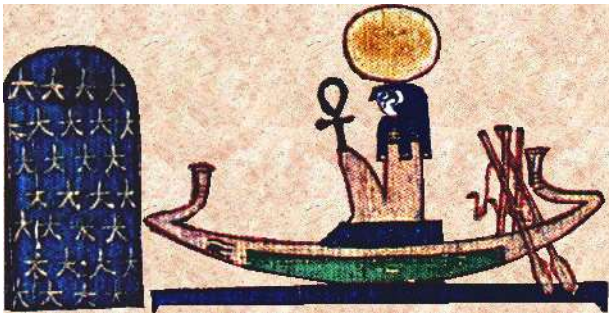
The Alberta Foundation for the Arts Travelling Exhibition Program

Birds in Art History - A Survey

Birds have been a subject of artistic expression almost since the dawn of man. The history of the fine arts began around 40,000 BC during the Paleolithic or Old Stone-Age. The oldest known rock engravings are in Australia, but within the next 30,000 years examples of artistic expression are found on every continent.

Owl Figure
Chauvet Cave

The oldest cave paintings yet discovered were found in 1994 at Chauvet Cave in Southern France. These paintings have been dated at 32,000 years B.C. E. and, among the many figures portrayed, are representations of owls. The oldest sculptures of figurative art, found in a cave in south western Germany, are a set of 30,000 year old carved ivory figures. Among the creatures portrayed in these sculptures are birds.



Ra Boat
Egyptian Wall Image

Birds have figured in the mythologies/ religions of many of the worlds cultures. In most instances these representations involve Gods/Goddesses who are portrayed as having both human and bird characteristics. In ancient Egypt, for example, Ra, the Sun God and King of the Gods, was represented with the head of a falcon. The God Horus, who symbolized the Pharaoh and Thoth, the God of Wisdom, were also portrayed with bird heads.

If portrayed other than in religion, birds are always shown in conjunction with human activity. Either they form an incidental element in the background or the portrayal is of a hunting scene in which they are the victims. In other words, for most of human history, birds were rarely the main or only subject portrayed in a work of art. If they were portrayed, they were intimately linked to humans in some way.

Hunting Scene with Boomerang,
Tomb of Nakht
XVIII Dynasty, Egypt (1150-1292 BC)

Birds in Art History - A Survey continued

The Protestant Reformation of the 1500s had a tremendous effect on art production in Western Europe. Religious and political turmoil in Europe during the 16th century split the Low Countries into two nations with differing social values and artistic tastes. In 1568 the northernmost provinces of the Low Countries broke away from Spanish control, becoming the modern day nation of the Netherlands. The southern provinces, meanwhile, remained under Spanish control. In this region, now known as Belgium, the Catholic Church and Catholic court continued to be the most important patrons of the arts and religious subjects continued to be a central theme in artistic production. The Dutch north, on the other hand, became a country populated mainly by Protestant Calvinists who frowned on religious images. Artists thus had to look to other subjects for artistic expression and to meet the needs of their upper class patrons, and so turned to landscapes, still life, and genre paintings. Through these 'new' subjects the protestant artists of the north conveyed morals and religious messages through concealed symbolism.

Willem van Aeist
Still Life with Dead game, 1695

Dutch art, which embraced the style of realism, provided an allegorical view of nature that provided a means for conveying various messages to contemporary viewers. Paintings, even those representing everyday objects and events, often provide reminders about the brevity of life and the need for moderation and temperance in one's conduct. These concerns are expressed in **Willem van Aeist's** painting seen above. In van Aeist's work the dead birds remind the viewer of the brevity of life. The expertise of Dutch artists with every-day reality as seen in landscapes and still life paintings elevated these genre in artistic import. Van Aeist's paintings, with their superb illusions of fur, feathers, and flesh, for example, set a major precedent for later French, British, and American sporting still life paintings.

Birds in Art History - A Survey continued

In North America birds were first addressed as a subject in art during the late 18th and early 19th centuries. One of the most important artists to address this subject was James Audubon. Audubon was inspired in his work by an earlier ornithologist, Alexander Wilson.

Alexander Wilson
Gold Winged Woodpecker, Black Throated Bunting, Blue Bird

Alexander Wilson (1766-1813) was a Scottish-American poet, ornithologist, naturalist and illustrator. Born in Paisley, Scotland, he left Scotland in 1794 to find a better life in America. Wilson first obtained employment as a schoolteacher near Philadelphia. In 1801 he moved to Gray's Ferry, Pennsylvania, and there met the famous naturalist, William Bartram, who developed Wilson's interest in ornithology. In 1802 Wilson decided to publish a book illustrating all the North American birds. With this in mind he traveled widely, watching and painting birds and collecting subscribers for his book. The result of Wilson's efforts was the nine volume work, *American Ornithology* (1808-1814), in which the author illustrated 268 species of birds, 26 of which had not previously been described. In 1810 Wilson met John James Audubon in Louisville, Kentucky, and this meeting probably inspired the younger man to produce his own book of bird illustrations. Several species of bird were named for Wilson, including Wilson's Storm-petrel, Wilson's Plover, Wilson's Phalarope and Wilson's Warbler.

John James Audubon (1785-1851) was, for over half a century, America's dominant wildlife artist. His book *Birds of America*, a collection of 435 life-size prints, quickly eclipsed the work of Alexander Wilson and is still the standard against which 20th and 21st century bird artists are measured.

James Audubon
Golden Eagle
1833

Audubon was born in Saint Dominique (present-day Haiti) but raised in Nantes, France. During his youth he took a lively interest in birds, nature, drawing, and music. In 1803 he was sent to America where he lived on the family-owned estate near Philadelphia. There he hunted, studied, drew birds and conducted the first known bird-banding experiment in North America.

In 1819, after a decade in business, Audubon began his quest to depict American's birds with nothing but his gun, artist's materials, and a young assistant. Seven years later, in 1826, he sailed to England with his partly finished book *The American Woodsman*. With its life-sized, highly dramatic bird portraits, along with his descriptions of wilderness life, the book was an immediate success and by 1838 Audubon had achieved fame and comfort.

The Alberta Foundation for the Arts Travelling Exhibition Program

Birds in Religion, Myth and Symbolism

Birds, with their marvelous ability to 'escape' the earth and soar through the skies, have been seen by many cultures as links between the human world and supernatural realms. Holding a special place in the collective imagination of humanity, they assume a variety of roles in the world's mythologies and religions.

One of the most import roles birds play in many cultures concerns the creation of the world. In the mythologies of Egypt, Southeast Asia and Siberia various types of birds, or bird spirits, are responsible for the creation of the universe, the earth, and the first peoples. For many North American Native Peoples the Raven is responsible for many formations of the earth, for the naming of plants, and for bringing light to mankind and teaching humans many skills. In some cultures this creative role goes beyond the physical world. Cultures in Europe and Asia, for example, credited birds with establishing their social orders, especially kingships.

Due to their power of flight, birds have also been linked to matters of life, death, and the movement of the human soul. Some cultures have associated birds with birth, believing that a person's soul arrived on earth in bird form. Aspects of this belief have persisted into the present day in the story that storks bring babies.

Birds are also associated with death. Carrion-eating birds such as vultures, crows and ravens, for example, were connected with disaster and war. In some myths birds act as guides to the afterlife or mediators between humans and the divine. In other cultures the soul, once freed from the body, takes the form of a bird. In Jewish tradition, for example, the dove is the guide for the human soul. In Christian tradition the dove is a symbol of the immortal soul ascending to heaven. In Greek and Celtic lore the dead could reappear as birds while, in Islamic tradition, all dead souls remain in the form of birds until Judgment Day.

Besides playing direct roles in religious/mythological systems, many birds have been imbued with symbolic meaning. Eagles, because of their strength and majesty, have many divine or royal associations. By adopting the eagle as their symbol, kings from ancient to recent times have tried to suggest that they, too, had some divine or heroic qualities. In the myths of many First Nations peoples, the eagle is a culture hero and a spirit of war or hunting. Male peacocks, because of their beautiful tail feathers, can suggest either foolish vanity or divine glory. Owls play a dual role. While symbols of wisdom, patience, and learning they are also associated with secrecy and darkness because they hunt at night and have also been seen as omens of death. Robins, on the other hand, are associated with compassion and good fortune, as are bluebirds and woodpeckers.

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Processes: First Nations Traditional Art Forms and Materials: Beading

A technique of art production used in works included in the exhibition Woodlands is that of beading.

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

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

Today contemporary artists continue to add their perspectives by further developing works that stick true to traditional values and principles. Aboriginal art also reflects the measure of non-Aboriginal influences as in artwork that is based on the European perspective.
Ben R. Moses, 2007

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

Art Processes: First Nations Traditional Art Forms and Materials continued

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

Most indigenous designs were frequently abstracted as geometric motifs before the influence of European culture. In the North-eastern Woodlands, however, curvilinear designs were an ancient component of tribal aesthetics. European floral patterns, introduced by the French Ursuline nuns of Quebec in the 17th century, merged with the curvilinear imagery of First Nations peoples and by the 19th century flower-decorated beadwork was the predominate art form among all Northeastern and Great Lakes Woodlands people.

