



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

Beyond 'the patch'

Stories from Wood Buffalo

Wood Buffalo most certainly has life and soul in and 'beyond the patch'.
Erin Stinson



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:

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Travelling Exhibition Program
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Curatorial Statement

Beyond 'the patch' Stories from Wood Buffalo

Until May 3, 2016, the urban area of Fort McMurray and the Regional District of Wood Buffalo, nestled in the boreal forest of north-eastern Alberta, were basically known to outsiders for one thing - the oil patch. Described as the economic engine of Canada the story of Fort McMurray - a narrative of migrant workers; high costs; and enormous wages - was either praised or reviled by the rest of Alberta's population, across the nation and internationally. On May 3, 2016, a new chapter was added to this story: the devastating Fort McMurray wildfire. Forcing the evacuation of 88,000 people and eventually destroying 15% of the city 'the beast', as it became known, gave birth to new perceptions of the region.

The story of Fort McMurray and the regional district of Wood Buffalo of which it is a part, however, is about much more than oil or devastation. As tragic as the fire of 2016 was and while the oil industry continues to drive the economy of the region, these are only two aspects of life in the north-eastern part of Alberta. As articulated by artist Erin Stinson:

Wood Buffalo most certainly has life and soul in and 'beyond the patch'. The media focus on the oil sands development in our region has painted an inaccurate picture of our lives here. There is a serious gap in knowledge, leaving many to judge us by those things deemed most unattractive. It neglects to tell the whole, balanced story of beauty and stillness - hope and opportunity - vibrancy and diversity. My Wood Buffalo exudes all of those characteristics.

The Alberta Foundation for the Arts Travelling Exhibition (TREX) **Beyond 'the patch'**

Stories from Wood Buffalo examines this little known region, investigating what it has to offer and what it is like to call this area home as these themes are rendered in the work of artists from the Wood Buffalo region. Through their drawings, paintings and photographs artists David Ball, Lucie Bause, Shauna Kelly, Kritsana Naowakhun and Erin Stinson share what they see and experience, inviting viewers to go beyond stereotypes and as expressed by Kritsana Naowakhun

...focus on the positive and beauty of Wood Buffalo, a new life and the hope of community.

The exhibition **Beyond 'the patch' Stories from Wood Buffalo** takes viewers on a journey into Alberta's boreal forest and the fifth largest urban settlement in the province. Providing an experience that is more nuanced than the conventional chronicles of 'rig pigs' and pipelines, the works in this exhibition challenge popular views of the region and offer opportunities for the creation of new and more profound narratives.

*The exhibition **Beyond 'the patch' Stories from Wood Buffalo** was curated by Shane Golby and Ana Maria Mendez-Barks (Manager, Arts & Culture, Regional Recreation Corporation of Wood Buffalo) and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.*

List of Images

David Ball
Hangingsone River, 2016
Pastel on paper
19 inches x 13 1/2 inches
Collection of the artist

David Ball
Game Trail, 2015
Pastel and paint on paper
24 inches x 16 inches
Collection of the artist

David Ball
Athabasca Delta, 2016
Pastel and watercolour on paper
22 inches x 16 inches
Collection of the artist

David Ball
Winter Walk, 2015
Pastel and watercolour on paper
22 inches x 16 inches
Collection of the artist

Lucie Bause
Bird with Branch, 2016
Acrylic on panel
24 inches x 18 1/2 inches
Collection of the artist

Lucie Bause
Forest Bathing, 2016
Acrylic on canvas
12 inches x 24 inches
Collection of the artist

Lucie Bause
Five Ravens Dance, 2016
Acrylic on canvas
10 inches x 30 inches
Collection of the artist

Lucie Bause
Phoenix Rising, 2016
Acrylic on canvas
12 inches x 24 inches
Collection of the artist

Shauna Kelly
Downtown Bistro, 2017
Acrylic on canvas
22 inches x 28 inches
Collection of the artist

Shauna Kelly
Arriving Home, 2016
Acrylic on canvas
22 inches x 28 inches
Collection of the artist

Shauna Kelly
River Valley Sunrise, 2017
Acrylic on canvas
22 inches x 28 inches
Collection of the artist

Shauna Kelly
Thickwood Boulevard, 2016
Acrylic on canvas
22 inches x 28 inches
Collection of the artist

Kritsana Naowakhun
5 pm on Parson Creek Dr., 2016
Acrylic on canvas
24 inches x 18 inches
Collection of the artist

Kritsana Naowakhun
On the bus to Thickwood, 2016
Acrylic on canvas
24 inches x 18 inches
Collection of the artist

List of Images

Kritsana Naowakhun

First apartment on Plamondon Dr., (winter),
2016

Acrylic on canvas
26 inches x 18 inches
Collection of the artist

Kritsana Naowakhun

One night behind my house, 2016

Acrylic on canvas
26 inches x 18 inches
Collection of the artist

Erin Stinson

Resilience: Fireweed, August 2016

Photography on Hahnemühle Fine Art Baryta
15 inches x 23 inches
Collection of the artist

Erin Stinson

Resilience: Juvenile Bald Eagle, October 2016

Photography on Hahnemühle Fine Art Baryta
15 inches x 23 inches
Collection of the artist

Erin Stinson

Resilience: Pine Grosbeak, December 2016

Photography on Hahnemühle Fine Art Baryta
15 inches x 23 inches
Collection of the artist

Erin Stinson

Resilience: Morning on the Athabasca River,
October 2016

Photography on Hahnemühle Fine Art Baryta
13 inches x 23 inches
Collection of the artist

Total Works: 20

Visual Inventory



David Ball
Athabasca Delta, 2016
Pastel and watercolour on paper
Collection of the artist



David Ball
Game Trail, 2015
Pastel and watercolour on paper
Collection of the artist



David Ball
Hangingstone River, 2016
Pastel on paper
Collection of the artist



David Ball
Winter Walk, 2015
Pastel and paint on paper
Collection of the artist

Visual Inventory



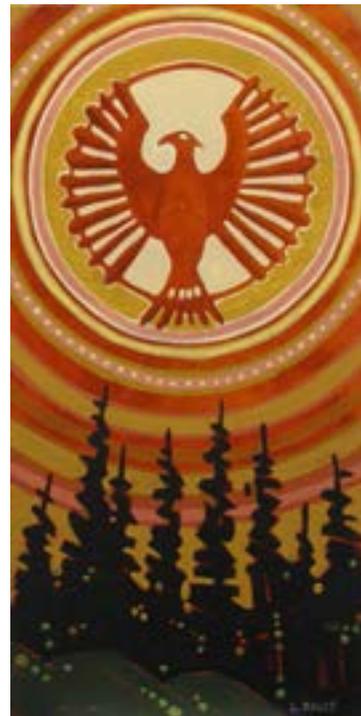
Lucie Bause
Bird with Branch, 2016
Acrylic on panel
Collection of the artist



Lucie Bause
Forest Bathing, 2016
Acrylic on canvas
Collection of the artist



Lucie Bause
Five Ravens Dance, 2016
Acrylic on canvas
Collection of the artist



Lucie Bause
Phoenix Rising, 2016
Acrylic on canvas
Collection of the artist

Visual Inventory



Shauna Kelly
Downtown Bistro, 2017
Acrylic on canvas
Collection of the artist



Shauna Kelly
Arriving Home, 2016
Acrylic on canvas
Collection of the artist



Shauna Kelly
River Valley Sunrise, 2017
Acrylic on canvas
Collection of the artist



Shauna Kelly
Thickwood Boulevard, 2016
Acrylic on canvas
Collection of the artist

Visual Inventory



Kritsana Naowakhun
5 pm on Parson Creek Dr., 2016
Acrylic on canvas
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Kritsana Naowakhun
First apartment on Plamondon Dr., (winter), 2016
Acrylic on canvas
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On the bus to Thickwood, 2016
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Kritsana Naowakhun
One night behind my house, 2016
Acrylic on canvas
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Visual Inventory



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Erin Stinson
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Collection of the artist

Total Number of Works = 20

Talking Art



Shauna Kelly
Downtown Bistro, 2017
Acrylic on canvas
Collection of the artist

CONTENTS:

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Art Curriculum Connections

Level 1 (Grades 1-2)

REFLECTION

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

Concepts

- designed objects serve specific purposes
- designed objects serve people

Component 3 - Students will interpret artworks literally

Concepts

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

DEPICTION

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

Concepts

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

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

Concepts

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

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

Concepts

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

COMPOSITION

Component 7 - Students will create emphasis based on personal choices

Concepts

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

Art Curriculum Connections

Component 8 - Students will create unity through density and rhythm

Concepts

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

EXPRESSION

Component 10 (i) Purpose 1: - Students will record or document activities, people and discoveries

Concepts

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

Purpose 4: - Students will express a feeling or a message

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

- Environment and places
- Manufactured or human-made things
- People

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

LEVEL TWO (Grades 3 and 4)

REFLECTION

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

Concepts

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

DEPICTION

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

Concepts

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

Art Curriculum Connections

Component 5 - Students will select appropriate references for depicting images

Concepts

- Actions among things in a setting create a dynamic interest

LEVEL THREE (Grades 5 and 6)

DEPICTION

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

Concepts

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

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

Concepts

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

JUNIOR HIGH (Grades 7 - 9)

ENCOUNTERS

Sources of Images

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

Concepts

- Images of individual people change through time and across cultures
- Images of nature change through time and across cultures

DRAWINGS

Articulate and Evaluate

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

Concepts

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

Art Curriculum Connections

COMPOSITIONS

Transformations Through Time

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

Concepts

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

SENIOR HIGH (Grades 10 – 12)

DRAWINGS

Communicate

Art 10 – Investigate varieties of expression in making images

Concepts

- Drawings can express the artist's concern for social conditions
- A drawing can be a formal, analytical description of an object

Articulate and Evaluate

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

Concepts

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

ENCOUNTERS

Sources of Images

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

Concepts

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

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

Concepts

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

Art Curriculum Connections

Art 30 – Research selected artists and periods to discover factors in the artists' environments that influenced their personal visions

Concepts

- Personal situations and events in artists' lives affect their personal visions and work
- Historical events and society's norms have an affect on an artists' way of life and work

Impact of Images

Art 30 – Question sources of images that are personally relevant or significant to them in contemporary culture

Concepts

- Imagery can depict an important local, political or social issue
- Imagery can depict important aspects of the student's own life

COMPOSITIONS

Components

Art 30 - Use personal experiences as sources for image making

Concepts

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

FUNCTION

The Changing Role of Art in Society

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

Concepts

- Changes in painting reflect a society's values
- Advances in technology increase the value of multiple images such as prints and photographs

The Impact of World Culture on the Purpose of Art

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

Concepts

- The Canadian landscape has been an important source of imagery for Canadian artists of the 20th century

APPRECIATION

Analysing the Power of Artifacts

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

Concepts

- A wide variation in preference for art forms or features of art can be found among individuals
- Meaning in art work is perceived differently by people with different attitudes toward the subject matter

Cross Curriculum Connections continued

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

Social Studies

KINDERGARTEN TO GRADE 2

1.1.5 distinguish geographic features in their own community from other communities

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

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

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

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

GRADE 4

4.1.1 value Alberta's physical geography and natural environment

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

4.1.4 analyze how Albertans interact with their environment

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

4.2.1 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

4.3.4 examine recreation and tourism in Alberta

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

Cross Curriculum Connections continued

GRADE 5

5.2.1 appreciate the complexity of identity in the Canadian context

- recognize how an understanding of Canadian history and the stories of its peoples contribute to their sense of identity

Science

ELEMENTARY

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

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

GRADE 8

Topic C: Light and optical systems

1. Investigate the nature of light and vision and describe the role of invention, explanation and inquiry in developing our current knowledge.
 - Identify challenges in explaining the nature of light and vision
 - Investigate light beams and optical devices
3. Investigate and explain the science of image formation and vision and interpret related technologies
 - Explain how objects are seen by the eye, and compare eyes with cameras

Geography

10-20-30

Local and Canadian Geography 20

- 1c. Relationship of the urban industrial resources to the rural primary resources
- 2a. The human occupation of Western Canada

World Geography 30

- 1a. The human occupation of Canada
- 1d. Humankind's settlement types and patterns
- 2e. World industry and resources

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Cross Curriculum Connections continued

History

10-20-30

Western Canadian History 20

6. Settlement and immigration

12. The Western Canadian mystique

Visual Artist Biographies/Statements

David Ball

David Ball originates from Coventry, England, having attended the Coventry College of Art, studying illustration and graphic design. He immigrated to Canada in 1978 where he has continued to develop his artistic and creative styles. David has worked with most mediums but prefers to use pastels. David moved to Fort McMurray in 1981 as a graphic Illustrator for Syncrude Canada. Over the years David has been commissioned to produce illustrations of bucketwheels and draglines, trucks and shovels for a number of oil sand companies.

David has not settled into a particular niche but enjoys painting a wide variety of subjects including landscape, marine, wildlife, city scapes and portraits. Since retiring from Syncrude Canada, David's art focuses more on local landscapes featuring the rivers and river valleys in our community, as well as the mountain parks near Banff.

Supporting our community is important to David as he has donated pieces to local charities' fund-raising events.

His work has been shown in galleries in Edmonton, Fort McMurray, England and in many private and corporate collections.

Artist Statement:

Working in industry as an illustrator gave me a good grounding in producing artwork in many mediums. Since retiring, I have focused my artwork mainly on landscape painting in Alberta using the mediums of pastels and watercolour.

Having spent a lot of time involved in the outdoors I now view the landscape through the eyes of an artist and how I can view and select an interesting subject to capture the viewer's attention and evoke interest.

Visual Artist Biographies/Statements

Lucie V. Bause

Lucie has studied Literature at Trent University in Ontario, Culture at Universidad de Granada in Spain, and Fine Art at the Alberta College of Art and Design in Alberta. She has been granted The Mentor Artist-Educator Certificate from Learning Through the Arts from The Royal Conservatory of Music. She lived in the Rocky Mountains for 25 years before moving to Ft. McMurray in 2014 to work as a Visual Arts Programmer. Over the past 15 years she has been involved in numerous group and solo art exhibitions in Canmore, Banff, Calgary and Edmonton. Lucie's artwork is inspired by Nature. Patterns and cycles in Nature both on micro and macro levels inspire and inform her work and life. She is also interested in exploring media and enjoys working in painting, printmaking, photography and mixed media. She is interested in sharing the exciting process of creativity by designing and delivering creative art workshops for all ages.

Lucie's artwork can be found in private and corporate collections internationally.

Artist Statement:

Curiosity and creativity go hand in hand.

I find a sense of freedom, rejuvenating energy, and inspiration in the natural landscape. Integration of the natural landscape with physical and artistic exploration is central to my philosophy of life and art. Discovering a new place, or seeing a familiar scene in a different way, with someone or alone, in changing seasons, all provide new perspectives.

Finding new artistic mediums is similar, as they provide a different way of seeing, approaching and expressing an idea. An alternative visual language, or another dialect...exciting and replete with endless combinations and expanding possibilities.

It is my goal to integrate my personal and artistic development, to express the importance of nature to my personal healing and rejuvenation. In my work I aim to communicate the power of the natural world.

Spending time in the Wood Buffalo Region since 2011, I have been fascinated by being in the vast expanse of the Canadian Boreal forest. I am intrigued and inspired by spending time walking in the forest and sharing what I see and experience through my artwork.

I am currently working on a series of paintings called "Forest Bathing", which is based on the Japanese concept of Shinrin-yoku, a part of preventative health care and healing in Japanese medicine.

Visual Artist Biographies/Statements

Shauna Kelly

I have lived in the Wood Buffalo area for 5 years, employed by the Catholic School District as the Art Teacher at Holy Trinity High School. I have my Bachelor of Fine Arts from the University of Alberta and have been painting 20+ years. I tend toward streetscapes and landscapes where I work mostly from photos that I take of my travels. My paintings are about composition, depth, lighting and colour. My goal is to create a feast for the eyes that draws the viewer in and keeps them interested. I exaggerate colour, drip paint, show texture and my brushstrokes can be loose or refined. I aim for dynamic compositions that are unique with lots of detail. I have been known to be drawn to seemingly uninteresting photos that I've taken, and turn them into vibrant works of art that are far from boring.

Kritsana Naowakhun

Born and raised in Bangkok, Thailand, Kritsana's first impressions about art came from his grandfather who was a painter for Buddhist temples in mainland China. Since he was young Kritsana always enjoyed painting, drawing, sculpting and had big dreams of being an artist. Being accepted into the most prestigious Fine Art University in Thailand, Silpakorn University, Kritsana studied all different forms of media but chose a focus in sculpture. In his time there he was involved in many group shows all over Thailand and even was accepted in the 52nd National Exhibition for his sculpture thesis project. Upon graduation Kritsana continued to create works but his main profession was creating intricate window designs for the worlds highest end fashion designers all over Thailand.

Since arriving in Canada in 2011 Kritsana has dedicated himself full-time to pursue his dreams of creating and inspiring others through visual art. He has had many group and solo exhibitions in Ontario and now in Fort McMurray at MacDonald Island Community Art Gallery and Keyano Art Gallery. Kritsana is currently teaching art classes for children, youth and adults at the Suncor Centre for the Performing Arts and offering special workshops for adults at MacDonald Island Park. He is truly grateful for the opportunity to spread his knowledge and skills with this community.

