



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

Re-Imaging Normal

*Anytime any person or organization stands in support of the vulnerable,
progress is made at both an individual and societal level.*

Marilyn Bergstra

Former Vice Chairperson of the Edmonton Catholic School Board



The Alberta Foundation for the Arts Travelling Exhibition Program

The Interpretive Guide

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

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

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

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

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

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

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

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

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Curatorial Statement

Re-Imaging Normal

What does it mean to describe something or someone as 'normal'? What is 'normal' and who gets to decide what is 'normal' or not?

As defined by curator Michelle Lavoie, the term 'normal' refers to accepted ways of being: culturally constructed ideas around gender, sexuality and expected and accepted behaviour. These norms create the limits of what is accepted by a society and ensure that people stay within the boundaries.

Since time immemorial all societies have set norms of behaviour. As stated by the Greek philosopher Heraclitus (535-475 B.C.), however, *the only thing that is constant is change* and as expressed by Michelle Lavoie, while society creates limits on peoples' actions, these norms are always shifting. Such a view has been echoed by Canadian writer Scott Gilmore in speaking of Canadian society:

Mercifully, Canadian values continually change. As a result, we now live in a nation where women can vote, Chinese immigrants don't pay a head tax and Indigenous children are not sent to residential schools. Society evolves. Citizens adopt new values. Progress marches on.
Scott Gilmore, *Maclean's Magazine*, July, 2017

Society evolves and progress marches on. Besides those aspects of Canadian society mentioned by Gilmore, a further component of Canadian culture affected by changes in norms has been views towards, and thus the rights of, Canada's LGBTQ+ 'community'. Prior to the late 1960s homosexuality was considered a criminal offense and many homosexual men were imprisoned as sex offenders. In 1969, however, homosexuality was decriminalized and the following decades have witnessed a steady, albeit arduous, progression concerning the legal rights of LGBTQ+ citizens in Canada. One result of this progress was the legalization of same-sex marriage across the nation in 2005.

While Canadian society has made significant progress concerning the rights of LGBTQ+ identifying citizens and all Canadians, however, there are those who resist these transformations. Whether speaking of LGBTQ+ recognition and rights or the rights and values of other minority groups, there are those who promote an *us vs. them* mentality and strive to impose a narrow definition of 'normal' on society.

The TREX exhibition **Re-Imaging Normal** questions such aims. Combining archival materials from *The Queer History Project*, developed by The Institute for Sexual Minority Studies and Services at the University of Alberta, with art works created by LGBTQ+ and LGBTQ - allied artists, this exhibition challenges expectations and allows people's own stories to be told. Through this sharing, the exhibition creates a space for dialogue between different communities so that the boundaries of what is considered 'normal' are questioned and possibly expanded. As expressed by Michelle Lavoie:

The only way to address the blind spots of our own existence is by being in conversation. If these spaces aren't held open they shrink and this leads to a narrowing of vision and imagination.

The art works and archival materials included in the exhibition **Re-Imaging Normal** seek to contribute to a concept of 'normal' which encompasses the richness of human experience. It is believed that through this re-imagining everyone, not just the queer community, benefits and society as a whole will become broader, richer and more inclusive.

*The exhibition **Re-Imaging Normal** was curated by Michelle Lavoie and Shane Golby and was organized by the Art Gallery of Alberta for The Alberta Foundation for the Arts Travelling Exhibition Program.*

Visual Inventory - List of Works

Daniel Beaudin
Princesses, 2017
Digital illustration
12 inches X 16 inches
Collection of Daniel Beaudin

Daniel Beaudin
The Last Kiss, 2017
Digital illustration
12 inches X 16 inches
Collection of Daniel Beaudin

Daniel Beaudin
Sleeping Beauty, 2017
Digital illustration
12 inches X 16 inches
Collection of Daniel Beaudin

Adebayo Katiiti
Untitled #1, 2016
Oil based woodblock print
9 7/8 inches X 7 7/8 inches
Collection of the artist

Adebayo Katiiti
Untitled #2, 2016
Oil based woodblock print
9 7/8 inches X 8 inches
Collection of the artist

Max Quilliam
Untitled #1, 2016
Acrylic on paper
14 inches X 11 inches
Collection of the artist

Max Quilliam
Untitled #2, 2016
Acrylic on paper
15 inches X 11 inches
Collection of the artist

Trudi Sissons
No Trump 1, 2017
Digital collage on paper
10 inches X 14 inches
Private collection - Trudi Sissons

Trudi Sissons
No Trump 2, 2017
Digital collage on paper
10 inches X 14 inches
Private collection - Trudi Sissons

Trudi Sissons
No Trump 3, 2017
Digital collage on paper
10 inches X 14 inches
Private collection - Trudi Sissons

Chris Swarz
Top Image: Alberta Legislative Building, Pride
Week Edmonton, 2016, June 10, 2016
Bottom Image: Holding the Transgender Flag
March 31, 2016
Collection of the Government of Alberta

Kris Swick
The Smoking Lady, 2016
Silkscreen on newsprint
14 inches X 12 inches
Collection of the artist

Frater Tham
When We Care What Others Think..., 2016
Faux vintage photo
12 inches X 18 inches
Collection of the artist

Frater Tham
When We Play We Grow Wiser..., 2016
Faux vintage photo
12 inches X 18 inches
Collection of the artist

Frater Tham
When You Support Others..., 2016
Faux vintage photo
12 inches X 18 inches
Collection of the artist

Frater Tham
When We're Self Assured..., 2016
Faux vintage photo
12 inches X 18 inches
Collection of the artist

Visual Inventory - List of Works

Espen Wade

Moth, 2016

Silkscreen on paper

15 inches X 10 1/2 inches

Collection of the artist

Delwin Vriend Defense Fund poster

24 inches h x 19 inches w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

Pride Centre Opening, Edmonton

19 inches h x 14 15/16 w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

Trans Awareness Poster

19 inches h x 26 3/8 w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

Anti-Bullying Collage

32 inches h x 26 inches w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

'93 Pride Announcement/Mayor Jan Riemer

19 1/16 h x 26 15/16 w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

Murray Billet Quote

15 inches h x 19 inches w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

A Speech to the Throne

14 inches h x 8.5 inches w

Alberta Legislative Hansard, June 16, 2015,
page 26

Gay-Straight Alliance Conference Poster

11 inches h x 8 1/2 inches w

Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

**TOTAL WORKS: 17 framed art works
8 Didactic/photographic
works**

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Daniel Beaudin
Princesses, 2017
Digital illustration
Collection of Daniel Beaudin



Daniel Beaudin
The Last Kiss, 2017
Digital illustration
Collection of Daniel Beaudin



Daniel Beaudin
Sleeping Beauty, 2017
Digital illustration
Collection of Daniel Beaudin

The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Adebayo Katiiti
Untitled #1, 2016
Oil based woodblock print
Collection of the artist



Adebayo Katiiti
Untitled #2, 2016
Oil based woodblock print
Collection of the artist

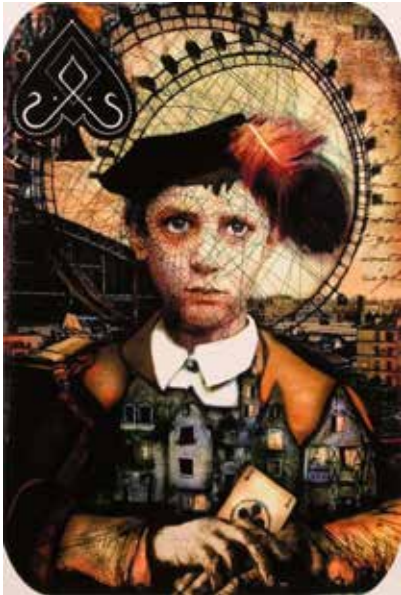


Max Quilliam
Untitled #1, 2016
Acrylic on paper
Collection of the artist



Max Quilliam
Untitled #2, 2016
Acrylic on paper
Collection of the artist

Visual Inventory - Images



Trudi Sissons
No Trump 1, 2017
Digital collage on paper
Private collection - Trudi Sissons



Trudi Sissons
No Trump 2, 2017
Digital collage on paper
Private collection - Trudi Sissons



Trudi Sissons
No Trump 3, 2017
Digital collage on paper
Private collection - Trudi Sissons

The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Chris Swarz
Top Image: Alberta Legislative Building, Pride Week Edmonton, 2016, June 10, 2016
Bottom Image: Holding the Transgender Flag March 31, 2016
Collection of the Government of Alberta



Kris Swick
The Smoking Lady, 2016
Silkscreen on newsprint
Collection of the artist



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When We Care What Others Think..., 2016
Faux vintage photo
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When We Play We Grow Wiser..., 2016
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When You Support Others..., 2016
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Espen Wade
Moth, 2016
Silkscreen on paper
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images



Delwin Vriend Defense Fund poster
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta



Pride Centre Opening, Edmonton
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta



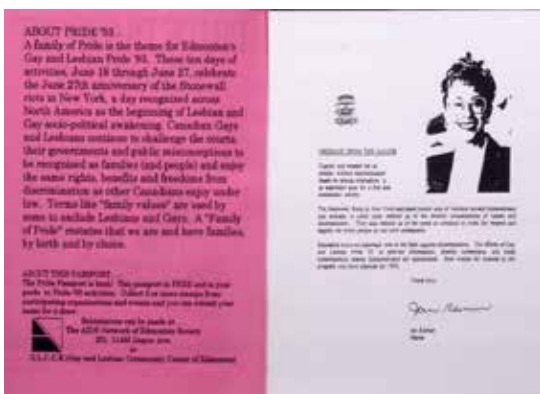
Trans Awareness Collage
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta



Anti-Bullying collage
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images



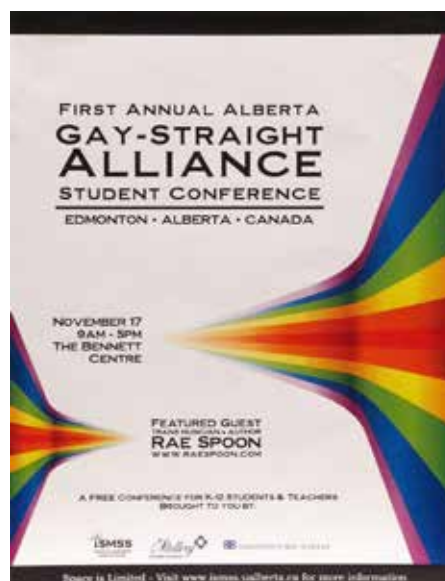
'93 Pride Announcement/Mayor Jan Reimer
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta



Murray Billett quote
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta



A Speech to the Throne
Alberta Legislative Hansard, June 16, 2015,
page 26



Gay-Straight Alliance Conference Poster
Collection of the Institute for Sexual Minority Studies and Services, University of Alberta

Talking Art

The number 1 job of any government is to keep its citizens safe. And on this, we have failed LGBTQ2 people, time and time again. It is with shame and sorrow and deep regret for the things we have done that I stand here today and say: We were wrong. We apologize. I am sorry. We are sorry.
Prime Minister Justin Trudeau, 2017

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- Curator and Artist Interviews
- Discussing 'Normal' - Definitions and Quotes
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- LGBTQ+ Rights in Canada and Alberta - a brief history
 - The Klippert Case
 - The Delwin Vriend Case
 - The Delwin Vriend Case - Twenty Years Later
- Somewhere over the rainbow: The Rainbow Flag, LGBTQ+ initiatives and developments in Alberta and Canada related to LGBTQ+ rights
 - The Rainbow PRIDE Flag
 - The Transgender Flag
 - Edmonton PRIDE
 - The University of Alberta - GATE
 - The Institute for Sexual Minority Studies and Services
 - Camp fYrefly
 - Pride Tape
 - Edmonton Queer History App
 - Gay-Straight Alliances
 - An Apology from the Prime Minister
- Fine and Commercial Art and Design: A Brief Survey
- The History of Illustration
- Art Genre and Styles: Fantasy and Magic Realism; Expressionism
- Art Processes: Collage, Photography, Print making processes

Art Curriculum Connections

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

Level 1 (Grades 1-2)

REFLECTION

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

Concepts

- designed objects serve specific purposes
- designed objects serve people

Component 3 - Students will interpret artworks literally

Concepts

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

DEPICTION

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

Concepts

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

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

Concepts

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

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

Concepts

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

COMPOSITION

Art Curriculum Connections continued

Component 7 - Students will create emphasis based on personal choices

Concepts

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

Component 8 - Students will create unity through density and rhythm

Concepts

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

EXPRESSION

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

Concepts

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

Purpose 2: - Students will illustrate or tell a story

Concepts

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

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

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

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

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

LEVEL TWO (Grades 3 and 4)

REFLECTION

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

Art Curriculum Connections continued

Concepts

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

DEPICTION

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

Concepts

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

Component 5 - Students will select appropriate references for depicting

Concepts

- Actions among things in a setting create a dynamic interest

LEVEL THREE (Grades 5 and 6)

DEPICTION

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

Concepts

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

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

Concepts

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

JUNIOR HIGH

Students will:

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

Concepts:

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

Art Curriculum Connections continued

ART 10-20-30

Students will:

- question sources of images that are personally relevant or significant to them in contemporary culture
- compare the image content of certain periods
- recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture

Concepts:

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

Curriculum Connections continued

SOCIAL STUDIES

K.1 I am Unique

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

Specific Outcomes

Values and Attitudes

Students will:

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

Knowledge and Understanding

Students will:

- K.1.3 examine what makes them unique individuals by exploring and reflecting upon the following questions for inquiry:
 - What are my gifts, interests, talents and characteristics?
 - How do my gifts, interests, talents and characteristics make me a unique individual?
 - How do culture and language contribute to my unique identity?
- K.1.4 explore how we demonstrate respect for ourselves and others by exploring and reflecting upon the following questions for inquiry:
 - What are the origins of the people in our school, groups or communities?
 - How can we show interest and sensitivity toward social, physical, cultural and linguistic diversity in the school, groups and communities?
 - How can we show respect and acceptance of people as they are?

1.1 My World: Home, School, and Community

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

Specific Outcomes

Values and Attitudes

Students will:

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

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

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

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

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

Specific Outcomes

Values and Attitudes

Students will:

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

Knowledge and Understanding

Students will:

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

2.1 Canada's Dynamic Communities

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

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

4.2 The Stories, Histories and Peoples of Alberta

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

Specific Outcomes

Values and Attitudes

Students will:

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

- recognize how stories of people and events provide multiple perspectives on past and present events
- recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history

4.3 Alberta: Celebrations and Challenges

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

Specific Outcomes

Values and Attitudes

Students will:

4.3.1 appreciate the factors contributing to quality of life in Alberta:

- value and respect their own and other cultural identities
- demonstrate respect for the rights, opinions and perspectives of others
- demonstrate respect for the cultural and linguistic diversity in Alberta
- value and respect their relationships with the environment

Knowledge and Understanding

Students will:

4.3.3 examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting upon the following questions and issues:

- In what ways has Alberta changed demographically since 1905?
- In what ways have music, art, narratives and literature contributed to the vitality of the culture, language and identity of diverse Alberta communities over time?

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

9.1 Issues for Canadians: Governance and Rights

General Outcome: Students will demonstrate an understanding and appreciation of how Canada's political processes impact citizenship and identity in an attempt to meet the needs of all Canadians.

Specific Outcomes

Values and Attitudes

Students will:

9.1.1 appreciate the impact of the Canadian Charter of Rights and Freedoms on rights and governance in Canada

9.1.2 appreciate the various effects of government policies on citizenship and on Canadian society

9.1.3 appreciate how emerging issues impact quality of life, citizenship and identity in Canada

Knowledge and Understanding

Students will:

9.1.4 examine the structure of Canada's federal political system by exploring and reflecting upon the following questions and issues:

- How are laws passed in the federal political system?
- What is the role of the media in relation to political issues?
- How do lobby groups impact government decision making?

9.1.5 analyze the role that citizens and organizations play in Canada's justice system by exploring and reflecting upon the following questions and issues:

- How do citizens and organizations participate in Canada's justice system?
- What are citizens' legal roles and their responsibilities?

9.1.6 assess, critically, the impact of the Canadian Charter of Rights and Freedoms on the legislative process in Canada by exploring and reflecting upon the following questions and issues:

- In what ways has the Canadian Charter of Rights and Freedoms fostered recognition of individual rights in Canada?
- How does the Canadian Charter of Rights and Freedoms support individuals in exercising their rights?
- In what ways has the Canadian Charter of Rights and Freedoms affected conditions in the workplace?

9.1.7 assess, critically, how the increased demand for recognition of collective rights has impacted the legislative process in Canada by exploring and reflecting upon the following questions and issues:

- In what ways has the Canadian Charter of Rights and Freedoms fostered recognition of collective rights in Canada?

Curriculum Connections continued

SOCIAL STUDIES CONTINUED

SKILLS AND PROCESSES FOR GRADE 9

DIMENSIONS OF THINKING

Students will:

- 9.S.1 develop skills of critical thinking and creative thinking:
- determine the validity of information based on context, bias, source, objectivity, evidence or reliability to broaden understanding of a topic or an issue
 - evaluate, critically, ideas, information and positions from multiple perspectives
 - demonstrate the ability to analyze current affairs from multiple perspectives
 - re-evaluate personal opinions to broaden understanding of a topic or an issue
- 9.S.2 develop skills of historical thinking
- analyze selected issues and problems from the past, placing people and events in a context of time and place
 - distinguish cause, effect, sequence and correlation in historical events and issues, including the long and short-term causal relations
 - use historical and community resources to organize the sequence of historical events
 - analyze the historical contexts of key events of a given time period

SOCIAL PARTICIPATION AS A DEMOCRATIC PRACTICE

Students will:

- 9.S.5 demonstrate skills of cooperation, conflict resolution and consensus building:
- demonstrate leadership in groups, where appropriate, to achieve consensus and resolve conflicts peacefully and equitably
 - demonstrate a positive attitude regarding the needs and perspectives of others

RESEARCH FOR DELIBERATIVE INQUIRY

Students will:

- 9.S.7 apply the research process:

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Artist Statements

Daniel Beaudin

Daniel Beaudin is a professional illustrator and graphic designer with over 20 years of experience. He is the founder of Septral Illustrations and has created original artwork for clients across a broad range of industries and media, including: cover illustrations for international science fiction magazines; education videos about wildlife for the City of Edmonton; illustrations for textbooks commissioned by Quebec School Boards; the creation of concept art for video games and mobile applications; graphic design for the biggest LGBTQ magazine in Montreal, *Fugues*; and innovative user experience design for virtual and augmented reality projects.

Daniel has collaborated with Disney, Berlitz, Electronic Arts (EA) and the McGill Journal of Medicine, amongst others. He has also managed adaptations of high-profile brands like Tetris, Pac-Man, Plants vs. Zombies, Bejeweled, Who Wants to Be a Millionaire, and Street Fighter 2. You can check out samples of his personal and professional artwork and graphic design on his website: <http://www.septral.com/>

Artist's Statement

As an artist, I see creating a connection with my audience as critical. The process of tailoring my themes and visuals to relate to the diverse experiences and cultural references of my audiences is a particular focus in my art and graphic design. From there, I bring them to new, surprising, and exciting places. Both my professional and personal projects explore this delicate balance between the familiar and the unexpected. The importance of communicating with my audience drove me to develop a strong but versatile style. This artistic flexibility allows me to express complex ideas through stylized cartoons, realistic and detailed artwork, or pure and abstract shapes.

In all art forms I see skill and mastery as an essential foundation to ensuring that the message and style of a piece truly shines. Although my creative work takes different forms, ranging from fine art illustrations to logo design, this remains my vision when I undertake a new project. Finally, while skills and creative vision are instrumental to my work, I also take pleasure in the simple joy of creating something new.