Beadwork became an important means of cultural and economic resilience for First Nations people from the 19th century to the present. Through beading Native women continued to encode cultural knowledge and some tribes developed a duality of artistic styles: one created for sale to Euro-Americans for much-needed income while another style was used for sacred ceremonial regalia. As expressed by W. Richard West Jr., president and CEO of the Autry Museum of the American West:

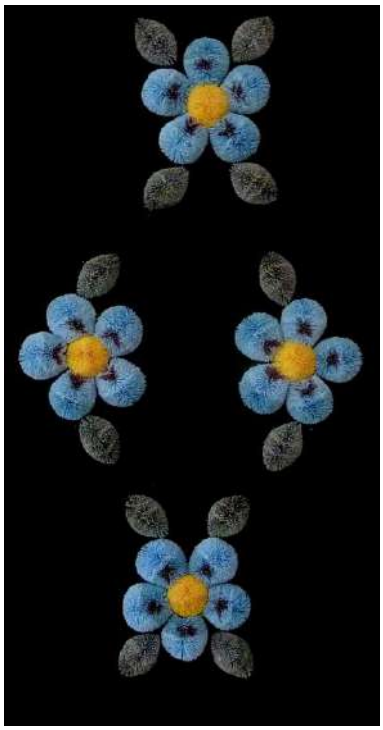
During the nineteenth and early twentieth centuries - an era of immense pressure, indeed cultural emasculation that pushed Native communities to abandon tradition, including its arts forms, and assimilate into Euro-American culture - the art of beadwork was a compelling instrument of preservation for cultural traditions and Native identity.
Cowboys and Indians, August/September, 2016, pg. 104

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

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

Art Processes: First Nations Traditional Art Forms and Materials continued

Caribou/Moose Hair Tufting



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

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

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

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

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

Art Processes: First Nations Traditional Art Forms and Materials continued

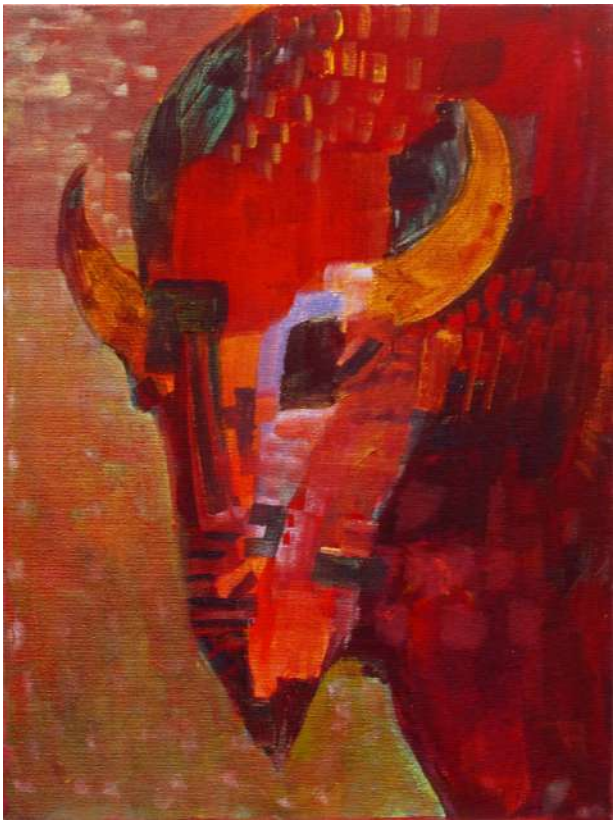
Birch Bark Biting

Birch bark biting, also sometimes referred to as 'chews', is the art of dentally perforating designs into folded thin sheets of birch bark to make a mark or pierce the surface. Practiced by the Ojibwa, Cree and other Algonquian groups, birch bark biting was used in fabricating domestic containers, architectural coverings, canoes and pictographic scrolls. Traditionally, bark biting was a means of experimenting with designs that might later be translated into porcupine quill or bead applique work. More recently, bark biting has achieved the status and market of a fine art.

To make a bark biting the artist first has to find supple sheets of birch bark that are knot free and easily separated. Once separated, the sheets would be folded two or more times and the design would usually develop from the center of the fold and move outward toward the edges. By the nature of the process - different bite intensities, repetitions and folds - birch bark images are balanced and symmetrical and no two works are ever the same. The biting is completed when it is held up to the sun so that the bark warms to a golden hue and the perforations are filled with light. Birch bark designs are reminiscent of embroidery or lace doilies and are widely sought by collectors.

Pat Bruderer - Halfmoon Woman

Angelique Merasty
Birch Bark Biting, circa 1980
Traditional Fine Craft - Birch Bark
Aboriginal Arts Council of Alberta - Permanent Collection



Linus Woods
Buffalo, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Animal and Bird Facts and Beliefs

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal/Bird Facts: Bison

Bison are large even-toed ungulates within the subfamily Bovinae. There are two surviving species of Bison, the American bison, *Bison bison* (with two subspecies being the plains bison, *Bison bison bison*, and the wood bison, *Bison bison athabascae*), found in North America, and the European bison, or wisent (*Bison bonasus*), found in Europe and the Caucasus. The American bison and the European wisent are the largest terrestrial mammals in North America and Europe. The American bison is a relative newcomer to North America, having originated in Eurasia and migrated over the Bering Strait about 10,000 years ago. It replaced the steppe bison (*Bison priscus*), which had immigrated earlier and was much larger.

Linus Woods
Buffalo, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Bison are nomadic grazers and travel in herds, except for the non-dominant bulls, which travel alone or in small groups during most of the year. Bison have a fairly simple diet. The bison's main food is grass. They also eat the low lying shrubbery that is available.

Wallowing is a common behavior of bison. A bison wallow is a shallow depression in the soil, either wet or dry. Bison roll in these depressions, covering themselves with mud or dust. Possible explanations for this include grooming behaviour associated with moulting, male-male interaction (typically rutting behavior), social behavior for group cohesion, play behavior, relief from skin irritation due to biting insects, or reduction of ectoparasite loads (ticks and lice).

The bison's temperament is often unpredictable and they may attack anything, often without warning or apparent reason. Their most obvious weapon is the horns that both male and female have. The head, however, with its massive skull, can be used as a battering ram. At the time bison ran wild they were rated second only to the Alaska brown bear as a potential killer, and were considered more dangerous than the grizzly bear. Due to their large size few predators attack bison. Wolf packs could take down a single bison and Brown bears have been known to prey on calves but healthy mature adults are in no danger from other animals other than humans.

Animal/Bird Facts: Bison continued

http://en.wikipedia.org/wiki/Head-Smashed-In_Buffalo_Jump

Bison were considered a 'keystone' species, whose grazing pressure was a force that shaped the ecology of the Great Plains. They were extremely important to First Nations groups who lived on the plains, being used for food while their hides were used for clothing and shelter.

Before the introduction of the horse, bison were herded into large chutes made of rocks and willow branches and then stampeded over cliffs. These Buffalo jumps are found in several places in the United States and Canada, such as Head-Smashed-In Buffalo Jump in southern Alberta. When the Plains Natives obtained horses it was found that a good horseman could easily lance or shoot enough bison to keep his tribe and family fed, as long as a herd was nearby.

Bison were hunted by non-native hunters almost to extinction in the 19th century, and were reduced to a few hundred animals by the mid-1880s. They were hunted for their skins with the rest of the animal left behind to decay on the ground. After the animals rotted, their bones were collected and shipped back east in large quantities.

A pile of bison skulls in the 1870s
http://en.wikipedia.org/wiki/Bison_hunting

The U.S. federal government promoted bison hunting for a number of reasons. First, the reduction of the bison herds would allow ranchers to range their cattle without competition from other bovines. The hunting of bison would also weaken the North American Native population by removing their main food source and thus pressure them on to reservations.

The railroad industry also wanted bison herds eliminated as herds of bison on railway tracks could damage locomotives or delay a train for days. The main reason for the bison's near extinction, however, was commercial hunting with bison skins being used for industrial machine belts, rugs and clothing. From about 1873 to 1883 there were several hundred, perhaps over a thousand, commercial hide hunting outfits harvesting bison at any one time.

In the very late 19th century bison began to be protected and they have since rebounded in numbers. The current American Bison population has been growing rapidly and is estimated at 350,000 animals, compared to an estimated 60 to 100 million in the mid-19th century. The American Plains bison is no longer listed as endangered. The Canadian Wood Bison, however, is still on Canada's endangered species list.

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Animal/Bird Facts: Brown Bear/Grizzly Bear

Linus Woods
Bear, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

The grizzly bear is a subspecies of brown bear that generally lives in the uplands of western North America. It is thought to descend from Ussuri brown bears which crossed to Alaska from Eastern Russia 100,000 years ago, though they did not move south until 13,000 years ago. The word 'grizzly' refers to the 'grizzled' or grey hairs in the animals' fur.

Grizzly bears are North America's second largest land carnivore, after the Polar bear. Size and weight varies greatly according to geographic location. The largest populations are found in coastal areas where weights are as much as 550 kg (1,200 lb). The females are on average 38% smaller than the males.

On average grizzly bears stand about 1 metre (3.3 ft.) at the shoulder when on all fours and 2 metres (6.6 ft.) on their hind legs.

The grizzly bear's colouring ranges widely depending on geographic areas, from white to almost black to all shades in between. Their fur is very thick to keep them warm in brutal, windy, and snowy winters. The grizzly also has a large hump over the shoulders which is a muscle mass used to power the forelimbs while digging.

The muscles in the back legs are very powerful, providing enough strength for the bear to stand up and even walk short distances on its hind legs, giving it a better view of its surroundings. Despite their large size, grizzlies can run at speeds of up to 55 kilo metres per hour.

Grizzly bears have one of the lowest reproductive rates of all terrestrial mammals in North America. This is due to numerous ecological factors. First, grizzly bears do not reach sexual maturity until they are at least five years old. Once mated with a male in the summer, the female delays embryo implantation until hibernations, during which abortion can occur if the female does not receive the proper nutrients and caloric intake. On average, females produce two cubs in a litter and the mother cares for the cubs for up to two years. During this time the female will not mate and, even once the young leave, females may not produce another litter for three or more years depending on environmental conditions. Exacerbating all of this is the fact that male grizzly bears have large territories ranging up to 4,000 square kilometers. This makes finding a female scent difficult in such low population densities.

Animal/Bird Facts: Bear continued

Grizzly bears are of the order Carnivora and have the digestive system of carnivores. In reality, however, they are omnivores as their diet consists of both plants and animals. They have been known to prey on large mammals such as moose, deer, sheep, elk, bison and even black bears. They also feed on fish such as salmon, trout and bass. Grizzly bears also readily scavenge food or carrion left behind by other animals.