Artist Statement:

As a new immigrant in Canada, I feel inspired by the environment and nature that is different from where I came from. In my daily life while walking, riding the bus, and listening to stories I capture these images and moments in my mind or with my smartphone. Then in my home I try to recreate these moments with different mediums of paint. I try to focus on the positive and beauty of Wood Buffalo through my art, creating images of ideas, landscapes, and people that inspire me.

Art is a way of showing others our soul and intelligence as human beings. We all can learn something from art either small things like noticing something in your surroundings or deep things that connect to our own lives. My paintings are the inspiration that I experienced in places that I have been for only a few seconds. They are beautiful moments and memories of my life.

Visual Artist Biographies/Statements

Erin Stinson

Erin Stinson is a multidisciplinary artist, calling Fort McMurray home since 2003. Painting, mixed media work, sculpture, photography, song writing and the written word are some of the creative outlets for what inspires her. That inspiration comes from observing and reflecting on the world around her with a hope-filled, faith-based perspective.

Erin's journey into committed, full-time artistry flowed from her experience in music and education. This passion for the arts has been a central thread in her life. Her art practice has grown to embrace a wide variety of mediums and disciplines, with an emphasis currently on the visual arts.

Artist Statement:

I believe there is a story unfolding all around us, revealing our identity and purpose. This story is particularly poignant to me as I observe the natural world - and the reason my work is often rooted in natural elements. There is something in nature that brings clarity to the mess of humanity - that whispers of hope and redefines beauty. My art practice is in response to this unfolding story, wrestling with the messiness of life, in pursuit of peace.

As I retell the story through my artwork, I focus in on overarching themes - ones that often have a juxtaposition of darkness and light within them. I thrive in themes, allowing myself to really dig into that pursuit of peace. This concept-based approach also allows me tremendous freedom to create as compelled, seeking out the most effective medium, technique and discipline in which to communicate. My toolbox is ever-expanding as I continue to push my own preconceived ideas of artistry and explore what is possible.

I am grateful to live nestled in the boreal forest, in the Regional Municipality of Wood Buffalo. It is the place where I have set my roots, among the quirky trees and dancing skies. It is the place where I take mere steps from my front door to stand quietly among bird song and where I run in countless miles of trails to retreat. I am led to paint wildflowers as I take refuge along the river's edge and to create sweeping landscape photographs as I bask in the dappled sunlight - it is a soul stirring relationship.

Wood Buffalo most certainly has life and soul in and 'beyond the patch'. The media focus on the oil sands development in our region has painted an inaccurate picture of our lives here. There is a serious gap in knowledge, leaving many to judge us by those things deemed most unattractive. It neglects to tell the whole, balanced story of beauty and stillness - hope and opportunity - vibrancy and diversity. My Wood Buffalo exudes all of those characteristics.

Artist Interviews

David Ball

David Ball was born in Coventry, England and studied at the Coventry College of Art in 1960/1961 where he trained as a graphic/technical illustrator. In 1978 he immigrated to Canada, spending the next three years in Montreal. Ball had no real intention to settle in Canada. Rather, he simply planned to travel and Montreal was just the first place he stopped. Then, interested in seeing the mountains, he moved to Alberta and, as he describes it, *...must have got stuck in the tar sands*. While in Alberta Ball received a six month contract as a graphic artist with Syncrude Canada Ltd. in Fort McMurray. In 1981 he received a full-time position with Syncrude and moved to the city permanently.

Ball has been involved in the arts since a young age, becoming employed as an illustrator when he was 17. From this beginning it became a natural progression for him to improve his skills in many fields of communication arts and though now retired, he continues to expand his skills to include other mediums.

Ball states that his art practice had its beginnings while he was living in Britain and producing local landscapes through the use of pastels. His artistic style, which he defines as 'realistic', is a result of being trained to show every detail as a technical illustrator.

Since moving to Alberta Ball has come to know the landscapes of his new home through his outdoor activities - hiking, cycling, skiing, climbing, and kayaking. Through his art he strives to incorporate his love of the outdoors with his skills as an artist to portray the landscape. When he first moved to Alberta Ball lived in Edmonton and would create plein aire works based on visits to Elk Island Provincial Park, appreciating the parkland region of Elk Island and finding the woodlands wild and unlike anything experienced in England. He also greatly loves the mountains.

Ball admits, however, that it took him longer to get a grasp of the Wood Buffalo area, stating that the region at first appears as endless trees and it all looks the same. As he described it, there are millions of trees that are so 'tight' and the undergrowth is limited. Because of these realities, the beauty and wonder of the region is not obvious to the casual viewer. When Ball started using the rivers and lakes in his drawings, however, the area became more interesting and after over thirty years in the region he has come to appreciate the landscape and the fact that Fort McMurray has everything a city needs and yet is so close to the forest which, for him as an outdoor person, is really intriguing. Through his works in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** Ball hopes to share the beauty of this region with those who have not visited the area.

Artist Interviews continued

Lucie Bause

Lucie Bause moved to Fort McMurray in 2011 and lived in the city until 2016 when, due to the Fort McMurray wildfire, she was forced to evacuate. Though it has been a difficult decision, she has decided not to return.

Bause first moved to the region to participate in the Regional Municipality of Wood Buffalo Artist in Residence Program as a visual artist during the summers of 2011 and 2012. Through this residency she was introduced to a program called Learning Through the Arts which led her to train as an Artist-Educator and Mentor. In 2012 and 2013, based on her training, she taught in various schools in Fort McMurray and then, in 2014, took on the role of Visual Arts Programs Coordinator at the Regional Recreation Corporation of Wood Buffalo.

Bause has been a practicing Visual Artist since 2002 and found that living in the Fort McMurray region offered her a lot of growth and opportunity as an artist. She applied for the Fort McMurray residencies as she wanted a change from the art work she had been doing in Canmore. Living surrounded by mountains, the primary subject of her work was mountains. She found that being able to step away from this into a new environment was very positive and gave her an opportunity to take some major risks and create work people didn't expect. While in Fort McMurray new opportunities came her way and she officially moved to the city in February of 2014.

One aspect of life in Fort McMurray that Bause is very grateful for having experienced was the opportunity to meet and work with many Indigenous artists and elders in the community and to learn some of the rich cultural teachings of the region. As she has expressed:

I learned so much about cultures and I didn't expect that...it's a part of Fort McMurray that most people don't think about: there's this beautiful culture there that doesn't make the 'headlines' and this has become an important part of myself as a person and artist.

Bause also found it a fascinating experience to live in the north and in the Boreal Forest region. Primarily a landscape artist, Bause explores nature-based themes and it is important for her to have a personal relationship with nature which includes observing and honoring its power and intelligence through her artwork. She found it a big adaptation going from the mountains to a place of 'trees'. As stated by the artist:

My art was dependent on this imagery (the mountains) that was around me. (In the forest I) found I had to work harder and look deeper into myself and my subject and I had to be more 'sensitive'. I had to work differently and look at things in a different way.

Being able to get out on the trails and connect to the forest was very important for Bause, enabling her to *regenerate my soul*, and in her painting she began to strive to capture the energy and feeling she got from being in the forest. In comparing her work in the mountains to her work in the forest she states:

Artist Interviews continued

When painting the mountains I was using my eyes (as well as capturing an emotion). In the forest I had to look deeper into my own self and my work became more of a personal experience and more sublime and spiritual.

Describing her art style as 'stylized landscape', Bause depends on her observational skills to really absorb and be attentive to what is around her. While it is important for her to give a sense of what a region looks like, she is really after a deeper emotional sense of the region rather than actual representation. As a result, back in the studio she depends on memory and emotional recall to create her work rather than photographs or *plein air* drawings. Using the *versatility and vitality of acrylics* she interprets her experiences by simplifying, stylizing and colorizing to express her emotional connection to that place.

Concerning this aim and her work in the Fort McMurray area Bause relates:

The more time I spent in the forest the more I came to realize it was a sacred place for me: a refuge and very important place.... In my work I explore my relationship with the Boreal Forest - how sacred it had become to me and how much I appreciate it.

Artist Interviews continued

Shauna Kelly

Born and raised in Edmontom. Kelly was educated at MacEwan University and the University of Alberta in Fine Arts and Education. She moved to Fort McMurray five years ago both for work reasons and to follow her husband who, born and raised there, returned to his hometown after his education and upon receiving a position with Suncor. Kelly has taught with the Fort McMurray Catholic School District since her move north.

For Kelly, Fort McMurray is *a town like no other*. As stated by the artist:

...People come from all over the world to work here. There is so much opportunity. Nowhere else would I get to teach High School Art for my very first teaching job straight out of university. No where else would I have made so many friends, other teachers from around the country, who are also new to the community. It's a really great environment to learn and grow in. Everyone I know, including myself, wanted to move here to gain experience, then ended up staying because they loved their jobs and the people and town.

Kelly's interest in art began at a very young age as her father is an artist and taught her a lot. While she sold her first piece of art in junior high, however, she feels she really developed in High School and University during her Fine Arts degree. Kelly has been fortunate to do a lot of travelling and takes pictures everywhere she goes, many of which serve as the foundation for future paintings. While she enjoys landscapes, she finds that street scapes and buildings always yield the most interesting end results. Although she has recently taken up watercolour painting, her preferred medium is acrylics and she has developed a technique where she starts with raw canvas and adds super heavy gesso in choice sections. This immediately adds a lot of texture and interest to the work. While Kelly uses photographs as the source of much of her work, her aim is not to recreate a photo but rather enhance the scene with complex colour, added texture and expressive brush strokes.

Kelly paints because she enjoys the excitement of the process and the impact a painting has and the control she can have with colour and light. For her work in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** she chose to focus most of her attention on Hi-Way 63, both because of the composition and the shapes created by the curving lines and also because of the importance of the Hi-Way to the community. Hi-Way 63 serves as a life-line to the outside world and, for Kelly, to her family and home in Edmonton and each painting in this group is associated with a different emotion or a special place on the Hi-Way.

Artist Interviews continued

Kritsana Naowakhun

Kritsana Naowakhun was born and raised in Thailand. After marrying a Canadian who was teaching in Bangkok, he immigrated from Thailand to Canada in 2011. After a year in Ontario his family moved to Fort McMurray as his wife had received employment teaching High School dance at a school in the northern city.

Naowakhun's first impressions of Fort McMurray were mixed. First, and even though he arrived in August of 2012, he found the climate much colder than what he was used to. The landscape was also quite different. Compounding these differences was the fact that he himself did not have a job. In Thailand he had worked in high end retail and fashion. In Fort McMurray, a city isolated in the boreal forest, he did not feel like he fit in and didn't know what to do.

Thankfully for Naowakhun, he had art. Naowakhun's interest in art began twenty years ago and started more seriously when he moved to Canada. Because of his art experience he entered the program called Learning Through the Arts, an educational program that uses arts-based activities to teach the core curriculum, and received employment teaching after school art classes for children and adults through the Suncor Energy Center for Performing Arts at Holy Trinity Catholic School in Fort McMurray. As a result, Naowakhun feels much more hopeful about his life in Fort McMurray, confident that he can live there and support his family with something he loves to do. As he states concerning art and his artistic career:

Art, for me, is a way of showing others our soul and intelligence as human beings. My aims as an artist are to use an art form to connect to the community and people whether that allows them to notice something in their surroundings or focus on deeper matters that connect to our own lives.

In his art work Naowakhun aims to capture the really simple moments, whether that be riding a bus or walking the dog, of how people live in Fort McMurray and the images he creates are symbolic of how the community gives people a chance to have a decent life. As expressed by the artist, he aims to

...focus on the positive and beauty of Wood Buffalo, a new life, and the hope of community... creating images of ideas, landscape, and the people that inspire me.

Naowakhun uses acrylic washes to create his 'impressionistic' paintings. Starting with photographs of local scenes taken with his smartphone, created while he is walking, biking, or taking public transportation, he builds up his colours in layers to create rather tranquil scenes of ordinary experiences and sights that we can all relate to.

Artist Interviews continued

Erin Stinson

Erin Stinson was born in Camrose and graduated from the University of Lethbridge in 2001 with a Bachelor of Education degree. After two years of teaching in Lacombe she and her husband moved to Fort McMurray for employment reasons. Erin taught in the city for four years before leaving the school system to begin her own business, Studio Stinson, where she is engaged in private teaching in music and voice.

While employed primarily as a music teacher in the school system Erin was also contracted to teach a visual art class. This experience led to a burgeoning interest in visual art, a practice Erin has energetically pursued since 2007.

Erin's art practice has, to date, been primarily based on self-interest and self-generated explorations. She describes her practice as multidisciplinary where the theme of the work is most important and the theme dictates the medium used. As stated by Stinson:

...there's an openness I need to have. It's important for me to be open and if something comes up in my imagination I want to be open to it. My ideas are a gift (from God) and I need to be faithful in responding to them. If I rejected the ideas I am doing the gift and giving a disservice.

Stinson's Christian faith is integral to who she is and how she approaches art making. For Stinson, there is an eternal story about God and his purpose all around us that we often dismiss. Through her work she tries to capture what she hears of this story. As she says

Everything I see tells this story and points back to God. (In my work) I'm trying to find ways to capture that.

According to the artist, life is full of juxtapositions of light and dark/good and evil and in her work she seeks to reconcile these and 'let good win'.

In speaking about Fort McMurray itself and her life there and feelings about the area, Stinson writes

The region of Wood Buffalo has life and soul 'beyond the patch'. I feel that the media often focuses on click-bait stories that tell only a small portion of the story. Reporting is done on the size of the Oilsands development but not on reclamation efforts. Media outlets continued to show images of fire devastated areas (that left even evacuated residents to feel like the entire city was destroyed) but neglected to report on the vast areas left untouched or the vibrant new growth in the burned forest. The balanced story talks about all of these things, as well as a community that is as diverse as they come. The world comes to Fort McMurray and a quick walk down our streets will make that clear. Our multi-cultural diversity is one that is celebrated in Wood Buffalo. Our natural beauty (even after the fire) is undeniable - and yes, the Oilsands development is vast, but you have to travel quite a distance out of Fort McMurray before it even comes into view. In the heart of the city is Birchwood Trails, a large system of natural wooded area that is prized by residents and acts as a place of retreat for many of us. Fort McMurray is also a land of opportunity, giving entrepreneurs a place to pursue their dreams. The days of

Artist Interviews continued

people coming to make quick money are replaced with families who come to make this community their home. Being in Fort McMurray has allowed me opportunities that I would not have had in other communities.

While Stinson characterizes herself as a multi-disciplinary artist, her works in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** focus on her explorations in photography. As she states concerning her work in this medium:

I use photography much like I do other visual artistic mediums. But instead of a paintbrush, my camera becomes the tool. Often the concept comes long before I pick up my camera, as I envision everything from lighting to composition. Creating the appropriate recipe of aperture, exposure and shutter speed, in combination with setting, time of day, and placement of light allows me more control to create that work that I have envisioned. Each one of those technical elements is part of my artistic toolbox, like the materials I use in my studio when I paint. Once the image is captured in the camera, the post-processing becomes another layer of artistry to allow me to create the final image I desire. The camera itself has limits that editing programs do not, once again allowing the photographer to be the artist. One more tool. Finally, printing the image is the last, but crucial step, in the process where the method of printing also become part of the overall work.

The Alberta Foundation for the Arts Travelling Exhibition Program

Regional Municipality of Wood Buffalo



The **Regional Municipality of Wood Buffalo** is a specialized municipality located in northeastern Alberta. It was formed on April 1, 1995, following the amalgamation of the City of Fort McMurray and Improvement District No. 143.

Until the Alberta electoral boundary re-distribution of 2004, the municipality was divided between the provincial electoral districts of Fort McMurray and Athabasca-Wabasca (the region surrounding the community of Fort McMurray). The re-distribution amalgamated the two into a single electoral district. As a result, the new Wood Buffalo electoral district became the most populous such district in Alberta.

The municipality contains the following hamlets:

- Anzac
 - Conklin
 - Fort Chipewyan
 - Fort MacKay
 - Fort McMurray (urban service area)
 - Gregoire Lake Estates
 - Janvier South
 - Sapræ Creek
- and 45 localities.

The Municipality is an extremely multicultural area. The 2015 census reported a population of 125,032 people which includes permanent and shadow (non-permanent) populations. As of the 2006 census, nearly 11% of residents identified themselves as visible minorities and more than 10% of residents identified as Aboriginal. Almost 2000 recent immigrants (arriving between 2001 and 2006) make up more than 3% of the population. About 21% of these came from India while about 10% came from each of Pakistan and Philippines, and about 9% came from Venezuela. Approximately 8% came from South Africa with 6% from China and 3% from Colombia. Nearly 85% of residents identified English as their first language. The next most common languages are French, (3%) Cree, Spanish and Arabic (1.2% each).

The Regional Municipality of Wood Buffalo is in the lower basin of the Athabasca River watershed. Local rivers include the Hangingstone River, Clearwater River and Christina River, a tributary of the Clearwater River.