Artist Biographies continued

Trudi Sissons

Curriculum Vitae

Trudi Sissons, (b. 1957, Canada)
trudisissons@shaw.ca

Art Education

University of Alberta 1988-1989 attended Faculty of Fine Arts - Art and Design
Emily Carr University 2009 - Visual Communications Course

Exhibitions

- 2016 The Works Festival – Edmonton, AB
- 2015 CASA – Lethbridge, AB – Cabinet of Queeriosities
- 2014 CASA – Lethbridge, AB – Emotional Landscapes
- 2013 The Dick Show – Lethbridge, AB
- 2013 Darwins Finches – CASA – Lethbridge, AB
- 2012 Artwalk – Lethbridge, AB
- 2012 30th Anniversary Surface and Texture Design Guild Group Exhibition, The Bowman Art Centre, Lethbridge, AB
- 2012 Solo – Craft and Hobby Association International Trade Show – Los Angeles, CA
- 2012 Alberta Society for Artists –Love Lies Bleeding– Jubilee Auditorium, Edmonton, AB
- 2011 Bowman Art Centre, Lethbridge, AB Cabinet of Queeriosities
- 2008 Art Inspired By Art : The Echo Chamber Group Exhibition AMP, Los Angeles, CA
- 1989 University of Alberta Faculty of Fine Arts Art and Design Student Show, Edmonton, AB

Magazine Articles/Artwork

- Somerset Digital Studio – Autumn 2015 p. 4 , 111
- Cloth Paper Scissors – May/June 2014 p. 52-57
- Cloth Paper Scissors – May/June 2012 Issue 42, Cover, p. 53
- Somerset Studio, January 2012, pg. 120
- Cloth Paper Scissors, Issue 40, January 2012 Vol. 4, page 86
- Cloth Paper Scissors, Issue 39, Nov/Dec 2011, p. 78
- The Deviant Muse Cover Vol. 6, June 2011
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- Somerset Apprentice, Spring 2011, p. 52-55
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- Somerset Apprentice, Autumn, 2010, p. 104-108
- Somerset Digital Studio, March 2010, p. 94-99
- Somerset Digital Studio, Autumn 2009, p. 106

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Artist Statements

Books/Publications

2009 Asta Erte's "Waite-Smith Tarot Mail Art Project" – K. Frank Jensen, Denmark

2012 The Mixed-Media Artist: Art Tips, Tricks, Secrets and Dreams From Over 40 Amazing Artists – Seth Apter

2013 Incite: Dreams Realized – The Best of Mixed Media – Tonia Jenny

2014 Incite 2: Color Passions – The Best of Mixed Media – Tonia Jenny

2014 Digital Inspiration First Edition

2015 Incite 3: The Art of Storytelling – The Best of Mixed Media – Tonia Jenny

2016 Incite 4: Relax Restore Renew – The Best of Mixed Media – Tonia Jenny

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Artist Statements

Frater Tham (Darcy Logan)

Darcy Logan is a multi-disciplinary artist who works in media as diverse as painting, printmaking, performance and video. Exhibiting under the anonym Frater Tham, he is interested in exploring myth, folklore, and fringe-epistemology as a tool to investigate and recontextualize the conventions of personal and cultural knowledge.

Logan has a hybrid practice that involves both his individual studio production and collaborative initiatives. These collaborative groups include the Potemkin Collective (2004-13) and most recently M.E.D.I.U.M (2011-present), a troupe of object makers and performers. He also creates limited edition objects and routines used by magicians, illusionists and prestidigitators across the globe.

Logan received his BFA from the University of Lethbridge in 2002 and has worked in public galleries for over 20 years. He has been the Gallery Manager and Curator of the Gallery at Casa (Lethbridge, AB) since it opened in 2013. Recent exhibitions with M.E.D.I.U.M include *Nuit Blanche* Calgary in 2014 (curated by Wayne Baerwaldt); *Trash Talk* in the University of Lethbridge Helen Christou Gallery in 2016 and the group show *Trumpet* (organized by Visual Arts Alberta -CARFAC) at Latitude 53 in Edmonton in 2017. Recent solo exhibitions include *Corpus Philosophorum* at the Trianon Gallery in Lethbridge, AB.

Curator and Artist Interviews

Michelle Lavoie - Co-Curator

As defined by Michelle Lavoie, the term 'normal' refers to accepted ways of thinking and being. These include socially and culturally constructed ideas around gender and sexuality that mandate and manage expectations and behaviours. These 'norms' create the boundaries of acceptable behaviour and help to ensure that people stay within those boundaries. While society is always going to set norms of behaviour, Lavoie points out that these norms continuously shift; they are fluid, not fixed. Therefore, rather than imposing norms upon individuals' experiences, it would be beneficial to begin with a grassroots view of what normal actually looks like within peoples' lives. To this end, it is important for individuals to tell their stories and express their experiences so that we, as a society, may gain greater insight and a more realistic idea of what culture, society, and peoples' lives actually are. In other words, what is 'normal' should come from a place of people's real, lived experiences, rather than being imposed by arbitrary and, at times, unrealistic notions. For Michelle Lavoie and Shane Golby, the curators of the TREX exhibition **Re-Imaging Normal**, the exhibition was developed to allow peoples' own stories to be told and to create opportunities for dialogue between different communities so that the boundaries of what is considered 'normal' are expanded and people's lives and society itself becomes richer.

Approximately one-third of the material in the exhibition **Re-Imaging Normal** is derived from *The Edmonton Queer History Project*, an exhibition developed by Michelle Lavoie, Michael Janz, and Dr. Kristopher Wells, and featured at the Art Gallery of Alberta in 2015. As indicated by Lavoie, *The Edmonton Queer History Project* was developed for two audiences. First, the exhibition was created for the queer community in Edmonton who have wanted to see their own hidden and scattered history recorded, preserved, and celebrated. As noted by Lavoie, without these records being written down and archived this vital community history is being lost. The exhibition *The Edmonton Queer History Project* was also created for a straight-identifying audience, attempting to encourage dialogue and an understanding of difference. In providing a space for conversation, the exhibition sought to add to peoples' understanding of the richness of experiences that might reach beyond their own. As expressed by Lavoie, without this opportunity for dialogue society is reduced to an *us and them* situation with all the negative implications that entails.

For both Lavoie and Golby the exhibition **Re-Imaging Normal**, combining archival materials from *The Edmonton Queer History Project* with art works created by LGBTQ and LGBTQ-allied artists, aims to hold a space open for dialogue. Characterized by Lavoie as reflective talk and action, dialogue involves the embracing of difference and the sharing of different experiences in a respectful way. As expressed by Lavoie

The only way to address the blind spots of our own existence is by being in conversation. If these spaces aren't held open, they shrink, and this leads to a narrowing of vision and imagination.

- Michelle Lavoie, Doctoral Candidate, Educational Policy Studies, Faculty of Education, University of Alberta

Artist Interviews continued

Daniel Beaudin

Daniel Beaudin was born and raised on a farm in Sherrington, Quebec. At the time, being queer in a small and conservative rural town meant being an outcast. Moving to Montreal to attend college was an opportunity for him to discover a much more accepting and promising world. Following studies in graphic design at Cegep du Vieux Montreal, Beaudin was employed as a graphic designer with Fugues Magazine, the largest LGBTQ magazine in Montreal in the mid-1990s. He later made the transition from printed media to the video game industry and currently has his own illustration and design company, Septral Illustrations.

Beaudin relates that he was an artist before college. A fine art illustrator at heart, he saw in graphic design a set of skills that could make him a more 'complete' artist. As he expresses it, Graphic Design was

...a way to learn about the tricks and techniques to master visual communication as a whole.

For Beaudin, his studies in Graphic Design taught him to put himself in the shoes of a diverse array of viewers in order to get his ideas across, complementing his artistic reflection with the tools to translate raw concepts into an accessible visual language. This creative mindset is now at the core of his process to create a connection between the public and his artwork.

Daniel Beaudin's artistic interests could be considered rather eclectic, ranging from cartoon illustrations to realism and surrealism. As a child, he enjoyed looking at surrealist artwork, such as the work of Salvador Dali, and the work of French comic artists such as Gotlib, who created all aspects of their work from ideation, writing and scripting to art production. These interests are expressed in Beaudin's art work where he seeks to create a balance between cartooning, with its use of outlines and exaggeration, and realism with its careful modelling of light, textures and volumes. Beaudin relates that in his work he strives to find the sweet spot between the two styles combined with an 'ambient' sense of surrealism to explore things just outside this world. As indicated by the artist:

Art is the expression and the communication of pure ideas and concepts. Through lines and defining shape I try to capture these concepts. I want to materialize them into accessible images fully able to "tell" their story to the viewers by themselves, using this stylized realism to focus and channel the surrealist side of my art.

Beaudin is also inspired by subjects outside the art realm. He is, for example, very passionate about science. Subjects such as astrophysics, quantum mechanics, and other scientific questions and philosophies also enter his work, contributing to his ability to take both himself and the viewer outside everyday experience and the ordinary. As Beaudin eloquently states:

Through my work, I want to allow people to journey outside their everyday life: leave their problems and stress behind if only just for a few minutes. I want them to laugh, dream, relax, and whenever possible learn something new.

Artist Interviews continued

In speaking of the exhibition **Re-Imaging Normal** specifically, Beaudin indicates that the goal of helping viewers to learn is a strong intent behind his works in the exhibition. As defined by Beaudin, the concept of 'normal' refers to what is expected and feels safe within a culture. He points out, however, that this concept is a mental construct and varies from one culture to another and from place to place. For Beaudin, growing up 'queer' was not 'normal' and his personal life experience involved traversing a spectrum from survival to tolerance to acceptance to healthy integration, always aiming at building a new and better 'normal'. Through his participation in this exhibition Beaudin wants his artwork to be 'ambassadorial'; a way for him to reach out to people who may be taking their first steps in discovering new aspects of human diversity. He aims to challenge expectations: to 'shake things up a bit' and build a bridge with other communities and so contribute to viewers' journeys towards a concept of 'normal' which encompasses the richness of human experience. In this journey, Beaudin believes that everyone, not just the 'queer' community, benefits and society will become broader, richer and more inclusive.



Daniel Beaudin
The Last Kiss, 2017
Digital illustration
Collection of Daniel Beaudin

Artist Interviews continued

Adebayo Katiiti

Adebayo Katiiti is originally from Uganda. In August of 2016 he came to Edmonton to compete in an International Swimming Competition and while in Canada he was nationally outed in Uganda as a transgendered gay man. Disowned by his family and threatened with imprisonment (or worse) if he returned to his home country, Adebayo was granted asylum in Canada,

Adebayo is primarily an athlete and musician. He took some art courses in school in Uganda but became more involved in the arts in Edmonton when he attended a workshop in print making that Michelle Lavoie was giving at the Society of Northern Alberta Printmakers (SNAP) in 2016. For Adebayo,

...art is some kind of medicine I take to heal trauma and stress, both what I experienced in Uganda and what I've experienced here in Edmonton. (It's also a means of) outreach to people who might be facing similar things or problems.

Adebayo contributed two woodblock prints for the exhibition **Re-Imaging Normal**. The first, in the colours of the Ugandan flag (black, yellow, red), references both the situation for gay people in Uganda and what he has found in Canada. As expressed by the artist:

...there is a lot of hate, discrimination and homophobic attacks (in Uganda). Despite being in that state there are also a lot of amazing people there who offer love. Leaving Uganda I needed a place to be hugged, loved and to be treated as a normal person. I found this in Edmonton.

Adebayo's second print, in yellow and red, is also concerned with the theme of love and expresses the idea that what people around the world need, often more than physical things, is love and to be hugged. According to Adebayo,....*this hug makes me think I'm loved and I want to give this back.*

For Adebayo, the concept of 'normal' is very personal as he has been called abnormal most of the time. 'Normal', for Adebayo, goes beyond behaviour and involves a sense of freedom. As so movingly expressed by this artist:

I'm normal in that I can talk about my gender freely. I'm normal because I can decide what pronouns I'm going to be called by. I'm normal because I can speak in different ways: I can speak in my art, my music, my poetry, through dance and in my job.

Adebayo's works in the exhibition **Re-Imaging Normal** are about love and he wishes the viewer to know that he did this work out of finding love and healing. Through his work he wants the viewer to know that he is calling him, her, they or them to love - to hug someone - to reach out and to be aware that some people are struggling hard to find that hug. As he states:

I want the viewer to know that this (art) speaks out about Uganda and that one day love will overtake and people will be free and I want the viewer to understand that this speaks about Canada and the love I've found here.

'Alarming' trends revealed in trans survey

DISCRIMINATION

Transgender youth in Alberta facing health-care barriers, violence



Kevin Maimann
Metro | Edmonton

The first survey of transgender youth in Alberta highlights the importance of not "outing" kids to their parents, according to one of its lead authors.

The Alberta Trans Youth Survey, released Wednesday to coincide with International Coming Out Day, showed many trans youth age 14-25 are facing violence, discrimination and significant health-care barriers.

Almost two-thirds of teenage trans youth reported they could not access mental-health services,

and 91 per cent of those said it was because they did not want their parents to know. More than 80 per cent of trans teens surveyed said their family members did not understand them or only understood them a little, while almost one in three reported having run away from home.

"Many of them don't access mental-health services because they don't want their parents to find out. So we see a big barrier here," said Kristopher Wells with the University of Alberta, one of the report's lead authors.

Wells said the numbers underscore that trans youth should not be "outed" to their parents if they disclose their gender identity or join a Gay-Straight Alliance at school.

The report brings other "disturbing and alarming" issues to light as well, Wells said.

Continued on page 4

Trans youth lack support: Report

Continued from page 1

Nearly three-quarters of those surveyed reported having self harmed, while 67 per cent under 18 had seriously considered suicide — and 41 per cent made at least one attempt.

Almost 70 per cent of those surveyed said they had experienced sexual harassment, and 35 per cent of those under 18 reported they had been physically threatened or injured in the past year.

Adebayo Katiiti, a transgender man from Uganda who was granted asylum in Canada after getting death threats in his home country for being transgender, knows what it's like to not have an accepting family.

The 23-year-old said life has been better during his first year in Edmonton, thanks to a strong queer community and support from social workers.

But he still faces discrimination — Katiiti said a man recently approached him on a bus to make racist comments and then repeatedly called him a woman.

Katiiti said he stood up for himself, but wonders whether it was the right decision.

"It still gives me headaches — if I did the right thing, if it was right for me to talk back, how my safety was, what if this guy could hit me," he said.

Katiiti, who came to Edmonton for an international swimming competition and has since founded an LGBTQ soccer team and started teaching autistic kids to swim, is also familiar with health care barriers.



Adebayo Katiiti is a transgender man from Uganda who was granted asylum in Canada after getting death threats in his home country. KEVIN TUONO/FOR METRO

He said he recently got into a "small fight" with a psychologist who would not recognize his gender identity.

He's also experienced long wait times for therapists and gender specialists, which "makes you doubt a lot, and it makes other people doubt you."

The report makes four main recommendations, including: increased support for families of trans youth, safer school environments, knowledgeable and

inclusive health care services, and directly engaging transgender youth and their families when developing policies and programs to help them.

Katiiti said the last recommendation is especially important, and that people need to treat trans youth equally and exercise patience when listening to them talk about their experiences.

The survey was taken online; 114 Alberta youth participated.

Artist Interviews continued

Frater Tham (Darcy Logan)

Lethbridge artist and curator Darcy Logan has been a professional artist since 1998. After studying at Grande Prairie College for two years he transferred to the University of Lethbridge where he graduated with a Bachelor of Fine Arts Degree in 2002.

Logan's art practice is fairly broad in nature and he has both a personal practice and a collaborative performance practice. His personal practice is multi-disciplinary, involving sculpture, painting, print-making and photography. In his two-dimensional work he concentrates on mythological themes which serve as allegories to investigate his place in the world.

Logan's 'place' in the world began in the lumber town of Prince George, B.C. As expressed by the artist, LGBT issues were not addressed in the town and, if they were, it was in a negative manner. This proved difficult for Logan as, while he identifies as a 'straight' male, as a child he engaged in activities, such as playing with his sisters' dolls or being dressed up by his sisters, which were not seen as 'normal' and caused Logan to later feel ashamed.

As expressed by Darcy Logan, however, change comes with time, education and being open. Over time Logan has come to believe that to say something is 'normal' is a very narrow definition of how societies/cultures expect people should look, act or behave. According to the artist, most people, at least privately, fall far outside societal bounds and 'normal' is a point on a spectrum and most interesting things fall outside of that point. As stated by Logan:

Things only gain texture or interest by having a contrast and this makes the world a far more interesting place.

Logan's embrace of things beyond society's concept of 'normal' is expressed throughout his life. Besides being an artist and curator he is also a magician, engaged in sleight-of-hand performances. In his art work, meanwhile, he explores mythology, cabalistic imagery, and the supernatural. One subject he explores is that of fairies which he sculpts, uses in 2 dimensional imagery (as seen in the exhibition **Re-Imaging Normal**), and uses in his magic tricks. For Logan, there is something child-like and innocent about fairies, but also something sinister as well. Logan views fairies as transformative psychopomps - supernatural guides that can take a person on a journey - and in his mixed-media works in the exhibition **Re-Imaging Normal** they are allegorical figures used to investigate his place in the world.

The fairy 'photographs' created by Darcy Logan, while they explore his own sense of being, also address and challenge a larger audience. As stated by Logan, these images were primarily created as a show of solidarity for friends, colleagues and peers who deal with the realities of being LGBTQ every day:

If these images stigmatize me or make me look bad I'm going to 'wear' that and try to do something positive for my friends.

Artist Interviews continued

The images operate on other levels as well. As communicated by Logan, on a superficial level these images ask the viewer to be engaged with the actual physical nature of the object: with the way the works were created and their overall aesthetic appeal. Through the whimsical images portrayed, Logan also hopes that viewers of the works may find some amusement as well.

Most importantly, however, the fairy portraits can be seen to question societal perceptions of gender and gender roles. As expressed by the artist concerning these images:

I make them in my community where a lot of people know me. This makes my face on the female children's bodies more significant. By being a man who identifies as 'straight' but has no problem being fluid and playing in this way, it challenges perceptions and asks viewers to consider why it should matter who someone loves and why should people take exception to LGBT culture and pride? Maybe, for those who are adversarial, these works will give them pause to re-consider their stance.

As Logan asks:

Why is this (LGBT culture/life) a big deal? If it's not a big deal for me why is it for anyone else? We shouldn't be judging people for something that isn't significant to ourselves when looking at our own individual experience.



Frater Tham
When We're Self Assured..., 2016
Faux vintage photo
Collection of the artist

Artist Interviews continued

Max Quilliam

Max Quilliam is a queer youth artist and activist, born and raised in St. Albert. A first year student at MacEwan University in Edmonton, Max came out as a trans man (or non-binary trans man) while a Grade 11 student at Paul Kane High School in St. Albert.

Max realized he was transgender in Grade 8 but decided to wait before coming out. By Grade 11, however, he had found it increasingly stressful trying to 'hide' so decided to fully express who he was. In this process Max was fortunate to have the support of his family and a network of friends. At this time he also became involved with a queer support group called Outloud which had formed in St. Albert in 2014/2015. Outloud, one of the first spaces in St. Albert for the queer community, provided Max with his first contact with the queer community and gave him a real sense of community and support. This sense of support was furthered when he attended Camp fYrefly in the summer after he completed Grade 11. Camp fYrefly, created on the belief that all youth are entitled to a world that embraces diversity and appreciates them for it, is a summer camp and leadership retreat designed for LGBTQ+ youth designed to help youth develop the leadership skills and personal resiliency necessary for them to become agents for positive change in their schools, families, and communities. Through attending the camp Max met like-minded individuals and got involved in volunteering with the queer community. This activism has recently led to his being hired as an educator with fYrefly in School, a program developed by the Institute for Sexual Minority Studies and Services (University of Alberta), where he gives workshops on homophobia and transphobia to junior and senior high school students.

Max describes his high school experiences as a mixed bag. While Paul Kane High School has had a Gay-Straight Alliance group since 2015, St. Albert itself has a lot of conservative elements so being queer has not been easy. As related by Max, while he hasn't been physically assaulted himself, some of his friends have been queer-bashed and this has served as part of the inspiration for some of his art work. Despite such negative events, however, Max has indicated that the school itself was very good in accommodating his transition and went so far as to ask him how they could make the school environment more accepting.