Despite the above, however, plants make up approximately 80-90% of a grizzly bear's diet. They will also consume various types of insects, but only if these are available in sufficient quantities. Grizzly bears that have access to more protein-enriched diets, such as coastal bears, potentially grow larger than interior individuals. In preparations for winter bears can gain approximately 400 lb. (180 kg), during a period of hyperphagia before going into a state of false hibernation. In some areas where food is plentiful year round the bears will skip hibernation altogether.

The grizzly bear has several relationships with its ecosystem. Bears are extremely important in the life cycle of fleshy-fruit bearing plants. After the grizzly consumes the fruit the seeds are dispersed and excreted in a germinable condition. This makes the grizzly an important seed distributor in their habitat. Also, while foraging for tree roots, plant bulbs or ground squirrels, bears stir up the soil. This process not only helps grizzlies access their food, but it also increases species richness in alpine ecosystems. Soil disturbance also causes nitrogen to be dug up from lower soil layers and makes nitrogen more available in the environment. Grizzlies also directly regulate prey populations and also help prevent overgrazing in forests by controlling the populations of other species in the food chain.

Grizzly bears, while in competition with other animals for food, have no natural predators. Declines in the bear population, therefore, are solely the result of human-bear contact. Grizzly bears are found in Asia, Europe and North America, giving them one of the widest ranges compared to other bear species. In North America grizzly bears used to range from Alaska to Mexico and as far east as the Hudson Bay area. In the United States the species is now found only in Alaska, south through much of western Canada, and into portions of the northwestern United States including Idaho, Montana, Washington and Wyoming, extending as far south as Yellowstone and Grand Teton National Parks. Its original range also included much of the Great Plains and the southwestern states, but it has been extirpated in most of those areas. Excluding Alaska, the United States has less than 1000 grizzly bears. In Canada there are approximately 25,000 grizzly bears occupying British Columbia, Alberta, the Yukon, the Northwest Territories, Nunavut, and the northern part of Manitoba. In total there are approximately 55,000 wild grizzly bears located throughout North America.

The grizzly bear is listed as threatened in the contiguous United States and endangered in parts of Canada. While all national parks, such as Banff National Park, Yellowstone and Grand Teton, and Theodore Roosevelt National Park have laws to protect the bears, grizzlies are regularly killed by trains as the bears scavenge for food along the tracks. Road kills on park roads are

Animal/Bird Facts: Bear continued

another problem. Outside of parks, in Alaska and parts of Canada, it is still legal for bears to be shot for sport by hunters. In 2002 in Alberta the Endangered Species Conservation Committee recommended that the Alberta grizzly bear population be designated as threatened due to estimates of grizzly bear mortality rates that indicated that the population was in decline. The Provincial government, however, has so far resisted efforts to designate its declining population of about 700 grizzlies as endangered.

Grizzlies are considered by some to be the most aggressive bears. Aggressive behavior by bears is favored by numerous selection variables. Unlike the smaller black bears, adult grizzlies are too large to escape danger by climbing trees, so they respond to danger by standing their ground and warding off their attackers. Increased aggressiveness also assists female grizzlies in better ensuring the survival of their young. Despite their reputation, however, grizzly bears normally avoid contact with humans. Most attacks which do occur result from a bear that has been surprised at very close range, especially if it has a supply of food or offspring to protect.

Increased human-bear interaction has created ‘problem bears’, which are bears that have become adapted to human activities or habitat. The B.C. government destroys approximately 50 problem bears each year and overall spends more than one million dollars annually to address bear complaints, relocate bears and destroy them.

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Animal/Bird Facts: Fox

Fox is a common name for many species of carnivorous mammals belonging to the Canidae family. Foxes are small to medium-sized characterized by possessing a long narrow snout and a bushy tail. The most common and widespread species of fox is the red fox (*Vulpes vulpes*) although various species are found on almost every continent.

Linus Woods
Fox, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

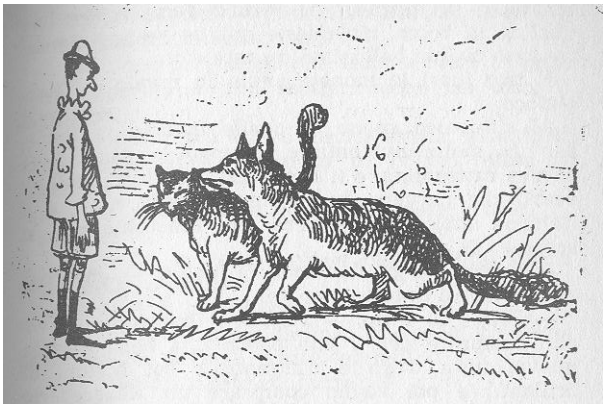
Foxes are generally smaller than other members of the family Canidae such as wolves, jackals and domestic dogs. Male foxes (called reynards) weigh, on average, 13 pounds (5.9 kg), while female foxes (vixens) weigh around 11.5 pounds or 5.2 kg. Fox-like features typically include a distinctive muzzle and bushy tail. Other physical characteristics vary by habitat. The Arctic fox, for example, has tiny ears and thick insulating fur.

Unlike many canids, foxes are not usually pack animals. They typically live in small family groups. A group of foxes is called a 'skulk', 'troop', or 'earth'. Baby foxes are known as kits, pups or cubs.

Foxes are opportunistic feeders that hunt live prey, especially rodents. Using a pouncing technique practised from an early age, they are usually able to kill their prey quickly. Foxes are omnivores. Their diet consists of invertebrates as well as small mammals such as rodents and rabbits. The also eat amphibians, grasses, berries, fruit, fish, birds, eggs, beetles, insects and a host of other small animals. Most species generally consume around 1 kg of food every day. Excess food is cached for later consumption.

Animal/Bird Facts: Fox continued

Foxes are readily found in cities and cultivated areas and seem to adapt quite well to the presence of humans. Because of this and the fact that they are found on almost every continent, foxes have entered into the folklore of many cultures. In many societies, the fox appears as a symbol of cunning and trickery, or as a familiar animal possessed of magic powers. In European literature the fox is often associated with the theme of transformation. There are three main types of fox stories:
- description of life of more or less realistic animals
- stories about anthropomorphic animals which exhibit human characteristics
- Tales of fox transformations into humans and vice versa



Pinnocchio/The Fox and the Cat
Illustration by Ennico Mazzanti

Manuscript page from
Roman de Renart
13th century

As a 'trickster' figure, the fox could be either helpful or evil. In Chinese mythology, for example, fox spirits were powerful spirits known for their deception and cunning. They often took on the form of female humans to seduce men. In Europe in the Middle Ages and even into the Renaissance, foxes, associated with wiliness and fraudulent behavior, were sometimes burned as a symbols of the Devil. In Finnish mythology, on the other hand, the fox, while weaker, in the end outsmarts both the evil and voracious wolf and the strong but not-so-cunning bear and thus symbolizes the victory of intelligence over both malevolence and brute strength.

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Animal/Bird Facts: Hummingbird

Hummingbirds are small birds found in North, Central and South America.

There are 338 known species of hummingbirds which fall into nine main families defined by their relationship to nectar-bearing plants and the birds' spread into new geographic areas. The hummingbird family has the second-greatest number of species of any bird family.

The hummingbird's evolutionary tree shows ancestral hummingbirds splitting from insectivorous swifts and treeswifts about 42 million years ago. By 22 million years ago the ancestral species of current hummingbirds were established in South America where environmental conditions stimulated further diversification. Hummingbirds remain in dynamic diversification inhabiting ecological regions across South America, North America and the Caribbean.

Linus Woods
Hummingbird, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Purple-throated Carribean Hummingbird

Hummingbirds are specialized nectarivores and are tied to the flowers upon which they feed. Many plants pollinated by hummingbirds produce flowers in shades of red, orange and bright pink. Flowers favoured by hummingbirds also produce relatively weak nectar, containing a high proportion of sucrose, whereas insect-pollinated flowers typically produce more concentrated nectars dominated by fructose and glucose. Like bees, hummingbirds are able to assess the amount of sugar in the nectar they eat and normally reject flower types that produce nectar that is less than 10% sugar. Hummingbirds drink with their tongues by rapidly lapping nectar. Their tongues have tubes which run down their lengths and help the hummingbirds drink the nectar.

As nectar is a poor source of nutrients, hummingbirds also meet their nutritional needs by consuming insects such as mosquitoes, fruit flies, gnats, aphids and spiders. Hummingbirds spend an average of 10 to 15 % of their time feeding. Hummingbird beaks vary in shape and size as an adaptation for specialized feeding. They are also very flexible, minimally opening to allow the tongue to dart out when drinking while opening wider to catch insects in flight. Because their high metabolism makes then vulnerable to starvation, hummingbirds are highly attuned to food sources.

Animal/Bird Facts: Hummingbird continued

Hummingbirds in flight have the highest metabolism of all animals - a necessity to support the rapid beating of their wings while hovering and in fast forward flight. A hummingbird's heart rate can reach as high as 1,260 beats per minute with a breathing rate of 250 breaths per minute. To maintain this energy hummingbirds are able to rapidly make use of ingested sugars, powering up to 100% of their metabolical needs with the sugars they drink. The wings of typical hummingbirds beat up to 80 times per second. The metabolism of hummingbirds can slow at night or at any time when food is not available and the birds enter a hibernation-like sleep state known as torpor. This state prevents energy reserves from falling to a critical level.

Ruby-throated Hummingbird

Hummingbirds exhibit what is known as sexual dimorphism. This is where males are smaller than females in small species and larger than females in large-bodied species. The extent of this sexual size difference varies among families of hummingbirds. Sexual dimorphism in beak size and shape are also present between male and female hummingbirds. It is thought that these differences evolved due to constraints imposed by courtship. The mating displays of male hummingbirds require complex aerial maneuvers and are costly in terms of energy so smaller size is an advantage amongst males. To serve courtship and territorial competition, many males also have plumage with bright, varied colouration. These colours result both from pigmentation in the feathers and from prism-like cells within the top layers of feathers of the head, throat, breast, back and wings. When sunlight hits these cells they reflect colours back to the observer in varying degrees of intensity.