Fort McMurray: An Introduction



Fort McMurray is an urban service area in the Regional Municipality of Wood Buffalo. Formerly a city, Fort McMurray became an urban service area when it amalgamated with Improvement District No. 143 in 1995 to create the Municipality of Wood Buffalo. Despite its current designation, many locals, politicians and the media still refer to Fort McMurray as a city.

Fort McMurray is 435 km northeast of Edmonton and about 60 km west of the Saskatchewan border, nestled in the boreal forest at the junction of the

Athabasca and Clearwater rivers. White spruce, trembling aspen, balsam poplar and white birch are the most prominent native trees while black spruce and tamarack occur in poorly drained areas. Fort McMurray has a borderline subarctic climate with temperatures averaging -18.8C in winter and 16.8C in summer.



Fort McMurray, Alberta

Records from the 1700s show that the Chipewyan and Beaver people are indigenous to the Athabasca Region. By the mid 1870s the Cree were the dominant First Nations people in the Fort McMurray area.

In 1778 Peter Pond (1739/40 - 1807), a founding member of the Northwest Fur Trading Company, came to the region in search of furs. Pond explored the region further south along the Athabasca and Clearwater rivers but set up a trading post much farther north by the Athabasca River near Lake Athabasca. Pond's post, however, closed in 1788 in favour of Fort Chipewyan, now the oldest continuous settlement in Alberta.

Despite the establishment of Fort Chipewyan, trading between explorers and the Cree was occurring at the confluence of the Clearwater and Athabasca Rivers by 1790. In 1870 Henry 'John' Moberly was dispatched by the Hudson's Bay Company to open a trading post at this site and he named the post Fort McMurray after William McMurray, the chief factor for the Hudson's Bay Company in the region. While the fur trade declined throughout the west in the following years Fort McMurray continued to operate as an important transportation stopover in the decades afterwards.

Fort McMurray: An Introduction continued



Oil Sand

Fort McMurray has played a very important role in the history of the petroleum industry in Canada. Aboriginal people had long known about the bitumen produced by the oil sands and used it to water proof their canoes. By the early 20th century there was serious interest in developing methods to separate the oil from the sands and by the 1930s Abasands Oil was the first company to successfully extract oil from the oil sands by hot water extraction. Production, however, remained very low until the Great Canadian Oil Sands plant (now Suncor) opened in 1967.

More plants were opened, especially after 1973 and 1979 due to spikes in world oil prices, and Fort McMurray's growth exploded. In 1966 Fort McMurray, which had become a town in 1948, had a population of over 2,000 people. By 1971 this had risen to 6,847 and, within 10 years, had grown to 31,000 people. Fort McMurray was incorporated as a city in 1980. During the late 1980s and 1990s oil sands production declined due to a collapse in oil prices and the population of the city declined as a result. An increase in oil prices between 2003 and 2015, however, saw a dramatic increase in population and Fort McMurray's permanent population in 2015 was 78,382 as counted by the Regional Municipality of Wood Buffalo's 2015 municipal census.



Syncrude Mildred Lake plant

On April 1, 1995, the City of Fort McMurray and Improvement District No. 143 were amalgamated to form the Municipality of Wood Buffalo, renamed the Regional Municipality of Wood Buffalo in 1996. As a result, Fort McMurray is no longer officially designated a city but rather is an urban service area within a specialized municipality. The amalgamation resulted in the entire Regional Municipality of Wood Buffalo being under a single government whose municipal office is located in Fort McMurray. If Fort McMurray were still incorporated as a city it would be the fifth largest in Alberta (after Calgary, Edmonton, Red Deer and Lethbridge).

The Boreal Forest

The Regional Municipality of Wood Buffalo falls within the Boreal Forest region of Canada (dark blue-black on map) characterized by a variety of tree types and muskeg.

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 in Canada. 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 than 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 notable from 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 seeds 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.

A Survey of European and Canadian Landscape Painting



Sylvain Voyer
Millenium Yellow, 1999
Acrylic on canvas
Collection of the Art Gallery of Alberta

Many of the works found in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** fall into the genre of *landscape painting*. The following pages provide a brief survey concerning the development of this genre in western art history.

In these opening years of the 21st century the **landscape as a subject in art** has become so familiar and such a part of our collective consciousness that many people may believe that the landscape has always been an important genre of art production. Landscape painting as we know it, however, is a relatively recent phenomena.

While landscapes, or landscape elements such as rivers, trees, and mountains, have figured in art work for at least 3000 years, it was not until the 1600s that **The Landscape** became a subject in its own right and it was not until the late 1700s and early 1800s that it rose to rival the predominant genres of artistic production.

Before the 1600s the landscape served only as a setting for what was seen as much more important subject matter: the actions of God or man. In 1667 the French historiographer, Andre Felibien, formulated a hierarchy of artistic genres which came to dominate the European art academies until the late 1800s. At the top of this hierarchy were HISTORY PAINTINGS: these included paintings with religious, mythological, historical, literary or allegorical subjects and embodied some interpretation of life or conveyed a moral or intellectual message. These were followed by SCENES OF EVERYDAY LIFE, PORTRAITS, and lastly LANDSCAPES and STILL LIFES. According to Felibien and the academies, these lower genres were inferior because they were merely reportorial pictures without moral force or artistic imagination.



Sandro Botticelli
The Birth of Venus, 1480
Uffizi Gallery, Florence

Landscape Painting continued



Claude Lorrain
The Embarkation of the Queen of Egypt,
1648

While the artistic hierarchy established by Felibien was strictly insisted upon, some artists were able to invent new and unique genres which allowed them to raise the importance of the lower genres. One of the most important of these artists was the French painter **Claude Lorrain** (1600-1682). Lorrain created what was called the ideal landscape, where a composition would be loosely based on nature and dotted with classical ruins which served as a setting for biblical or historical themes. While Lorrain's works ostensibly dealt with elevated subject matter, his primary emphasis was placed on the landscape and his works, which artfully combined landscape with history painting, legitimized the former.

Despite the work of artists such as Lorrain, the landscape as a subject worthy all on its own for painting retained its lowly position in France and Italy until the late 19th century. The 17th century, however, did witness the birth or elevation in importance of the landscape in the 'new' nation of the Netherlands.

Beginning in 1568 the northern provinces of what was known as the Spanish Netherlands (which included the Netherlands, what is now Belgium, Luxemburg and parts of France) declared their independence from Spain. One of the reasons for this was that the northern provinces had adopted the reformed 'Protestant' religion as espoused by John Calvin whereas Spain followed the Roman Catholic faith.

This religious division had important consequences for the arts as in the Protestant territories one of the main sources of artistic patronage - the Church - disappeared as the reformed churches frowned on religious imagery of any sort. Without the church's patronage artists had to turn to new sources in order to make a living - the rising middle class and wealthy Protestant merchants - and to new subject matter.

This resulted in the elevation in importance of both the still life and the landscape as artistic subjects and over the course of the 17th and 18th centuries Dutch artists became masters of both.



Jacob van Ruisdael
View of Haarlem with bleaching fields in the foreground, 1670

Landscape Painting continued

In the 16th century landscapes were not particularly realistic in nature but by the 17th century this had changed and 'real' Dutch landscapes became prevalent. Drawings were made on site and horizons were lowered in order to emphasize the impressive cloud formations of the region and to capture the quality of light.

The paintings of Claude Lorrain and Dutch artists such as Jacob van Ruisdael found a ready market in England and had a profound influence on English painters of the 1700s.

Two of the most important British painters influenced by these artists were **John Constable** (1776-1837) and **J.M.W. Turner** (1775-1851). Constable achieved a good measure of success and his work, which focused on realistic outdoor scenes, had a tremendous influence on the French landscape artists of the Barbizon school. J.M.W. Turner was even more important as concerns the elevation of the landscape. Although considered controversial in his day, the important British art critic John Ruskin (1819-1900) described Turner as the artist who could most 'stirringly and truthfully measure the moods of Nature' and Turner is now regarded as the artist who elevated landscape painting to an eminence rivaling history painting.



John Constable
Wivenhoe Park, Essex, 1816



J.M.W. Turner
The Fighting Temeraire Tugged to her Last Berth to be Broken Up, 1838

Landscape Painting continued

As described by John Ruskin, THE LANDSCAPE was the 'chief artistic creation of the nineteenth century', with the result that in the following period people were 'apt to assume that the appreciation of natural beauty and the painting of landscape is a normal and enduring part of our spiritual activity'.

With the development of the landscape as a legitimate subject for artists to pursue came a theoretical discussion concerning what constituted or made a 'good' landscape painting. From the late 18th century through to the early 20th century art critics and theorists devised a set of 'rules' which artists were required to follow if their work was to be accepted by the art institutions of the day. One of the earliest of these theorists was the British artist and clergyman William Gilpin (1724-1804). Gilpin believed that Claude Lorrain's paintings were synonymous with **picturesque painting** and encouraged artists to emulate the 17th century master in their treatment of the landscape. In his writings Gilpin spoke of the necessity of the artist to supply 'composition' to the raw material of nature to produce a harmonious design. **According to Gilpin, for a painting to be 'properly picturesque', artists should follow four main specifications:**

1/ The scene should be divided into three distinct zones: a dark foreground containing a front screen of foliage or rocks or side screens, a brighter middle ground, and at least one further, less distinctly rendered distance.

2/ The composition should be planned with a low viewpoint which emphasized the sublime nature of the scene portrayed.

3/ The artist could include a ruined building as this would add 'consequence' to the scene

4/ Ruggedness of texture and the distribution of light and dark within the image were essential considerations.

Gilpin's ideas on landscape composition were adapted by later writers, such as John Ruskin, and became the standards against which landscape paintings and artists were measured. These ideas were transported from Britain to Canada during the mid to late 19th century and determined the approach of artists to the Canadian landscape. In order to be accepted by the Royal Canadian Academy of Art and to be collected by the National Gallery of Canada, artists had to conform to the rules of landscape composition that had been devised by Gilpin and others. This is seen clearly, for example, in the painting *Lake Massiwippi* by Aaron Allan Edson.

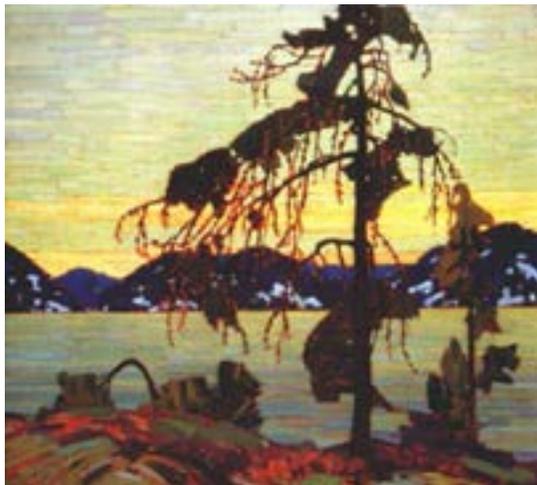
Landscape Painting continued



Aaron Allan Edson
Lake Massiwippi, n.d.
Oil on canvas
Collection of the Art Gallery of Alberta

As evidenced in the above painting, Edson conforms to the rules of landscape composition outlined by Gilpin. The side screens of autumn trees and scraggly spruce serve to frame the scene and direct the viewer's eye to the brilliant blue water in the middle of the composition and back to the pale pink peaks in the far distance. Edson also provides a low viewpoint to emphasise the beauty of the scene portrayed.

The rules or philosophies which dominated landscape painting in both Europe and Canada throughout the 1800s maintained their hold on artists until challenged by the French Impressionists in the late 1800s and, in Canada, by the Group of Seven in the early decades of the 20th century. The members of Canada's Group of Seven believed that the academic notions did not allow for the true expression of the Canadian wilderness or capture the ruggedness of nature as they saw it. As a result these artists adopted and adapted more modernistic techniques - such as impressionistic and fauvist concerns with colour and texture - believing these methods of expression were better suited to expressing the power and drama of the Canadian land.



Tom Thomson
The Jack Pine, 1915
Oil on canvas
National Gallery of Canada Collection

Landscape Painting continued



Lawren Harris
Canyon V, Algoma Sketch, 1920
Oil on board
Collection of the Art Gallery of Alberta

The work of the Group of Seven introduced *modernism* into Canadian art. As expressed by the artists in this group, modernism involved changes in composition, paint-handling, and the use of colour as compared to previous artistic concerns. These changes are witnessed in the work of Tom Thomson and Lawren Harris.

Tom Thomson was never an actual member of the Group of Seven, dying four years before the group was founded in 1921. Despite this, his work was extremely influential on the artists who eventually formed the group. As seen in Thomson's *The Jack Pine*, modernism often involved innovative ways of composing a scene. Unlike the structure of Aaron Allan Edson's painting where the focus is on the middle of the scene, Thomson has employed **asymmetrical balance** in his work. The focus in the painting is on the jack pine, which is placed more towards the right hand side of the painting rather than being formally balanced in the middle of the composition. This method of presentation creates a much more dramatic, energetic feeling in the work compared to the methods of composition favoured by the art academies of the 19th century.

Lawren Harris also utilized modernist methods of composition but, as seen in the work *Canyon V, Algoma Sketch*, captured what he saw as the mood of the Canadian wilderness primarily through the use of colour. In this work an asymmetrical sense of balance is created by the inclusion of the portion of sky in the upper left of the canvas. This effect causes the viewer's eye to veer up from the brilliant autumn trees in the foreground towards the left of the picture plane. Harris' paint handling is also very modernistic. Rather than using subtle changes in tone to create volume in objects and space in the work, the artist has simplified his forms and used heavily textured 'blobs' of contrasting colours to create depth. As can be seen, this is quite different from the overall brownish tonality, subtle changes in colour, and smooth paint application used by Aaron Allan Edson in his creation of space.

Landscape Painting continued

The artistic concerns expressed in Lawren Harris' painting *Canyon V...* - the simplification of shapes and the use of flat/unmodulated areas of colour - are characteristics of abstraction and such a focus on the elements of design became more pronounced in both European and North American art as the 20th century progressed. While landscape artists remained concerned with presenting a scene or focused on a subject beyond the formal elements, abstract principles of simplification, distortion, line, shape and colour to create mood and space, have had a tremendous influence on landscape painters. As a result, in the present era a huge range of approaches to expressing the land - from more traditional, realistic representations to very abstract interpretations - are now open to contemporary artists.



Myles MacDonald
Summertime - Outside My Studio (No.2), 1981
Oil on canvas
Collection of the Art Gallery of Alberta



Robert Sinclair
Qu'appelle, Saskatchewan Sky, 1972
Watercolour on paper
Collection of the Art Gallery of Alberta



Jim Corrigan
Concerning Trees #26, 28, 29, 1993
Acrylic, graphite on wood panel
Collection of the Art Gallery of Alberta

The Landscape in Alberta Art: A Brief Survey

The landscape has been a prime subject for Alberta artists since Euro-North American artists first entered what became the province of Alberta in the 1800s. While on the national and international art stage landscape painting has come to be viewed as a passive art form and '....an irrelevant purely descriptive activity with... overtones of conventionalism and nostalgia' (Mary-Beth Laviolette, *An Alberta Art Chronicle*, pg. 20), there is a continuing tradition of landscape painting in Alberta and it is a practice which embraces a variety of 20th century artistic styles.

Early practitioners of landscape painting in Alberta generated a diverse legacy of landscape art. **One avenue of exploration was the English landscape tradition**, expressed in the work of A.C. Leighton (1901-1965) and W.J. Phillips (1884-1963). Influenced by the works of John Constable, J.M.W. Turner and the great British watercolourists, this tradition emphasized naturalism, the pastoral and romantic views of the landscape. This approach dominated prairie painting before World War II.

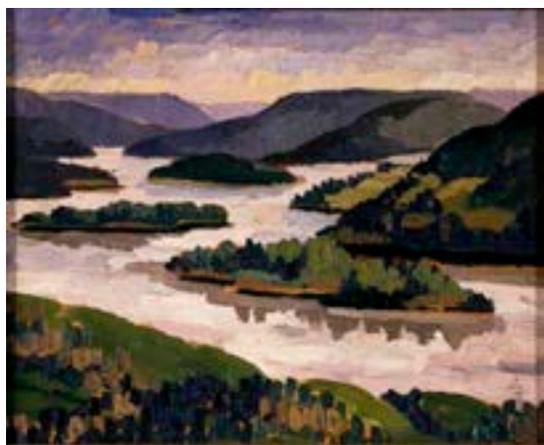


A.C. Leighton
Kananaskis Valley, n.d.
Watercolour on paper
Collection of the Art Gallery of Alberta



Left: W.J. Phillips
Morraine Lake, 1928
Watercolour on paper
Collection of the Art Gallery of Alberta

Bottom: Euphemia McNaught
Junction of the Peace and Smoky Rivers, 1949
Oil on board
Collection of the Art Gallery of Alberta



A second vein of exploration in landscape painting was work which was inspired by the **Impressionistic-influenced paintings of the Group of Seven**. Such a direction was expressed in the works of Euphemia McNaught (1902-2002) in the Peace River area and Calgary artist Illingworth Kerr (1905-1989).