Max began studying art while in high school and continues to work on his art in his free time. The two pieces he has submitted for the exhibition **Re-Imaging Normal** speak to his friendships and his activist stance in the queer community. The work *Untitled #1*, for example, was inspired by the stories of his friends who have been queer bashed, either actually or through cyber-bullying. As related by Max concerning this work:

...these 'victims' are still resilient and keep going and that's very inspiring. While things have improved or progressed there are still many challenges (in Alberta), especially in rural communities. Through this piece I'm telling people to keep going (and show their colours).

His second piece, *Untitled #2*, touches on similar themes but was inspired by his feminine queer friends who are policed for being feminine. As expressed by Max, there is a different level of pressure placed on them as they might not conform to what people expect fem. individuals to look or act like.

Artist Interviews continued

How he wants people to view his work, or what he wants them to take away from his work, depends on the viewer. If the viewer is a queer person, Max hopes that they will see through his imagery that they will get stronger or more resilient. For a straight viewer, on the other hand, Max hopes they find *...the lens to acknowledge and reflect on the different forms of oppression that they don't face and that they can work to become better allies to the queer community.* In speaking to the theme of the exhibition **Re-Imaging Normal**, Max has stated that, for him, the word 'normal' doesn't mean a lot. As articulated by this artist:

There really isn't a standardized 'normal': everyone is different. Society and the media may present an idea of normal (for example, a cisgender family) but that doesn't really exist – every family is different.



Max Quilliam
Untitled #1, 2016
Acrylic on paper
Collection of the artist

Artist Interviews continued

Trudi Sissons

For Trudi Sissons, becoming an artist was 'not a choice'. Rather, raised in a home where art was valued and where her own early attempts at making art were encouraged, it was only natural for her to pursue studies in art at school and later at University. Due to family responsibilities, however, she had to leave University and it was not until later, when she moved to Lethbridge and retired, that she had more opportunity to concentrate on her art practice.

For Sissons', art is often a way to cope with, or to back away from, 'real' life. A lot of her work is highly personal but the personal narrative is not readily visible. Rather, the deeper meanings of her works are shrouded in imagery which aims to give people a taste of stuff that isn't the 'norm'. Some of the 'mysterious quality' evident in Sissons' work derives from just who she is as a person. As articulated by the artist:

If anything describes what I like to do it's that I'm imaginative and fanciful. My mind was like that as a child.

The imaginative streak in her work also has an 'academic' base, evident in her appreciation for the art style of Surrealism. Sissons' cites as her artistic influences the Belgian Surrealist Rene Magritte, Joseph Cornell and the collage/mixed media work of writer/artist Nick Bantock and states that she likes surrealism

...because it's really imaginative. Because it doesn't have to make sense (and) can address things that are underneath (and) not so apparent. Surreal images are fun, pleasurable, and outside the box. It's all rewarding for me.

Her interest in surrealism extends to her favored working technique. Presently she creates most of her work as digital collage. Doing 'cut and paste' on the computer allows her to take images that already exist and play with them in terms of space and scale. Collage, a methodology favored by many surrealist artists, enables her to access imagery that she couldn't otherwise and, as a lot of her work is narrative, to start with something and then create new scenarios or narratives and let her imagination go.

Trudi Sissons identifies as 'straight' but over the past few years has participated in a number of queer-themed art exhibitions developed by artist/curator Leila Armstrong in Lethbridge. Her involvement in these exhibitions, as well as the TREX exhibition **Re-Imaging Normal**, stems from her personal story. Sissons' daughter, who committed suicide in her twenties, identified as lesbian and while she felt comfortable 'coming out' to Sissons at age sixteen, struggled with 'coming out' to the rest of the world and finding a welcoming space. As expressed by Sissons when speaking of her daughter

...(I) always felt I had to defend her position and fight for the underdog

Through her art work Sissons' seeks to honour her daughter, to understand her struggles, and to fight for other LGBT+ individuals.

Artist Interviews continued

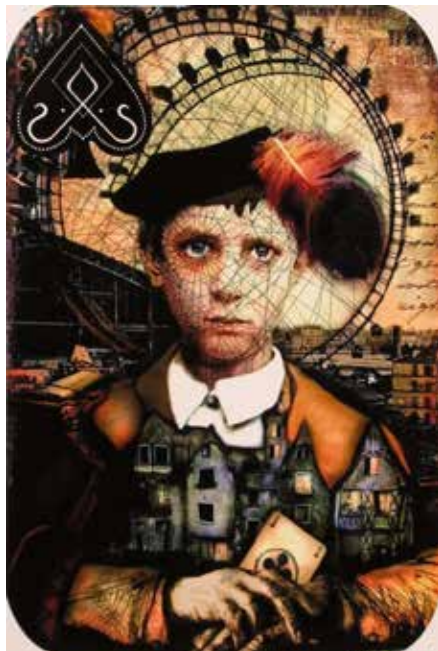
For the exhibition **Re-Imaging Normal** Sissons has created three works collectively titled 'What's the deal?' Envisaged as 'playing cards', these works beg a number of related questions. As voiced by the artist:

Why is this (someone being LGBTQ+) such a big deal? How can people be so inhuman and not see how their behaviour affects others? We're all the same – why do we try to be so exclusive? How is putting up fences beneficial?

Like playing cards with their two sides, most of Sissons' cards present 'mirrored' figures which address the conflict many LGBTQ+ individuals face by pretending to be straight when they're not; by trying to fit into the majority when they're in the minority. In Sissons' experience, this struggle gives birth to duplicitousness where a person ends up living a lie. Sissons' work address the turmoil and pain that results. Her overall aim with these works is to invite the viewer to enter the work and try to understand the struggle of the subjects portrayed. In so doing she hopes viewers can be more compassionate and understanding.

Trudi Sissons does not think 'normal' exists. For her, people are all unique and in her mind, to be described as 'normal' would be an insult. As she states:

That term (normal) puts a label on something that doesn't exist. It creates an expectation to conform when we're all so unique. I've always liked that I'm not 'normal'. My world is so much richer because of it.



Trudi Sissons
No Trump 1, 2017
Digital collage on paper
Private collection - Trudi Sissons

Artist Interviews continued

Kris Swick

Kris Swick is a Grade 10 student at Ross Shephard High School, a school in the public education system, in Edmonton. Out at school, Kris identifies as bi-sexual, believing that everybody should be able to love who they want to love and identify how they want to. As expressed by Kris, there shouldn't be any limitations or closed doors.

Prior to attending Ross Shephard, Kris attended a school in the Catholic school system. This experience, however, was not a positive one. As related by Kris, in the Catholic system there were lots of judgements and restrictions concerning how she looked, how she dressed, how she identified and the name she preferred to be called by. For Kris, however, pronouns don't matter and she feels she should be able to just be herself without being confined to any gender, pronoun or whatever. As she states:

(I want) that openness to be whoever I want to be.

Despite the difficulties she faced at her former school, however, both Kris' family and the church she presently attends have been very supportive and accepting and place a great deal of emphasis on fostering dialogue regardless of differences. Her present school also has a Gay-Straight Alliance (GSA) group which has helped in some ways.

For Kris *...art is (a way) to disturb the comfortable and to comfort the disturbed...and through her work she not only finds emotional release but also a way to draw attention to issues within the LGBTQ+ community and this community's relations with society as a whole. Kris describes herself as introverted and uses art as a means to express herself. It is how she communicates with other people and is a huge outlet for her to express her emotions and support her mental health. Her art practice is...super varied... and, like her identity, she doesn't feel she has to have a certain style or subject. Rather, sometimes she will draw faces for hours and then be inspired to create water colour landscapes or create works expressing how she feels about certain issues.*

Her work in the exhibition **Re-Imaging Normal** is a silk screen piece entitled *The Smoking Lady*. As indicated by Kris, this work has to do with the rejection many LGBTQ+ people feel, both from the larger society and from within the queer community itself, and what this rejection can lead to. As statistics have proven, the rates of addiction and suicide are much higher in the LGBTQ+ community than in the general population and Kris' piece speaks to these situations.

In speaking of the idea of 'normal', Kris states:

I feel normal is as individual as fingerprints. What's normal to me is different from what is normal to someone else. We're all living our version of normal. People think there's something wrong with being different but we're all different from each other. I feel if we become more aware of our judgments we can minimize them (and) ... be so much better than we are at present.

Artist Interviews continued

Espen Wade

Espen Wade was born and raised in Edmonton. He went to Afton School of the Arts, Westlawn Junior High, and then Jasper Place High School. Espen graduated in 2017 and is presently taking a gap year and working.

Espen has identified as a trans man since July of 2017. Though he started feeling uncomfortable with his biological gender upon reaching puberty, throughout his school years he identified as female and lesbian. While there was a GSA in his high school, Espen always felt like an outsider and believed there was no room for him in the group. He did, however, find support from his friends and family and from attending Camp fyreFly, which he has attended twice. As he has stated regarding his camp experiences:

Every time I go to that camp I come back more confident.

Although Espen has only recently come out as trans, since coming out he has become a lot happier, stating that he can finally be honest with himself.

Espen started drawing when he was eight years old and by the time he was eleven was experimenting with digital art. He graduated from Jasper Place High School with honours in Art 30 and hopes to go on to studies in digital art. Much of his work appears to deal with the concept of metamorphosis and he is interested in subjects, such as moths and snakes, which experience transition from one state to another. In creating his work Espen wants the viewer to take their own story from his pieces. As expressed by this artist:

I want people to see that their own lives are masterpieces of moments they can never share and I want them to use that to derive their own meaning from my work.

When speaking of the theme of the exhibition **Re-Imaging Normal**, Espen states that, for him, the word 'normal' is a *dumb one*. As he states:

Our strength lies in diversity: normal is being different. My world view is that we're all our own little universes. By nature we're all so unique: it would be weird if you were the same as somebody else.

The Alberta Foundation for the Arts Travelling Exhibition Program

Discussing 'Normal' - Definitions and Quotes

Normal: accustomed, acknowledged, average, common, conventional, natural, ordinary, popular, regular, routine, standard, typical, usual

Antonyms: abnormal, exceptional, irregular, peculiar, rare, remarkable, singular, uncommon, unnatural, unusual

Collins Paperback English Thesaurus, pp. 422-423, Harper Collins Publishers, 1996

If you are always trying to be normal, you will never know how amazing you can be.
- Maya Angelou, author

Our lives are mere flashes of light in an infinitely empty universe. In 12 years of education the most important lesson I have learned is that what we see as 'normal' living is truly a travesty of our potential. In a society so governed by superficiality, appearance, and petty economics, dreams are more real than anything in the 'real world'. Refuse normalcy. Beauty is everywhere, love is endless, and joy bleeds from our everyday existence. Embrace it....
- Dominic Owen Mallary, author

"Normal is an ideal. But it's not reality. Reality, is brutal, it's beautiful, it's every shade between black and white, and it's magical. Yes, magical. Because every now and then, it turns nothing into something."
- Tara Kelly, author, musician

"Normal is over rated, and so is spelling. You want perfection? Go out and buy a spell check, but know this: Spell check won't keep you warm at night or love you unconditionally. I will stick to being abnormal and a bad speller. Makes life more interesting. After all, what fun is there in being normal or perfect?"
- Christina Marrero

My whole life I wanted to be normal. Everybody knows there's no such thing as normal. Normal is subjective. There's only messy inconsistent, silly, hopeful versions of how we feel most at home in our own lives....
- Tori Spelling, actress

People fear anyone who differs from what is considered normal, and in a small town the idea of normal can be as narrow as the streets.
- Elizabeth Chandler, The Back Door of Midnight

A perfectly normal person is rare in our civilization.
- Karen Horney, psychoanalyst

The rabbits thought and thought. "If we're normal and Leo is normal than normal is whatever you are!"
- Stephen Cosgrove, Leo the Lop, children's author

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Discussing 'Normal' - Definitions and Quotes continued

Normal is how you perceive normal, not what others tell you is normal.

- Sean Thomas

Everybody is unique and different. Nobody is the same as anyone else. There is no 'normal' - it is a lie taught to us by a system so flawed that it is threatened by the awesome diversity of nature.

- Christina Engela, Demon Spawn, author and human rights advocate

Don't settle for a normal life. Not when you can enjoy the wonderful weirdness of being who God created you to be.

- Craig Groeschel, Weird: Because Normal Isn't Working, American pastor

I wondered if what one normally calls 'normal' was itself a sort of dullness, a deafening of sense and spirit, if not, indeed, a very closure of their doors. For myself, now, liberated, released, emergent from the dark night and the abyss, there was an intoxication of light and love and health.

- Oliver Sacks, A Leg to Stand On, British neurologist, naturalist, author

There's no such thing as normal. There is no definition of normal. Normal is subjective. You can't - and shouldn't - force yourself to want something 'normal' and stop wanting what you truly want. It's a sure way to make your life miserable.

- Alessandra Hazard, Straight Boy, author

No matter how 'normal' people look, living 'ordinary' lives, everyone has a story to tell. And maybe, just like you, everyone else is a misfit too.

- Sanhita Baruah

Sexual normalcy and abnormality are personal and subjective concepts. What is unnatural to one (Person) is natural to another. What is abnormal under certain conditions may be completely normal under others. And, in any event, to be different is not necessarily to be wrong, or to be sick.

- Victor J. Banis, novelist

Normal is not something to aspire to, it's something to get away from.

- Jodie Foster, actress, director

...The fact is, there is really no such thing as 'normal' - everybody's different, and that is the essence of their beauty.

- Kevyn Aucoin (1962-2002), Make-up artist, photographer, author

For me, insanity is super sanity. The normal is psychotic. Normal means lack of imagination, lack of creativity.

- Jean Dubuffet (1901-1985), painter, sculptor

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Terms of Reference: Sexual and LGBTQ+

Terms for Discussion

Bisexual - a person who is physically and emotionally attracted to people of both genders

Cisgendered - a term used to describe people who identify with the biological sex and gender that was assigned at birth.

Closeted - a person who is not open with other people about his/her sexual orientation or gender identity

Coming Out - the process of recognizing one's own sexual orientation or gender identity and the process of sharing that information with others

Gay - a person who is physically and emotionally attracted to people of the same gender. While the term may refer to both males and females, it is often used to refer to just males who are attracted to other males

Gender - a range of behaviours that express femininity or masculinity according to cultural norms. These behaviours are not genetically based

Gender identity - one's internal sense of being male, female or a combination of genders

Gender roles - the behaviours and attitudes expected of male and female members of a society. A person's gender role is composed of several elements and can be expressed through clothing, behaviour, choice of work and other factors. These elements are not static and have evolved through time (for example, years ago women did not wear trousers to work)

GLBT/LGBT - acronyms for 'gay, lesbian, bisexual and transgender'. These acronyms are often used because they are more inclusive of the diversity of the queer community than the form term 'gay community'

Heterosexual - a person who is physically and emotionally attracted to people of the opposite sex. Another term used is 'straight'

Homophobia - a fear of, aversion to, or discrimination against gays, lesbians bisexuals and pansexuals or those perceived to belong to these sexual minorities

Homosexual - a person who is physically and emotionally attracted to people of the same sex or gender. More commonly used terms currently are gay, lesbian, bi-sexual etc.

Inclusive language - language that avoids the use of expressions or words that might be considered to exclude particular groups of people. For example, the gender-specific word man-kind might be considered to exclude women

Intersex - a person whose biological gender is indeterminate. An intersex person may be born with ambiguous genitalia or with more or less than the usual two sex (x/y) chromosomes

The Alberta Foundation for the Arts Travelling Exhibition Program

Terms of Reference: Sexual and LGBTQ+

Terms for Discussion continued

Lesbian - a female who is physically and emotionally attracted to other females

Outing - the disclosure of others' sexual orientation or gender identity without their permission. Outing is disrespectful and can be dangerous to the 'outed' person

Pansexual - a person who is physically and emotionally attracted to people of any gender identity

Queer - historically a negative term for LGBT people, the term 'Queer' has been reclaimed by the community as an umbrella term defining any and all members of the community rather than the increasingly long list (eg. lesbian, gay, bisexual, transgender, pansexual, two-spirit, questioning, intersex, allies = LGBTPTQIA)

Questioning - people who are unsure about their gender, sexual identity or sexual orientation

Sex - a biological distinction referring to whether a person is genitally (not necessarily genetically) female, male or intersex

Sexual orientation - a person's physical and emotional attraction to another person. Gender identity and sexual orientation are not the same thing

Transgender - a person whose physical body does not match the gender that they feel they truly are

Transsexual - a transgender person who has had surgery to alter the gender of his or her body. Transsexuals may be gay, lesbian, bisexual or straight as a person's gender identity is not the same things as a person's sexual orientation

Two-spirit - a term used by some Indigenous people rather than terms such as bisexual, gay, lesbian or transgender. It indicates a person whose body simultaneously houses a masculine spirit and a feminine spirit. Prior to colonization, two-spirited persons were respected leaders and medicine people in many First Nations cultures

The Alberta Foundation for the Arts Travelling Exhibition Program

The Queer History Project: Rationale and Goals

The Edmonton Queer History Project, a portion of which is featured in the TREX exhibition **Re-Imaging Normal**, was an exhibition curated by Michelle Lavoie derived from a project developed by Michelle Lavoie, Dr. Kristopher Wells, Michael Janz and Dr. Alvin Schrader (from the Institute for Sexual Minority Studies and Services, University of Alberta) and former Edmonton City Councillor and LGBTQ+ activist, Michael Phair. The exhibition debuted at the Art Gallery of Alberta, Edmonton, from June 5 to June 21, 2015, as part of the Edmonton Pride Festival's 35th anniversary celebrations.



Queer History exhibition
Art Gallery of Alberta, Edmonton, 2016

The Queer History Project documents the people, places and events that have built understandings of Edmonton's Queer community over the past 40 years. Combining videotaped life history interviews, art and artifacts, the project gives a glimpse into queer fugitive identities and knowledge in the past and present. These histories represent a commitment to render queer lives, bodies, cultures and communities visible and give voice to untold stories and invisible lives as a way to remember the past and build a queer future. The project also seeks to celebrate, educate and showcase this rich community history as a source of public education, consciousness-raising, community-building and civic pride. As expressed by the project's organizers:

The history of Edmonton's queer culture and community has not been situated in any one place - it has been an underground and often overlooked story...ignored, quieted, or rendered invisible....Without knowledge of the past, we continue to erase our foundations and stay at a preliminary place of community building.... By capturing and sharing stories about the people, places, and events that developed Edmonton's Queer community over the past 40 years, this project counters queer erasure and invisibility and allows for reflection, remembrance, preservation, and celebration of this often hidden part of our city's history.

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LGBTQ+ Rights in Canada and Alberta - a brief history

In July of 2005 Canada became the fourth country in the world to legalize same-sex marriages nationwide and, due to provisions in the Canadian Charter of Rights and Freedoms, the rights of LGBT+ Canadians are now as well protected as those of other Canadians. These recognitions, however, were not always the case and such developments involved long and often bitter social and political struggles. In this process events in Alberta during the 1990s played a significant role in securing equal rights throughout the rest of Canada.

Prior to the 19th century and the formation of Canada, what is now Canada was known as British North America and was subject to British laws. During the British era sexual relations between men was a capital crime and those found guilty were subject to the death penalty. While there are no surviving records of any executions due to such laws found in Canada, in Britain itself the last executions for sodomy were in 1835. In 1861 in Britain the death penalty was repealed but a broader law involving gross indecency between men was enforced throughout the rest of the 19th century and into the twentieth century and resulted in prison sentences for thousands of men both in Britain and in British and former British territories.

Canada followed British laws regarding homosexuality until the 1960s and the famous Klippert case. In 1965 Everett George Klippert, a resident of the North West Territories, was charged with four counts of gross indecency after he admitted to sexual relations with four men.

Even though his relations were consensual, private and non-violent, Klippert was judged a dangerous sexual offender and was sentenced to an indefinite term in prison. Klippert appealed to the Supreme Court of Canada and while the sentence was backed up by the Supreme Court, Chief Justice John Cartwright suggested that the laws regarding homosexuality needed clarification. Following considerable media and political interest, Pierre Elliot Trudeau, the liberal government's Minister of Justice, introduced the *Criminal Law Amendment Act, 1968-69 (Bill C-150)*, calling for the decriminalization of private, consensual homosexual acts between people over the age of 21. As expressed by Trudeau, 'there's no place for the state in the bedrooms of the nation.' In 1969 the liberal bill was passed and homosexual activity between consenting adults was decriminalized.