Hummingbirds are only found in the Americas, ranging from south central Alaska to the tip of South America and the Caribbean. The majority of species occur in tropical and subtropical Central and South America. The greatest species richness is in the tropical forests of the northern Andes Mountains and their adjacent foothills. Fewer than 10 species exist in Canada. Most hummingbirds of the U.S. and Canada migrate southward in fall to spend winter in Mexico, the Caribbean Islands, or Central America and migrate north again in the spring. One species of hummingbird, the rufous hummingbird, breeds further north than any other species and makes what may be the longest migratory journey of any bird in the world. At just over 3 inches in length, the rufous hummingbird travels 3,900 miles one-way from Alaska to Mexico in late summer.

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Animal/Bird Facts: Loon

Loons, also known as divers, are aquatic birds found in many parts of North America and northern Eurasia. The name 'diver' comes from the bird's habit of catching fish by swimming along the surface and then plunging into the water. The North American name 'loon' may come from the Old English work *lumme*, meaning lummox or awkward person, or the Scandinavian word *lum* meaning lame or clumsy. These names refer to the loon's poor ability to walk on land.

Linus Woods
Loon, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

In prehistoric times the loon had a more southerly distribution than at present and their fossils have been found in places such as California, Florida and Italy. They seem to have originated at the end of the Late Cretaceous period but modern loons are only known with certainty since the Eocene period.

The loon, which is the size of a large duck or small goose, resembles these birds in shape when swimming and, like ducks and geese, the loon's toes are connected by webbing. Male and female loons have identical plumage which is largely patterned black-and-white in summer, with grey on the head and neck in some species. All have a white belly.

Loons are excellent swimmers, using their feet to propel themselves above and under water, and can hold their breath for as long as 90 seconds while underwater. Since their feet are located posteriorly on the body, however, loons cannot walk well and thus avoid coming to land. Also, while they fly strongly, they have high wing-loading (mass to wing area ratio) which complicates takeoff. Once in flight, however, loons are capable of long flights and some have been recorded as flying up to 1078 km in a 24 hour period.

Loons find their prey by sight so prefer clear lakes because they can more easily see their prey through the water. They eat mainly fish, supplemented with amphibians, crustaceans and similar mid-sized aquatic fauna. To help digestion they swallow small pebbles from the bottoms of lakes which may assist the loon's gizzard in crushing the hard parts of the loon's food.

Loons nest during the summer on freshwater lakes and large ponds. They mate on land, often on the future nest site, and build their nests close to the water, preferring sites that are completely surrounded by water. Both males and females build the nest, composed of aquatic vegetation, pine needles, leaves, grass, moss and mud, and incubate the eggs jointly for 28 days. Females produce approximately two eggs, laid in May or June. Loon chicks are able to

Animal/Bird Facts: Loon

swim and dive immediately but will often ride on their parents' backs during their first two weeks to rest, conserve heat, and avoid predators. After about six weeks the chicks begin to feed themselves and by 11 or 12 weeks gather almost all of their own food and have begun to fly. Contrary to popular belief, loons do not mate for life and a typical adult loon is likely to have several mates during its lifetime.

Loons can live as long as 30 years.

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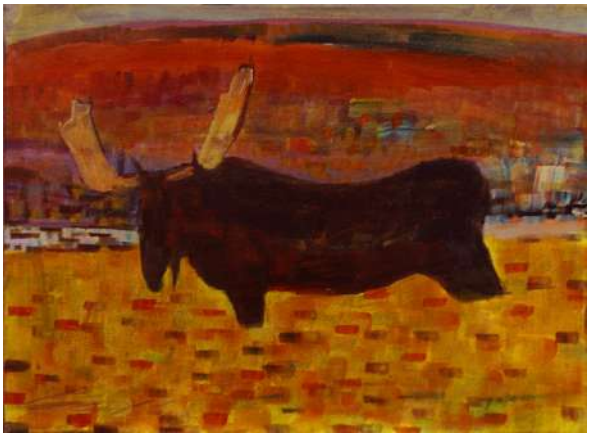
Animal/Bird Facts: Moose

The moose (North America) or European elk (Europe) is the largest living species in the deer family. The word moose is a borrowing from one Algonquian language, with the possible meaning of 'stripping off'. The word *moose* first entered the English language in 1606 with Captain Thomas Hanham's *Mus*. European rock drawings and cave paintings reveal that moose have been hunted since the Stone Age. Excavations in Sweden have yielded elk antlers from 6,000 B.C.



Linus Woods
Moose, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

In North America the moose range includes almost all of Canada, most of central and western Alaska, and much of the eastern United States. Isolated moose populations have been verified as far south as the mountains of Utah and Colorado. In Europe moose are found in large numbers throughout the Eastern European nations of Norway, Sweden, Finland and the Baltic States. They are also widespread in Russia and can be found in Poland, Belarus and the Czech Republic.

One of the most distinguishing features of the moose are its antlers. The male's antlers grow as cylindrical beams projecting on each side of the head at right angles to the midline of the skull, and then fork. The male will drop its antlers after the mating season and conserve energy for the winter. A new set of antlers will then regrow in the spring. Antlers take three to five months to fully develop. They initially have a layer of skin, called 'velvet', which is shed once the antlers become fully grown.

Animal/Bird Facts: Moose continued

The Moose is the second largest land animal in both North America and Europe. Only the American Bison is larger. On average an adult moose stands 1.8-2.1 m (6-7 feet) high at the shoulder. Males weigh 380-720 kg (850-1580 pounds) while females weigh 270-360 kg (600-800 pounds). The largest of all is the Alaskan subspecies which can stand over 2.1 m (7 feet) at the shoulder, has a span across the antlers of 1.8 m (6 feet) and averages 634.5 kg (1,396 lbs) in males and 478 kg (1,052 lbs) in females.

Moose are generally solitary animals with the strongest bonds between mother and calf. Mating occurs in September and October. The males are polygamous and will seek several females to breed with. During this time both sexes will call to each other and males will fight other males for access to females. Female moose have an eight-month gestation period, usually bearing one calf, or twins if food is plentiful, in May or June. Newborn moose have fur with a reddish hue in contrast to the brown colouring of an adult. The young will stay with the mother until just before the next young are born.

A full-grown moose has few enemies. Siberian Tigers, Brown Bears, American Black Bears, Cougars and Wolves, however, do pose threats to calves, juvenile moose, and sick animals. Moose are also hunted as game species in many of the countries in which they are found.

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Animal/Bird Facts: Rabbit

Rabbits are small mammals in the family Leporidae. There are eight different genera in the family classified as rabbits, including the European rabbit, cottontail rabbits, and the Amami rabbit. There are many other species of rabbit and these, along with pikas and hares, make up the order Lagomorpha.

Rabbits are found in many parts of the world. Their habitats include meadows, woods, forests, grasslands, deserts and wetlands. More than half the world's rabbit populations resides in North America. Rabbits live in groups and the best known species, the European rabbit, lives in underground burrows or rabbit holes. A group of burrows is called a warren.

Linus Woods
Rabbit, 2017, Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Rabbits are perfectly suited for their environments. The rabbit's long ears, which can be more than 4 inches long, are probably an adaptation for detecting predators. They also have large, powerful hind legs. The two front paws have 5 toes while the hind feet have 4 toes. Their size can range anywhere from 8 inches in length and .4kg in weight to 20 inches in length and more than 2 kg. The fur is most commonly long and soft, with colors such as shades of brown, gray, and buff. Rabbits have two sets of incisor teeth, one behind the other. This way they can be distinguished from rodents.

Rabbits are herbivores. They feed by grazing on grass and leafy weeds. In consequence their diet contains large amounts of cellulose which is hard to digest. Rabbits graze heavily and rapidly for roughly the first half hour of a grazing period - usually in the late afternoon - followed by about half an hour of more selective feeding. **Rabbits are hind gut digesters**. This means that most of their digestion takes place in their large intestine and **cecum**. This is a secondary chamber between the large and small intestine containing large quantities of symbiotic bacteria that help with the digestion of cellulose and also produce certain B vitamins. The unique musculature of the cecum allows the intestinal tract of the rabbit to separate fibrous material from more digestible material: the fibrous material is passed as feces, while the more nutritious material is encased in a mucous lining as a **cecotrope**. Cecotropes, sometimes called 'night feces', are high in minerals, vitamins and proteins that are necessary to the rabbit's health. Rabbits eat these to meet their nutritional requirements.

Rabbits are prey animals and are constantly aware of their surroundings. If confronted by a potential threat, a rabbit may freeze and observe then warn others in the warren with powerful thumps on the ground. Rabbits have a remarkably wide field of vision, and a good deal of it is devoted to overhead scanning. They survive predation by burrowing, hopping away in a zig-zag motion and, if captured, delivering powerful kicks with their hind legs or by biting.

Animal/Bird Facts: Rabbit continued

Rabbits have a very rapid reproductive rate. The breeding season for most rabbits lasts 9 months, from February to October. Normal gestation is about 30 days. The average size of the litter varies but is usually between 4 and 12 babies, called kittens or kits. A kit can be weaned at about 4 to 5 weeks of age. This means in one season a single female rabbit can produce as many as 800 children, grandchildren, and great-grandchildren. A female rabbit or doe is ready to breed at about 6 months of age and a male or buck at about 7 months.

Kits are altricial, which means they are born blind, naked, and helpless. Due to the nutritious nature of rabbit milk, kits only need to be nursed for a few minutes once or twice a day. At 10 to 11 days after birth the baby rabbits' eyes open and they start eating on their own at around 14 days old. Although born naked, they form a soft baby coat of hair within a few days. At about 5 to 6 weeks old, the soft baby coat is replaced with a pre-adult coat. At about 6 to 8 months of age this intermediate coat is replaced by the final adult coat, which is shed twice a year there after. The expected lifespan of rabbits is about 9 to 12 years.

Mankind uses rabbits in many ways. Domestic rabbits can be kept as pets in a backyard hutch or indoors. European rabbits and hares are also a food meat, especially in Europe, South America, North America and some parts of the Middle East. When used for food rabbits are both hunted and bred. Rabbit meat is a source of high quality protein. It can be used in most ways chicken meat is used. Rabbit meat is also leaner than beef, pork, and chicken meat. Rabbit pelts are sometimes used for clothing and accessories, such as scarves or hats.