A third and final approach to the landscape developed before WW II was the **darker, more European expressionist landscapes** of W.L. Stevenson (1905-1966) and Maxwell Bates (1906-1980).

The Landscape in Alberta Art: A Survey



Illingworth Kerr
O'Hara Night, n.d.
Silkscreen
Collection of the Art Gallery of Alberta



Top Right: Maxwell Bates
Eroded Land, n.d.
Oil on canvas
Collection of the Art Gallery of Alberta



Bottom Right: W.L. Stevenson
Autumn Bushes, n.d.
Oil on masonite
Collection of the Art Gallery of Alberta

By the 1960s and 1970s American influenced Abstraction was added to the Alberta landscape traditions and a second generation of landscape painters came to the fore. Whether influenced by Abstract Expressionism or modernist theories such as Colour Field Painting, **the emphasis for this generation is on the expression of the artist's ideas about the subject, rather than the subject itself.** As described by curator Kate Davis in speaking about the work of artist Ken Christopher:

*The real challenge is when we begin to appreciate the picture beyond illustration. We can experience the pleasure not only of recognition, but of discovery: the discovery that the canvas is not a window but a flat, two-dimensional surface....the discovery that the manipulation of paint upon that flat surface is the 'stuff' of art; the discovery of not only what is told, but **how** it is told.*

(Mary-Beth Laviolette, [An Alberta Art Chronicle](#), pg. 29)



Ken Christopher
Reclining Field, 1983
Acrylic on canvas
Collection of the Art Gallery of Alberta

The Landscape in Alberta Art: A Survey



Les Graff
Untitled, n.d.
Acrylic on masonite
Collection of the Art Gallery of Alberta

The **how** of what is being told became the major preoccupation of many second-generation landscape artists, some of the most notable being the prairie modernists influenced by New York abstraction and colour-field painting. The main characteristics of this landscape are:

- 1/ the surface is flat and there is little or no illusion of depth in the work
- 2/ the surface is composed of uninterrupted fields of paint
- 3/ colour is of primary importance

Modernist approaches to the landscape held sway throughout the 1960s and 1970s but in the 1980s a new generation of landscape painters began to emerge and post-modern attitudes towards the role of art began to overtake the goals of modernism. No longer preoccupied with the 'how' of art making, this third generation began to examine more closely the content of their subject matter and what they wanted to say about it. Some of these artists concentrate on the symbolic or emotional content of the land; others react to 19th century romantic traditions; while others are concerned with ecological issues.



Jim Davies
The Broken Bridge, 1988
Acrylic on canvas
Collection of the Art Gallery of Alberta



Peter von Tiesenhausen
Icefield, 1994
Oil on canvas
Collection of the Art Gallery of Alberta

Genre Painting: A Survey

WHAT ARE GENRE PAINTINGS?

Pictorial representations in any media that represent scenes or events from everyday life are called *Genre paintings* or *genre scenes*. Such paintings focus on the mundane trivial incidents of everyday life, depicting people the viewer can easily identify with employed in situations that tell a story. Genre themes appear in nearly all art traditions and throughout time. Painted decorations in Egyptian tombs, for example, often depict banquets, recreation, and agrarian scenes, while even medieval prayer books are decorated with peasant scenes of daily life. Various themes expressed in Genre paintings are expressed in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** .

As described in the text [Understanding Paintings](#):

'It is a basic human desire to represent one's own reality' and depictions of subjects such as sports, love, business and pleasure have been a popular form of decoration from at least the 6th century B.C. (Understanding Paintings: Themes in Art Explored and Explained., pg. 194)



Painter
Mosaic, 1st Century, A.D.
Pompeii, Italy

The term *genre* is derived from the French word for 'kind' or 'variety'. Until the late 18th century the term embraced what were then seen as the minor categories of art, such as landscape, still-life, and animal painting. By the end of the 18th century the term had been refined and applied to paintings that depicted familiar or rustic life. During the 19th century it was in common usage for paintings that showed scenes of everyday life. Unlike history painting, genre works concentrate less on the extremes of human behavior and more on commonplace experience familiar to both the artist and the viewer. Also, because genre painting is inherently figurative art, it survived in the twentieth century in the work of painters who stood outside the flood-tide of abstraction.

Prior to the mid 19th century, the visual arts were structured according to a hierarchy of genres which ranked different types of genres in an art form in terms of their value. The hierarchies in the visual arts are those initially formulated for painting in 16th century Italy and held sway with little alteration until the 19th century. These hierarchies were formalized and promoted by the academies in Europe between the 17th and 20th centuries. The fully developed hierarchy, in order of importance, distinguished between:

- 1/ History Painting - which included narrative religious and allegorical subjects
- 2/ Portrait Painting
- 3/ Genre Painting or scenes of everyday life

Genre Painting continued

4/ Landscape and cityscape scenes

5/ Animal paintings

6/ Still life paintings

This hierarchy was partly the result of paintings' struggle to gain acceptance as one of the Liberal Arts, on par with sculpture and architecture, during the Renaissance. In this aim the early artist-theorist Leon Battista Alberti argued, in 1436, that multi-figure history painting was the noblest form of art because it was a visual form of history, involved multiple figures and thus was very difficult. This view was also based on a distinction between art that made an intellectual effort to 'render visible the universal essence of things' and to present a moral message, and that which merely consisted of 'mechanical copying of particular appearances' or dealt with frivolous subjects. Alberti's theories on the hierarchy of various modes of artistic expression were echoed and elaborated by André Félibien, a French historiographer, architect and theoretician of French classicism in 1667. Félibien argued that the painter should imitate God, whose most perfect work was man, and show groups of human figures and choose subjects from history and fable. This hierarchy became strictly enforced by European academies until the mid 19th century and genre scenes, which did not concern elevated ideals or heroic subjects, were thus considered of lower importance.



Pieter Bruegel the Elder (1525-1569)
Peasant Wedding, 1565
Kunsthistorisches Museum, Vienna

WHERE and WHY DID GENRE PAINTING DEVELOP?

Despite the elevated importance of history and allegorical painting, many artists during the Renaissance explored the painting of genre scenes and genre subjects gradually became an acceptable avenue for artistic expression. This was particularly true in what is now the Netherlands. The Flemish Renaissance painter Pieter Bruegel the Elder made peasants and their activities the subject of many of his paintings and, following him, genre painting came to flourish in Northern Europe.

The success of genre scenes as an acceptable field of artistic expression was largely tied to changes in the art-buying market in what is now Holland. In the 17th century the Dutch successfully ejected the Catholic Spanish nobility. This revolution led both to the rise of a Protestant middle class and, as far as art was concerned, a drop in the market for large-scale religious and classical works. Losing the patronage of the Catholic nobility and the Catholic Church artists were no longer able to work solely to commissions and so had to produce works that would appeal to a new market where the customer would decide whether or not to buy. The success of genre painting in the Netherlands was also a result of the pride the Dutch took in their own country and their desire to support their own national painting rather than to look to the past or to Rome for inspiration. A number of famous Dutch artists such as Issac van Ostade, Aelbert Cuyp, Pieter De Hooch and Johannes Vermeer specialized in genre subjects in the Netherlands during the 17th century and, from Holland, the importance of this branch of painting gradually spread throughout the rest of Europe.

Genre Painting continued



Gustave Courbet(1819-1877)
L'Atelier du Peintre, 1855

Toward the end of the 19th century many painters and art critics began to rebel against the many rules of the art academies, including the status that had been accorded to history painting for centuries. In 1846 the French poet and art critic Charles Baudelaire called for paintings that expressed 'the heroism of modern life' (H.W. Janson, [History of Art, Second Edition](#), pg. 605) and slowly there was a move away from the prevalent neo-classical and romantic art styles and historical subjects.

One of the most important artists to embrace this trend was the French Realist painter Gustave Courbet (1819-1877). Though he began his career as a Romantic artist, Courbet moved to embrace 'realism' or 'naturalism', stating that the modern artist must rely on his own direct experience. Courbet further upset expectations by depicting everyday scenes in huge paintings - at the scale traditionally reserved for 'important' subjects - thus blurring the boundary which had set genre painting apart as a 'minor' category. The new artistic movements of Realism and Impressionism, which each sought to depict the present moment and daily life as observed by the eye, and unattached from historical significance, had, by the end of the 19th century, effectively ended the power of the academies and the elevation of history paintings at the expense of both landscape and genre scenes.



Johannes Vermeer (1632-1675)
The Milkmaid, 1658

WHAT ARE THE CHARACTERISTICS OF GENRE PAINTING?

Throughout the 16th to 19th centuries genre scenes came to express certain conventions and themes, many of which have continued to influence directions in contemporary genre paintings.

First, genre scenes are usually set in familiar settings. Settings focused on kitchens and taverns, rooms in houses and schools, and the works portrayed modest characters and settings which made the paintings seem more realistic and also made it more likely they would be understood.

A second important characteristic of such scenes, and one which separates such works from portraits, is that the characters depicted are generic types to whom no identity can be attached either individually or collectively. The people portrayed do not function as individuals but

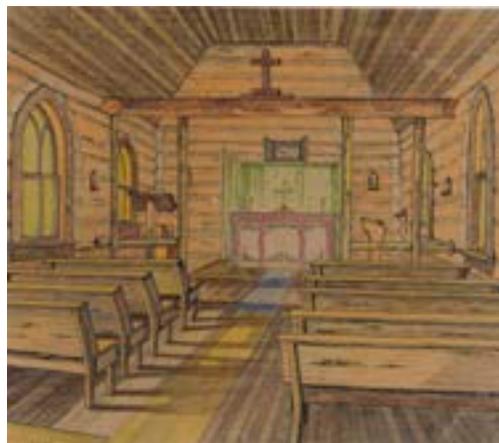
Genre Painting continued



Charles McCall
Interior of St. Paul's Cathedral, London,
1963
Collection of the Art Gallery of Alberta

as vessels bearing required meanings for specific contexts.

Thirdly, in genre paintings the artist is often concerned with perspective, with a well-calculated perspective making the paintings seem more true to life.



Euphemia McNaught
Anglican Church and Hudson Hope, 1945
Pastel crayon, ink on paper
Collection of the Alberta Foundation for the Arts
TRES Exhibition: *A Room with a View*

WHAT THEMES OR SUBJECTS ARE EXPLORED IN GENRE PAINTINGS?

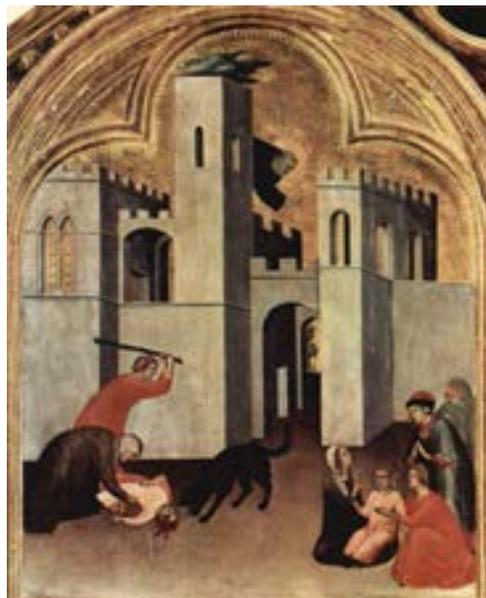
Over the centuries artists have explored a number of themes in genre paintings. Women's domestic duties and skills, vice, food and drink, leisure activities and music making have all been major themes in genre paintings. Another major subject for artists to examine have been cityscapes. This concern is seen in the works of both Kritsana Naowakhun and Shauna Kelly in the exhibition **Beyond 'the patch'** Stories from Wood Buffalo.



Kritsana Naowakhun
One night behind my house, 2016
Acrylic on canvas
Collection of the artist

Genre Painting continued - Cityscapes

A cityscape is the urban equivalent of a landscape. Towns and cities have long appeared as elements in visual art. A fresco from the Baths of Trajan in Rome, dated to the first century A. D., depicts an ancient city. During the middle ages cityscapes appeared as backgrounds in religious narrative artworks and portraits. During the 17th century the cityscape became an independent genre in the Netherlands and increased travel during the 16th century encouraged the production of printed town portraits and paintings. Due to the impetus of the European Grand Tour from the 17th to 19th centuries, townscapes came to be produced as souvenirs for travellers and to reflect local and civic pride in the particular urban environment.



Simone Martini
*The Miracle of the child attacked and rescued
by Augustin Novello, 1328*



Luigi Rossini (1790-1857)
View of Rome

Canaletto
*The Grand Canal and the Church of the
Salute, 1730, Private Collection*



As a popular theme in genre scenes, images of the town came to reflect changing attitudes towards the city. City life has often promised bright lights, excitement, new pleasures and future success and in a positive sense the city may be seen as a sophisticated and civilized place. Until the 19th century such scenes usually showed streets and squares in bright light and as peaceful and harmonious spaces. Seventeenth and 18th century townscape paintings show off the discipline that can be imposed on the urban environment and the cities presented are usually tamed and unblemished.

The nineteenth century, characterized by rapid industrialization and changes in both the labour force and social fabric of society, witnessed a huge growth in urban populations in both Europe and North America. The changes this entailed were reflected in the visual arts and urban life became a central theme in genre scenes throughout the 19th and 20th century.

Genre Painting - Cityscapes continued

The frenzy of a city was new and exciting in the 19th century. Industrialization led to people flocking to the city from the countryside and the city became a space for people to see one another and be seen. At the end of the 19th century the Impressionists focused on the atmosphere and dynamics of everyday life in the city. Suburban and industrial areas, building sites and railway yards also became popular subjects. Paintings of crowds, confusion and the excitement of a city aimed to give viewers a sense of the hustle and bustle of big city life. While some artists portrayed the city in a positive light, however, the same crowds and clamor led other artists to create paintings in which an atmosphere of anxiety, alienation and loneliness is evoked. These contrasting impressions and sensations of everyday urban life have been expressed through a variety of means such as using loose brushwork or non-traditional compositions or employing dramatic and unsettling contrasts of light and dark and garish colours.



Henri de Toulouse-Lautrec (1864-1901)
At the Moulin Rouge, 1892
Art Institute of Chicago



George Bellows
Cliff Dwellers, 1913
Los Angeles County Museum of Art

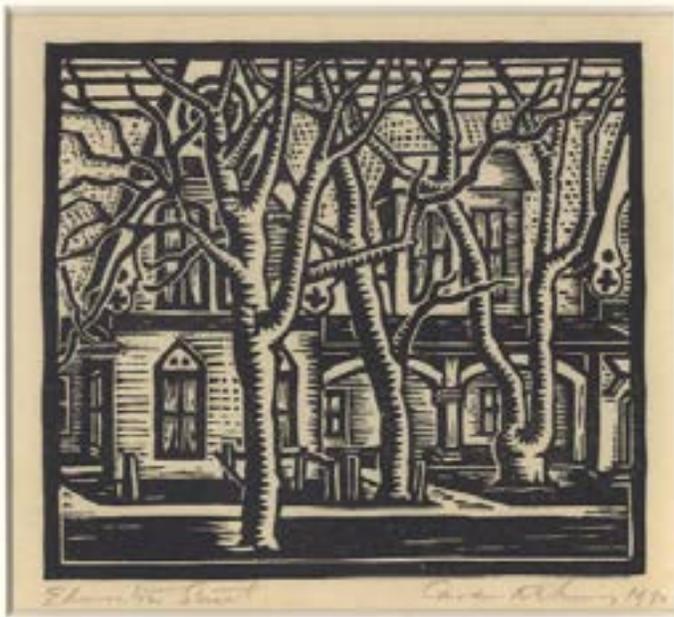


Brian Whelan
Cityscape, 2011



David Milne
Lighted Streets #2, 1951
Collection of the Art Gallery of Alberta

The Prairie City in Visual Art



Caven Atkins
Edmonton Street, 1930
Woodcut
Collection of the Art Gallery of Alberta

The cities of Western Canada are largely the result of the construction of the Canadian Pacific Railway (CPR) in the late 1800s. The CPR reached Calgary in 1883 and a branch line connecting Calgary to Strathcona (Edmonton) was constructed in 1891.

The railway, carrying wealth to and from the prairies, created markets for agricultural and manufactured goods. These markets were also stimulated by an aggressive CPR and government policy to encourage immigration into the area in order to repay the enormous costs associated with the railway and to further the federal government's aims. Together the CPR and the Canadian government organized an advertising campaign to attract attention to the opening of the prairies and to stimulate immigration.

This campaign provided employment for a growing industry of artists and photographers who would represent the new settlements of the west to the rest of the world. The new populations of the rapidly growing prairie cities were of predominantly Anglo-Saxon descent from Great Britain, eastern Canada and the United States. This group also formed the business, political and cultural elite of the cities and, as a result, taste ran to things 'British'. During the first decades of the 20th century professional artists, also mainly from Britain or eastern Canada, brought an English sensibility to their interpretation of prairie life. While they concentrated on landscape, the urban view was not ignored but was treated as an element of a picturesque landscape tradition.