Despite the decriminalization of same-sex acts in 1969, gay men and women continued to face a great deal of discrimination in Canada and in the 1990s a number of legal cases were fought to clarify the standing of homosexuals within Canada. These cases were generally fought on the basis of challenges to and interpretations of the Canadian Charter of Rights and Freedoms.



Peace Tower, Parliament Buildings
Ottawa, Ontario

The Alberta Foundation for the Arts Travelling Exhibition Program

LGBTQ+ Rights in Canada and Alberta - a brief history continued

In 1982 the Canadian Charter of Rights and Freedoms was included in the Constitution of Canada. Within this document is found Section 15 which protects against discrimination. As expressed within this section:

Every individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental or physical disability.

While Section 15 guards against discrimination, the Constitution of Canada and the Charter of Rights did not explicitly grant or deny any right to LGBT people. As well as this omission, the entire Charter is also subject to a general exception in section 1 that allows 'such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society'. In other words, there may be conflicting Charter rights which may cause limitations in rights. Complicating matters further is that section 15 and other Charter sections are subject to the 'notwithstanding clause' that allows governments to declare that a law is exempt from the Charter for up to five years and can be renewed any number of times.

Two legal cases which challenged interpretations of the Charter of Rights and Freedoms in the 1990s were significant in helping to achieve equal rights for gay and lesbian citizens in Canada. One of these, *Vriend v. Alberta*, began in Alberta in 1991.

Delwin Vriend (1966-) was a laboratory coordinator and chemistry lab instructor at The King's College in Edmonton. In 1991, despite being open with his congregation about being in a same-sex relationship, Vriend was fired by King's College as his sexual orientation was considered incompatible with a newly created statement of religious belief adopted by the college.

Vriend appealed to the Alberta Human Rights Commission but they refused to investigate his complaint, stating that discrimination on the basis of a person's sexual orientation was not within the scope of the Alberta Individual Rights Protection Act. In response Vriend then sued the Government of Alberta and the Alberta Human Rights Commission.

In 1994 a lower court ruled in Vriend's favor, stating that sexual orientation must be treated as a protected class under human rights legislation. The Alberta Provincial Government was unhappy with this decision and appealed to the Alberta Court of Appeal which overturned the lower courts decision in 1996. Vriend then appealed to the Supreme Court of Canada which, in 1998 and in a vote of 7 to 1, ruled that the Alberta Individual Rights Protection Act violated the Federal Charter of Rights and Freedoms and they 'read into' the existing law a clause giving equal rights for persons of all sexual orientations. As expressed by Mr. Justice Peter Cory concerning the



Alberta Legislative Building
Edmonton, Alberta

The Alberta Foundation for the Arts Travelling Exhibition Program LGBTQ+ Rights in Canada and Alberta - a brief history continued

majority decision:

The exclusion (of gays and lesbians) sends a message to all Albertans that it is permissible and perhaps even acceptable, to discriminate against individuals on the basis of their sexual orientations...Perhaps most important is the psychological harm which may ensue from this state of affairs. Fear of discrimination will logically lead to concealment of true identity, and this must be harmful to personal confidence and self-esteem.

The government of Alberta, under the leadership of Premier Ralph Klein, initially threatened to invoke the notwithstanding clause to override the Supreme Court's decision. Ultimately, however, the Alberta Government backed down and announced it would not do so and respect the decision. As finally expressed by Premier Klein:

I feel comfortable, that I will accept the ruling. I think it's wrong, morally wrong, to discriminate on the basis of sexual orientation.

The Supreme Court decision in *Vriend vs. Alberta* was used to argue provincial cases against bans on same-sex marriage throughout Canada. In addition, the decision has shaped legal precedent concerning provincial and federal government relationships as well as labor and other civil rights and constitutional laws.

Both the *Vriend* case and the case of *Egan v Canada* (https://en.wikipedia.org/wiki/Egan_v_Canada) led to an amendment of the Canadian Human Rights Act (CHRA) in 1996 to include sexual orientation as a protected ground in the Canadian Charter of Rights and Freedoms. The CHRA guarantees the right to equality, equal opportunity, fair treatment and an environment free from discrimination in employment and the provision of goods, services, facilities or accommodation within federal jurisdiction. Sexual orientation is not defined in any human rights act, but is widely interpreted as meaning heterosexuality, homosexuality and bisexuality. The Federal Court of Canada has stated that sexual orientation is a precise legal concept that deals specifically with an individual's preference in terms of gender in sexual relationships. The Ontario Human Rights Commission has adopted the following definitions:

Sexual orientation is more than simply a 'status' that an individual possesses; it is an immutable personal characteristic that forms part of an individual's core identity. Sexual orientation encompasses the range of human sexuality from gay and lesbian to bisexual and heterosexual orientations.

The Alberta Foundation for the Arts Travelling Exhibition Program
**LGBTQ+ Rights in Canada and Alberta -
a brief history continued - The Delwin Vriend
case - Twenty Years Later**

Paula Simons: Gay rights pioneer Delwin Vriend didn't set out to be a hero. He became one anyway.

Edmonton Journal
March 15, 2018

"This was about so much more than sexual orientation. It means every single Canadian is equal and you must include them."

Delwin Vriend got up early on April 2, 1998.

He made his way to the offices of Sheila Greckol.

She was the lead lawyer fighting his case against the Alberta government to have same-sex orientation added to Alberta's human rights legislation.

The Supreme Court's judgment was due that morning. Twenty years ago, the court didn't post decisions to its website. They certainly didn't tweet them out. So Greckol and the rest of the legal team gathered in her office, waiting for a colleague in Ottawa to call them with the ruling.

"Everyone had butterflies in their stomach. It was a difficult morning. I got to the office with my boyfriend and I said, 'I can't go in. I have to stay outside,'" Vriend, now 52, recalled.

"Suddenly, I heard a cheer through the office door, and I just collapsed. I just started crying. But they weren't tears of joy. That cheer meant that this was the start of another day and week and month of dealing with this issue again, of dealing with the media. I'm very much an introvert. And that cheer meant there were going to a lot of happy people, a lot of people who wanted to talk to me, and I just couldn't do it."

Face of the battle

Vriend v. Alberta is one of the most important civil rights moments in Canadian history. The landmark case didn't just establish gay rights in Alberta. The ruling changed people's understanding of the Charter of Rights and the role of the courts in protecting minority communities. And Delwin Vriend became the face of that battle.

It wasn't a role he ever sought. He still doesn't see himself as a fighter or a rebel. An intensely private person, he never wanted to become a gay rights icon. It was just something, he says, that happened. Something that changed Alberta law and Canadian society — and changed his own fate forever.

The Alberta Foundation for the Arts Travelling Exhibition Program LGBTQ+ Rights in Canada and Alberta - a brief history continued - The Delwin Vriend case - Twenty Years Later

"Luckily, it's not part of my life any more," says Vriend, who now makes his home in Paris, France, where he works as a website developer.

He has rarely spoken to the press about the part he played in shaping Canadian law and culture.

"Some people say, 'Oh, you were so brave for doing this.' But I'm not so sure I was. You just sort of do it one day at a time. I'm not sure I knew, at the beginning, that this was going to be so difficult. I didn't want to spend my life fighting the government."

Vriend's path to becoming the face of Canada's LGBTQ civil rights movement started in 1987, when he took a job as a lab instructor and laboratory co-ordinator at The King's College, now known as The King's University, a private Christian post-secondary institution.

Vriend was then 21. He'd been raised in the Christian Reformed Church, and had graduated from conservative Calvin College in Grand Rapids, Mich., with a degree in physics and mathematics. He'd come out to his own parents that year, but for the most part, he kept his private life very private.

Vriend didn't keep his sexual identity from his boss, a chemistry professor he much admired. He told him when he was hired. The prof said it didn't make any difference. Good performance reviews and steady promotions marked Vriend's four years of work at King's.

"Some people did know I was gay and some people didn't, I guess."

Then, a powerful member of the King's board of governors found out about Vriend.

"He was a major donor, from southern Alberta, and he really didn't want me there," Vriend said. "I was told that he threatened to pull his funding if I stayed."

In January 1991, the college president, who had known about Vriend's sexual orientation for some time, asked Vriend to resign. When he refused to step down, the college fired him.

For Vriend, who had just turned 25 and just become president of GALA, Edmonton's Gay and Lesbian Awareness Group, it seemed logical to file a discrimination complaint with the Alberta Human Rights Commission.

"But they said, 'No, we can't take your complaint. Sexual orientation is not a protected ground. You have no basis for a complaint.'"

'All I wanted was my job back'

Vriend appealed the tribunal's decision to Alberta's Court of Queen's Bench. He won. But the fight wasn't over. The province appealed, successfully. And at that point, Vriend and his legal team decided to take the case to the country's top court.

The Alberta Foundation for the Arts Travelling Exhibition Program LGBTQ+ Rights in Canada and Alberta - a brief history continued - The Delwin Vriend case - Twenty Years Later

"I guess I have to thank the Alberta government for entrenching their position to such a degree that we got to take this all the way to the Supreme Court," he said wryly.

"At the time, all I wanted was my job back. I wanted my complaint investigated. But ultimately, it was a good thing that they turned me down. Had they investigated, I might have been reinstated. Or I might have gotten a minimal pay-out. But this case wouldn't have gone through."

And there's the irony of history. If the Human Rights Commission had heard Vriend's complaint, he might have got his job back. Or the commission might well have ruled that the private Christian college was actually within its rights to dismiss him. But by fighting Vriend all the way to the Supreme Court, the Alberta government accidentally established a precedent that established and enshrined equal rights for all gay and lesbian Canadians.

Yet on that April day in 1998, Vriend found his Supreme Court victory bittersweet.

He had to brace for the torrent of hatred that spewed out after the ruling, the vehement public campaign that social conservatives launched in an effort to convince then-premier Ralph Klein to invoke the notwithstanding clause in defiance of the Supreme Court's ruling.

He wasn't prepared for the hate, but he also wasn't prepared for the adulation. He wasn't ready for the rallies and the public appearances and all the notoriety. He wasn't prepared to be Delwin Vriend, public hero.

"Every time, I had to psych myself up for things. I had to put on a face. And people didn't realize that," he said.

"Guys would write to me and say, 'Oh, you're so cute.' Well, I didn't like that for very long. The problem with fame is that you're known for something you're not. You're known for a part of you, but not for the real you. It was good to get out of Edmonton, so I could be the real me."

In the end, Klein didn't invoke the notwithstanding clause. The furor dissipated. Gay equality rights gradually, oh so gradually, became normalized.

'Once of the best things that ever happened'

But for Vriend, Edmonton remained an uncomfortable fishbowl.

In 2000, seeking anonymity and a new career, he moved to San Francisco to work in the dot.com sector. A couple of years after that, he moved to Paris and took a position with Hewlett Packard. Today, he runs his own consulting company, developing websites for hotel chains.

When he looks back on the events that derailed his life, and set him on a different course, he has few regrets.

The Alberta Foundation for the Arts Travelling Exhibition Program LGBTQ+ Rights in Canada and Alberta - a brief history continued - The Delwin Vriend case - Twenty Years Later

"This was probably one of the best things that ever happened to me. It allowed me to develop into me. It got me out of the Christian Reformed Church. It forced me out as a gay man — although I hate that term. To me, 'gay' is a meaningless label," he says.

"I think it did open my eyes to what was possible in the world. Alberta had been a pretty closed environment. Through the court case, I did get exposed to more of the world, and that probably allowed me to leave."

But more than that, as he looks back, he's quietly proud, not just of the victory he won for gay rights, or LGBTQ rights, but for the rights of all Canadians.

"Even at the time we were fighting our case, we didn't just see it as a fight about sexual orientation. This was about so much more than getting sexual orientation in. The ruling says you can't exclude people. It means every single Canadian is equal and you must include them."

Delwin Vriend didn't want to be a hero. His courage wasn't so much in standing up for his rights, but in allowing himself to become a test case, the vulnerable human face of something so much larger than himself.

"I have friends who worry about making their their mark on the world, who want to try to leave the world a better place. Maybe this allows me to feel I've already done that, in a way," he said.

"Fame, though? A hundred years from now, I doubt Delwin Vriend will be remembered. And that's just fine."

Key quotes

"Every individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination and, in particular, without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental or physical disability."

— *The Canadian Charter of Rights and Freedoms, Section 15(1)*

"It is easy to say that everyone who is just like 'us' is entitled to equality. Everyone finds it more difficult to say that those who are 'different' from us in some way should have the same equality rights that we enjoy.

"Yet so soon as we say any enumerated or analogous group is less deserving and unworthy of equal protection and benefit of the law all minorities and all of Canadian society are demeaned.

"It is so deceptively simple and so devastatingly injurious to say that those who are handicapped or of a different race, or religion, or colour or sexual orientation are less worthy. Yet, if any enumerated or analogous group is denied the equality provided by s. 15 then the equality of every other minority group is threatened. That equality is guaranteed by our constitution.

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“If equality rights for minorities had been recognized, the all too frequent tragedies of history might have been avoided. It can never be forgotten that discrimination is the antithesis of equality and that it is the recognition of equality which will foster the dignity of every individual.”

— *An excerpt from the Supreme Court’s decision in Vriend v. Alberta.*

The Alberta Foundation for the Arts Travelling Exhibition Program LGBTQ+ Rights in Canada and Alberta - a brief history continued

Same-sex Marriage in Canada

The equality provisions of the Charter of Rights and Freedoms, combined with changing sociopolitical views towards homosexuality, led to a gradual broadening of rights as concerned Canadian gay and lesbian citizens. In 1999, for example, the Supreme Court of Canada ruled that same-sex couples in Canada were entitled to receive many of the financial and legal benefits commonly associated with heterosexual marriage.



Marriage of Chris Carson and Shane Golby, September, 2015
Edmonton, Alberta

As most laws which affect couples are within provincial rather than federal jurisdiction, however, this meant that rights varied somewhat from province to province. Such confusion led, therefore, to various provincial court challenges. In 2002 and 2003 the superior courts of Ontario, Quebec and British Columbia held that the restriction of marriage to opposite-sex couples was discriminatory and contrary to the equality clause of the Canadian Charter of Rights and Freedom. As a result of this challenge, in 2003, Ontario became the first jurisdiction in North America to recognize same-sex marriage. This decision was followed by British Columbia (2003), Quebec, the Yukon, Nova Scotia, Manitoba, Saskatchewan, Newfoundland and Labrador (all in 2004) and New Brunswick, the Northwest Territories and Alberta (2005).

The divisions between provincial and Federal rulings and shifts in Canadian attitudes towards acceptance of same-sex marriage caused the Parliament of Canada to reverse its position on the issue. In 1999 the House of Commons, through Bill C-23, overwhelmingly passed a resolution to re-affirm the definition of marriage as 'the union of one man and one woman to the exclusion of all others.' In light of the above changes, however, the Federal Government began to revise its position. In 2003 Prime Minister Chrétien announced that the government would introduce legislation to recognize same-sex marriage which read that

1. Marriage, for civil purposes, is the lawful union of two persons to the exclusion of all others.

The Liberal Government then referred this draft bill to the Supreme Court of Canada asking it to review the bill's constitutionality before it was introduced to the house. The Supreme Court ruled that the Government has the authority to amend the definition of marriage and Bill C-38, the Civil Marriage Act, was introduced to Parliament for its first reading on February 1, 2005. After passing both first, second and third readings, the bill moved to the Senate where it passed third reading on July 19, 2005. It received Royal Assent on July 20, 2005, and same-sex marriage became legal throughout Canada and Canada became the fourth country in the world to legally recognize same-sex marriage. As expressed by Prime Minister Paul Martin at the time:

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LGBTQ+ Rights in Canada and Alberta - a brief history continued

(This) is about the Charter of Rights. We are a nation of minorities. And in a nation of minorities, it is important that you don't cherry-pick rights. A right is a right and that is what this vote tonight is all about.

Major objections to this process came from the Conservative Party of Canada, led by Stephen Harper, and the Progressive Conservative government of Alberta, led by Premier Ralph Klein. In 2000 Alberta had amended its Marriage Act through Bill 202 to define marriage as being between a man and a woman. This law included a notwithstanding clause in an attempt to protect the amendment from being invalidated under the Charter of Rights and Freedoms. Despite this, however, the amendment was invalid since the definition of marriage is a federal power. When the Canadian House of Commons passed Bill C-38 Premier Klein responded by saying that the Alberta government might stop solemnizing marriages entirely, issuing only civil union licences to both opposite-sex and same-sex couples. The Alberta government also considered continuing to issue marriage licences to opposite-sex couple only in court. Following advice from legal experts, however, Klein conceded that the province's refusal to marry same-sex couples had no chance in Court and would be a waste of taxpayers money and Klein stated that the Alberta government would issue marriage licenses to same-sex couples when Bill C-38 received royal assent. It was not until May, 2014, however, that the Alberta Marriage Act was amended to replace the words 'husband and wife' with 'spouses'.

The Conservative Government of Stephen Harper, which came to power with a minority in 2006, promised to re-open the debate on same-sex marriage as part of its electoral campaign. In December of 2006 the Conservative government brought a motion before the House asking if the issue of same-sex marriage should be re-opened. This motion, however, was defeated the next day and Harper dropped the issue. It was not until May, 2016, however, that members of the Conservative Party of Canada changed the party's political platform from defining marriage as 'a union between one man and one woman' to a neutral stance. At the same time, however, the party did not elect to actually support the right to same-sex marriage, allowing members 'the freedom to hold personal opinions against same-sex marriage.'

The Alberta Foundation for the Arts Travelling Exhibition Program

Somewhere over the rainbow: The Rainbow Flag, LGBTQ+ initiatives and developments in Alberta and Canada and Beyond

The rainbow flag, also known as the gay pride or LGBT pride flag, is a symbol of lesbian, gay, bisexual and transgender (LGBT) pride and social movements. The colours of the flag represent the diversity of the LGBT community.

The flag was designed by Gilbert Baker (1951-2017) in 1976. In 1974 Baker met Harvey Milk, an influential gay activist and city Supervisor in San Francisco. In 1976 Milk challenged Baker to develop a symbol of pride for the gay community in that city. Baker's flag, meant to counter the Pink Triangle used by the Nazis to designate homosexuals in Nazi Germany, utilized the rainbow because of its associations with diversity, beauty and nature. Baker's flag flew for the first time in the San Francisco Gay Freedom Day Parade on June 25, 1978.



Rainbow Flag
https://en.wikipedia.org/wiki/Rainbow_flag (LGBT_movement)

As designed by Baker, the Pride Flag originally consisted of eight stripes based on colour therapy. Baker assigned specific meaning to each of the colours:

Hot pink - sexuality

Red - life

Orange - healing

Yellow - sunlight

Green - nature

Turquoise - magic/art

Indigo/blue - serenity/harmony

Violet - spirit

After the assassination of Harvey Milk on November 27, 1978, demand for the rainbow flag greatly increased. To meet demand, and due to the difficulty of stocking hot pink, the flag was re-designed with only seven stripes. In 1979 the flag was again modified based on design needs. As a result, the turquoise stripe was also dropped, resulting in a six stripe version of the flag with red, orange, yellow, green, blue and violet.

Since its creation, the Pride Flag has witnessed a number of variations and been applied in numerous ways. In the early days of the AIDs epidemic a 'Victory over AIDS' flag was devised which added a black stripe to the six stripe design. With the election of Donald Trump as U.S. President the black stripe was re-introduced, replacing the orange stripe. This incarnation both

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Somewhere over the rainbow continued



plays on the association of orange with Donald Trump's hair and skin tone and associates the LGBTQ movement with the Black Lives Matter movement.

The flags of numerous countries around the world have also been amalgamated with the rainbow flag to symbolize LGBTQ rights in those countries. The rainbow flag has also found wide application on all manner of products including jewelry, clothing, stickers and other personal items

The most common Transgender Flag was created by American trans woman Monica Helms in 1999. It was first shown at a Phoenix, Arizona LGBT pride celebration in 2000.