Rabbits are also very good producers of manure. Additionally their urine, high in nitrogen, makes some tree species, such as lemon trees, very productive. Despite their uses, however, rabbits have also been a source of environmental problems. As a result of their appetites and the rate at which they breed, feral rabbit depredation can be problematic for agriculture.

Rabbits appear in the culture and literature of many civilizations. Rabbits are often used as a symbol of fertility or rebirth, and have long been associated with spring and Easter as the Easter bunny. The species' role as a prey animal also lends itself as a symbol of innocence, another Easter connotation. Additionally, rabbits are often used as symbols of playful sexuality due to the animals reputation as a prolific breeder.

The rabbit often appears in folklore as the trickster archetype as he uses his cunning to outwit his enemies. As a trickster he appears in American popular culture in the character of Br'er Rabbit from African-American folktales and Disney animation; and the Warner Bros. cartoon character Bugs Bunny. Anthropomorphized rabbits appear in such works as Lewis Carroll's *Alice's Adventures in Wonderland* and the novel *Watership Down* by Richard Adams.

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal/Bird Facts: Ravens and Crows

Ravens and crows are all black birds which are members of the family *Corvidae*. There is no consistent distinction between 'crows' and 'ravens' other than size and both, members of the *Corvus* genus, are considered to be among the world's most intelligent animals.

The members of the Corvus genus, which also includes rooks, jackdaws and magpies, are believed to have evolved in central Asia and radiated out into North America, Africa, Europe and Australia. According to recent genetic studies, the common or northern raven falls into at least two groups: a California group, found only in the southwestern Untied States, and a Holarctic group, found across the rest of the Northern Hemisphere. Ravens in the Holarctic group are more closely related to the pied crow than they are to the California group.

Linus Woods
Raven, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Ravens and crows have coexisted with humans for thousands of years and part of their success as a species is due to their omnivorous diet which enables them to exist on numerous sources of nutrition such as carrion, insects, cereal grains, berries, small animals and human waste.

Common Raven

A mature common raven ranges between 21 inches and 26 inches long with a wingspan of 45 to 51 inches. Recorded body weights range from 0.69 to 2 kg. Ravens from cooler regions are generally larger with slightly larger bills than those from warmer regions. Apart from its greater size, the common raven differs from crows by having a larger and heavier black beak, shaggy shape, larger wing area and more stable soaring style.

Ravens and crows can thrive in varied climates. They range throughout the Holarctic from the arctic and temperate habitats of North America and Eurasia to the deserts of North Africa and to inlands in the Pacific Ocean. Most common ravens prefer wooded areas with large expanses of open land, or coastal regions for their nesting sites and feeding grounds. Ravens prefer heavily contoured landscapes.

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal/Bird Facts: Ravens and Crows

Both ravens and crows have a wide range of vocalizations and show remarkable intelligence. They often score very highly on intelligence tests and have been found to engage in activities such as sports, tool use, the ability to hide and store food across seasons, episodic-like memory, and the ability to use experience in predicting the behavior of environmental factors.

Ravens usually travel in mated pairs and, like crows, tend to mate for life. With ravens, breeding pairs must have a territory of their own before they begin nest-building and reproduction and thus aggressively defend a territory and its food resources. Nesting territories vary in size according to the density of food resources in the area. Females lay between three and seven eggs and incubation lasts between 18 to 21 days. In most of their range egg laying begins in late February although in colder climates it is later. Ravens and crows can be very long-lived. The oldest documented captive crow, for instance, died at age 59. In the wild life-spans are considerably less and average between 10 to 20 years.

The raven is a great culture hero and trickster figure prominent in many First Nations and European mythologies. According to North American First Nations stories, Raven was born by magical means, the offspring of a woman who swallowed a feather or, in other accounts, a stone. According to stories the raven was originally white in colour. In a Tsimshian story, which is shared by many other tribes, at the beginning of time the only light in the world was hoarded by a mean old Chief. Raven, bored of fluttering around in the dark, stole both the sun and the moon from the Chief and flung them into the sky. In doing so, however, his feathers were burned black. Among the Alaskan Inuit, the Raven Father is the principal creator figure, responsible for creating dry land, man and woman, and a variety of animals and plants. The Raven Father taught the man and woman skills such as how to raise children, make fire, and keep animals. In Haida mythology, Raven discovered the first humans hiding in a clam shell and brought them berries and salmon.

Bill Reid
The Raven and the First Men
Museum of Anthropology, University of British Columbia

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal/Bird Facts: Ravens and Crows

Huginn and Muninn
18th century Icelandic manuscript

In Norse Mythology Odin, the chief of the Gods, kept two ravens named Huginn, meaning ‘thought’, and Muninn, meaning ‘memory’. These birds sat on Odin’s shoulders and each day they were sent out at dawn to travel the world, bearing news and information back to Odin each evening.

Ravens and crows also feature in Australian Aboriginal mythology, Buddhism, Chinese mythology, Hinduism, Irish, Japanese and Korean mythology, and in the writings of Islam and Christianity. The common raven also features in literature, such as see in the works of William Shakespeare and, most famously, in the poem *The Raven* by Edgar Allan Poe. Ravens have also featured in the works of Charles Dickens, J.R.R. Tolkien and Stephen King.

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal/Bird Facts: White-tailed Deer

Linus Woods
White-tailed Deer, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

The white-tailed deer is a medium-sized deer native to the United States, Canada, Mexico, Central America and South America. It is the most widely distributed wild ungulate in the Americas.

The white-tailed deer has tremendous genetic variation and is adaptable to several environments. In North and South America there are over 41 subspecies. Variation between species is especially evident concerning the size of white-tailed deer. Generally speaking, the farther away from the Equator a species is, the larger it is. The largest deer occur in the temperate regions of Canada and the United States. North American male deer (bucks) usually weigh around 45 kg. but there have been cases of bucks in excess of 125 kg. Female deer (does) usually weigh from 40 to 90 kg. White-tailed deer from the tropics and the Florida Keys, on the other hand, are much smaller, averaging 35 to 50 kg.

White-tailed deer also show variation as concerns their coats. Generally, the deer's coat is a reddish-brown in the spring and summer and turns to a grey-brown in the fall and winter. The deer is recognized by the characteristic white underside to its tail. There is, however, a population of white-tailed deer in New York state (U.S.A.) that is entirely white in colour.

White-tailed deer can adapt to a wide variety of habitats. Although most often though of as forest animals, they can adapt themselves to life in more open prairie, savanna woodlands and sage communities. In the western regions of the United States and Canada the white-tailed deer's range overlaps with that of the mule deer while in the extreme north of their range their habitat is also used by moose and elk. White-tailed deer are widely distributed east of the Rocky Mountains but elsewhere they have been mostly replaced by Mule Deer. In western North America the white-tailed deer is found in aspen parklands and deciduous river bottomlands in the central and northern Great Plains, and in mixed deciduous river corridors and the lower foothills of the northern Rocky Mountains. The conversion of land near the northern Rockies into agriculture and the partial clear-cutting of coniferous trees has been favourable to the white-tailed deer and has pushed its distribution to as far north as Fort St. John, British Columbia.

Animal/Bird Facts: White-tailed Deer con't.

The extensive geographical range and diverse environments occupied by white-tailed deer makes them quite adaptable as concerns food sources. The deer are ruminants, which means they have a four-chambered stomach. Each chamber has a different and specific function what allows the deer to eat a variety of different foods. They commonly eat legumes and forage on other plants, including shoots, leaves, cacti, prairie forbs and grasses. They also eat acorns, fruits and corn. Though almost entirely herbivorous, white-tailed deer have also been known to feed on nesting songbirds and field mice if the need arises.

The average age of sexual maturity among female deer is 18 months and females enter estrus or rut in the autumn, normally in late October or early November. Males compete for the opportunity of breeding females and bucks attempt to copulate with as many females as possible. This competition or sparring among males also determines a dominance hierarchy.

Females give birth to one to three young, known as fawns, in mid to late spring, generally in May or June. Fawns are born with spots but lose these during the first summer. For the first four weeks fawns are hidden in vegetation by their mothers and are nursed four to five times a day. After about a month the fawns begin to follow their mothers on foraging trips and are weaned after 8 to 10 weeks. Males leave their mothers after a year while females leave after two years. Male deer are generally sexually mature at 1.5 years of age and begin to breed at that time.

White-tailed deer have many forms of communication which involve sounds, scent, body language and markings. Fawns release a high-pitched bleat to call out to their mothers. This squeal deepens as the fawn grows until it become the grunt of a mature deer, a sound that attracts the attention of other deer in the area. Does and bucks grunt and also snort, a sound that often signals an imminent threat. Mature bucks also produce a grunt-snort-wheeze pattern, unique to each animal, that asserts its dominance, aggression and hostility. A further way white-tailed deer communicate and a manner which makes them immediately recognizable, is through their white tails. When spooked the deer will raise their tails to warn other deer in the immediate area.

The Alberta Foundation for the Arts Travelling Exhibition Program

Animal Facts: Wolf

The gray wolf is the largest wild member of the Canidae family. It is an ice age survivor originating during the Late Pleistocene era. The gray wolf migrated into North America from the Old World, via the Bering land bridge, around 400,000 years ago. They did not become widespread, however, until around 12,000 years ago. A member of the genus Canis, which comprises between 7 and 10 species, the wolf was once abundant over much of Eurasia and North America. It now inhabits a very small portion of its former range because of widespread destruction of its territory, human encroachment, and the resulting human-wolf encounters that sparked broad extirpation.

Linus Woods
Wolf, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Wolf weight and size can vary greatly worldwide, tending to increase proportionally with latitude. In general, height varies from 24 to 37 inches at the shoulder. Wolf weight also varies geographically: on average, European wolves may weigh up to 85 lb., North American wolves up to 79 lbs, and Indian and Arabian wolves up to 55 lbs. Females in any given wolf population typically weigh 20% less than the males. Females also have narrower muzzles and foreheads; slightly shorter, smoother furred legs; and less massive shoulders.