The Great Depression brought about a change in the view of the West as a region of unlimited prosperity and a decline in the wealth and development of Western cities. This decline was represented in the art of the period with some artists, such as Caven Atkins and Fritz Brandter, portraying the city starkly and expressively as an alien and hostile environment. The work of these artists reflected a growing interest among Canadian artists of the time in a distinctly Canadian art which expressed regional differences. During the 1930s prairie artists began to see the city as a self-contained subject which could examine both social commentary and visual documentation. As a result, in this view of the city as a legitimate subject, various artistic styles



Caven Atkins
Edmonton Street Scene, 1933
Collection of the Art Gallery of Alberta

The Prairie City in Visual Art continued

were explored. While Atkins and Brandtner explored the city expressively, other artists like Henry G. Glyde and Bartley Robilliard Pragnell followed a narrative and thematic approach, often using the city as the site for social commentary.



Bartley Robilliard Pragnell
Main Street Balcony, 1948
Collection of the Art Gallery of Alberta



H.G. Glyde
Aftermath, 1952
Collection of the Art Gallery of Alberta

Still other artists, such as W.J. Phillips, utilized a more British, naturalist approach to document the places and events of the western city. This was especially evident during World War II which ended the Depression and brought the prairies a renewed sense of vitality. The war effort in the prairie cities became an important subject for artists such as H.G. Glyde and W.J. Phillips.



W.J. Phillips
Dawn, Edmonton Airport, 1942
Collection of the Art Gallery of Alberta

The Prairie City in Visual Art continued

The 1950s inaugurated a period of increased prosperity that brought the prairies closer to North American and international artistic movements. Architecture, music and art became quite homogenous internationally and tended to eliminate notions of difference rather than accentuate regional, geographic or cultural differences. Modernism and modernist abstraction in art became the norm and 'the city' became the vehicle of modernity. Abstraction in art was especially suited to the modern cityscape and artists began to move away from the narrative and descriptive to explore the expressive possibilities of colour and form alone. While the city was perfectly suited to modernism, however, as a subject in art it became increasingly rejected by artists who desired to move beyond what they perceived as the regionalism of the earlier generation. From the 1950s to the 1990s both landscape and abstraction dominated the art of western Canada. Since the 1990s, however, while both landscape and abstraction continue to hold sway, there has been a resurgence of interest in 'the city' as a subject in the visual art produced on the prairies.



Shauna Kelly
Downtown Bistro, 2017
Acrylic on canvas
Collection of the artist

Art History - Styles of Artistic Expression in the Visual Arts: Painting, Drawing and Photography

The history of 'western European' styles of art in Canada is a very recent one. This is especially true in western Canada where it is only over the past one hundred years that one can witness the emergence of professional art practices. These practices and artistic styles are expressed in the art works found in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** and the following pages examine these artistic styles as they relate to the works in the exhibition and to various media of artistic expression.

Styles of Artistic Expression - Romanticism and Realism

In western Canada the visual art produced during the first decades of the 20th century was heavily influenced by European traditions developed over the course of the 18th and 19th centuries. During the 18th and early 19th centuries art expressions in drawing, painting, sculpture and photography were divided between the trends of **ROMANTICISM** and **REALISM**. **Romanticism** in the visual arts incorporated both the *imaginative* and the *ideal*, rather than the *real*, and embraced concepts of nobility, grandeur, virtue and superiority. In British painting of the late 18th and 19th centuries, Romanticism was most clearly expressed in the development and elevation of **landscape painting** where artists came to emphasize the **picturesque** or the **sublime** in their rendering of the landscape.

By the 18th century the treatment of the landscape in painting had been formalized and two of the most important aesthetic ideals of the 18th and 19th centuries were those of the *beautiful* and the *sublime*. According to the philosopher Immanuel Kant (1724-1804), *beauty* was inherent in a form. The *sublime*, in contrast, was a characteristic which attached to objects an impression of limitlessness, and involved developing a sensibility for the wild, awe-inspiring and stupendous aspects of natural scenery. Edmund Burke (1757), who restricted the nature of the word to the emotion of 'terror', stated that for a painting to be sublime

...a judicious obscurity in some things contributes to the effect of the picture, because '...in all art as in nature, dark, confused, uncertain images have a greater power on the fancy to form the grander passions than those which are more clear and determinate.'

According to Burke, *beauty* creates joy through being well formed, smooth and perfect, whereas the *sublime* is the experience of fear and awe which produces an emotion far more intense than the experience of beauty. Such sentiments had been voiced earlier by the French artist and art critic Roger de Piles (1635-1709) who stated

...in Painting there must be something Great and Extraordinary to surprise, please and instruct... Tis by this that ordinary things are made beautiful and the beautiful sublime and wonderful... ([Oxford Companion to Art](#), Oxford University Press, pg. 1113)



Caspar David Friedrich (1774-1840)
The Abbey in the Oakwood, 1808-1810
Oil on canvas
Alte Nationalgalerie, Berlin



Otto Jacobi
The Falls at Sunset, 1886
Oil on canvas
Collection of the Art Gallery of Alberta

An aesthetic category which existed between *beauty* and the *sublime* was that of the *picturesque*. The *picturesque* came to represent the standard of taste, especially as concerns landscape painting, design and architecture, during the second half of the 18th and early 19th centuries. One of the earliest proponents of this philosophy was the British artist and clergyman William Gilpin (1724-1804). Gilpin believed that Claude Lorrain's paintings were synonymous with **picturesque painting** and encouraged artists to emulate the 17th century master in their treatment of the landscape. In his writings Gilpin spoke of the necessity of the artist to supply 'composition' to the raw material of nature to produce a harmonious design. **According to Gilpin, for a painting to be 'properly picturesque', artists should follow four main specifications:**

- 1/ The scene should be divided into three distinct zones: a dark foreground containing a front screen of foliage or rocks or side screens; a brighter middle ground; and at least one further, less distinctly rendered distance.
- 2/ The composition should be planned with a low viewpoint which emphasized the sublime nature of the scene portrayed.
- 3/ The artist could include a ruined building as this would add 'consequence' to the scene.
- 4/ Ruggedness of texture and the distribution of light and dark within the image were essential considerations.

Gilpin's ideas on landscape composition were adapted by later writers, such as John Ruskin, and became the standards against which landscape paintings and artists were measured. These ideas were transported from Britain to Canada during the mid to late 19th century and determined the approach of artists to the Canadian landscape. In order to be accepted by the Royal Canadian Academy of Art and to be collected by the National Gallery of Canada, artists had to conform to the rules of landscape composition that had been devised by Gilpin and others.

Art History: Realism in Painting, Drawing and Photography



Ford Madox Brown
The Last of England, 1852-1855
City Museum & Art Gallery,
Birmingham, England

Opposed to the Romantic Movement in the arts was that of Realism. In the visual arts realist artists render everyday characters, situations, dilemmas and objects in a 'true-to-life' manner. Realism was strongly influenced by the development of photography which created a desire for people to produce things that looked 'objectively' real. Realist artists believe in the ideology of **objective reality** and revolted against exaggerated emotionalism. In the 19th century realist artists rejected the artificiality of both classicism and romanticism in academic art and discarded theatrical drama, lofty subjects and classical forms in favour of commonplace themes.

The **Realist Movement** began in France in the 1850s and independently in England at the same time. Realism set as its goal the apparently truthful and accurate depiction of the models that nature and contemporary life offered the artist. The 19th century realists chose to paint common, ordinary, and sometimes ugly images rather than what they saw as the stiff and conventional pictures favoured by upper-class society. Their subjects often alluded to a social, political, or moral message. Realism was influential in the development of many later movements, such as the American Ash Can School (early 20th century), and is seen in the work of many contemporary artists as well. **In the exhibition *Beyond 'the patch' Stories from Wood Buffalo* realism is most clearly seen in the pastel drawings by David Ball.**



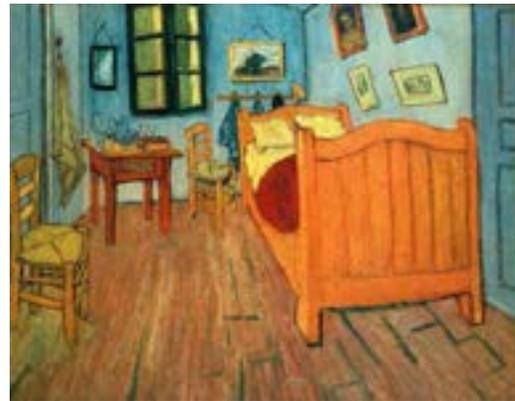
David Ball
Game Trail, 2015
Pastel and watercolour on paper
Collection of the artist

Art History: Expressionism

Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. In the exhibition **Beyond 'the patch' Stories from Wood Buffalo** this style of artistic expression is most clearly seen in the paintings by Kritisana Naowakhun

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.



Vincent van Gogh
Bedroom at Arles, 1888
Van Gogh Museum
the Netherlands

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.



Edvard Munch
The Scream, 1893

Modern Art/Abstraction

One of the major movements in the visual arts in the 20th century was that of **MODERNISM**, an aesthetic movement which found fertile expression in both the visual arts and in architecture throughout the 20th century and a movement that is most clearly expressed in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** in the works of Lucie Bause.

Modernism refers to a set of cultural tendencies and an array of associated cultural movements, originally arising from wide-scale and far-reaching changes to Western society in the late nineteenth and early twentieth centuries. The term encompasses the activities and output of those who felt the 'traditional' forms of art, architecture, literature, social organization and daily life were becoming outdated in the new conditions of an emerging industrialized world.

The first wave of the modernist art movement occurred in the opening years of the 20th century. Modernist landmarks include the expressionist paintings of Wassily Kandinsky, starting in 1903 and culminating with his first abstract painting and the formation of the Blue Rider group in Munich in 1911, and the rise of cubism, which altered perspective, in the work of Pablo Picasso and Georges Braque in 1908. These movements gave new meaning to what was termed 'modernism'. They embraced discontinuity and approved disruption, rejecting or moving beyond simple realism in literature and art.



Wassily Kandinsky
Composition XV, 1911
Private collection



Pablo Picasso
Portrait of Ambrose Voillard, 1910
Oil on canvas
Pushkin Museum of Fine Art, Moscow, Russia

A tendency towards abstraction is characteristic of modern art. By one definition, abstraction involves the **reduction** of natural appearances to simplified forms. In this sense, abstraction may involve the depiction of only the essential or generic forms of things by elimination of particular variations. Within this abstraction can, but does not need to, include **distortion and stylization**. **Distortion** involves using incorrect or unusual reproductions of the shape of things, whereas **stylization** involves the representation of something through using a set of recognizable characteristics. In contrast, abstraction **may also involve the creation of independent constructs of shapes and colours which have aesthetic appeal** in their own right.

Visual Culture - Modern Art continued

World War 1, which made realism seem bankrupt, provided a tremendous impetus to ideas of modernism which came to define the 1920s. Art movements such as Dada and surrealism stressed new methods to produce new results and by the 1930s the tenets of modernism had won a place in the political and artistic establishment. After World War II the U.S. became the focal point of new artistic movements. During the late 1940s Jackson Pollock's radical approach to painting revolutionized the potential for all contemporary art that followed him. Pollock's move away from easel painting and conventionality was a liberating signal to the artists of both his time and those that have come after. Artists understood that Pollock's abstract expressionist process essentially blasted artmaking beyond any prior boundary and expanded and developed the definitions and possibilities available to artists for the creation of new works of art. Process art as inspired by Pollock enabled artists to experiment with and make use of a diverse encyclopedia of style, content, material, placement, sense of time, and plastic and real space.



Jackson Pollock
Number 8 (Detail), 1949
Oil, enamel, aluminum paint on canvas
Collection of The Neuberger Museum
State University of New York



Lucie Bause
Five Ravens Dance, 2016
Acrylic on canvas
Collection of the artist

Art History: The Development and Art of Photography

The exhibition **Beyond 'the patch' Stories from Wood Buffalo** invites the viewer to contemplate perceptions of Fort McMurray/Wood Buffalo and how these perceptions are expressed through visual art. Some of the works in this exhibition are photographic in nature and this exhibition is thus a vehicle for understanding photography as a means of artistic expression. Since the early 1970s photography has increasingly been accorded a place in fine art galleries and exhibitions, but what is this medium? How and why did photography develop, how is photography related to artistic pursuits such as painting, and what makes a fine-art photograph different than the 'snapshots' virtually everyone takes with their digital cameras or cell phones?

The following pages briefly examine the history of photography and photographic genres in order to answer the above questions and provide an entry into the photographic works of Erin Stinson in the exhibition **Beyond 'the patch' Stories from Wood Buffalo**.

Photography: A brief history

While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.

Dorothea Lange



Image credit: <http://en.wikipedia.org/wiki/Camera>

The word photography derives from the Greek words *phōs* meaning light, and *gráphein* meaning 'to write'. The word was coined by Sir John Herschel in 1839.

Artists and scientists have been interested in the properties of light, chemistry and optics for over 1000 years. In the tenth century the Arab mathematician and scientist Alhazen of Basra invented the first 'camera obscura', a device which demonstrated the behavior of light to create an inverted image in a darkened room. Artists turned to mathematics and optics to solve problems in perspective.

The development of the *camera obscura* allowed artists to faithfully record the external world. The principle of this device involved light entering a minute hole in a darkened room which formed, on the opposite wall, an inverted image of whatever was outside the room. The camera obscura, at first actually a room big enough for a man to enter, gradually grew smaller and by the 17th and 18th centuries it was the size of a two foot box which had a lens fitted into one end. By the mid 18th century the camera obscura had become standard equipment for artists.

Art History: Photography: A Brief History continued

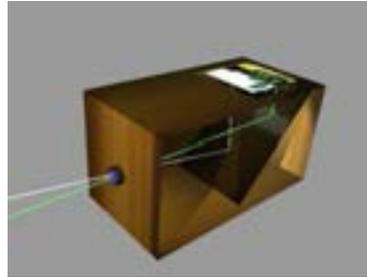


Image credits: http://en.wikipedia.org/wiki/Camera_obscura

In the early 1700s it was discovered that light not only formed images, but also changed the nature of many substances. The light sensitivity of silver salts, discovered in 1727, opened the way to discover a method to trap the 'elusive image of the camera' ([The History of Photography](#), Beaumont Newhall, pg.11)

Developments in optics, and the incentive to find a practical means to capture images produced by the camera obscura, were stimulated by the growth of the middle class in the 18th century which created a demand for portraits at reasonable prices. By the 1800s a number of inventors were working towards a means to obtain an image using light and to fix the image making it permanent.

The first inventor to create a permanent photographic image was Nicéphore Niépce of France in 1826. In 1829 Niépce signed a contract with Louis Jacques Mande Daguerre who, while '...he did not invent photography, made it work, made it popular, and made it his own' ([The Picture History of Photography](#), Peter Pollack, pg. 19) In partnership with Louis Daguerre, Niépce refined his silver process and, after his death in 1833, his experiments were furthered by Daguerre. In 1839 Daguerre announced the invention of the *daguerreotype*, which was immediately patented by the French government and the era of the camera began.



Louis Daguerre
L'Atelier de l'artiste, 1837
Daguerreotype

The daguerreotype proved popular in responding to the demand for portraiture emerging from the middle classes during the Industrial Revolution. This demand, which could not be met by oil paintings, added to the push for the development of photography. This push was also the result of the limitations of the daguerreotype, which was a fragile and expensive process and could not be duplicated. Photographers and inventors, then, continued to look for other methods of creating photographs. Ultimately the modern photographic process came about from a series of refinements and improvements in the first 20 years. In 1844 George Eastman of Rochester, New York, developed dry gel on paper, or film, to replace the photographic plate. This was followed in 1888 by his Kodak camera, with the result that anyone could take a photograph. Photography became readily available for the mass-market in 1901 with the introduction of the Kodak Brownie.

The Picturesque in Photography

Like all genre in the visual arts, photography can be divided amongst various modes of expression. Almost from the beginnings of its invention in the mid-1800s a philosophical debate concerning the use of photography came to the fore amongst the medium's earliest practitioners. On the one hand, certain photographers believed that photography should aspire to the artistic and the 'exercise of individual genius'. Those who believed in this mode of photographic expression took their inspiration from the Picturesque Landscape Tradition in painting.

In the early days of photography, many photographers believed that if their work was to be taken seriously as a new art form the medium had to compete with painting and, to do so, adopt the methodology of the painting styles of the period. In painting the concepts of the sublime and the picturesque were dominant and so photographers began to manipulate images, to retouch negatives, and even to paint over the prints to create a pictorial effect. Many also used soft focus, special filters, gel and later combination printing - using several negatives to make one picture - to create allegorical compositions. Such manipulations, which were major tools in the genre of **Pictorial Photography** or **Pictorialism**, were meant to allow photographers to achieve 'personal artistic expression' and 'atmosphere' in their works. Pictorialism is expressed in the exhibition **Beyond 'the patch' Stories from Wood Buffalo** in the works of Erin Stinson.