As with the Rainbow PRIDE flag, each stripe in the Transgender flag has a specific meaning. According to Monica Helms:



Transgender Flag
https://en.wikipedia.org/wiki/Transgender_flags

The stripes at the top and bottom are light blue, the traditional colour for baby boys. The stripes next to them are pink, the traditional colour for baby girls. The stripe in the middle is white, for those who are intersex, transitioning or consider themselves having a neutral or undefined gender. The pattern is such that no matter which way you fly it, it is always correct, signifying us finding correctness in our lives.
(<http://point5cc.com/cart/>)

Unlike the wider LGBT community worldwide which has adopted the Rainbow flag, the various transgender individuals, organizations and communities around the world have developed and use their own flags to represent transgender pride, diversity, rights and remembrance. The flag created by Helms, however, is the most prominent design. In 2014 Helms donated the original transgender pride flag to the Smithsonian National Museum of American History.

The Rainbow Pride Flag has been used by many communities to celebrate LGBTQ+ pride during PRIDE celebrations for a number of years, both as a flag and as a crosswalk design. In August of 2017 Calgary became the 3rd Canadian city, after Lethbridge and Whitehorse, to install a Transgender flag crosswalk as well as the Rainbow design.

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Somewhere over the rainbow continued

The City of Edmonton and the University of Alberta have played important roles in the march for queer rights in Alberta.

One example of this has been growing support for the annual PRIDE celebrations in the city.

It has been suggested that the first PRIDE celebrations in Edmonton started in 1980 when 75 people gathered for a baseball game and campfire. Since then, PRIDE has become Edmonton's second-largest festival, second only to the Heritage Festival. In the first parade in 1992 some marchers wore paper bags to protect their identity.



Edmonton Mayor Don Iveson
PRIDE Parade, 2014
Edmonton

By 2015 acceptance and support for the parade had grown significantly and in 2015 close to 50,000 citizens had gathered for the parade. In 1993 Edmonton's Mayor Jan Riemer (1989-1995) became the first Edmonton Mayor to proclaim PRIDE Week. Mayors Steven Mandel (2004-2013) and Don Iveson (2013 continuing) have continued this tradition. Related to this, in 2012 Allison Redford became the first sitting Alberta Premier (and only Progressive Conservative leader to date) to attend the PRIDE parade in the city.



Edmonton PRIDE Parades
Edmonton
Photography by Shane Golby

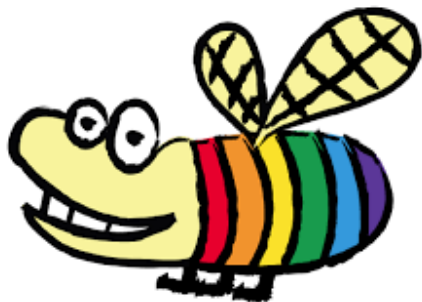


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A number of initiatives have come out of the University of Alberta over the years. In 1975, for example, University of Alberta students created GATE (Gay Alliance towards Equality). GATE was one of the first gay-affirming campus organizations in Canada. Its advocacy focused on addressing the needs of the sexual-minority campus community. GATE also advocated for pressing issues such as inclusion for homosexuals into the Individual Rights Protection Act. GATE later developed into Edmonton's first gay-and-lesbian community centre. The Edmonton PRIDE Centre ranks as one of the oldest gay-and-lesbian advocacy and support centres in Canada.

A second agency developed at the University of Alberta is the Institute for Sexual Minority Studies and Services (iSMSS). iSMSS leads groundbreaking research that affects policy development, intervention, education and community outreach for sexual and gender minorities nationally and globally. The institute's research not only helps youth at large, but also works with various national agencies, such as the Canadian Teachers' Federation and the Public Health Agency of Canada, and guides professional development and education for teachers, social workers, family physicians, psychologists, guidance counselors and other professionals, enabling them to be better resources and advocates for sexual and gender minority youth and their families. iSMSS has been extremely important in support for Gay-Straight Alliances in schools in Alberta and the development of resources for teachers which address issues relevant to sexual and minority youth.



Camp fYrefly graphic

iSMSS has developed a number of programs over the years. One of its most important is Camp fYrefly. This award-winning summer youth leadership program for sexual and gender minority youth was founded in 2004 by Dr. André P. Grace and Dr. Kristopher Wells and is designed to help youth develop the leadership skills and personal resiliency necessary for them to become agents for positive change in their schools, families, and communities. Camp fYrefly offers programs in three locations each summer. These include Edmonton, Calgary and Saskatchewan. At the camp young people engage in over 25 arts-informed workshops which strive to develop personal resiliency and leadership skills. Over 1000 youth have attended Camp fYrefly since its inception. In 2018 the University of Alberta cancelled Edmonton's Camp fYrefly and has decided to consolidate the city's camp into a provincial one in Canmore.

A second initiative developed by iSMSS is the Safe Spaces Initiative which strives to make campus life better for sexual and gender minority youth at the University of Alberta. This initiative includes a staff resource network, with members in every faculty on campus. In March 2013, and as an extension of their Safe Spaces work on campus, iSMSS and partners hosted the first-ever Pride Week at the University of Alberta.

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Somewhere over the rainbow continued

Finally, in 2015 the Institute for Sexual Minority Studies and Services spearheaded a campaign meant to encourage LGBTQ athletes to 'stay in the game'. This campaign involved the creation of 'Pride Tape' which athletes could use to support LGBT youth and state, without having to say anything, that these youth were welcome in sporting communities. The Edmonton Oilers became the first NHL team to use Pride Tape, debuting the rainbow tape in 2016. Since then the use of the tape has been used by Pee Wee hockey teams and crossed to use on other sporting equipment as well. Also, the use of Pride Tape has gone far beyond Edmonton and Kris Wells, director of the Institute for Sexual Minority Studies and Services, has reported that he is now filling orders for Pride Tape world-wide. As expressed by Wells:



We'll go where the demand is because it's a universal message. It's about building a better, more inclusive world for everyone and it's pretty fantastic that we can start with sports showing that kind of leadership.

The most recent initiative to come out of the University of Alberta concerns the development of an **Edmonton Queer History App**, entitled ***How Did We Get Where We Are Today?***, created by Dr. Jason M. Harley and researchers at the University. As outlined by Dr. Harley:

The Edmonton Queer History App combines historical pictures and video with interviews focusing on key Edmonton locations to tell the story of how queer rights have changed in the city from the past to the present day. Interviews from leaders in the LGBTQ+ community and archival research have been combined to create a narrative of past struggles and successes to educate those both within and outside of the LGBTQ+ community. The locations on this tour have been selected because they hold particular relevance to the development of contemporary LGBTQ+ social and legislative rights in Edmonton. This new multimedia educational tool directly addresses an important curricular gap in Canadian history education using emerging technology that promotes learning both in and beyond the classroom with desktop and mobile devices.



The Edmonton Queer History App was developed by Dr. Jason M. Harley and his Computer-Human Interaction: Technology, Education, and Affect (CHI-TEA) Laboratory in the Department of Educational Psychology and Faculty of Education at the University of Alberta. This project has been supported by an Insight Development Grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) awarded to Dr. Harley (PI) and Drs. Grace (co-PI);

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University of Alberta), Lajoie (co-PI; McGill University), and Poitras (collaborator; University of Utah). We gratefully acknowledge the generous contributions of many Edmonton LGBTQ+ community members for their time and enthusiasm with this project. Acknowledgements of all contributors are made in the app.

Please visit the CHI-TEA Lab website for instructions on how to download the app for free:
<https://sites.google.com/uAlberta.ca/chitea-lab/home>



Pride Centre Opening, Edmonton
Collection of the Institute for Sexual Minority
Studies and Services, University of Alberta

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Somewhere over the rainbow continued



An issue that has brought attention to the Alberta Provincial Government and LGBTQ+ equality in Alberta on both national and international stages over the past few years is that of Gay-Straight Alliances (GSAs) in Alberta schools. The 'discussion' such clubs has generated not only demonstrates the progress that has been made concerning LGBTQ+ rights in Alberta but also the amount of advocacy that still needs to be done.

Gay-straight (GSA) or queer-straight student alliances are student-run, teacher-supported, school-based groups that work to create welcoming, caring, respectful and safe spaces for students of diverse genders and sexual orientations and their allies in schools. Generally these clubs are designed to provide a safe space that respects diversity and fosters a sense of belonging. The first known GSAs were started in the United States in the late 1980s. The first GSA in Canada was started at Pinetree Secondary School in Coquitlam, BC, in 1998. In 2003 GSAs were started in various centers in Saskatchewan.

LGBTQ students often experience greater degrees of harassment, both from students and adults, in their schools than their straight peers. It has been found that such victimization results in higher levels of depression, lower self-esteem, lower academic achievement and higher levels of suicide among LGBTQ youth than seen among straight students. Based on studies carried out in the United States since 2006, it has been reported that the establishment of GSAs in schools reduces or often negates all of these negative situations.

GSAs, however, are important not only on an individual level or as concerns LGBTQ youth. Such clubs also promote the education of LGBT issues to the general school population and help all students to confront discrimination, reconceptualize gender, and support diversity and a climate of inclusivity.

Beginning in 2014 the question of Gay-straight alliances in schools in Alberta became a major political issue; an issue which had profound impacts on Alberta's conservative government, which governed the province from 1971 to 2015, and one which continues to have ramifications. In April of 2014 Liberal MLA Kent Hehr introduced Motion 503 which urged the conservative government to introduce legislation mandating all school boards in Alberta to develop policies to support students if they wished to establish GSAs like had been done in Manitoba and Ontario. In response a Progressive Conservative and Wild Rose majority voted down Motion 503. This, however, did not stop the issue being raised throughout the rest of 2014. In November of 2014 Liberal MLA Laurie Blakeman introduced *Bill 202: Safe and Inclusive Schools Statutes Amendment Act, 2014*, into the Legislative Assembly, which mandated that school boards were to develop policies to support students who started GSAs in their schools.

Blakeman's bill was supported by Wildrose Leader Danielle Smith and her caucus, members of Edmonton's LGBTQ community, Edmonton Mayor Don Iveson and others, Seeing this as too

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divisive and threatened by this proposal, the Progressive Conservative government hastily introduced their own proposal on Gay-straight alliances. Entitled *Bill 10: An Act to Amend the Alberta Bill of Rights to Protect our Children*, this bill argued in favour of 'parental rights', allowing school boards to decide whether GSA should be allowed. If students were turned down in their request, Premier Prentice stated that they were allowed to take legal action against their school boards. This was followed shortly thereafter by an amendment which stated that if a school would not allow a GSA in school, the Education Minister was empowered to find a suitable space for such a group outside of schools.

While Bill 10 passed second reading in the Legislature, it faced a tremendous backlash. Critics such as PC MLA Thomas Lukaszuk, former Alberta Treasurer Jim Dinning, former Calgary Stampeders football player Jon Cornish, musical artists Tegan and Sarah, and Rick Mercer among others, saw the government's plan as a move to segregate gay students. In voicing his opposition to the government's proposal Cornish stated

I want my kids growing up in a world where it doesn't matter who you love.

After four days of widespread opposition Premier Prentice decided to put Bill 10 on hold and postpone the third reading of the bill.

In March of 2015, when the Alberta Legislature reconvened after its break, PC Minister of Education Gordon Dirks announced that the Tory government was reversing its position on gay-straight alliances, restoring the contents of Bill 10 to what was originally introduced by Laurie Blakeman, and would make the clubs mandatory in every school where a student requested one. The government went on to state that parents in Alberta would no longer be able to remove their children from classes where sexual orientation was being discussed and that a separate amendment would add gender expression and identity to the grounds for which Albertans would be protected from discrimination. MLAs voted almost unanimously to allow the alliances and Bill 10 was passed. As expressed by Dr. Kristopher Wells from the Institute for Sexual Minority Studies and Services at the University of Alberta

This bill advances Alberta, in terms of LGBT human rights issues, to the forefront of the country. It's monumental to think how far we've come in such a short time. We're no longer that redneck, roughneck province. Today we took a stand for human rights.

Although Bill 10 was passed by the Progressive Conservative Government led by Jim Prentice, the law has not been accepted by some conservative members of the Alberta population. Before the PC government could begin to put the law into effect it was swept from power in the provincial election of May, 2015. It was left to the new NDP government, led by Premier Rachel Notley, to put the law into action. In 2016 the new Minister of Education, David Eggen, presented guidelines to all school boards in Alberta, both Catholic and Public, to incorporate new policies to support and protect students regardless of their sexual orientation, gender identity and expression. School boards were also to ensure that all school staff were protected from discrimination regardless of their gender identity, sexual orientation and gender expression. As expressed by Minister Eggen:

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I think the policy ensures all students have protections available and in place. The bottom line here is the equality and integrity of every student to feel safe and welcome and cared for in our schools across the province.

While most school boards in the province have complied with the Department of Education's guidelines, some Christian private schools have not and the conflict between these schools and the government is an on-going and contentious one. As well, Jason Kenney, current leader of the United Conservative Party (UCP) of Alberta, re-opened the issue with comments concerning parental rights, much to the chagrin of many in the province. Kenny's questioning of GSA's and his statements that teachers/school administrators should have the power to inform parents if their child joined a GSA, led NDP Education Minister David Eggen to introduce Bill 24, an Act to Support Gay-Straight Alliances, in the legislature. Bill 24, meant to close loop-holes in previous government bills regarding this issue, faced strenuous opposition from the UCP but was passed by the majority NDP caucus on November 15, 2017.

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Somewhere over the rainbow continued

11/3/2017

Schools can't out GSA members to their parents under proposed Alberta law - Edmonton - CBC News

Schools can't out GSA members to their parents under proposed Alberta law

Law would take effect Apr. 1 next year if approved by legislature

By Michelle Bellefontaine, [CBC News](#) Posted: Nov 02, 2017 11:10 AM MT Last Updated: Nov 02, 2017 10:27 PM MT

The Alberta government introduced legislation Thursday to make it illegal for a publicly-funded school to tell parents their child has joined a gay-straight alliance without the child's consent.

The bill amends the section of the Alberta School Act that says parents must be notified when sexuality or religion is taught in the classroom.

- [Alberta education minister rejects sex-education curriculum of Catholic schools](#)
- [Jason Kenney's views on gay-straight alliances called 'extremist' by Alberta education minister](#)

If passed, wording will be added to the legislation stating GSAs are exempt from this provision.

"We wanted to make it crystal clear that kids will not be outed," Education Minister David Eggen said in an interview Thursday with CBC Radio's Edmonton AM.

"It will be against the law to do so if we pass this bill, and that schools are compelled to allow GSAs to be formed if their students want to do that."

Gay-straight alliances are after-school clubs where LGBTQ and straight students can talk, eat pizza and hang out together.

They are seen as a way for students who are struggling with their sexuality to get peer support, especially for those who are not ready or don't feel safe talking to their parents.

Ace Peace, a transgender Grade 12 student from Calgary, said he was thrilled to discover his school had a GSA with a large number of members when he returned to school the fall after coming out as male to his mother at 15.

"I knew that I didn't have to hide. I knew that I was going to be OK. I knew that I would be accepted and, even more awesome, that my differences and diversity might even be celebrated," he said.

"I knew that I had allies, friends, classmates and teachers who would have my back."

'Partisan political wedge issue'

Under the bill, policies protecting all students will have to be posted on school web sites by June 30, 2018. The bill also lays out what has to be included in each policy.

The bill may set up a battle between the NDP government and parental rights activists who say they have the right to know what their children are doing in school.

- [Transgender youth health study reveals 'alarming' statistics on mental health](#)

<http://www.cbc.ca/news/canada/edmonton/gay-straight-alliance-laws-alberta-eggen-1.4384037?cmp=rsa>

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Somewhere over the rainbow continued

11/3/2017

Schools can't out GSA members to their parents under proposed Alberta law - Edmonton - CBC News

Earlier this year, United Conservative Party Leader Jason Kenney said that parents have a right to know when their child joins a GSA, unless the parents are known to be abusive.

Eggen has said Kenney's comments forced the province to introduce the changes.

In a written statement, Kenney said the UCP caucus would not comment on Eggen's bill until they have a chance to discuss it.

"It is unfortunate that the NDP is using this sensitive matter as a partisan political wedge issue," Kenney said in the statement. "Our approach will always be determined by what is in the best interests of children.

"We trust highly-trained educators to use their professional judgement to make decisions in the best interests of children, particularly given that this policy applies to children as young as five years of age."

GSA's approved by principal

A section of the school act would be amended to clarify the responsibilities of school principals.

Principals would have to approve GSA's immediately after a student requests one and work to set it up in a "timely fashion."

Students will get to choose the name for their groups. The principal will have the authority to make the final call on approving a GSA, not a school trustee or anyone else.

The bill also gives the minister of education authority to investigate contraventions of the law.

The bill does not specify penalties for school officials who break the law.

Complaints about principals and teachers who out LGBTQ students to their parents would be dealt with through the professional disciplinary processes involving the Alberta Teachers Association.

A child whose personal information is breached could also have a complaint investigated through Alberta's privacy commissioner.

Schools that break the law could have their accreditation or government funding pulled, Eggen said.

If the bill is passed, the amendments would come into effect Apr. 1, 2018.

Why so afraid, student asks

Ace Peace said he doesn't understand why GSA's have become such an issue for some adults.

He said for some LGBTQ students these clubs are the only safe space they have to talk because they are afraid of what their parents would do or say.

"I don't want to imagine what it would mean for them if they would be outed for attending," Peace said, adding he is "scared to even think about" it.

<http://www.cbc.ca/news/canada/edmonton/gay-straight-alliance-laws-alberta-eggen-1.4384037?cmp=rss>

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Somewhere over the rainbow continued

11/3/2017

Schools can't out GSA members to their parents under proposed Alberta law - Edmonton - CBC News

"As much as I try to, I don't understand what people are so afraid of or what they think happens in a GSA."

A study from the University of Alberta released earlier this month highlights how vulnerable transgender youth are.

The study found nearly 65 per cent of transgender Albertans between the ages of 19 and 25 have considered suicide at some point.

The study also found that fear of parents finding out has kept more than 90 per cent of transgender youth between 14 and 18 from seeking help from a mental health professional.

Kris Wells, the study's lead Alberta researcher and director of the Institute for Sexual Minority Studies and Services at the University of Alberta, said if passed, Eggen's bill will be the most comprehensive GSA legislation in the country.

"GSAs literally can save young people's lives," he said. "They invite parents and families into a conversation. They don't exclude them from a conversation."

As for Kenney calling the bill a "political wedge issue," Wells said it shows he isn't ready to lead Alberta.

"A leader stands up and protects the most vulnerable," he said. "A leader stands up and is not afraid of LGBTQ issues, is not afraid of the changing face of this province, and I think Jason Kenney continues to be out of step with the majority of Albertans."

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Somewhere over the rainbow continued

In June of 2016 Prime Minister Justin Trudeau became the first sitting Canadian Prime Minister to march in a Canadian LGBTQ Pride Parade when he participated in the Toronto Pride Parade.

Elected leader of the Federal Liberal Party in 2013 and Prime Minister in 2015, Trudeau has stated that

The Liberal Party believes that the advancement of LGBTQ rights is a priority....

In keeping with this belief, Trudeau named Edmonton Centre MP Randy Boissonnault, Alberta's first openly gay

MP, as special advisor on LGBTQ2 issues to the Prime Minister. This role involves advising Trudeau on the development and co-ordination of the Federal Government's LGBTQ2 agenda as well as protecting LGBTQ2 rights in Canada and addressing both present and historical discrimination.



Prime Minister Justin Trudeau
Toronto Gay Pride Parade, June, 2016

One of the initiatives Boissonnault and the Trudeau government undertook concerns the issuing of an apology from the federal government for years of discrimination undertaken against LGBTQ2 individuals in the military and civil service. Between the 1950s and 1990s upwards of 9,000 federal public servants were driven from their jobs because of their sexual or gender identity or orientation. During these decades LGBT people were identified as a major risk to national security, with the RCMP going so far as to develop a test, referred to as the 'Fruit Machine', which they believed could identify homosexuals among its ranks. As expressed by Laurentian University professor Gary Kinsman,

...the resulting 'purges' forced numerous gay Canadians back into the closet at best, or cut short both lives and careers at worst. It expelled us from the fabric of the nation and it constructed heterosexuality as the normal, natural, safe and secure sexuality.