Wolves have bulky coats consisting of two layers. The first is made up of tough guard hairs that repel water and dirt. The second is a dense, water-resistant undercoat that insulates. The undercoat is shed in the form of large tufts of fur in late spring or early summer. Fur colouration varies greatly, running from gray to gray-brown, all the way through the canine spectrum of white, red, brown and black. These colours tend to mix in many populations to form predominantly blended individuals, though it is not uncommon for an individual or entire population to be entirely one colour. Fur colour sometimes corresponds with a given wolf population's environment; for example, all-white wolves are much more common in areas with perennial snow cover. At birth wolf pups tend to have darker fur and blue irises that will change to a yellow-gold or orange colour when the pups are between 8 and 16 weeks old. The undercoat of fur is usually gray regardless of the outer coat's appearance.

Animal Facts: Wolf continued

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

Generally, mating occurs between January and April. The higher the latitude, however, the later mating occurs. A pack usually produces a single litter unless the breeding male mates with one or more subordinate females. When the breeding female goes into estrus (which occurs once per year and lasts 5-14 days), she and her mate will spend an extended time in seclusion. The gestation period lasts between 60 and 63 days. The pups, which weigh about 1 lb. at birth, are born blind, deaf, and completely dependent on their mother. The average litter size is 5-6 pups. The pups reside in the den for about two months. Eventually they become more independent and will begin to explore the area immediately outside the den before gradually roaming up to a mile away from it at around five weeks of age. During the first weeks of development the mother usually stays with her litter alone, but eventually most members of the pack will contribute to the rearing of the pups in some way. After two months the restless pups will be moved to a rendezvous site where they can stay safely while most of the adults go out to hunt. After a few weeks the pups are permitted to join the adults if they are able and will receive priority on anything killed despite their low rank in the pack.

Wolves typically reach sexual maturity after two or three years, at which point many of them will be compelled to leave their birth packs and seek out mates and territories of their own. Normally a wolf pack consists of a male, a female, and their offspring, essentially making the pack a nuclear family. The size of the pack may change over time and is controlled by several factors, including habitat, personalities of individual wolves within a pack, and food supply. Packs can contain between 2 and 20 wolves, though 8 is a more typical size. In literature wolf packs are commonly portrayed as having a dominant breeding ‘alpha pair’, a group of subordinate ‘beta’ individuals, and the ‘omega wolf’ on the lowest end of the hierarchy. These descriptions, however, are based on research on captive wolf packs composed of unrelated animals and so cannot be extrapolated to wild wolf packs. According to wolf biologist L. David Mech:

Calling a wolf an ‘alpha’ is usually no more appropriate than referring to a human parent or a doe deer as an alpha. Any parent is dominant to its offspring so ‘alpha’ adds no information. (Gray Wolf - http://en.wikipedia.org/wiki/Wolf, pg. 6)

Offspring of the breeding pair tend to stay with the pack for some portion of their adulthood. These ‘subordinate’ wolves play a number of important roles in the pack, including participating in hunts, enforcing discipline and raising pups. This behavior is achieved, in part, by an active suppression of reproduction in subordinate wolves by the breeding pair. While they remain members of the pack the subordinate wolves are unable to reproduce, even if there are other subordinate unrelated wolves in the pack.

Animal Facts: Wolf continued

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

Wolves are territorial animals. The average size of a wolf pack's territory is close to 200 square kilometers. Wolf packs travel constantly in search of prey. The core of their territory is, on average, 35 square kilometers, in which they spend 50% of their time. Wolves tend to avoid hunting in the fringes of their territory, even though prey density tends to be higher there, due to the possibility of fatal encounters with neighbouring packs.

Wolves feed primarily on medium to large sized ungulates. However, like most predators, they are opportunistic feeders and will generally eat any meat that is available. Wolf packs above 2 individuals show little strategic cooperation in hunting large prey. Wolves typically attempt to conceal themselves as they approach their prey. If the prey animal stands its ground or confronts the pack the wolves will approach and threaten it but evenually leave if their prey does not run. Usually it is the dominant pair in a pack that works the hardest in killing the pack's prey. During feeding this status is reinforced. The breeding pair usually eats first. Wolves of intermediate rank will prevent lower ranking pack members from feeding until the dominant pair finishes eating. Wolves supplement their diet with vegetation and, after eating, will drink large quantities of water to prevent uremic poisoning.

Wolves communicate with each other in a variety of ways. They can communicate visually through a variety of expressions and moods ranging from subtle signals, such as a slight shift in weight, to more obvious ones, such as rolling on their backs to indicate complete submission. Howling is also extremely important. Howling helps pack members keep in touch, allowing them to communicate effectively in thickly forested areas or over great distances. Howling also helps to call pack members to a specific location and serves as a declaration of territory. Wolves will also howl for communal reasons. Some scientists speculate that such group sessions strengthen the wolves' social bonds and camaraderie. Observations of wolf packs suggest that howling occurs most often during the twilight hours, preceding the adults' departure for or return from a hunt. Wolves also howl more frequently during the breeding season and rearing process. A wolf's howl may be heard from up to 16 kilometers (10 miles) away depending on weather conditions.

Humans have had a complex and varied viewpoint of wolves. In many parts of the world and in many cultures wolves were respected and revered whereas in others they have been feared and held in distaste. Humans dislike of wolves has resulted in a great reduction in the wolfs' former range and, from 1982 to 1994, the gray wolf was listed as vulnerable to extinction by the International Union for Conservation of Nature. Changes in legal protections, land-use and population shifts to urban areas, and recolonization and reintroduction programs have increased wolf populations in western Europe and the western United States. As a result, the risk status of the wolf has been reduced to being of least concern.

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Learning and Hands-On Art Activities

Dolly Metchoyah
Moose Hair Tufted Birch Bark Basket, 2011
Traditional Fine Craft - Tufting
Aboriginal Arts Council of Alberta -Permanent Collection

The Alberta Foundation for the Arts Travelling Exhibition Program

What is Visual Learning?

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

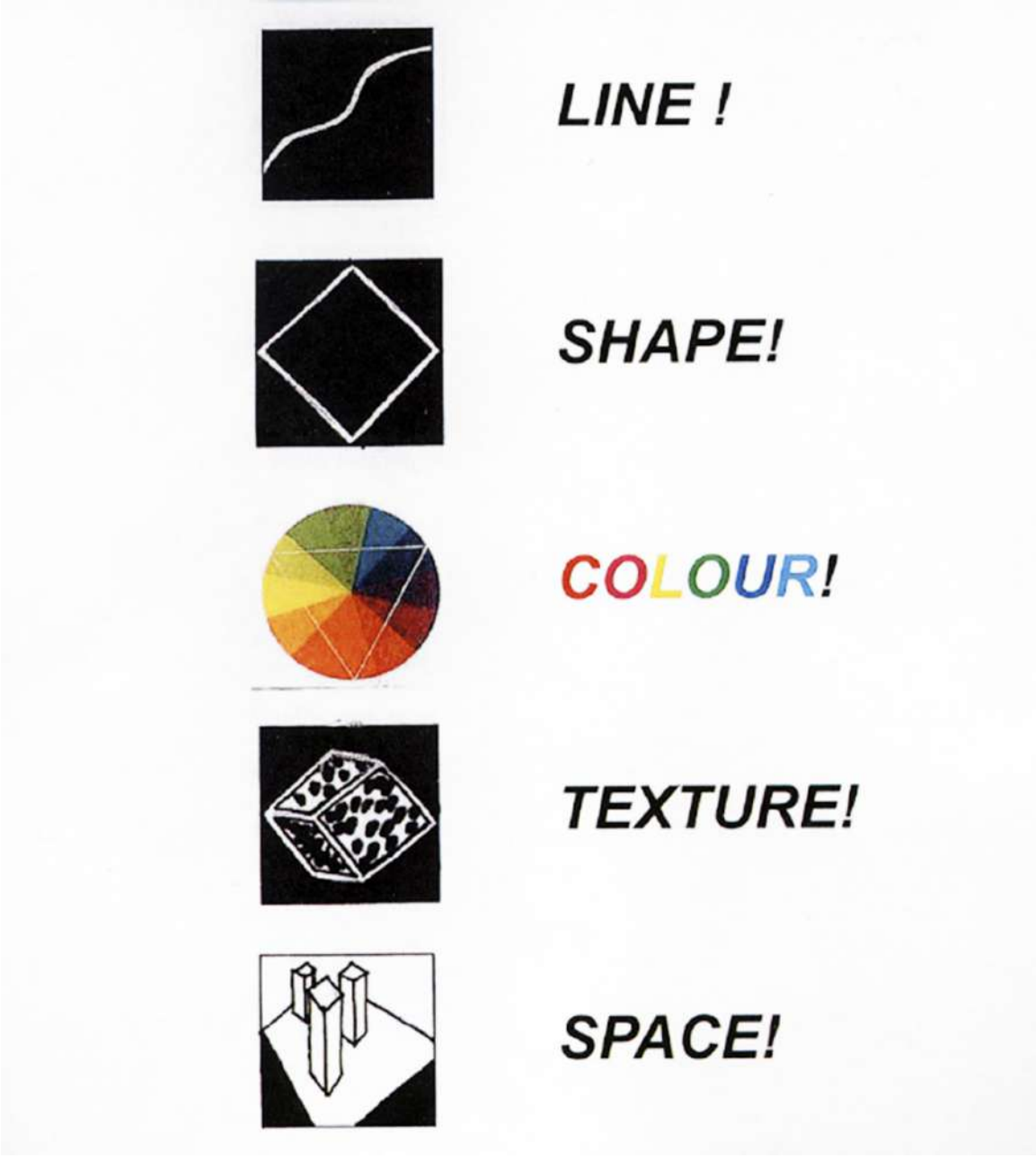
STEP 6: PERSONALIZATION What do I think about this work? (Reaching a considered response).