Robert Demachy (1859-1936)
Speed, 1904
Published in Camera Work, No.5, 1904
http://en.wikipedia.org/wiki/Robert_Demachy

As expressed by Henry Peach Robinson in 1869:

Any 'dodge', trick, and conjuration' of any kind is open to the photographer's use... It is his imperative duty to avoid the mean, the base and the ugly, and to aim to elevate his subject, to avoid awkward forms, and to correct the unpicturesque....A great deal can be done and very beautiful pictures made, by a mixture of the real and the artificial in a picture.

The History of Photography, Beaumont Newhall, pg. 61

Erin Stinson
Resilience: Fireweed, August 2016
Photography on Hahnemühle Fine Art Baryta
Collection of the artist



Art History: Realism in Photography: The Documentary Eye

While certain photographers believed that photography should aspire to the artistic and the 'exercise of individual genius', others believed that photography was primarily a popular means of reproducing the material world. For all their ambitions, the artist-photographers remained a tiny group within the body photographic whereas it was photography's capacity for recording fact, giving evidence, and presenting a document that practitioners and their public valued most. This aim of photographers to create a 'real' document, which derived from the genre of realism in painting, resulted in the genre of DOCUMENTARY PHOTOGRAPHY. This genre also influences the work of Erin Stinson in the exhibition **Beyond 'the patch' Stories from Wood Buffalo**.



Erin Stinson
Resilience: Juvenile Bald Eagle, October 2016
Photography on Hahnemühle Fine Art Baryta
Collection of the artist

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

As a genre of photography, documentary photography developed in three general stages. While the actual term 'documentary photography' was coined in the 1930s to describe a category of photography which comments on reality, photographs meant to accurately describe otherwise unknown, hidden, forbidden, or difficult-to-access places or circumstance date to the earliest daguerreotypes and calotype surveys of the ruins of the Near East, Egypt, the historic architecture of Europe, and the American wilderness. **This desire to create a permanent record of familiar and exotic scenes and the appearance of friends and family marked the first stage of documentary photography.** As expressed by photographer John Thomson in the 1860s

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

Documentary Photography, [Time Life Library of Photography](#), pg. 16

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

Photography and the Documentary Eye continued

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



Dorothea Lange
Migrant Mother, 1936

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

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

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

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

Photography: The Modern View: A Survey

As a means of artistic expression, modernism or modernist abstraction is expressed in a number of ways. As concerns photography, modernist photography is that which is most concerned with FORMAL matters. This approach in photography is also evident in the works of Erin Stinson in the exhibition **Beyond 'the patch'** *Stories from Wood Buffalo*. Like the other approaches to photography examined, modernism in photography has its roots in movements first expressed in the field of painting.

In the early days of photography, many photographic artists, concerned with 'picturesque imaginings' and trying to make photographs appear like paintings, focused their attention on views of nature where mood and soft atmosphere prevailed. **After World War 1, however, the modernism that was being expressed in painting began to influence photographic artists. By 1916 the view among photographers had shifted to exchange pictorialist charm for a more sharply focused view bringing elements of cubist abstraction, stark formality, geometry and metaphysical concerns to work.** Photographic artists, working towards a consciously aesthetic end, attempted from WW1 to the early 1970s to invest their works with **timelessness**: to transcend any 'sense of place' and to concentrate attention on formal issues of line, shape, tone and texture. **This was the establishment of photography based first on how things looked, their shape and their form, then on their meaning both real and metaphoric.** Modernist photographs came to be characterized by sharply defined 'straight' photographs rather than the soft-focus 'romantic' images of the nineteenth century.



Paul Strand
New York

The most important early practitioners of this approach were Alfred Stieglitz (1864-1946), Paul Strand (1890-1976), Edward Weston (1886-1958) and Ansel Adams (1902-1984). Strand, who was a follower of Stieglitz, believed that the photographic artist was a 'researcher using materials and techniques to dig into the truth and meaning of the world.' ([History of Photography](#), pg. 132) In his work Strand looked to the commonplace as his subject matter, seeking in everyday scenes and objects a purity of form. Edward Weston echoed this approach, viewing the world as a source of objects that might give of themselves profoundly when photographed, believing that his pictures 'should be the thing itself and yet more than the thing'. ([History of Photography](#), pg. 134)



Paul Strand
Wall Street, 1915

Photography: The Modern View: Modernism in Photography continued



Edward Weston
Nautilus, 1927

Many of these early modernist photographers believed in and practiced what has been termed 'straight' photography which refers to the creation of an unmanipulated image. As expressed by Edward Weston in 1923;

(The camera) should be used for a recording of life, for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh...I feel definite in my belief that the approach to photography is through realism.

Later photographers such as Ansel Adams, however, devoted a great deal of time and energy in both recording and developing their imagery to achieve the desired affect.

As early as 1922 Weston developed a technique called 'previsualizing' where he worked with a view camera to conceive the final result and then controlled tones and textures through exposures and development. This technique was advanced to a finely tuned and scientific means of technical and aesthetic control by Ansel Adams. By 1942 Adams had developed previsualization into a means of formal control called the 'zone system'. This method of adjusting exposure and development allowed photographers to replace the intuition Weston had used with measurable and controllable values that were expressive and subjective rather than actual and allowed for a personal interpretation which realized the early pictorialists dream of having a painter's finesse combined with the perfectionalist desire to celebrate technology.



Ansel Adams
Church, Taos Pueblo, 1942

Shinrin-yoku and the art of Lucie Bause



Boreal forest - aerial view

Forests have had a profound influence on human cultural endeavors around the world for thousands of years. In the visual art records of Canada, the forest has been an important subject for artists since the late 1800s with the academic painters from eastern Canada. Following the influence of the Group of Seven in the 1920s the importance of the forest as a subject in Canadian art spread across the rest of the nation with artists finding rich formal and spiritual subjects and emotional sustenance amongst the trees.

The importance of the boreal forest as a subject is seen in the work of many artists from Wood Buffalo. One of these is Lucie Bause who has incorporated the Japanese teachings of *Shinrin-yoku* into her life and art practice.

Shinrin-yoku is a Japanese term meaning 'taking in the forest atmosphere' or 'forest bathing'. It was developed in Japan during the 1980s and has become a cornerstone of preventive health care and healing in Japanese medicine.

The idea of *shinrin-yoku* is very simple, based on the belief that if a person simply visits a natural area and walks in a relaxed way there are calming, rejuvenating and restorative benefits to be achieved.



The scientifically-proven benefits of *shinrin-yoku* include:

- boosted immune system functioning
- reduced blood pressure
- reduced stress
- improved mood and overall increase in sense of happiness
- increased ability to focus and clearer intuition
- accelerated recovery from surgery or illness
- increased energy level
- improved sleep

The Phoenix and the art of Lucie Bause

For artist Lucie Bause, painting is a way to process her experiences and work through things. As she has stated concerning the theme of nature in her work:

It is my goal to integrate my personal and artistic development, to express the importance of nature to my personal healing and rejuvenation. In my work I aim to communicate the power of the natural world.

In much of her work Bause draws upon memories and impressions of what she has actually seen. At times, however, she makes use of symbolic imagery to actualize her feelings about her subject. This is seen, for example, in her painting entitled *Phoenix Rising*.



Phoenix illustration
from *Kinderbuch - mythological creatures*
by F.J. Bertuch (1747-1822)
https://en.wikipedia.org/wiki/Phoenix_%28mythology%29

In Greek mythology, a phoenix was a long-lived bird that was cyclically regenerated or reborn. Associated with the Sun, a phoenix came to life out of the ashes of its predecessor. Some sources state that the phoenix could live over 1,400 years and then die in a show of flames and combustion before being born again. Because of the cyclical nature of its life the phoenix is a powerful symbol of rejuvenation and transformation and this symbol is found in a variety of cultures.



For Bause, the symbol of the phoenix is an apt one to express her experiences concerning the Fort McMurray wildfire of 2016. As related by Bause, her painting *Phoenix Rising* is a response to the experience of evacuating Fort McMurray and driving through the forest fire. The painting expresses her desire to find the positive in that traumatic experience: to find hope after going through adversity. As stated by the artist:

Transformation is an empowering process, even when it is devastating.

Lucie Bause
Phoenix Rising, 2016
Acrylic on canvas
Collection of the artist

Art Processes - Drawing and Drawing Media

Drawing, as it refers to an art process, can be defined as the trace left by a tool drawn along a surface particularly for the purpose of preparing a representation or pattern.

Drawing forms the basis of all the arts - architecture, sculpture, painting, and many of the crafts as well.

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

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



Jean-Auguste Dominique Ingres
*Mme Victor Baltard and her daughter,
Paule, 1836*

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

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



Leonardo da Vinci
Study of horse, Leonardo da Vinci journals

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

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

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

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

Art Processes - Drawing Media continued



Bison, Altamira caves, Spain

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

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

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

In the exhibition **Beyond 'the patch' Stories from Wood Buffalo** the main drawing media used are pastels, seen in the work of **David Ball**.



Commercial Pastels

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

Soft pastels are the most widely used of the various pastel types because they produce a wonderful velvety bloom which is one of the main attractions of the pastel art.

Pastels contain proportionally more pigment and less binder, so the colours are rich and vibrant. Soft pastels produce rich, painterly effects and can be smudged and blended with a finger, a rag or a paper blending stump. The only drawback of soft pastels is their fragility. Because they contain little binding agent they are apt to crumble and break easily and they are more prone to smudging than other types. A light spray with fixative after each stage of the work will help to

Art Processes - Drawing Media continued

prevent such smudging.

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

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



David Ball
Athabasca Delta, 2016
Pastel on paper
Collection of the artist

VISUAL LEARNING AND HANDS-ON ACTIVITIES



Kraitsana Naowakhun
First apartment on Plamondon Dr., (winter), 2016
Acrylic on canvas
Collection of the artist

What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time. How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a considered response to what they see. The following is a six-step method to looking at, and understanding, a work of art.

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

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

Questions to Guide Inquiry:

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

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

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

Questions to Guide Inquiry:

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

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

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

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

Questions to Guide Inquiry:

How does this work make you feel? Why?

What word would best describe the mood of this work?

What is this painting/photograph/sculpture about?

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

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

Questions to Guide Inquiry:

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

What art style and medium does the artist use?

What artist's work is this artist interested in?

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

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

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

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

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Elements of Composition Tour

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

See: Resilience: Juvenile Bald Eagle
by Erin Stinson



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

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

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

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

The artist has cropped this image so that the eye is drawn and focused on the eagle. Diagonal lines on the left draw attention to the thick vertical line of the main tree trunk and then diagonal lines from the trunk lead to the bird and then across to the upward slanting diagonal lines on the right side. Also, the thick vertical line of the tree trunk is shadowed by another vertical line on the right of the image. All the lines used, then, direct the eye from one side of the picture to the other and towards the eagle.

Also note that there is a difference in the **focus** of the lines shown in the image. The main tree trunk and its branches (and the bird) are in sharp focus while the branches on the right are very blurry. This contrast serves to focus the viewer's attention on the figure of the bird.

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

The diagonal lines in the image draw the eye across the picture plane from the left to the right. The vertical line of the main tree trunk and the shadow tree trunk also move the eye across the picture plane. Finally, however, the diagonal lines on the right-hand side direct the viewer's eye back to the figure of the bird which is the main subject of the photograph.

Elements of Composition Tour continued

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

See: *Game Trail* by David Ball



What is space? What dimensions does it have?

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

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

In this work we see a wintery forest scene. The artist has used linear perspective to draw the viewer's eye into the scene and far into the distance. The small shrubs in the foreground are closest to the viewer while the misty trees in the background are farthest away.

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

The artist has chosen to use different techniques to create a sense of space. First, the trail in the snow getting narrower and more indistinct as it winds further into the distance draws our eyes into the scene and back to the background trees.

The size differences between shrubs/trees also draws the viewer's eye back into the scene. The foreground shrubs are quite large compared to bushes/trees shown further away whereas, if they were side by side, this would not be the case.

The artist has also used colour to create distance. The grasses in the 'middle' of the work are quite 'bright' in colour whereas grasses further back are muted. This difference in tone also creates a sense of distance.

Elements of Composition Tour continued

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

See: *Phoenix Rising* by Lucie Bause

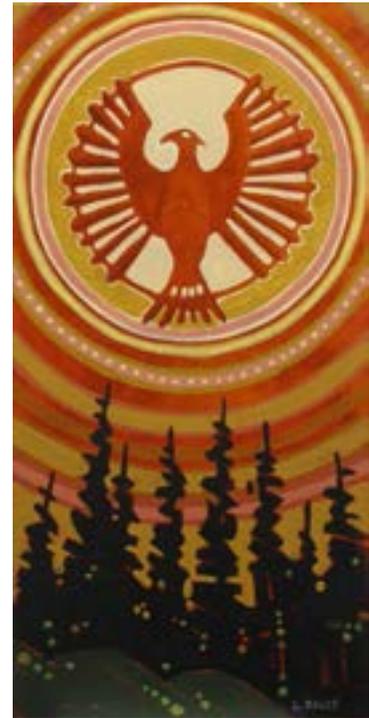
What kinds of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.



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

This image contains both geometric and organic shapes. Geometric shapes can be seen in the circles and semi-circles in the sky and the circles scattered amongst the trees. Organic shapes include the bird and the trees in the foreground of the image. The bird and trees are positive shapes while the sky would be negative space.

How do the shapes operate in this image?

The geometric shapes (the circle 'sun' and semi-circle rays) appear rather static and contrast the jagged organic shapes of the trees and the bird. This contrast between geometric and organic helps give the scene a sense of energy

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

The active organic shapes give a sense of movement to the piece and create a sense of energy. The repetitive, geometric shapes provide a rhythm to the work and when combined with the energy of the organic shapes give an upward movement and vitality to the piece. As the phoenix is a symbol of rebirth, the contrast between shapes and the mood of shapes reflects the overall theme of the work.

Elements of Composition Tour continued

COLOUR: Colour comes from light that is reflected off objects.

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

See: *One night behind my house*
by Kritsana Naowakhun



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

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

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

The viewer's eye may be drawn to two different areas. First, the eye may be drawn to the wispy northern lights in the sky. This is because this element takes up most of the sky in the composition and also because the colour is unique to the overall composition. The viewer's eye may also go directly to the brightly lit area on the right side of the composition as it is so much brighter than the rest of the scene.

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 provide focus in a scene or form. In this work the blues, greens and purples in the sky are complements to the oranges and yellows used in the building. As a result, the focus in this work is almost evenly split between the sky and the northern lights and the building although, because orange and yellow are warm colours, focus is primarily on the building.

Colours can also be defined as warm or cool colours. Warm colours include colours ranging from red through oranges and yellow. Cool colours range from the greens through the blues and violets. Warm colours tend to stand out more than cool colours. Do you see any warm colours in this work? Where? Do you see any cool colours? Where. What is the affect of using these colours in the work?

Warm oranges and yellows are seen in the building while cool greens, blues and purples are seen in the sky. The use of warm colours brings the building to the foreground and help to create a sense of space/distance in the work.

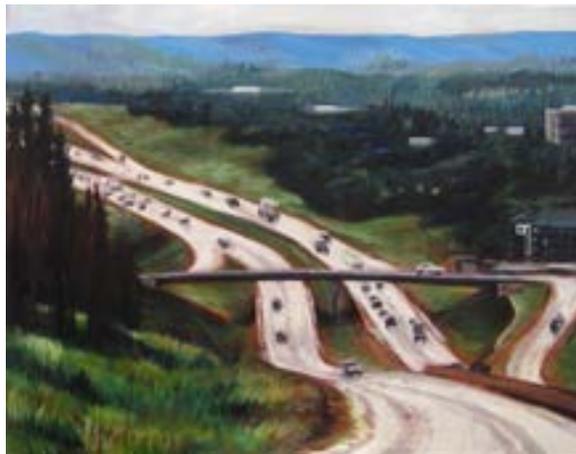
Elements of Composition Tour continued

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

See: *Arriving Home* by Shauna Kelly

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

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



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

This work has both real and implied texture. Real texture is seen in the thicker blobs visible on the canvas. Acrylic paint generally goes on smoothly but the artist has, through the use of gesso and paint, left thicker blobs 'scattered' around the canvas. This technique makes the surface uneven and gives a sense of energy to the scene.

Implied texture is witnessed in the variations in paint marks. The trees and foreground grasses, for example, appear very 'scratchy' or expressively painted. This suggests both the texture of these elements and creates a sense of space. The greater detail in the foreground grasses as compared to the background grassy areas, for example, creates a great sense of depth in the painting.

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

This artist generally works from photographs but she is very conscious of not wanting her work to look like a photo. As a result, her very expressive paint handling ensures that this scene is a painting, not a photograph. Also, the artist has an emotional response to this scene - when she reaches this spot on the hi-way after the long drive from Edmonton she knows she is home. Her pleasure in arriving back home may be reflected by her expressive paint handling.

Perusing Paintings: An Artful Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

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

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

Reading Pictures

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 artwork and how to deduce those meanings and aims
- 2/ introduce visitors to the current exhibition – the aim of the exhibition and the kind of artwork found in the exhibition.
 - 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 of 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 every day 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 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 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 artwork. Do the same with each subsequent artwork 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 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 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 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?