Even though homosexual acts were decriminalized in 1969, LGBT people were banned from serving in the military and hounded from the civil service until the Supreme Court of Canada ruled that the Charter of Rights and Freedoms prohibited discrimination on the grounds of sexual orientation in 1995. In 2016 Egale Canada, an advocacy group that fights for the rights of LGBTQ Canadians, issued a report to Trudeau's liberal government entitled 'The Just Society Report: Gross Indecency' which recommended that the federal government issue an apology to the LGBTQ2 community. The government agreed to this and stated that such an apology would be made before the end of 2017.

The Alberta Foundation for the Arts Travelling Exhibition Program

Somewhere over the rainbow continued



Prime Minister Justin Trudeau
House of Parliament, November 28, 2017

On November 28, 2017, the Liberal government of Prime Minister Justin Trudeau made good on its promise to address historical wrongs against the LGBTQ+ community when the Prime Minister made a moving apology to the LGBTQ+ community in parliament. As expressed by the Prime Minister in his speech:

This is the devastating story of people who were branded criminals by the government - people who lost their livelihoods, and in some cases, their lives. These aren't distant practices of governments long forgotten. This happened systematically, in Canada, with a timeline more recent than any of us would like to admit.

The number 1 job of any government is to keep its citizens safe. And on this, we have failed LGBTQ2 people, time and time again. It is with shame and sorrow and deep regret for the things we have done that I stand here today and say: We were wrong. We apologize. I am sorry. We are sorry.

Prime Minister Justin Trudeau

The government of Canada also earmarked \$110 million to compensate members of the military and other federal agencies whose careers were sidelined or ended due to their sexual orientation. In addition to this, the government will devote at least \$15 million for projects that will 'promote collective reconciliation and remembrance,' including museum exhibits, a national monument and possible archival projects as well as put \$250,000 towards community projects to combat homophobia and provide support for people in crisis.

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Somewhere over the rainbow: Updates as of April, 2018: GSA's for Teachers

20/04/2018

Alberta's first gay-straight alliance for teachers a learning curve for acceptance | CBC News



Alberta's first gay-straight alliance for teachers a learning curve for acceptance

'We need to support our teachers as well, to show that they're not marginalized'

CBC News · Posted: Apr 19, 2018 5:14 PM MT | Last Updated: April 19



An image from a 2018 Alberta Teachers' Association brochure entitled Breaking the Silence, which is a guide for sexual and gender minority teachers in Alberta.

The original intent of Alberta's first gay-straight alliance for teachers was to lead by example.

But the group, started three years ago by a Catholic high school in south Edmonton, has had a learning curve for the teachers who participate.

It's also become a leading example for other school districts now starting their own chapters.

"If we're going to support our children and our students, we need to model it. We need to support our teachers as well, to show that they're not marginalized," Greg Carabine, a science

<http://www.cbc.ca/news/canada/edmonton/alberta-gay-straight-alliance-for-teachers-edmonton-1.4627575?cmp=rrs>

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Somewhere over the rainbow: Updates as of April, 2018: GSA's for Teachers continued

20/04/2018

Alberta's first gay-straight alliance for teachers a learning curve for acceptance | CBC News

and physical education teacher at Austin O'Brien Catholic high school, told *CBC's Radio Active* on Wednesday.

As president of the local chapter of the Alberta Teachers Association (ATA), Carabine took on organizing and chairing the initial meeting. He says that first meeting was historic and enlightening.

"I led the first meeting and I go, 'This is historic. Should we take a picture?' And even with that, there was concern... If that picture was posted, they had concerns about what might happen to them. And that was very enlightening to me."

- [Charter challenge of Alberta GSA legislation will face difficulties, law professor says](#)
- [Spruce Grove, Alta. to open first after-hours GSA](#)

The monthly meetings, just like the student GSAs, are open to gay and straight teachers. For about the first 15 minutes of each session, teachers share stories — things that happened to them or situations they saw in a school hallway, and how they dealt with it, Carabine said.

Discussions about hurtful language — for example, students who use the word "gay" to mean "lesser" — are common, he said.

"I knew there were gay teachers but it never really impacted me. Now that I've heard the stories and the things they go through ... when you actually hear the stories, and hear some of the sadness in the stories, it's been very eye-opening for me."

The monthly meetings draw about 20 to 30 teachers and have been open to any teacher belonging to the ATA.

New GSAs for teachers are in the process of being set up within the Edmonton and Calgary public school districts, Carabine said.

Currently, there are almost 60 gay-straight students alliances established in schools all over Alberta. Bill 24, a piece of provincial legislation approved in November, ensures that students who have joined a GSA cannot be "outed" by school staff, even to the student's parents.

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Somewhere over the rainbow: Updates as of April, 2018: GSA's for Teachers continued

20/04/2018

Alberta's first gay-straight alliance for teachers a learning curve for acceptance | CBC News

This month, the ATA published a 20-page brochure which provides information, statistics, legislation and coping tactics for teachers who identify as a sexual or gender minority (SGM).

The brochure, called [Breaking the Silence](#), states "many SGM teachers are still directed not to 'come out at work.'"

It goes on to say that "others avoid sharing any personal information with colleagues while many still worry about losing their jobs, receiving parental or student complaints, or being outed at school."

Carabine said the teacher gay-straight alliance he helped start has already made great strides toward better empathy and understanding. He is hopeful that new teacher GSAs in Edmonton, Calgary and elsewhere will continue that growth.

"I've never had to hide the fact that I was Irish. On St. Patrick's Day, I never had to think, 'Well, what if I let them know I go to the Irish club or that I play Gaelic football,'" Carabine said.

"But for some gay teachers, that is a worry. And they live with it. Day in and day out."

The Alberta Foundation for the Arts Travelling Exhibition Program

Somewhere over the rainbow: Updates as of April, 2018: A Charter Challenge

Charter challenge of Alberta GSA legislation will face difficulties, law professor says

Lawyer argues law violates parents charter rights but constitutional expert says infringement can be justified

CBC News · Posted: Apr 06, 2018 6:22 PM MT | Last Updated: April 6



Lawyer John Carpay said GSA legislation violates the charter rights of parents and schools.

A constitutional law professor at the University of Alberta says a charter challenge to gay-straight alliance legislation will face difficulties.

Lawyer John Carpay, with the Justice Centre for Constitutional Freedoms, filed the lawsuit Thursday on behalf of a group of parents and 26 religious private schools.

The Alberta Foundation for the Arts Travelling Exhibition Program

Somewhere over the rainbow: Updates as of April, 2018: A Charter Challenge continued

20/04/2018

Charter challenge of Alberta GSA legislation will face difficulties, law professor says | CBC News

The legislation, passed last November, prevents schools from notifying parents if their children join a GSA. Forty-two MLAs voted in favour. All 23 United Conservative Party members present voted against it.

The statement of claim filed by Carpay argues the law violates the freedom of religion and expression of the complainants, a group that includes three schools in Edmonton, four in Calgary, as well as parents from public schools.

"It's like trying to use an atomic bomb to kill a fly," Carpay said in an interview Friday. "It's got good intentions. But to not distinguish between the very small number of abusive parents and the vast majority of parents who love their kids, and treat them all like they're all the same, I don't think a court's going to be too favourable looking at that."

'Ideological sex clubs'

The parents "are alarmed and frightened at the climate of secrecy that the School Act has created around ideological sexual clubs," according to the statement of claim. The legislation, it said, "creates an environment conducive to manipulation and to the sexual abuse or exploitation of younger children by older or more sexually experienced youth."

The complainants argue the legislation tramples on their beliefs "by requiring and facilitating the clandestine teaching of a government-promoted sexual ideology."

The lawsuit also alleges that an autistic teen who joined a GSA became suicidal after being "convinced" to dress as a boy at school, while public school officials "intentionally withheld information."

A statement of defence has not been filed and none of the allegations have been proven in court.

The Alberta Foundation for the Arts Travelling Exhibition Program

Somewhere over the rainbow: Updates as of April, 2018: A Charter Challenge continued

The reference to GSAs as "ideological sexual clubs" potentially mischaracterizes the groups' activities and the intent of the legislation, said Eric Adams, associate professor of law with the University of Alberta.

"So I think that is something that puts the claim already off on a footing that will be open to debate about whether they're accurately identifying the topic of their opposition," said Adams.

He said the lawsuit is vague about how GSAs violate the charter freedoms of parents. Governments can justify infringements with the right evidence, he said.

"The evidence, as far as I understand it, is that GSAs help to keep kids safer and in some cases may actually save lives," he said. "It seems to me that's going to amount to a pretty compelling set of justifications about why they exist in the way that they exist."

The lawsuit is the latest in an ongoing battle over the past few years over the rights of LGBTQ students in the classroom, often pitting conservative and religious groups against the government and LGBTQ advocates.

- [Bishops urge Albertans to vote morally for school trustees](#)
- [Mom of transgender girl once banned from female washroom reaches deal with Edmonton Catholic board](#)

"Our government is confident that the courts will uphold the right of every student to form a gay-straight alliance without fear of being outed," Education Minister David Eggen wrote in an emailed statement. "Schools that don't follow the law will risk having their accreditation and funding stripped, period."

20/04/2018

Charter challenge of Alberta GSA legislation will face difficulties, law professor says | CBC News

Kris Wells, assistant professor in the faculty of education at the University of Alberta, said he was "deeply disappointed" that groups would spend time challenging the law "rather than working to actively support LGBTQ youth in their schools."

"This sends a very harmful message to those young people in their schools around what people really think of them and their identity," Wells said.

The Alberta Foundation for the Arts Travelling Exhibition Program

Fine and Commercial Art and Design: A Brief Survey

The Alberta Foundation for the Arts Travelling Exhibition **Re-Imaging Normal** examines the work of contemporary artists whose production encompasses the realms of both fine art and commercial/design work. To gain a greater understanding of fine art and commercial art the following information provides a survey of each, providing a brief historical and theoretical analysis of each field to examine the similarities and differences between them.

The concept of 'Fine Art' is a relatively recent one in Western European academic traditions. While an aesthetic conception of 'the arts' began to emerge in ancient Greece, it was not until the Renaissance that the 'plastic' arts of painting, sculpture and architecture began to be thought separate from manual skills and classified with the liberal or theoretical arts.

This process of classification continued through the age of Enlightenment but it was not until the 17th century that the disciplines of painting, sculpture and architecture began to be separated from the sciences without being considered crafts, and it was not until 18th century France that the conception of the 'Fine Arts' was established. In his introduction to Diderot's *Encyclopédie*, the French Philosopher Jean-Baptiste le Rond d'Alembert (1717-1783) listed the fine arts as painting, sculpture, architecture, poetry and music. This list established itself and became common through western Europe. In contemporary terms the fine arts also include additional forms such as film, photography, conceptual art and print making.

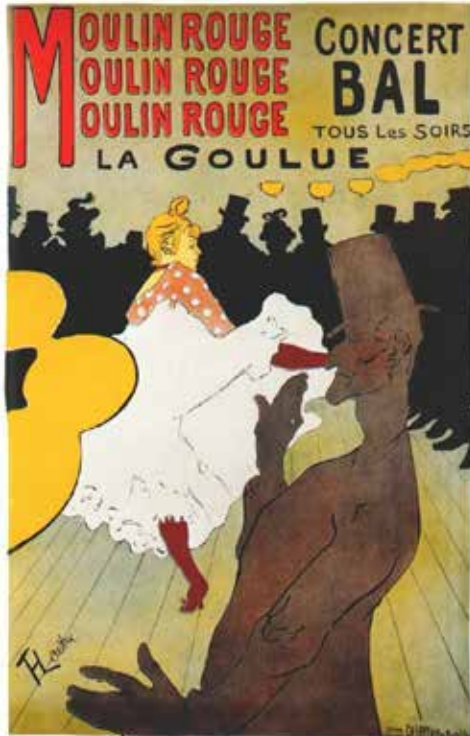


Leonardo da Vinci
Mona Lisa, 1503-1505/07
Louve, Paris

A definition of 'fine art' is a visual art considered to have been created primarily for aesthetic and intellectual purposes and is judged for its beauty and meaningfulness. In this definition, the word 'fine' does not refer to the quality of the artwork but rather the purity of the discipline being practised. Originally this definition excluded applied or decorative arts - or anything that, while decorative, has functional value beyond aesthetics - which were considered 'craft'. In contemporary practice, however, these distinctions have become less meaningful as the concept or intention of the artist is of primary importance, regardless of the means of production expressed.

The Alberta Foundation for the Arts Travelling Exhibition Program

Fine and Commercial Art and Design: A Brief Survey continued



Henri Toulouse-Lautrec
Moulin Rouge: La Goulue, 1891

Like 'fine art', commercial art is a form of communication that uses artistic principles such as balance, harmony, and the elements of design to impart meaning. Unlike 'fine art' created for aesthetic reasons, however, commercial art is primarily created for commercial purposes.

Commercial Art is usually made for mass exposure and distribution and creates a way to show viewers a product or service by using an image and text that may catch viewers' eyes. The work of commercial artists is used to sell, promote, explain, narrate and inform the public about goods and services.

The term 'Commercial Art' encompasses a variety of fields. Commercial artists design advertisements, logos, billboards, brochures, book covers, product packaging and can be expressed in such genres and art techniques including

- commercial character design
- Illustration
- Graphic design
- Photography
- Television commercials
- Music videos
- Animation
- Computer art
- Fashion design
- Interior design



TREX logo design

History of Illustration

Illustration throughout history has been a source of visualizing thoughts and ideas, and has also been influential in convincing the public of something or selling products. An illustration provides a visual representation in the form of a drawing, painting, photograph or other work of art. The aim of an illustration is to enhance a specific message given in a story, poem or newspaper article. In the exhibition **Re-Imaging Normal**, the use of illustration is most clearly expressed in the work of Daniel Beaudin.

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



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

Albrecht Dürer

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

History of Illustration continued

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

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

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

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

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



Albrecht Dürer
The Four Horsemen of the Apocalypse

History of Illustration continued

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

The Golden Age of Illustration (1880-1920)

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

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



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

History of Illustration continued



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

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

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



Daniel Beaudin
The Last Kiss, 2017
Digital illustration
Collection of Daniel Beaudin

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Genre and Styles: Fantasy and Magic Realism

While the artists in the exhibition **Re-Imaging Normal** are contemporary, each is influenced by art practices and movements expressed in earlier centuries. What follows is a brief introduction to art movements as they relate to the work of the artists in the exhibition.

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

Giorgio de Chirico

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

The Symbolist Movement of the late the 19th century was the first movement focusing on fantasy to have a major impact on the arts. Symbolism was a movement of French and Belgian origin in poetry and other arts. **The term Symbolism means the systematic use of symbols or pictorial conventions to express an allegorical meaning. An outgrowth of Romanticism, symbolism was largely a reaction against naturalism and realism in the arts which attempted to capture reality and to elevate the humble and ordinary over the ideal.** Symbolist artists became dissatisfied with the Impressionist style and its relatively passive registration of optical sensation and believed that art should aim to capture more absolute truths which could only be accessed by indirect methods. In 1886 Jean Moréas published the Symbolist Manifesto in which he announced that symbolism was hostile to ‘plain meanings, declamations, false sentimentality and matter-of-fact description’ and that its goal instead was to to ‘clothe the Ideal in a perceptible form’:

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

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



Gustave Moreau, 1826-1898
Oedipus and the Sphinx, 1864
Oil on canvas
Metropolitan Museum of Art
New York

The Alberta Foundation for the Arts Travelling Exhibition Program

Fantasy and Magic Realism continued

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



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

The allure of the enigmatic, the shock appeal of the bizarre, and the disquieting character of hallucinatory visions in art sanctioned and inspired the work of the Dada and Surrealist artists of the early twentieth century. Among artists whose work was extremely influential to the development of both Dada and specifically Surrealism were Henri Rousseau, Marc Chagall, and Giorgio de Chirico. The French artist Henri Rousseau (1844-1910) is credited with introducing the idea of magic into art while the Russian painter and print-maker Marc Chagall (1887-1885), as described by André Breton, leader of the Surrealists, used metaphor ‘...not merely as a formal device but as a system of values’ (Modern Art, pg. 165)

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



Giorgio de Chirico, 1888-1978
Love Song, 1914

The Alberta Foundation for the Arts Travelling Exhibition Program

Fantasy and Magic Realism continued

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

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

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

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



Andrew Wyeth (1917-2009)
Christina's World, 1948
Museum of Modern Art, New York City

Related to, but distinct from, surrealism is the movement described as Magic Realism.

Magic Realism is a movement in literature, painting and film where the works, while encompassing a range of subtly different concepts, share an acceptance of magic in the rational world. American professor and author Matthew Trecher has defined magic realism as

what happens when a highly detailed, realistic setting is invaded by something too strange to believe.

The Alberta Foundation for the Arts Travelling Exhibition Program

Fantasy and Magic Realism continued

The term **magical realism** was first used by German art critic Franz Roh in 1925. Roh believed that magic realism was related to, but distinct from, surrealism. According to Roh, magic realism focused on the material object and the actual existence of things in the world, revealing an 'interior' mystery, whereas surrealism was more concerned with cerebral, psychological and subconscious reality and imposed external, overtly magical features onto everyday reality. In contrast to its use in literature, magic realist art does not tend to include fantastic or magical content, *but rather looks at the mundane through a hyper-realistic and often mysterious lens.* (https://en.wikipedia.org/wiki/Magic_realism)

Magic Realism began evolving as early as the first decade of the 20th century and has also been described as New Objectivity. Under this rubric it was an utter rejection of the impressionist and expressionist movements and was roughly divided into two subcategories: conservative, neoclassicist painting and left-wing politically motivated painters. For Roh, the style of magic realism described paintings that evinced a return to realism after expressionism's extravagances and which faithfully portrayed the exterior of an object and by so doing allowed the spirit or magic of the object to reveal itself. According to Roh, other important aspects of magical realist painting include:

- a return to ordinary subjects as opposed to fantastical ones
- a juxtaposition of forward movement with a sense of distance
- a use of miniature details even in expansive paintings, such as large landscapes



Paul Cadmus (1904-1999)
The Fleet's In, 1934

The pictorial ideals of Roh's description of magic realism attracted generations of artists throughout the 20th century and beyond. Over time, however, while some artists adhered to Roh's original ideas, others modified them to incorporate overtly fantastic elements. The works of artists such as Andrew Wyeth and Paul Cadmus, for example, though grounded in everyday reality, contain overtones of fantasy or wonder. In the work of Cadmus, for example, a surreal atmosphere is sometimes achieved through stylized distortions or exaggerations that are not realistic. This is seen, for example, in Cadmus' famous painting *The Fleet's In*.

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



Frater Tham
When We Care What Others Think..., 2016
Faux vintage photo
Collection of the artist

While surrealism is most often associated with the visual arts of painting and drawing, many surrealist artists have embraced the possibilities to be found in photography for creating 'fantastical' and dream images. This aim is clearly expressed in the work of Frater Tham in the exhibition **Re-Imaging Normal**.