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

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



The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: ***Caribou Hair Tufting*** by Anna Chohkolay

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

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufting
Aboriginal Arts Council of Alberta - Permanent Collection

Describe the lines you see in this image. Follow the lines in the air with your finger. What quality do the lines have? How do the lines operate in the image?
In this image we see curving lines which create/enclose shapes and also direct the eye up and around the composition.

The lines created by beading are very graceful and flowing and create a sense of delicacy in the work. The lines are uniform in width, being created by the same size of beads, and are used to outline/create and represent forms such as the petals of the flower, the leaves and the stems.

The lines in this image have a strong directional nature to them. Curving, vertical lines direct the eye from the bottom of the panel up to encompass the leaves and the flowers and then up to the top of the panel. The curving lines of the leaves and flowers not only contain these forms but direct the eye towards the edges of the panel.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: ***Deer*** by Linus Woods

Linus Woods
Deer, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

What kind of shapes can you think of?
Geometric: circles, squares, rectangles and triangles. We see them in architecture and manufactured items.
Organic shapes: a leaf, seashell, flower. We see them in nature with characteristics that are free flowing, informal and irregular.
Static shapes: shapes that appear stable and resting.
Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image?
The composition is composed of geometric shapes - primarily rectangles - and organic shapes, seen in the figure of the deer.

How do the shapes operate in this image?
Irregular vertical lines are used to create the trunks of trees, creating long, thin rectangular forms. These forms direct the viewer's eye from the bottom of the composition to the top and, by being repeated, direct the eye across the composition from left to right. These shapes are contrasted by the oblong-like shape of the deer. This contrast provides focus in the work.

What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?
The geometric shapes used in this work not only direct the viewer's eye but also provide a sense of calmness and stability in the work. As they are placed both before and behind the deer they also give a sense of protection to the central object (ie: the deer).

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: ***Rabbit*** by Linus Woods

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?
Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. This image is made up of both primary colours, or tints and tones of primary colours, and secondary colours. Primary colours seen are red and yellow while the secondary colours of green, purple and blue dominate the work.

Linus Woods
Rabbit, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

Where is your eye directed to first? Why? Are there any colours that stand out more than others?
The viewer's eye is probably drawn to the subject of the work, the rabbit. This is both because the rabbit is placed directly in the center or the composition but also because it's pinkish/red colouring contrasts with the yellowish-green background. The eye is also drawn, however, to the 'pixilated' bottom of the work with its use of contrasting colours and patterning.

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 and to create focus in a work. the pinkish/red of the rabbit, for example, contrasts the yellow-green of the background. Such a use of colour draws attention to the rabbit and makes it the most important element in the composition. Meanwhile, the use of complementary colours in the ground (yellow/purple and orange/blue) cause the viewer's eye to move across the composition.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: ***Bear*** by Linus Woods

What is space? What dimensions does it have?

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

Linus Woods
Bear, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

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

In this work we see a bear standing on what looks like a rock in the middle of what could be a river with a forest in the background. The water is closest to the viewer as it is at the bottom of the painting. The rock and bear are in the mid-ground while the forest, being placed behind the bear, is furthest away from the viewer.

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

Composition and colour are also important tools used to create space. The bear is the most distinct object in the work and is also placed directly in the center of the composition and overlaps/blocks some of the background. These aspects make the bear the focus of the work and make it appear closer to the viewer.

The artist also uses colour to create this sense of space. In painting, warm colours stand out and appear closer to the viewer than cool colours. The bear is painted with warm colours (reds and browns) which contrast the cool and dull green and blues/purples used in the background. This use of colour makes the bear appear closer to the viewer than the other elements represented.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: ***Caribou Hair Tufted Birch Bark Basket*** by Dolly Metchoyah

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 area within the work and explain the textures. What kind of texture do you think the artist uses in this work - real or implied? What about the work gives you this idea?
This work uses real textures. The work is entirely composed of natural materials (birch bark, caribou hair, leather) and each of these materials has its own real feel or texture.

The work has an implied 'rough' surface appearance (though it is actually very smooth). What about the work/it's manner of creation gives you the idea that the surface could be rough?
While the individual components of the work are actually smooth, the manner of construction makes some areas feel jagged or rough. The triangular cut 'decoration' around the top of the container as well as the cutting around the applied patch with the flower design is rough to the touch though the material used is smooth.

The Alberta Foundation for the Arts Travelling Exhibition Program

Reading Pictures Program

Grades 4-12/adults

Objectives:

The purposes of this program are to:

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

Teacher/Facilitator Introduction to Program:

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

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

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

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

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

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

How many of you would describe yourselves as artists?

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

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

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?

The Alberta Foundation for the Arts Travelling Exhibition Program

Perusing Paintings: An Art-full Scavenger Hunt

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

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

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

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

Sample List:

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

An Art-full Scavenger Hunt Template

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

Abstracting from the Real

28 From Realism to Abstraction

Observing and Thinking Creatively

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

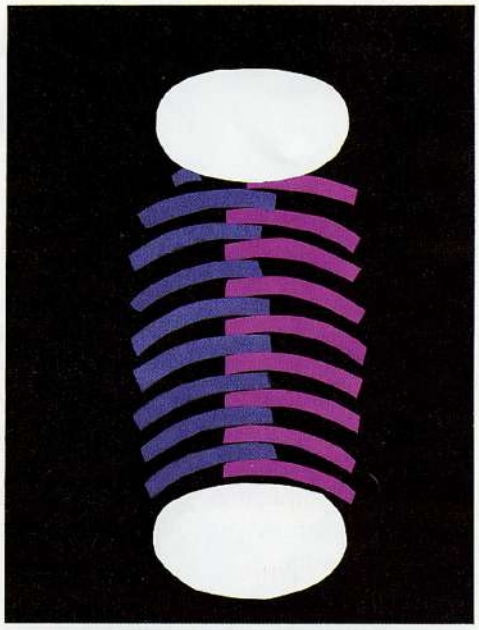
Henri Matisse was a French artist who enjoyed changing the usual form of an object. His versions emphasized the pure idea of the object, and are a type of abstract art. To create the cutouts for the snail shown here, he first picked up a real snail and examined it closely. Then he drew it from every angle possible, noting its texture, color, and construction.

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

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

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

Abstracting from the Real continued



Instructions for Creating Art

1. Choose an object with an interesting shape and study it. Sketch it from several angles. Examine how it is built. Does it have a center? What basic shapes compose it? Observe the texture and colors of your object.

2. Now draw the general outer shape of your object. What idea does it give you? Next, draw only the inside parts of your object, without any outside lines. Think about what color reminds you of the feeling or idea of the object. Notice curved and straight lines, light and dark values, and small and large shapes.

3. When you find a shape that seems to capture the idea of your object, practice distorting or changing it to make a more pure, simple shape.

4. Choose one or more colors for your shape, and cut it out of colored paper. Mount the shapes on a sheet of a different color, and display your abstract cutout design. Can your classmates guess what the real object was?

Art Materials

THINK SAFETY

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

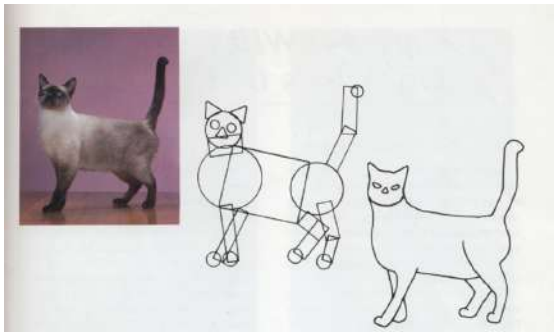
Learning Outcomes

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Basic Shapes - Grades 3-5

Anna Chohkolay
Caribou Hair Tufting/Beadwork, 2011
Traditional Fine Craft - Tufitng
Aboriginal Arts Council of Alberta - Permanent Collection



Art in Action, pg. 12

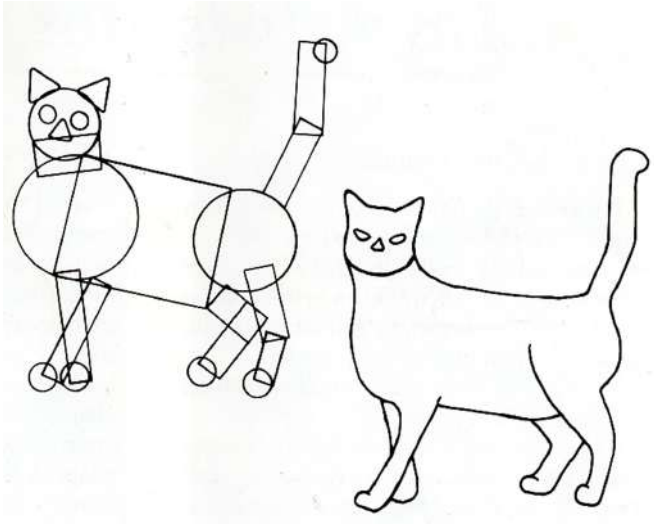
Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes - such as oblongs and ovals - create objects. The works of artists in the exhibition Woodlands are created by reducing objects to their basic shapes and using colour and line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

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

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

Basic Shapes continued - Grades 3-5

2/ Direct students to choose **one** object and determine the basic shapes which make up that object.
3/ Have students draw their one object using the basic shapes which make up the object.
4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms. *see works by Jason Carter for clarification
5/ Students to decide on colour scheme for work. Review the colour wheel and the concept of complementary colours.
- what is the dominant colour of your object? - use tints/tones of that colour to paint the object, keeping shapes separate through the use of heavy black lines.
- what is the complementary colour of your main object's colouring? - paint the background area the complement of the objects colour.