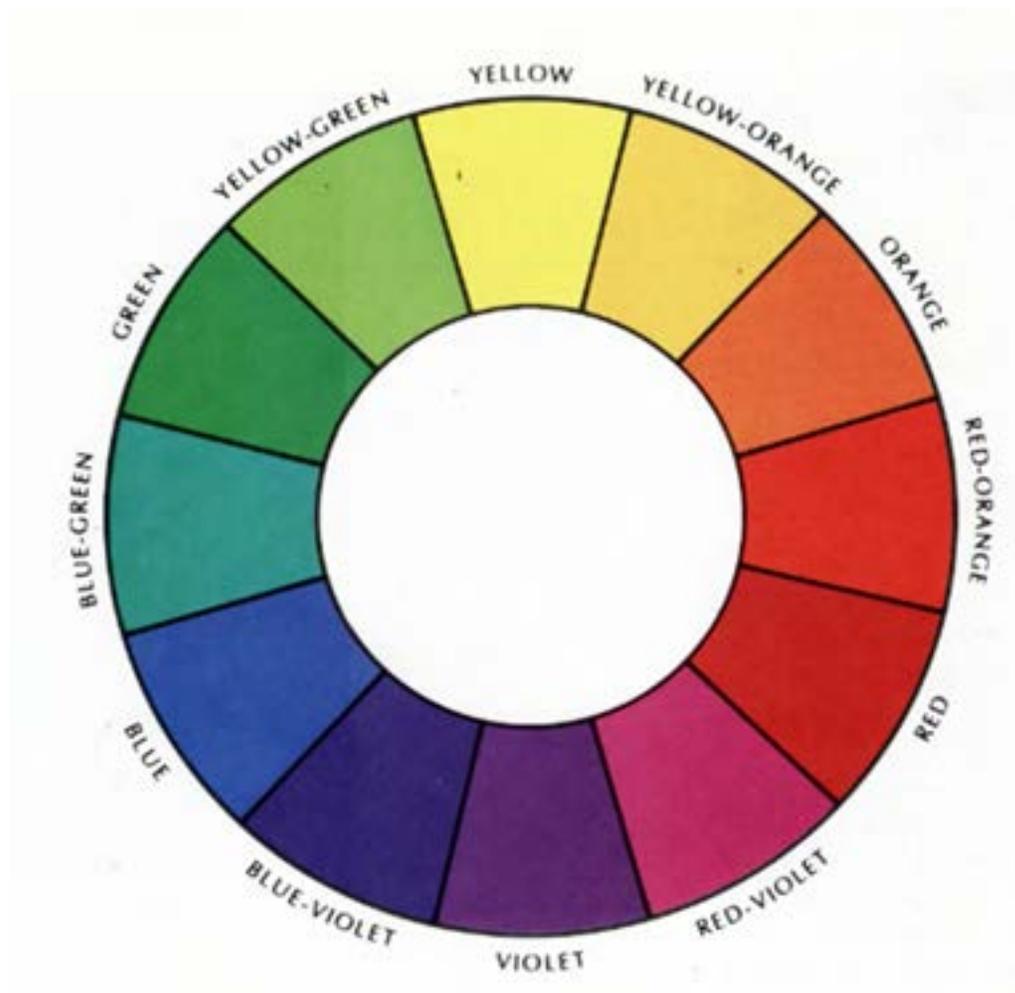
6. How would you describe the mood of this work? (How does it make you feel?) What do you see that makes you describe the mood in this way?

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?

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 **Beyond 'the patch': Stories from Wood Buffalo** 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



Kritsana Naowakhun
First apartment on Plamondon Dr., (winter), 2016
Acrylic on canvas
Collection of the artist

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

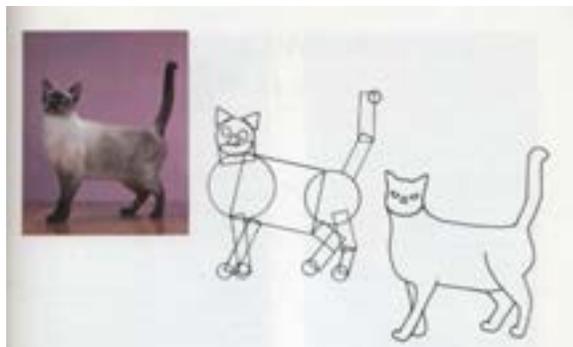
Instructions for Creating Art

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

Basic Shapes - Grades 3-5



Lucie Bause
Phoenix Rising, 2016
Acrylic on canvas
Collection of the artist



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. Lucie Bause's painting *Phoenix Rising* in the exhibition was created by reducing objects to their basic shapes and then filling in the areas with solid colour - much like what is done in comic book illustrations or stained glass windows. In this lesson students will practice reducing objects to their basic shapes and then filling in the areas with colours 'natural' to the central object and complementary to the background.

Materials:

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

Instructions:

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

Basic Shapes continued - Grades 3-5

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

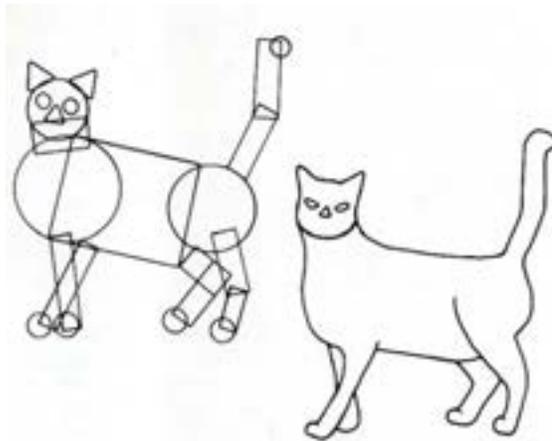
3/ Have students draw their one object using the basic shapes which make up the object.

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

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

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

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



Art in Action, pg. 12

Extension (for older students)

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

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

- display both of students' drawings and then discuss.

Discussion/Evaluation:

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

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

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

Concerning Trees - an Introduction

Located within the boreal forest of north-eastern Alberta, the urban service area of Fort McMurray and the Regional District of Wood Buffalo are profoundly impacted by their geographical situation. The importance of the forest (and waterways) to the economy, social life and psychology of the citizens of the region is reflected in the central role these resources play in much of the visual art produced in the area. This is clearly evidenced in works included in the exhibition **Beyond 'the patch'** *Stories from Wood Buffalo*. The following exercises provide students with a number of different ways and materials that can be used to represent trees and reflect on their importance to life on earth.



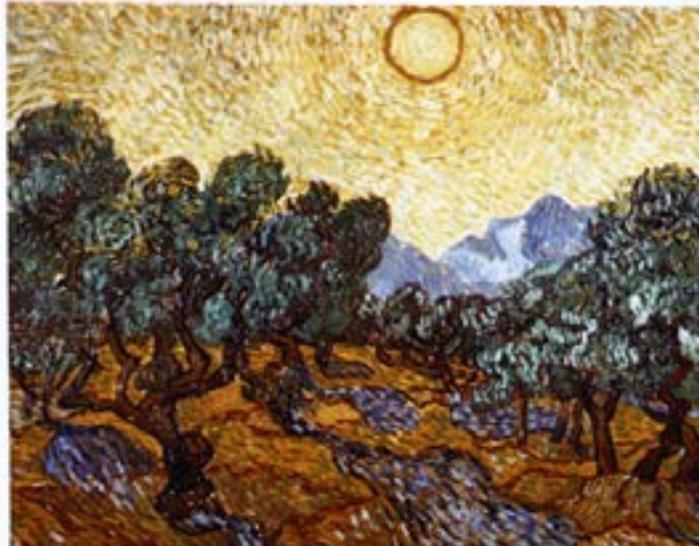
Erin Stinson
Resilience: Fireweed, August 2016
Photography on Hahnemühle Fine Art Baryta
Collection of the artist

Concerning Trees

Techniques for trees

The next four pages show you lots of different ways of drawing, painting and printing trees. When you try any of these techniques, you will get a better result if you make your tree bigger than the ones shown.

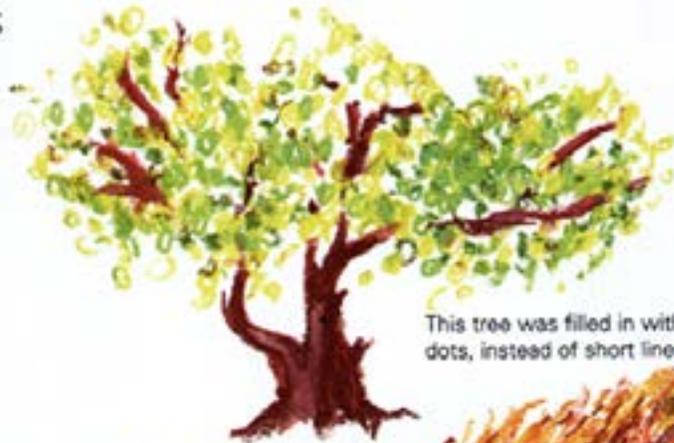
This oil painting of olive trees, by Vincent van Gogh, was painted in 1889. Van Gogh used lots of short lines to build up the shape and color of the trees and the sky.



Oil pastel trees



1. Draw a twisted tree trunk using dark brown oil pastels. Add several short branches.



This tree was filled in with dots, instead of short lines.



2. Draw lots of short diagonal lines with a green oil pastel, overlapping the branches.



3. Add more diagonal lines for the leaves, using a lighter green and a lime green pastel.



Use orange, brown and rusty pastels for fall leaves on a tree.

Concerning Trees continued

Pen and ink



1. Use brown ink to paint a very simple trunk with three thick branches coming from it.



2. Use green ink to paint a wavy line for the top of the tree. Then fill it in, leaving some small gaps.



3. Use a felt-tip or an ink pen to draw loopy lines around the edge of the tree and around the gaps.

Brushed branches



1. Paint a patch of green and brown watercolor paint. Splatter it by flicking the bristles of your brush.



2. Leave it to dry, then use different shades of brown watercolor paint to paint the trunk.



3. While the trunk is still wet, paint the branches by brushing the paint up onto the leaves.

Chalk pastel leaves



1. Paint a trunk with yellowy-brown watercolor paint. Add some branches, too.



2. Draw lines using a light green chalk pastel. Add some darker green lines on top.



3. Gently rub the tip of your little finger down the lines to smudge the chalks together.

Concerning Trees continued

More techniques for trees

Sponged leaves



1. Use the tip of a brush to paint the trunk and twisted branches of a tree, using watercolor paint or ink.

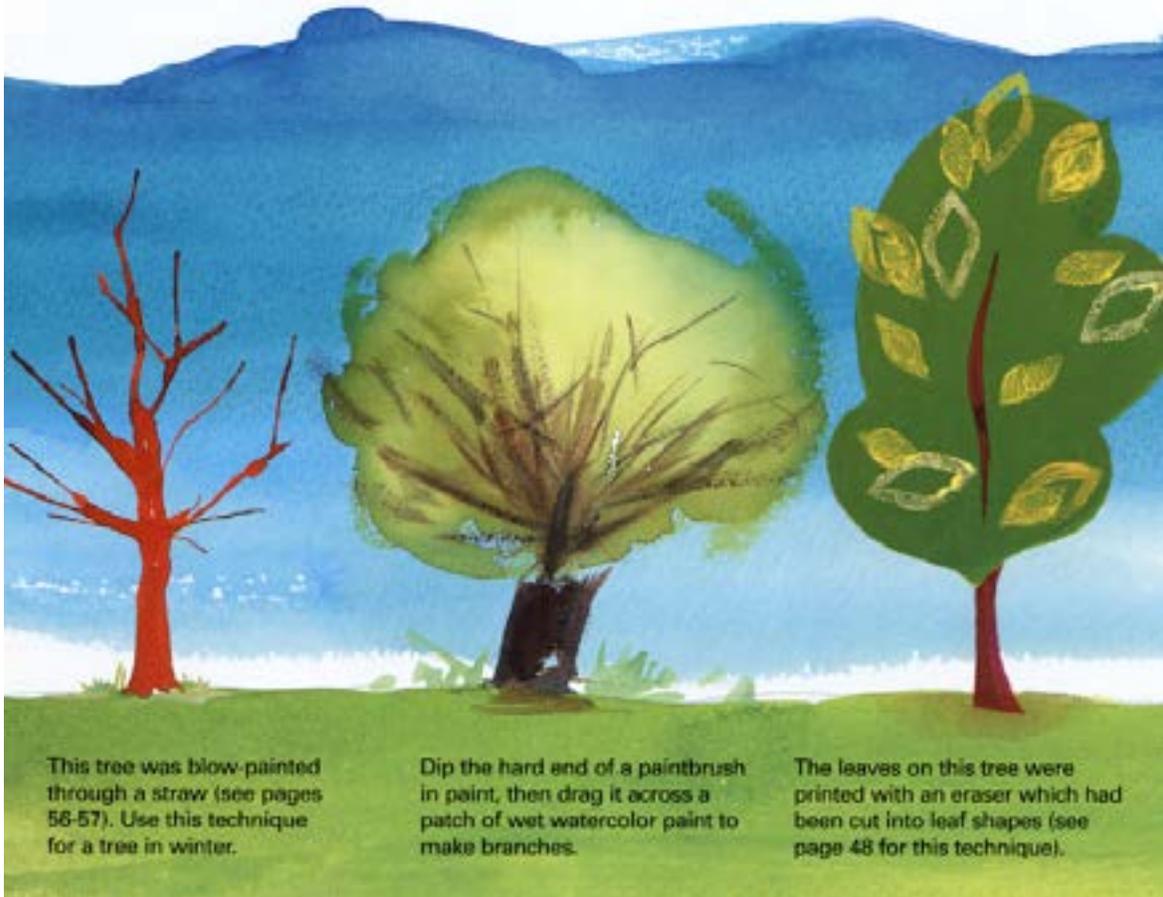


Use a natural sponge if you have one.

2. Dampen a piece of sponge, then dip it into some red paint. Dab it gently around the tops of the branches.



3. Wash the sponge, then squeeze as much water out as you can. Dip it into purple paint, then dab it around the branches.



This tree was blow-painted through a straw (see pages 56-57). Use this technique for a tree in winter.

Dip the hard end of a paintbrush in paint, then drag it across a patch of wet watercolor paint to make branches.

The leaves on this tree were printed with an eraser which had been cut into leaf shapes (see page 48 for this technique).

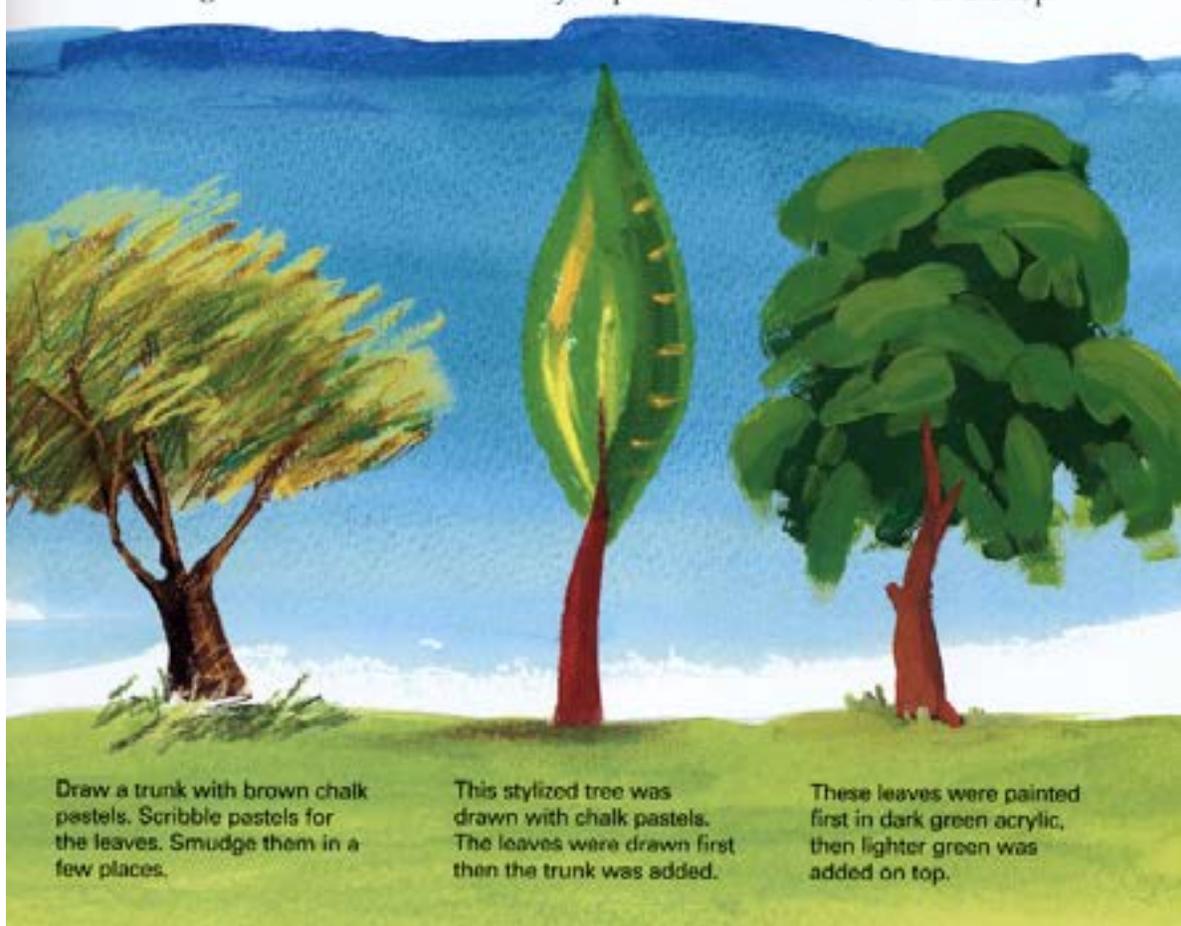
Concerning Trees continued

Zigzag trees



Use the tip of the brush.