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

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



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

The Alberta Foundation for the Arts Travelling Exhibition Program

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

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

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

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



Anna Atkins (1799-1871)
Algae, 1843

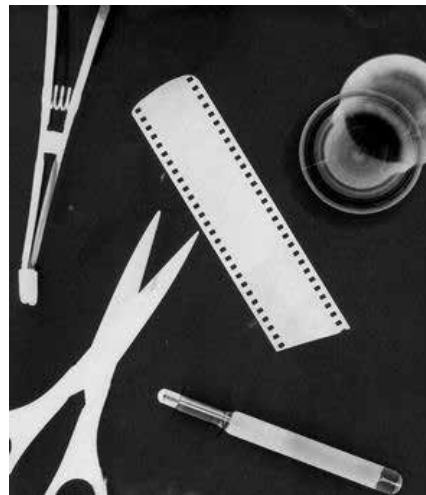


image by Man Ray

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

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

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

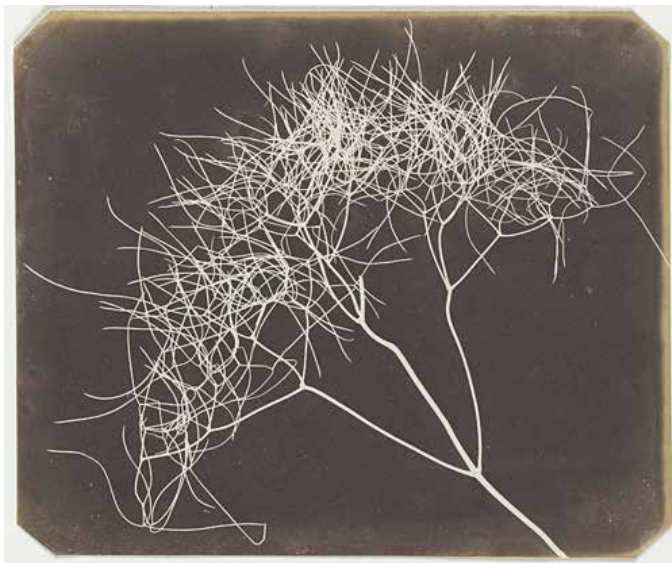


Image by Henry Fox Talbot, 1800s

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



The Alberta Foundation for the Arts Travelling Exhibition Program

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

Staged photography has also been important for a number of Surrealist artists. Staged photography can involve a performance enacted before the camera, similar to the arrested dramas of 19th century *tableaux vivants* and *poses plastiques*, or the creation of elaborate arrangements of objects. In the first instance staged photography embraces studio portraiture and other more or less elaborate, peopled scenarios, directed or manipulated by the photographer.



Lucas Samaras, American, born Greece 1936 / Photo-Transformation, 1976 / Polaroid print. Image: 7.6 x 7.6 cm. The J. Paul Getty Museum, Los Angeles - © Lucas Samaras 99.XM.236



The tableau vivant combines the art forms of the stage with those of painting/photography and has been of interest to modern photographers. Tableau as a form of art photography began in the 1970s and 80s. The key characteristics of contemporary photographic tableau is that they are designed and produced for the wall, summoning a confrontational experience on the part of the spectator. To do so scale and size are very important if the pictures are to 'hold the wall'. The larger scale of such works makes the viewer stand back from the picture, thus creating a confrontational experience quite different from the conventional reception of photography which, until the 1970s, was often consumed in books or magazines. Such works must also be pictorial (beautiful) and take into consideration the intrinsic qualities of the camera (chance).

Suzy Lake

Pre-resolution using the Ordinances at Hand, 1984

Photograph on board

Collection of the Art Gallery of Alberta

Finally, the conventions of documentary photography have been exploited by Surrealist artists. Chance juxtapositions of real situations or scenes, without any manipulation, can be used in the creation of a surreal art work.

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

Art Styles - Expressionism

Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. **In the exhibition *Re-Imaging Normal* aspects of expressionism are seen in the works of Adebayo Katiiti and Max Quilliam.**

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.



Adebayo Katiiti
Untitled #1, 2016
Oil based woodblock print
Collection of the artist

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

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

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



Edvard Munch
The Scream, 1893

Art Processes: Collage



Anti-Bullying collage
Collection of the Institute for Sexual
Minority Studies and Services
University of Alberta

Art works in the exhibition **Re-Imaging Normal** address a variety of art techniques. An important technique utilized in both the fine art works and more didactic materials included in the exhibition is that of collage. **Collage is a technique of art production where the art work is made from an assemblage of two dimensional forms to create a new whole.** The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as a distinctive part of modern art. For much of the 20th century the collage process involved 'traditional' hand-manipulated processes. With the advent of digital/computer technology, however, many artists now use digital programs to create multilayered two dimensional images.

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

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

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



Pablo Picasso

Printmaking Processes

Print making is a process used by some of the artists represented in the exhibition *Re-Imaging Normal*. Print making involves transferring an image from one surface to another. It is unlike painting and drawing because the original work is created on the metal plate, wood or stone used rather than on paper or canvas and the artist can make several copies or editions of the same image. A print is made by creating a design on a selected base/ground such as stone, wood or metal, which is then inked and pressed against paper thus leaving an image. Print-making is not to be confused with a reproduction. Reproductions are just what the name implies: copies of original works of art. An original print will be made by the artist in a limited edition, numbered and signed by the artist. A reproduction, on the other hand, is actually a photographic copy of an original, printed for commercial issue. Original prints are printed on high quality paper whereas reproductions are usually printed on a semi-glossy paper of quite low quality.

Print-making originated in China after the invention of paper, around 105 A.D.

Two types of print making are used in the exhibition. The first are relief print making processes. Relief Processes in print making include the methods of wood cuts, wood engravings, and linoleum (lino) cuts. In both wood cuts and wood engraving, the artist cuts into a wood block (called the **matrix**) to achieve the desired image. Fruitwoods such as cherry, apple and pear, and some hardwoods like box, sycamore and dogwood are desired because of their density and durability. The wood block may be sawn either length wise with the grain (side wood) or across the grain (end wood). The two different cuts result in two different techniques called wood cut, which uses side wood, and wood engraving, which utilizes end wood. The use of wood cut is seen in the works by Adebayo Katiiti.

Woodcuts are the oldest technique for making prints. A wood cut is characterized by large areas of black and white and a lack of very fine detail. Because of the lengthwise run of the grain, it is very difficult to incise a finely controlled line. This contrasts a wood engraving where, because of the smoothness and absence of grain in end wood, the wood may have very fine lines engraved into it. The basic tool used in wood cuts is a gouge which is used to remove wood from either side of the desired line. In this manner it allows the line to stand free from the lowered surface. It is these raised lines which hold the ink which is transferred to the paper to create the image. If shading should be required in the work, tinting tools may be employed. These are small V shaped instruments which will cut a trench in the wood with a single stroke. With patience, care and ability the tinting tools may be used to produce crosshatches in the wood.



Adebayo Katiiti
Untitled #2, 2016
Oil based woodblock print
Collection of the artist

Printmaking Processes

Lino cuts are created in much the same way as wood cuts. The main difference in creating a print is that instead of using wood as the matrix, the artist uses a panel of linoleum. Because cutting into linoleum is easier than cutting into hard wood, a variety of cutting tools are used to create a much greater variety of lines in terms of depth, width, and refinement.

Serigraphy

A second type of printmaking used in the exhibition is serigraphy or silkscreen. The use of stencils in printing was used in China and Europe for centuries. An improvement of the stencil method, called silkscreening (or serigraphy) was developed and extensively used since the 1930s. Serigraphy literally means 'writing on silk'. In this process the artist cuts a stencil from a special film and attaches it to a screen. This screen can be a piece of silk, synthetic textile, or fine mesh stretched over a wooden frame.

Unlike other graphic processes, serigraphs can use either paint or ink. When printing the image, the paper is placed below the screen, a generous amount of thick paint is poured on, and pushed across the screen with a squeegee causing the paint or ink to drop through the untreated open mesh areas onto the paper. Artists need a separate screen for each colour and transparent colours can be printed over each other for colour effects.

The silkscreen process is used for commercial processes when printing posters, limited edition textiles, or labels or glass bottles. In the exhibition **Re-Imaging Normal** silkscreening is used in the work *The Smoking Lady* by Kris Swick and *Moth* by Espen Wade.



Kris Swick
The Smoking Lady, 2016
Silkscreen on newsprint
Collection of the artist



Espen Wade
Moth, 2016
Silkscreen on paper
Collection of the artist

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Visual Learning and Hands-On Activities

Maybe your weird is my normal. Who's to say?

Nicki Minaj, American singer/model

We inhabit a universe that is characterized by diversity.

Desmond Tutu, South African social rights activist, retired Anglican Bishop



Frater Tham
When We're Self Assured..., 2016
Faux vintage photo
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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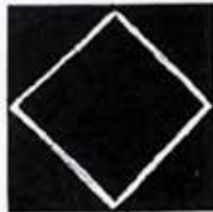
Elements of Design Tour

The following pages provide definitions and examples of the elements and principles of art that are used by artists in the images found in the exhibition **Re-Imaging Normal**. Teacher/facilitator information and questions for inquiry are in **bold** while possible answers are in regular type.

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



LINE !



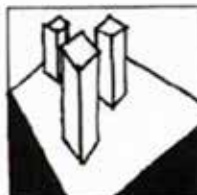
SHAPE!



COLOUR!



TEXTURE!



SPACE!

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Elements of Design Tour

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

See: *Untitled #2* by Adebayo Katiiti

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

Width: thick, thin, tapering, uneven
Length: long, short, continuous, broken
Feeling: sharp, jagged, graceful, smooth
Focus: sharp, blurry, fuzzy, choppy
Direction: horizontal, vertical, diagonal,
curving, perpendicular, oblique, parallel, radial, zigzag



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 used mainly thick, continuous curving lines to create the shapes in this image.

This composition is basically divided into three sections - the central shape and the two heart shapes. The central shape is extremely clever in execution - the artist using curving and intersecting lines to create the image of two people hugging. The artist concentrates on one line to create this central shape with short curving lines used to create the hands of the figures.

The overall image is very simple in construction where the artist uses minimal lines to create an image speaking of love and acceptance.

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Elements of Design Tour

SHAPE: When a line crosses itself or intersects with another line to enclose a space it creates a shape. Shape is two-dimensional. It has height and width but no depth. Shape refers to a flat area surrounded by edges or an outline. Shapes can be geometric or organic and static or dynamic.

See: *Moth* by Espen Wade

What kind of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

Geometric shapes are precise, hard-edged and regular and can include shapes like squares, rectangles and triangles.

Organic shapes have a natural look and a flowing, curving appearance. They can also be referred to as curvilinear or free-form shapes as they can be made of angles, curves or both. Unlike geometric shapes they generally do not have measurements that are uniform or perfect. This makes it mathematically complex to calculate measurements such as area and volume.

What shapes do you see in this image?

This image is made up of both geometric and organic shapes. The central image of the moth is made of organic shapes while throughout the image there are variously sized circles and triangular shapes.

How do the shapes operate in this image?

The organic shape of the moth is central to this image, being large and composed of darker lines. The geometric shapes of circles and triangles are fainter and smaller so appear to be behind the moth. This arrangement creates a sense of space/depth in the work. At the same time, however, the lines which compose the geometric shapes intersect the central form and so unite the various areas.

How would you describe the piece - is it static or dynamic?

At first glance this piece appears rather static - the figure of the moth is placed directly in the center of the work and appears motionless. The use of the geometric lines in the background and intersecting the figure, however, make the figure and work much more active and dynamic.



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Elements of Design Tour

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

See: *Princesses* by Daniel Beaudin

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

Colour is made of primary colours: red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. This image is made up of tints and tones of both primary colours, seen in the red and blue of the princesses' dresses, the sky and the rocks, and the secondary colours of green, orange and purple seen in the landscape.



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

This image is made up of the primary colours blue and red; the secondary colours of green and orange; the quinary colours of plum and blue-grey; and the quaternary colours of russet/brown.

The viewer's eye is first directed to the blue and red dresses of the princesses. This is because the figures are central in the composition and also because the blue dresses stand out against the orange of the sky. The viewer's eye may then focus on the complementary colours used in the sky or travel to the lower right side where the rocks, in blue, stand out against the brown of the dragon.

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

Complimentary colours are those across from each other on the colour wheel. When placed next to each other they create focus and contrast. Complimentary colours - orange and blue; red and green - are very important in this work. They have been used to create focus and depth in the work with the blue of the princesses' dresses contrasting the orange of the sky and so standing out and drawing the viewer's attention. The red of the dragon's tongue also stands out against the green of the ground. This use and placement of complementary colours creates depth in the composition and gives it a dynamic quality.

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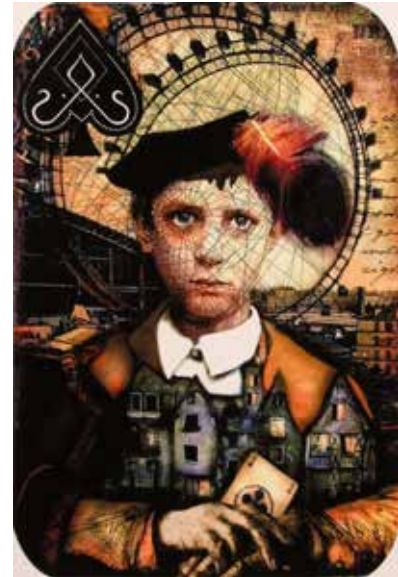
Elements of Design Tour

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

See: *No Trump 1* by Trudi Sissons

What is space? What dimensions does it have?

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



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

In this image the viewer is presented with a very complicated city scene. The image is composed of a mass of geometric and organic forms and, central to the composition, a human figure. Changes in size and colour create a sense of deep space in this work.

The artist has been able to create a great sense of depth in the work by overlapping shapes and areas of colour. The organic shapes which compose the figure enclose geometric shapes of buildings and overlap geometric forms of buildings in the background. This use of contrasting forms (organic and geometric) creates a sense of space in the work with the hands of the figure closest to the viewer and the small buildings behind the figure being in the far background. Colour changes (from russet to gray to a very light brown) accentuate this sense of space.

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

Colour, size and detail all work to create a sense of space and distance in this work. The colour of the figure's clothes are more vibrant compared to the buildings so the figure appears closer to the viewer. As these are warm colours (orange/red/rust) they also stand out against the rest of the composition and thus appear closer to the viewer. The figure is also larger than other objects/elements in the work and so appears closer. As the viewer moves into the picture, objects become smaller and the lines composing them less detailed the farther away they are from the foreground or bottom of the composition.

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Elements of Design Tour

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

See: *When We Care What Others Think...*
by Frater Tham (Darcy Logan)

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 artist uses in this work - real or implied? What about the work gives you this idea?

In this painting the artist uses both real and implied texture. While the finished work is quite smooth, the artist's method of construction - sanding back into the image to 'erase' certain parts - gives certain areas a rougher appearance than other areas. This is seen especially in the space surrounding the figure. By 'erasing' some of the floor and wall areas the artist creates a very rough 'feel' to the work. While creating an actual rough texture, however, the artist negates this by using a smooth gel over the piece which gives a smooth surface to the completed piece.

The artist has used these techniques to create an aged appearance to the work. While the work was created in 2016, by sanding and erasing parts of the image and by using a sepia pallet the artist has made this photo collage appear as if it were created in the 19th century.

Perusing Paintings: An Art-full Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Reading Pictures Program

Grades 4-12/adults

Objectives:

The purposes of this program are to:

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

Teacher/Facilitator Introduction to Program:

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

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

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

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

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

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

How many of you would describe yourselves as artists?

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

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

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Reading Pictures Program continued

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

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

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

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

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

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

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

Tour Program:

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

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

Reading Pictures Program continued

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

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

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

c) Summarize the information.

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

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

Stop #1: LINE

Stop #2: SHAPE

Stop #3: COLOUR

Stop #4: TEXTURE

Stop #5: SPACE

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

Work sheet activity – 30 minutes

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

Presentations – 30 minutes

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

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

Reading Pictures Program continued

Visual Learning Worksheet

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

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

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

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

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

Reading Pictures Program continued

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

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

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

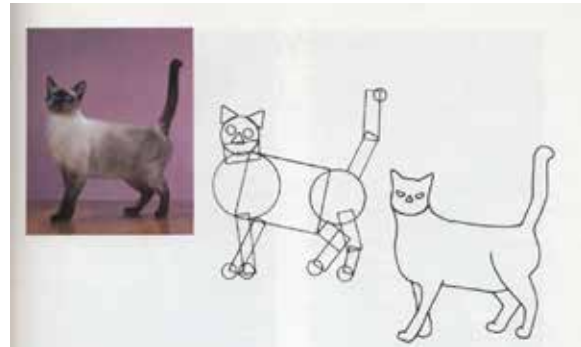
8. What do you think about this work after answering the above questions? Has your opinion of the work changed in any way? Why do you feel this way?

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

Basic Shapes - Grades 3-5



Espen Wade
Moth, 2016
Silkscreen on paper
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. 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.

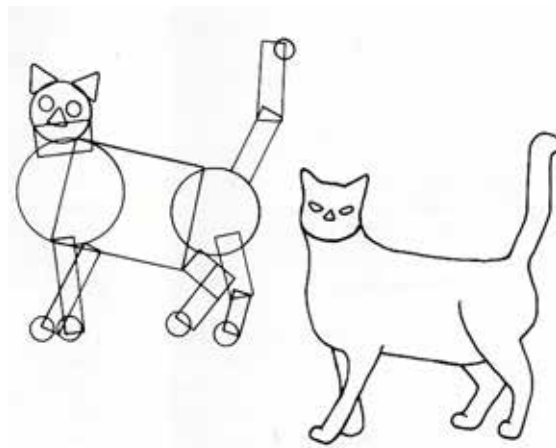
3/ Have students draw their one object using the basic shapes which make up the object.

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?

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 or for symbolic purposes. In the works in the exhibition **Re-Imaging Normal** 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



Max Quilliam
Untitled #1, 2016
Acrylic on paper
Collection of the artist

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

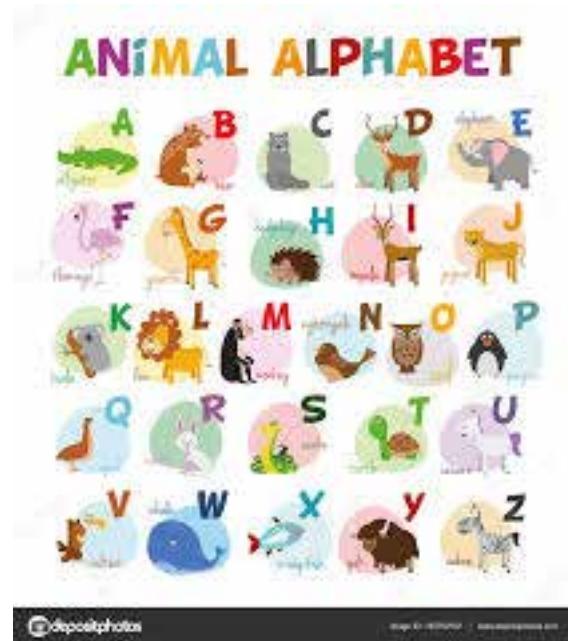
Instructions for Creating Art

- 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.

Illustrative Alphabet: Grades 1-4

The work of Daniel Beaudin in the exhibition **Re-Imaging Normal** is illustrative in nature. The next three projects introduce students to the art of illustration and how illustrators tell stories through their art.

Illustrated alphabets have been around for centuries and are used to teach children to read. The topics for an illustrated alphabet are as diverse as the themes you may think of: birds, animals, places, and objects. An alphabet is a set of symbols or characters used to represent the sounds of a language. Some alphabet symbols are in a series, like the alphabet used in English, but others are not. The alphabet used in the English language is based on one used by Phoenicians about 3000 years ago.



Art Materials

- sketch paper
- mayfair or watercolour paper
- tempera or watercolour paints
- coloured markers
- pencils

Procedure

1. Discuss letter A words and images: First 'brainstorm' and ask the children about other words that have that beginning sound and write them on a board as the students come up with examples. You can print letter a in a different bright colour to make it stand out. If you have illustrated alphabet books you can also use images in them.
2. Practice designing letters on paper until you find a style that you like. Work toward making each letter the same size and repeat the lines, curves and shapes so your letters will appear unified.
3. Decide on a series of your favourite letters and images and use coloured marker or paints to complete the illustrative alphabet. You may want to divide a piece of paper into an even number of sections like the example on this page.
4. When your illustrated alphabet is finished, display it in the classroom. What is your most original idea you included in your alphabet? What was your particular theme of your alphabet?

Colour Me a Story

Grades 4-9

Students will design and create mixed media works on paper inspired by the exhibition **Re-Imaging Normal** and conversations surrounding it. The works of Daniel Beaudin and Trudi Sissons are especially relevant to this project. Students will be challenged to tell their own stories in a style reminiscent of the artists in the exhibition. They will think in terms of perspective, colour selection and enhanced narrative while working in a 2D format.