Art in Action, pg. 12

Extension (for older students)

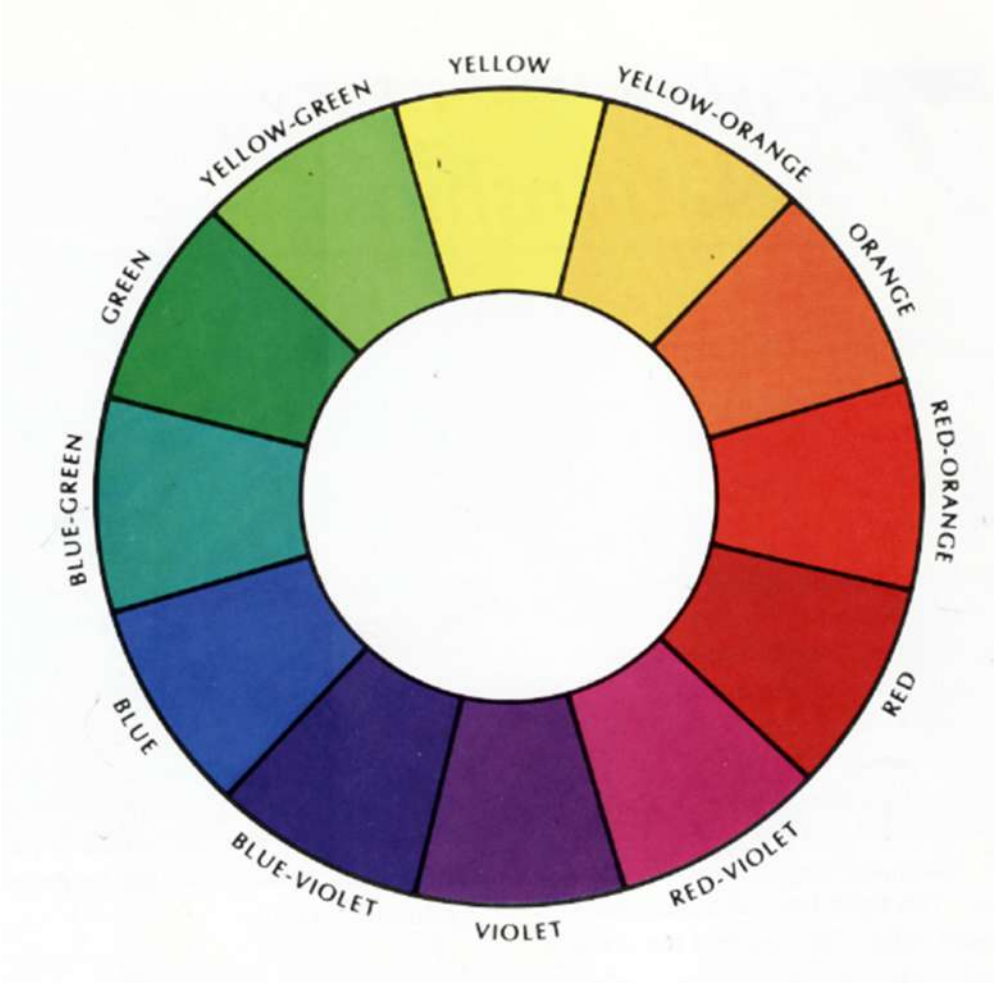
- when students have completed their first painting have them re-draw the basic shapes of their object again, but this time have them soften the edges, change shapes and add connecting lines where necessary so their drawing resembles the original magazine image.
- have students paint this second work using 'natural' colours for both their object and for the background.
- display both of students' drawings and then discuss.

Discussion/Evaluation:

1/ Which shapes did you use most often in your drawing(s)?
2/ Explain how identifying the basic shapes in your object helped you make the second drawing.
3/ Which of your paintings appeals to you most? Why?

The Alberta Foundation for the Arts Travelling Exhibition Program

Experiments in Colour - Grades 3-9



When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition Woodlands 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

Linus Woods
Rabbit, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta - Permanent Collection

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.

Experiments in Colour continued

Questions for discussion

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

The Alberta Foundation for the Arts Travelling Exhibition Program

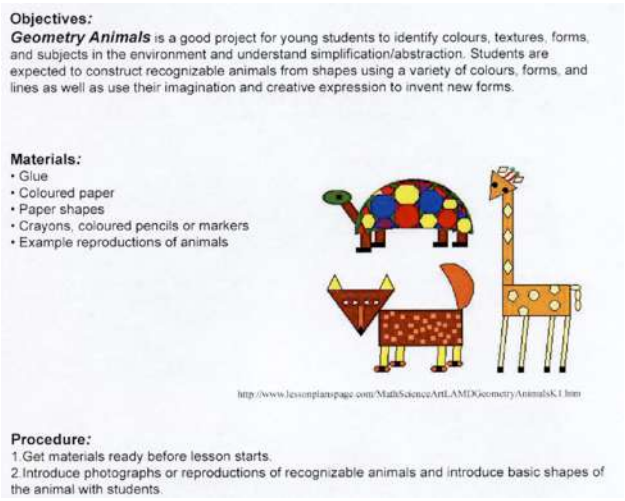
Geometry Animals Grades K-3

Objectives*:*

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

Materials*:*

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



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

Procedure*:*

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

Closure:

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

Drawing Animals

9 An Animal Sketch

Observing and Thinking Creatively

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

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

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

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

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

Drawing Animals continued

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

Instructions for Creating Art

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

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

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

Art Materials

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

Learning Outcomes

1. Name three examples of basic shapes in your drawing.
2. Describe parts of your drawing where you created the look of fur, scales, feathers, or skin through lines and shading.
3. Tell which of the drawings by Rubens and Thiebaud you think is most skillfully drawn or shows the most feeling, and why.

27 Painting Animal Portraits

Observing and Thinking Creatively

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

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

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

Sir Edwin Landseer, Dignity and Impudence, 1839, Tate Gallery, London.

Animal Portraits continued

Instructions for Creating Art

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

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

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

Art Materials

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

Learning Outcomes

1. Name three ways animals have been used as subjects in art.
2. Describe how you expressed the personality of the animal you portrayed.
3. Describe the pose you selected for your animal portrait, and explain why you chose it.

The Alberta Foundation for the Arts Travelling Exhibition Program

Bead Painting

The following bead projects are inspired by the use of beading found in the exhibition Woodlands.

Louise Dahdona and unknown artists
Moccasin Vapes/Beaded Wallets, 2011
Traditional Fine Craft - Beadwork
Aboriginal Arts Council of Alberta - Permanent Collection

All Grades

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

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

Methodology:
1. After a discussion about suitable imagery have the students work up thumbnail sketches of different compositions. Have the students (with teacher assistance) choose an image.

2. Traditionally First Nations artisans worked on hide or, later, black velvet - this can be simulated by using black construction paper for this project. Have the students lightly redraw their chosen design onto the paper.

3. Using the eraser end of the pencil dip it in the paint and stamp in the image as if sewing on beads. Do not use too many different colours and keep the choices in line with traditional bead work.

The Alberta Foundation for the Arts Travelling Exhibition Program

Patterning with Beads

Grades 2 - 4

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

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

Methodology:
1. Discuss what a patter ins - repetitious, geometric, symmetrical or asymmetric. Look for examples in students' environment to illustrate

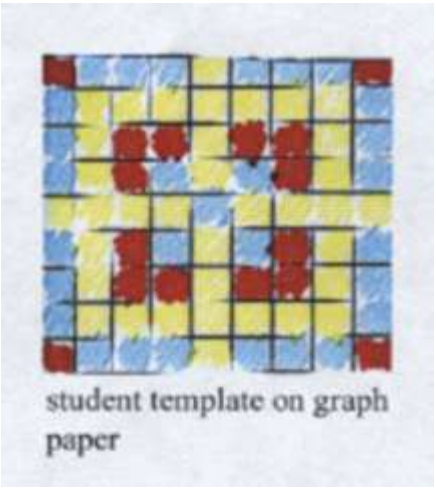
2. Give each student: - a pre-selected number and colours of beads
- 9 pipe cleaners
- corresponding coloured pencils and a sheet of graph paper (9 x 9 squares)

3. Have the students work out several different patterns from their selection of coloured beads.
- is their pattern different from their neighbors?
- how many different patterns can they make?
- is there a focal point?
- is the pattern the same on both sides (symmetrical) or not (asymmetric)?

4. Transfer the pattern to the graph paper - colour each square according to the design in the appropriate colour of bead selection.

5. Thread 9 beads onto each pipe cleaner corresponding to the template. Complete transferring all the beads to the pipe cleaners.

6. On the foam board place the finished beading to match the template. Fold under each end of the pipe cleaners to secure to the board.


student template on graph paper

GLOSSARY

Sharon Rose Kootenay
Woman's Pipe Bag, 2016
Traditional Fine Craft - Beadwork
Aboriginal Arts Council of Alberta - Permanent Collection

Glossary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Glossary continued

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

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

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

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

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

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

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

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

Credits

SPECIAL THANKS TO:

Aboriginal Arts Council of Alberta

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

SOURCE MATERIALS:

Art in Action, Guy Hubbard, Coronado Publishers Inc., United States, 1987
Beadwork - http://en.wikipedia.org/wiki/Beadwork
Beadwork - *The Visual Language of Beadwork*, Lois Sherr Dubin, Cowboys and Indians, August/September, 2016, pp. 1-2-106
Native American Indian Beadwork - http://www.native-languages.org/beadwork.htm
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Corvus - https://en.wikipedia.org/wiki/Corvus
Cree - https://en.wikipedia.org/wiki/Cree
Woodland Cree - https://en.wikipedia.org/wiki/Woodland_Cree
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Shane Golby – Program Manager/Curator
AFA Travelling Exhibition Program, Region 2
Sherisse Burke –TREX Technician/Assistant

Front Cover Image:

Left Image: Linus Woods, *Deer*, 2017, Acrylic on canvas, Aboriginal Arts Council of Alberta - Permanent Collection
Right Image (Top): Anna Chohkolay, *Caribou Hair Tufting/Beadwork*, 2011, Traditional Fine Craft - Tufting, Aboriginal Arts Council of Alberta - Permanent Collection
Right Image (Bottom): Dolly Metchoyah, *Moose Hair Tufted Birch Bark Basket,* 2011, Traditional Fine Craft - Tufting, Aboriginal Arts Council of Alberta - Permanent Collection