1. Paint three tree trunks using green watercolor paint. Make them get thinner toward the top. Add some ground.
2. Put the tip of your brush at the top of a tree and paint a zigzag down the trunk. Make it get wider as you paint.
3. Continue painting, but leave part of the trunk showing at the bottom. Then, zigzag some clean water over the top.



1. Draw a trunk with brown chalk pastels. Scribble pastels for the leaves. Smudge them in a few places.
2. This stylized tree was drawn with chalk pastels. The leaves were drawn first then the trunk was added.
3. These leaves were painted first in dark green acrylic, then lighter green was added on top.

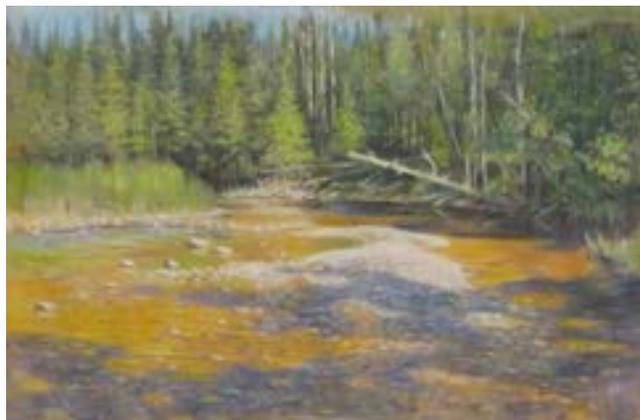
Expressing Nature Grades 3-12

The art work of David Ball found in the exhibition **Beyond 'the patch'** *Stories from Wood Buffalo* is based on direct observation of nature/natural objects and an intuitive rendering of this visual stimuli. In the following activity students will create a work of art based on a similar process. If weather permits, this activity can be done out of doors directly from nature. If such is not possible, a still-life arrangement in the classroom can be substituted.

PLEASE NOTE: *Use the preceding activity as motivation for this lesson.

Materials

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



David Ball
Hangingstone River, 2016
Pastel on paper
Collection of the artist

Process

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

Expressing Nature continued

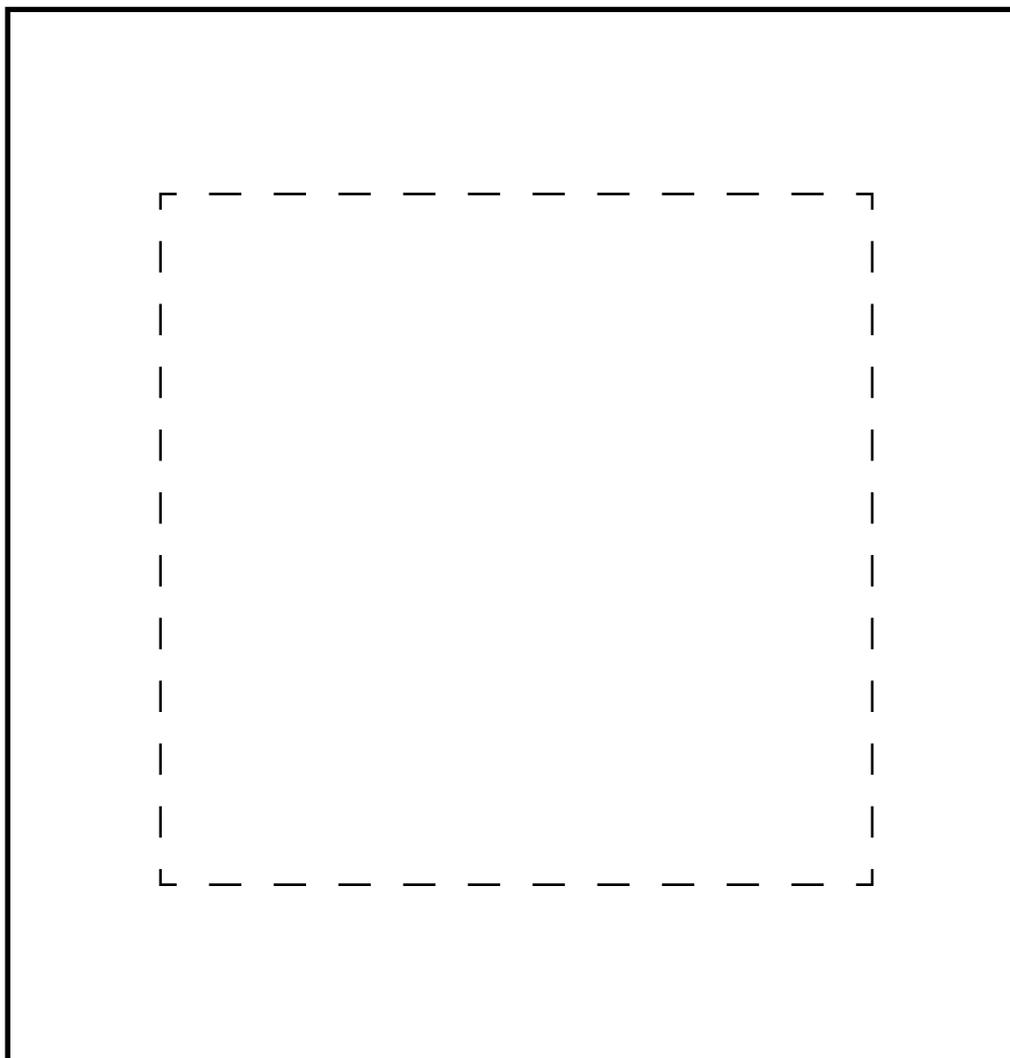
* Have students limit their paint choices to **two complementary colours** (example: red and green; blue and orange; purple and yellow; and white and black and, through colour mixing of complements and the addition of white/black, create various hues of their primary choices.



Shauna Kelly
River Valley Sunrise, 2017
Acrylic on canvas
Collection of the artist

Viewfinder Template

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



Constructing Truth in Landscape 9-12

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

Picasso

Objective:

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

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

Procedure:

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

Materials:

cameras
viewfinders
mats for mounting photographs
glue

Extended Landscape

Objectives

This project will help with colour, composition and perspective and serves as a pre-activity to Fabric Landscapes which follows. Careful observation of form and surface qualities is necessary for the realistic recording of natural objects.

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



Methodology

- 1) Choose a landscape image from a magazine – choose an image that has a bit of perspective and has a good amount of sky and ground.
- 2) Cut out the image and glue it down on a piece of paper such as cartridge or watercolour paper.
- 3) Using the media of your choice, start by mixing colour to extend the photograph trying to create a realistic extension of the landscape in the magazine.

Materials

- old magazines
- watercolours
- glue sticks
- scissors
- pencils
- pencil crayons
- 8 x 11 in. bond paper or your sketchbook



<http://bkids.typepad.com/bookhoucraftprojects/>

Fabric Landscapes

Grades 4-12

Objectives

Through the studio activity, students will

- use a variety of fabrics to represent the elements in a postcard-sized landscape
- become familiar with parts of landscape composition: foreground, midground, background
- create depth in their landscapes through the use of overlapping
- use coloured and patterned fabric pieces to facilitate the creation of depth in their images
- become familiar with the *appliqué* method in fabric art
- using needle and thread practice stitching techniques

Materials

- a variety of fabric pieces, both patterned and solid, running through the colour wheel - a good variety of light, medium, and dark fabrics
- base fabric pieces - 4 inches x 6 inches - one piece per student
- freezer paper - 4 inches X 6 inches - one piece per student
- post card paper pieces - 5 inches x 7 inches - use a firm paper like waer colour paper or Mayfair one piece per student
- glue sticks - one per student
- pencil, eraser, and paper for landscape sketch - one of each per student
- fabric scissors - one pair per student
- paper scissors
- iron, ironing board, and pressing cloth
- needles and thread
- sample fabric landscape to scale

Methodology

1. Before class, prepare post card pieces - one per student
2. In class distribute post card pieces and drawing paper and materials to students
3. Have students trace post card size on to drawing paper
4. Have students on paper draw a simple landscape. This should contain between two to five elements (ie: a tree, hills, clouds, water etc. up to five parts)
5. Have students re-draw their sketch on to the freezer paper

*** make sure students draw on the dull/paper side of the freezer paper or else their image will be in reverse and not fit together as planned**

Fabric Landscapes continued

6. Have students label their landscape based on what is farthest away in order on the freezer paper. For example, the sky might be labelled #1 because it is most likely the farthest away. Do this for all elements within the landscape.
7. Have students choose fabric pieces which correspond to the elements of their image.
8. Have students cut out shape #1 of their freezer paper using scissors and iron this on to the front side (the good side) of fabric #1. The shiny side of the freezer paper is laid on the fabric as this is the sticky side.
9. Next, cut fabric shape #1 preferably with fabric scissors.
10. With the freezer paper still attached, apply glue to the reverse side of the fabric.
11. Peel off the freezer paper and centre shape #1 on to the foundation fabric and press it down.
12. Repeat this process for the remaining elements of the composition. Pieces may overlap or be placed on top of each other to create a greater sense of depth, perspective and interest.
13. Once elements are glued to the foundation fabric, apply glue to the post card piece and glue the foundation fabric to this backing.

Additional hints

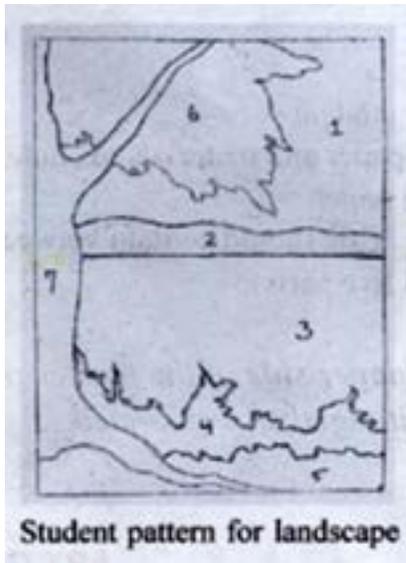
–In gathering fabrics for this project, do not use stretchy, elastic or shiny fabrics like silk or rayon as these may be too difficult to work with. Cottons and cotton-poly blends will provide the best results.

–For a body of water, place the fabric parallel to the top and bottom of the work with any pattern running horizontally.

–Make the sky and water relate to each other. Generally in nature, the water reflects the colour of the sky.

–Place foreground objects or shapes that overlap (trees, sun, moon, clouds) on top at the end. Do the landscape behind the shape first and then applique the shape on top. This makes working much easier.

Fabric Landscapes continued



Fabric Landscape: Student sample

Fabric Landscape Collage

Objectives

Students will use a variety of materials and simplify basic shapes and spaces. Overlapping figures or objects create an illusion of space in two-dimensional works. Repetition of shape in nature can suggest patterns and motifs.

Vocabulary

foreground midground
intensity background
texture horizon line



Methodology

1. Make some preliminary sketches of a landscape creating a foreground, midground and background. Define where your horizon line will be located within your landscape.
2. Cut out your fabrics and lay them out and arrange them on your board. Think about creating a definite foreground, midground and background. Use brighter, more intense colour and texture for the foreground and duller, less detailed fabric for the background in order to create an illusion of space in your landscape.
3. Glue down your fabric collage – putting glue on top of the fabric helps to keep the fabric flat.
4. Use the yarn or rope to create outlines around your shapes as linear elements to create more detail within your landscape collage.

Materials

–board (cardboard, masonite, plywood) 8 x 10 in.

note –a lot of glue makes the cardboard pucker and bend

–a variety of fabric scraps – heavy and light weight fabrics

–patterned fabric

–yarn

–rope

–cord

–white glue

–popsicle sticks for glue

–scissors



<http://bkids.typepad.com/bookhoucraftprojects/page/2/>

Exteriors: One Point Perspective Project

Background Do you know what an exterior is? Exterior refers to something that is outside. Can you name the term for something that is inside? Very often artists who draw a landscape or an exterior view need to show **depth**, the distance from front to back or top to bottom.

The feeling of space or depth can be shown in several ways. Objects can overlap other objects, so that one appears to be behind the other. Distance can be shown by drawing objects in the distance much smaller than objects close to you. Distance can also be shown by drawing shadows of objects and making faraway objects appear hazy.

Using lines to show depth is called **linear perspective**. Parallel straight lines go away from you until they seem to meet and disappear. The place where they seem to meet is the **vanishing point**. This point is on the **horizon line**, where earth and sky meet. It is sometimes called the eye-level line.

Materials drawing paper pencils eraser paints
coloured pencils/ pastels rulers brushes



Childe Hassam
Boston Common at Twilight
Oil on canvas
Museum of Fine Arts Boston



Line drawing to show perspective

Look at Childe Hassam's picture, *Boston Common at Twilight*. Notice how the trees and posts are set in a line that goes to a point about one-third of the way into the picture. The line drawing shows how this perspective was achieved.

In this lesson you will draw an exterior vanishing point using one point perspective. You will increase your awareness of depth and your ability to work with a ruler.

Instructions

1. Use a ruler to draw a line across the top part of your paper, about 2 or 3 inches from the top. In the centre of the line, place a dot to represent the vanishing point. Using the ruler, draw two straight lines, one from each side at the bottom of your paper to the dot. Your sketch should look similar to the line drawing shown in this lesson.
2. Now imagine that you are looking down a roadway, walk, or railroad that goes as far as you can see. Draw some objects along the sides of the roadway. Be sure to make the objects smaller as they appear farther down the road.
3. When you achieve a good feeling of distance, colour your sketch. Colour can also show distance. Objects which are closer are usually brighter, larger, and more detailed than those in the distance.
4. Display your one point perspective drawing with others in your class. Which ones show the feeling of distance best?

Architectural Collage

All Grades

Background Buildings are made of many different shapes. Look at the buildings in your area. What shapes do you see? Discuss the different shapes.

Objective Students could work with shapes found within the buildings they see in their neighbourhoods or their school.

Materials

large paper for background coloured construction paper paper with texture and pattern (wallpaper, wrapping paper, etc.) scissors and glue coloured pencils or markers

Procedure

1. Look at and find the different shapes in the chosen building, i.e cones, squares, triangles, etc.
2. Have students decide on the “look” of a building they wish to make. It can be a house, church, museum, art gallery, etc.
3. Have students think about all the shapes their building could have. These could be sketched on scrap paper. *Is their building tall and rectangular? Is it square, short or long? Does it have square, arched or round windows? Will the building have decorations, textures or special features? What style of roof does it have?*
4. Next, have students cut and glue their chosen shapes onto their background paper.
5. Add architectural details with pencils or markers.





David Ball
Winter Walk, 2015
Pastel and paint on paper
Collection of the artist

GLOSSARY

The Alberta Foundation for the Arts Travelling Exhibition Program

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

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

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

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

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

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

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

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

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

Distortion – The use of incorrect or unusual reproductions.

Dynamic Shape – Shapes that appear moving and active.

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

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

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

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

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

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

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

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

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

Pastel – A mark-making tool made of a pigment and some sort of a binder. Depending on the binder used the pastel can have different qualities and appearances.

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

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

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

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

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

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

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

Romanticism – A style of art in the 18th-19th centuries filled with feelings for nature, emotion and imagination instead of realism or reason.

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

Static Shape – Shapes that appear stable or resting.

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

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

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

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

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

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

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

Credits

SPECIAL THANKS TO:

The Artists

The Alberta Foundation for the Arts

SOURCE MATERIALS:

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Regional Municipality of Wood Buffalo - http://en.wikipedia.org/wiki/Regional_Municipality_of_Wood_Buffalo

Credits continued

Shinrin-Yoku Forest Medicine - <http://www.shinrin-yoku.org/shinrin-yoku.html>

Phoenix - https://en.wikipedia.org/wiki/Phoenix_%28mythology%29

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

FRONT COVER IMAGES:

Top Left: Shauna Kelly, *River Valley Sunrise* (detail), 2016, Acrylic on canvas, Collection of the artist

Bottom Left: Erin Stinson, *Resilience: Fireweed, August 2016*, (detail), Photography on Hahnemühle Fine Art Baryta
Collection of the artist

Top Right: Lucie Bause, *Forest Bathing* (detail), 2016, Acrylic on canvas, Collection of the artist

Bottom Right: David Ball, *Hangingstone River* (detail), 2016, Pastel and watercolour on paper, Collection of the artist