Daniel Beaudin
Sleeping Beauty, 2017
Digital illustration
Collection of Daniel Beaudin

Supplies

- Pencils & erasers
- rinse buckets & brushes
- watercolour paint
- Thin markers / sharpies
- 2x Mayfair
- Mixing trays / watercolour & ink trays

Objectives

Through the studio project the students will:

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

Procedure

- 1.a. Keep in mind the protagonist or focal point (person, place or thing) in their story
- b. There are 3 steps to this project: pencil drawing, marker drawing and watercolour painting
- c. Have students focus on a season. Choose SEASONAL COLOURS = brighter colours for spring and summer, muted colours for autumn
- d. Keep in mind perspective: foreground / middle ground / background =
 - Things in the foreground are large, bright and in focus
 - Things in the background tend to be smaller, duller and are overlapped or partially blocked by closer items

Colour Me a Story continued

2. In class distribute paper and pencils and erasers to students.

2.a. Pencil Drawing: Have students do a light sketch on the paper. This sketch will tell their story. They will also be going over their drawing in pen and then in watercolour – so draw lightly = easy to erase lines

Introduction and drawing = 25 minutes

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

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

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

Re-draw & erase = 10 minutes

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

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

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

Painting = 15 minutes ... then clean-up

If time allows / studio ended early

Have a critique – have kids choose a work that is not their own and discuss 2 things they like about it:

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

Cartoon Art

Observing and Thinking Creatively

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

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

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

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

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

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



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

Cartoon Art continued



Instructions for Creating Art

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

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

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

Art Materials

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

Learning Outcomes

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

Photomontage Gr. 9 -12

The following project is based on photographic techniques used by early Surrealist photographers and the photographic works of Frater Tham (Darcy Logan) in the exhibition **Re-Imaging Normal**. This photomontage project involves combining multiple images to create a final photographic image.

Objectives

Through the following studio activity students will

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



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

Materials

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

Procedure

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

Photomontage Project continued

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

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

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

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

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

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

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

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

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



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

Dream Photographs 7-12

Background :

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

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



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

Objective:

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

Materials:

Art reproductions
magazines
scissors
glue
mayfair paper

Procedure:

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

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

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

Dream Photographs continued

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

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

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

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

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

Digital Gel Transfers Grades 9-12

The following project is based on a combination of photographic techniques and painting or drawing. This gel transfer project involves combining digitally printed images with drawing or painting to create a final mixed media image.

Objectives

Through the following studio activity students will

- develop skills in digital photography
- enhance computer skills through using Adobe Photoshop or other programs (e.g., Illustrator or Painter and scanners/ photocopier
- develop visual and artistic skills such as composition
- explore composition and content by juxtaposing photographically based images with drawing or painting to create new meaning and explore story-telling and social/ political concerns through art work

Materials

- computers/printers
- paper (*slightly heavier papers work best, e.g., 50-100% cotton rag paper
- digital cameras
- scanner/photocopier
- scissors
- acrylic paints and brushes
- canvas boards for mounting gel transfers
- Golden Self-Levelling Gel or Stevenson Gloss Gel Medium
- magazine images, art reproductions, cartoons, other text sources etc.



Michelle Lavoie
Icarus (from Artifact Series), 2014
Acrylic paint with Gel Transferred Archival
Digital Printing and Oil Stick on Stretched
Canvas
Collection of the artist

Process

- 1/ Using digital cameras, have students explore their environment to create numerous images.
- 2/ Students can then take their images into Photoshop to enhance their images (e.g., through working with layers and adjusting image contrast and saturation). Students may also wish to draw from imagination and create images entirely within Photoshop (e.g., drawing 3D images in Photoshop) or deeply manipulate their photographs in Photoshop by adding layers of drawing.
- 3/ Students then need to print off the digital images that they wish to use. *Keep your image in Photoshop layers on an external drive (such as a USB stick), in case you wish to return to the image and digitally modify in Photoshop, Illustrator, or Painter. To print, rename your image Save as and flatten layers before printing.

Digital Gel Transfers Grades 9-12 continued

Generally for this Gel Transfer process: Canon and Epson printers work best; a slightly thicker, but non-glossy paper, also works best. The thicker paper allows for more ink saturation in the paper and a better transfer; a non-glossy paper allows the back of the paper to be peeled away later in the process. Also, larger areas of colour tend to work better than line work; line work gels may pull apart when backing paper is removed. If you wish to use line work, embed line work in an area of colour.

4/ Students should cut out the general shape of the image with scissors; leave some room around the image you wish to transfer in case edges of the Gel Transfer tear.

5/ With image side up, use a brush to apply gel. Entirely coat the image you would like to transfer. Leave gel to dry, minimum one day. Make sure you wash your brushes after you have used them as gel hardens brushes quite quickly when left in open air.

6/ Students can find image sources in magazines or other paper sources that they wish to draw. They may find images in their sketch book or draw from imagination. These images will be sources for your final image.

*Drawn images can be changed in scale, colour, and detail, to fit with your final image. Your final image will consist of gel transfer and direct painting and drawing on your canvas. Your drawn images will be drawn directly on your canvas, after you have decided on your composition and placed/glued your gel transfer onto your canvas.

7/ To complete the gel transfer process, students need to turn over their images, so images are face down with paper side up. Using a cotton cloth and a spray bottle, spray the back of the image with water and begin rubbing away the backing paper. Continue until the paper back of your image is gone. Allow water to dry on back of Gel so you can see tiny bits of paper remaining, then continue removing paper fibers with water and cloths until all paper is gone.

8/ To begin composing your image, place your image face up on your canvas and begin to consider how other images may work with your gel transfer. Imagine what story or message you wish your image to convey. Begin to build your composition by bringing gel transferred images alongside images from your sketchbook or images from magazines. Consider where you will place your gel transfers and what types of images and drawing or painting might complete your concept and deepen the expression of your story.

9/ Put gel on your canvas board where you would like to glue your gel transfer. Place your gel transfer into the gel and do not move, but allow to completely dry (minimum one day).

10/ Students may work on other areas of the canvas with drawing or painting to fill out the composition and enhance their ideas.

11/ Students may paint or draw into the transfer once the transfer is fully dry.

Digital Gel Transfers Grades 9-12 continued

12/ Add a final layer of gel over the top of the transfer to protect it.

13/ Complete your image with drawing and painting.

Students can take photographs of their artwork on the canvas in process. They can take this photo into Photoshop to try out possible colours or shapes in a section of the artwork. After colours palette is chosen in Photoshop, they can return to studio and paint those colours.



Michelle Lavoie
Outsider (from Artifacts Series), 2014
Acrylic Paint with Gel Transferred Archival Digital
Printing and Oil Stick on Stretched Canvas
Collection of the artist

Project Credit: Michelle Lavoie

The Alberta Foundation for the Arts Travelling Exhibition Program

Styrofoam Relief Prints K-12

Objectives

Based on the wood cut prints by Adebayo Katiiti in the exhibition **Re-Imaging Normal** students will, through the studio activity, gain an understanding of:

- a) What a print is (multiple images).
- b) How a simple styrofoam print image is created.
- c) How a styrofoam print image is related to other types of prints (i.e. woodcuts and linocuts).

Materials

- Styrofoam printing plates (1 per student (approx. 3 ½ x 7”) These could be collected from grocery store meat departments or deli departments and should be cut before class
- 2-3 block printing watercolour inks (the ink dries very fast so make sure to wait until the last minute to roll it out on the glass and the plate. Use immediately. You could also use tempera paints.
- Small plexiglas pieces to roll out ink on (one for every 4 students)
- Brayers-one per Plexiglas plate
- Pencils or nails for mark-making, crosshatching/shading,etc.
- Construction paper (for printing on) two 8x10” pieces per student
- Drawing paper (for rough design work)
- Newsprint
- Pressing tools such as clean brayers, spoons, or even fingertips
- Still life set-up/landscape or an image based on the exhibition

Methodology

1. Using drawing paper, have students create their drawing. Drawing encourages students to think about subject matter.
 - Ask what they are interested in drawing within the still life/landscape/or an image based on what they saw in the exhibition.
 - Have students draw at least two small images they would like to print and have them show examples of what they draw on paper before they make their plate.
2. Demonstrate the use of Styrofoam as the printing plate as well as how to draw into the Styrofoam with a pencil (or nail) to create their image. Remember the marks that are created **must not** go through the plate but only indent the Styrofoam or create grooves.
3. Pass out Styrofoam plates (one per student) and pencils and have students transfer their image to their plates.
4. Roll out ink evenly on the plexiglass and show students how not to over-ink their plates. If this happens, ink will get in the grooves and the lines will not show. Explain that the lines they have drawn will be white.

The Alberta Foundation for the Arts Travelling Exhibition Program

Styrofoam Relief Prints K-12 continued

5. Lay construction paper over the inked plate and, using a spoon (or other implement), evenly press the paper over the plate. Make sure the paper is at least 2 inches larger than the Styrofoam plate.

6. Remove the construction paper to reveal the transferred, printed image.

*Note: The printed image will appear in reverse compared to the drawn plate image.

7. Printing more than one print:

**A student may print more than one print but he/she has to wash off the plate and dry it thoroughly with a paper towel.*



1. Draw into styrofoam to create image.



2. Use brayer to evenly ink plate.



3. After placing paper over plate, press evenly with spoon or clean brayer.



4. Carefully lift paper from styrofoam plate to produce finished print!

Linocut Relief Prints 7-12

Lino Cut is a relief method of print-making. In this method the image is created by cutting into a sheet of linoleum to create the image. When the sheet is inked, the ink sits on the surface or on the raised areas. The areas which do not hold ink show up white in printing and this forms the image. Lino Cut is related to Wood Cuts, the method used by Adebayo Katiiti in the exhibition **Re-Imaging Normal.**

Objectives

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

- a) what a print is (multiple images)
- b) how to create a linocut print image

Materials

- a piece of linoleum (lino) for each student (approx. 5"x7" in size – while the lino can be any size, if it is too large the process, which is quite involved, could prove frustrating for many students.)
- hot plate and tin dish for heating the lino plate (to create ease of cutting)– lino cutters (different sizes if possible)
- block printing watercolour inks
- small Plexiglass pieces to roll the ink out on
- brayers (one per Plexiglas piece)
- pencils
- drawing paper
- newsprint for proofing lino plates
- construction paper or cartridge paper -two 8x10 pieces per students (for good prints)
- spoons or other pressing implement
- still life/landscape materials or an image of an animal based on the exhibition

Methodology

1. Using drawing paper, have students create a still life or landscape drawing.
 - drawing encourages students to think about subject matter
 - ask what they are interested in drawing in the still life/landscape or an image based on what they saw in the exhibition.
 - have the students draw at least two small images that they would like to print and have them show examples of what they draw on paper before they make their plate.
2. Demonstrate the use of lino as the plate and how to cut into the lino with a linocutter to create their image (remember, the marks cut do not go through the plate but only indent it or create grooves.)

The Alberta Foundation for the Arts Travelling Exhibition Program

Linocut Relief Prints 7-12 continued

*Heat up the lino in the tin dish prior to cutting into it but DO NOT leave the lino on the dish unsupervised. Turn off the heat before placing the lino in the dish and leave the lino there only for a minute or so.

3. Pass out lino pieces (one per student) and pencils and have students transfer their image to their plates.

4. Have students cut into their plates with linocutters to create their image. Demonstrate different mark making methods to create tone and volume such as cross-hatching, thin and thick lines, etc. ***important notice: in order to avoid serious accidents please direct students to cut away from themselves when cutting linoleum.**

5. Roll out ink evenly on the Plexiglas and show students how **not to over ink** the plates. If this happens, ink will get in the grooves and the lines will not show. Explain how, in their print, what they have cut (the lines) will remain white.

6. Lay newsprint paper over the inked plate and, using a spoon (or other implement), evenly press the paper on the plate to create a **proof** of the image.

****a proof is a “rough” print of the image and allows students to see if and where more cutting is needed to refine the composition. *Make sure the paper is at least two inches larger than the lino plate.***

7. Remove the newsprint paper to reveal the transferred, printed image.

8. If necessary, clean the lino plate with water and refine the image by further ‘cutting’.

9. Re-ink the plate to create a second proof and again refine if necessary.

10. Once final image is achieved, ink the plate and print on clean construction or cartridge paper.

11. Have students create a **title and sign it with their name IN PENCIL** at the bottom of their print.

Printing more than one print: A student may print more than one print but he/she has to wash the plate off and dry it first with paper towel.

**For an alternative, have students cut a linoleum print as usual. However, instead of printing onto a single white sheet of paper, have students prepare the paper beforehand with free-form pieces of coloured tissue paper. Have tissue papers cut or torn and glued in appropriate locations on the printing paper. After the coloured tissues are securely glued, the black-inked cut linoleum is positioned over it and pressed heavily onto the paper. Then the ink block is removed. The result is a colourfully constructed linoleum block print.*

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Stencil Printmaking: Identity Flag Gr. 7-12

Like all communities, the LGBTQ+ community makes use of symbols to identify those who belong to it and to declare its existence to the larger community. Two such symbols are the Transgender and the Rainbow Flags.

In this activity students will create their own symbolic identity flag; a stencil flag which through word and colour allows students to declare how they see themselves/want to be seen by the larger society.

This activity is related to the stencil silkscreen image created by Kris Swick in the exhibition **Re-Imaging Normal**. Please note that the following project uses very low tech. materials/methodologies. If silk-screens are available this project can be adapted into a silkscreening project.

Objectives

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

- a) what a print is (multiple images)
- b) how to create a stencil print image
- c) discuss concepts of symbols; identity
- d) consider word/font and colour in the creation of their imagery

Materials

- access to computers/photocopier to create initial flag design
- heavier card stock (for stencil making)
- fine x-acto knives
- putty adhesive or tape
- heavier paper/matt board (for actual print backing)
- acrylic paint
- sponges, brushes or rags for paint application

Methodology

Step 1: Have students determine a word which could be used to describe themselves/how they feel about themselves or how they wish to be seen.

Using computers/word program, have students create a flag design using their chosen word and showing the general layout of their flag design. Instruct students that the areas to be cut out of their design should be printed in black.

Print the flag design on heavier card stock at 8 inches x 10 inches or if desired, for older students, at legal size.



The Alberta Foundation for the Arts Travelling Exhibition Program

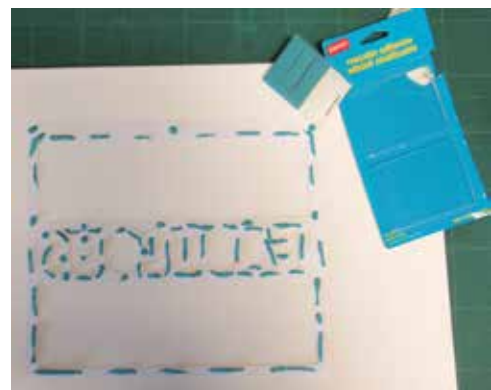
Identity Flag continued

Step 2: Using a fine x-acto knife, have students carefully cut out the black areas of their design (both letters and flag bars) to create their working stencil.



Step 3: Once all the black areas are cut away, have students flip their stencil over and apply adhesive putty or tape pieces to the back edges of the design, making sure that all borders and letter edges are securely fastened.

* also make sure the stencil is flush with the paper to be printed. Otherwise, when paint is applied, it will leak underneath and create uneven/blotted edges. If the adhesive putty does not work well, simply tape the stencil down on the paper.



The Alberta Foundation for the Arts Travelling Exhibition Program

Identity Flag continued

Step 4: Apply the stencil (good side up) onto matt/board or heavy paper and press down all the edges so the stencil is securely attached to and flush with the backing paper.



Step 5: Have students consider the colour(s) they wish their image to be. Colour choice should reflect mood of their word.

Using sponges, rags or a paint brush have students carefully dab paint into the open areas of their stencil.

* if more than one colour is used, have students block out with paper the area(s) that are different from the first colour used. When the first area is dry, have students block that area from the next area(s)/ colour to be used.



Step 6: Once paint is completely dry have students carefully remove/peel the stencil from the backing paper to reveal their completed print. If necessary, have students use a small brush and paint to touch up any blotted areas of the print.

Evaluate the finished print in terms of neatness of work and relationship of colour to word choice and overall design.



Normal is nothing more than a cycle on a washing machine.
Whoopi Goldberg, Actress, author, TV host



Daniel Beaudin
Princesses, 2017
Digital illustration
Collection of Daniel Beaudin

GLOSSARY

Glossary

Applied Arts - The applied arts are the application of design and decoration to everyday objects to make them aesthetically pleasing. The term is applied in distinction to the fine arts which aims to produce objects which are beautiful and/or provide intellectual stimulation. The fields of industrial design, graphic design, fashion design, interior design and the decorative arts are considered applied arts.

Cabalistic - referring to mystical signs and mysterious meanings: something having a secretive or hidden meaning.

Collage – (From the French: coller, to glue) is a work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.

Contrast – A principle of art, contrast refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest.

dadaism (1916-1960) an artistic movement started in 1916 by painters and poets; Dada is a nonsense word meaning “hobbyhorse” in French, meant to convey how unimportant the expression of life could be depicted in art. Dadaists were known as brilliant innovators and free thinkers, the most important being Marcel Duchamp and Meret Oppenheim.

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

Digital photo collage – A process of digitally “gluing” images on your computer to create a printable collage of photos.

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

Illustration - a visualization for a depiction of a subject made by an artist, such as a drawing, sketch, painting, photograph, using graphical representation. Illustrations can illustrate, for example, a text, poem, fashion, magazines, stamps or a book. The aim of an illustration is to elucidate or decorate a story, poem or piece of textual information by providing a visual representation of something described in the text.

Illustrator– An illustrator is a graphic artist who specializes in enhancing writing by providing a visual representation that corresponds to the content of the associated text.

“inner eye” an insight to human inner experience, an awareness of our will, desires, wishes, pains and emotions as the key indicator to understanding the inner nature of reality beyond sensory perception.

Glossary

Magic Realism - an art movement that developed in the years after World War I. Magic Realism is a representational art form mixed with elements of fantasy. Magic Realism is a type of realism using contemporary subjects, often in cool detachment and sometimes injecting an eerie atmosphere. Such work attempt to show the everyday world in new and unfamiliar ways.

Psychopomp - refers to creatures, spirits, angels or deities in many religions whose responsibility was to escort newly deceased souls from Earth to the afterlife. Their role was not to judge but simply to provide safe passage. In Jungian psychology, the psychopomp is a mediator between the unconscious and conscious realms.

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

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

Credits

SPECIAL THANKS TO:

The Alberta Foundation for the Arts

Art Gallery of Alberta

Participating artists: Daniel Beaudin, Trudi Sissons, Frater Tham (Darcy Logan), Kris Swick, Max Quilliam, Espen Wade, Adebayo Katiiti

**The Institute for Sexual Minority Studies and Services (iSMSS), University of Alberta
Department of Culture and Tourism, Government of Alberta**

SOURCE MATERIALS:

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Shane Golby – Program Manager/Curator
AFA Travelling Exhibition Program, Region 2

Sherisse Burke –TREX Technician

Front Cover Images:

Top Row: Left to Right: *Pride Centre Opening, Edmonton* (detail), Collection of the Institute for Sexual Minority Studies and Services; **Frater Tham**, *When You Support Others...*, 2016, Faux vintage photo, Collection of the artist; **Adebayo Katiiti**, *Untitled #1*, 2016, Oil based woodblock print, Collection of the artist; **Daniel Beaudin**, *Sleeping Beauty*, 2017, Digital illustration, Collection of Daniel Beaudin

Bottom Row: Left to Right: **Max Quilliam**, *Untitled #1*, 2016, Acrylic on paper, Collection of the artist; **Trudi, Sissons**, *No Trump 1*, 2017, Digital collage, Private collection - Trudi Sissons; **Espen Wade**, *Moth*, 2016, Silkscreen on paper, Collection of the artist; **Kris Swick**, *The Smoking Lady*, 2016, Silkscreen on newsprint, Collection of the artist

