



CREATURES

from the collection of the Alberta Foundation for the Arts



The Alberta Foundation for the Arts Travelling Exhibition Program
Curated by Shannon Bingeman © 2019 The Alberta Society of Artists

CREATURES

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11/20

spring time animals #2

Lisa P.

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ABOUT THE PROGRAM

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THE TRAVELLING EXHIBITION PROGRAM (TREX)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION 1	Northwest – Art Gallery of Grande Prairie
REGION 2	Northeast / North Central – Art Gallery of Alberta
REGION 3	Southwest – Alberta Society of Artists
REGION 4	Southeast – Esplanade Arts & Heritage Centre

THE ALBERTA FOUNDATION FOR THE ARTS (AFA)

A crown agency of the Government of Alberta, the Alberta Foundation for the Arts was established in 1991 with a mandate to support and contribute to the development of the arts in Alberta.

THE ALBERTA SOCIETY OF ARTISTS (ASA)

The Alberta Society of Artists is an active membership of professional visual artists who strive for excellence and through exhibition, education and communication will increase public awareness of the visual arts. The ASA is contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to communities throughout southwest Alberta. Each exhibition is designed to unpack easily and install within smaller spaces found in schools, libraries, museums and other public venues.






ap. 2 from CREATURES, #10 the BANQUET

4 ash

EXHIBITION STATEMENT



“Creatures of nature translated into things of the mind, a pulsing of spirit...a light-hearted fantasy such as a child might visualize and express in single heartfelt terms.”¹

What is real and what is not real? For centuries, the idea that unicorns and dragons could populate the Earth seemed as plausible, to some, as the existence of elephants. Before inventions like the printing press and camera, personal consciousness was limited to geographical boundaries. If elephants were not indigenous to an individual's area, their knowledge of the animal was garnered either through oral tradition, written description, or an artist's illustration (often based on the written description and not first-hand observation). Stories of fictitious animals were conveyed in much the same manner. The ability to distinguish between what was *real* and *imaginary* was not as obvious then as it is today.

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Imaginary animals may not have a place in modern zoology, but their endurance in our contemporary mythologies indicates something very real about human need. Perhaps they endure because we need places for our minds to go—alternate realities that reflect the playfulness and possibilities of our imaginations. The artwork presented in *Creatures* does just that. Amongst the elongated ears, discombobulated limbs and topsy-turvy environments are open narratives that we can make our own.

Creatures features 19 artworks of fantastical beings primarily from the collection of the Alberta Foundation for the Arts by seven artists: Patricia Askren, Jude Griebel, Jana Hargarten, Janet Mitchell, Lisa Puopolo, Pat Strakowski and Carroll Taylor-Lindoe.

—Shannon Bingeman, Curator

¹ Janet Mitchell, [Canadian Centennial Memo Calendar organized by the Alberta Society of Artists], 1967. Curatorial File (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton, Alberta.

LIST OF IMAGES



Left:

Undone
Jude Griebel
63.5 x 50.8 cm
Acrylic and pencil crayon on
Yupo paper, 2017
Collection of the Alberta
Foundation for the Arts



Right:

Mau;Mau.Mau;Mau!
Pat Strakowski
56 x 5.5 x 40 cm
Mixed media on wood, 1985
Collection of the Alberta
Foundation for the Arts

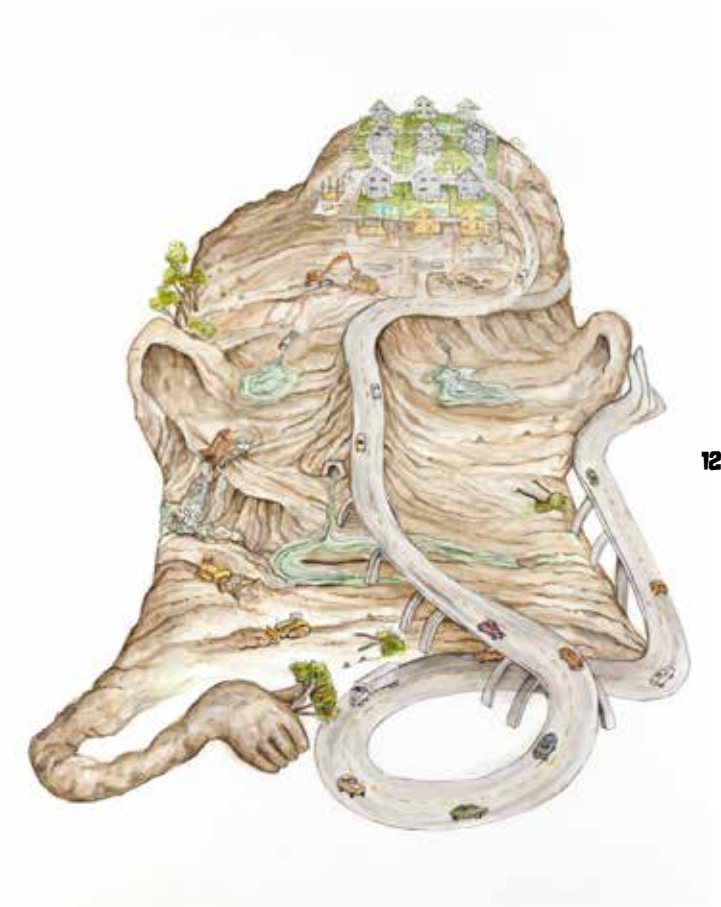


Above left:

A Queer Sort of Day
Janet Mitchell
50.8 x 72.4 cm
Watercolour on paper, 1974
Collection of the Alberta
Foundation for the Arts

Bottom left:

All Creatures Great and Small
Janet Mitchell
58 x 77 cm
Watercolour on paper, 1982
Collection of the Alberta
Foundation for the Arts



Bottom left:

Ill-Nature
Jude Griebel
60.9 x 50.8 cm
Acrylic and pencil crayon on
Yupo paper, 2017
Collection of the Alberta
Foundation for the Arts

**Left:**

All Stars
Jana Hargarten
71 x 70.5 cm
Oil on canvas, 2009
Collection of the Alberta
Foundation for the Arts

**Above right:**

Owl
Carroll Taylor-Lindoe
25.5 x 25.5 cm
Oil on steel, 2002
Collection of the Alberta
Foundation for the Arts

**Bottom right:**

Sun Dog
Carroll Taylor-Lindoe
25.4 x 25.4 cm
Oil on steel, 2002
Collection of the Alberta
Foundation for the Arts



Left:

Roundabout
Jude Griebel
63.5 x 50.8 cm
Acrylic and pencil crayon on
Yupo paper, 2017
Collection of the Alberta
Foundation for the Arts

Above right:

Red Dog
Carroll Taylor-Lindoe
25.4 x 25.4 cm
Oil on steel, 2002
Collection of the Alberta
Foundation for the Arts



Bottom right:

*Am I Taking This Too
Seriously?*
Patricia Askren
50 x 80 cm
Ink, watercolour on paper, 1979
Collection of the Alberta
Foundation for the Arts

**Left:**

Creatures #10 - The Banquet
 Patricia Askren
 55 x 35.5 cm
 Intaglio, coloured ink on
 paper, n.d.
 Collection of the Alberta
 Foundation for the Arts

Above right:

Spring Time Animals #1
 Lisa Puopolo
 23.4 x 18.5 cm
 Lithograph on rag paper,
 gampi, 2004
 Collection of the Alberta
 Foundation for the Arts

**Bottom right:**

Spring Time Animals #2
 Lisa Puopolo
 23.6 x 18.5 cm
 Lithograph on rag paper,
 gampi, 2004
 Collection of the Alberta
 Foundation for the Arts



Above left:

Spring Time Animals #3
Lisa Puopolo
23.5 x 18.4 cm
Lithograph on rag
paper, gampi, 2004
Collection of the
Alberta Foundation
for the Arts

Bottom left:

Spring Time Animals #4
Lisa Puopolo
23.6 x 18.5 cm
Lithograph on rag
paper, gampi, 2004
Collection of the
Alberta Foundation
for the Arts

Above right:

Fun at Casa Claus
Janet Mitchell
30 x 45 cm
Etching on paper, 1986
Collection of the
Alberta Foundation
for the Arts

Bottom right (left):

November Moon
Pat Strakowski
17.8 x 17.8 cm
Mixed media, 2007
Courtesy of the artist

Bottom right (right):

Muse Sings
Pat Strakowski
21.6 x 19.1 cm
Mixed media, 2007
Courtesy of the artist

ARTIST BIOGRAPHIES

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PATRICIA ASKREN

Patricia Askren was born in Seattle and moved to Canada in 1971. In 1978, she obtained a diploma in visual art and textiles from the Alberta College of Art (now the Alberta University of the Arts). She furthered her education by studying printmaking at the University of Calgary (1978), and in 1984, children's writing at the University of British Columbia then book illustration at the Emily Carr College of Art (now the Emily Carr University of Art + Design). Askren's ink drawings and prints are reminiscent of childhood imaginings. They are inspired by personal experiences but set within otherworldly environments animated by curious creatures. As she described in an artist statement, "my drawings are often narrative[s] – of animate beings rushing in one direction or another, in the midst of some activity, or generally preoccupied with something beyond the boundaries of the paper."²

Askren has written and illustrated two books: *Creatures* (1978, Lettuce Press) and *A Mountain Alphabet* (1980, Altitude Publishing). Her work is held in numerous public and corporate collections and has been exhibited throughout Alberta, the United States and in Ottawa. In 1980, she was included in *Childhood: Eight Canadian Artists*—an exhibition organized by the former University of Alberta Ring House Gallery to mark the International Year of the Child (1979). Some of her pieces are still held at the university's art collection in Edmonton. She currently lives in Tacoma, WA and works for REACH, a non-profit organization that provides a safe community for individuals affected by HIV.

² Patricia Askren, [Blank sheet with artist statement], n.d., Curatorial File (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton, Alberta.



JUDE GRIEBEL

Jude Griebel is a Canadian artist working between rural Alberta and Brooklyn, NY. His handcrafted sculptures of hybrid bodies are driven by themes of psychological struggle and transformation. Building on historical visualizations of the grotesque and anthropomorphic landscape paintings of the Renaissance period, his figures embody complex spaces jeopardized by industry. In these works, playful and self-deprecating humour is used to confront contemporary anxieties surrounding shifting environments.

Griebel completed a Master of Fine Arts in sculpture and ceramics from Concordia University in Montreal in 2014, and has completed numerous residencies including MASS MoCA, North Adams, MA; the International Studio and Curatorial Program, Brooklyn, NY; HALLE 14 Center for Contemporary Art, Leipzig, Germany and the Kunstnarhuset Messen, Ålvik, Norge (Norway). His work was featured in *Future Station: The 2015 Alberta Biennial of Contemporary Art* at the Art Gallery of Alberta in Edmonton, and recent solo exhibitions include Esker Foundation, Calgary; Redpath Museum, Montreal and Galerie Sturm, Nuremberg, Germany. Griebel is a three-time recipient of the Elizabeth Greenshields Foundation grant for emerging figurative artists and his work has been supported by major grants from the Canada Council for the Arts and the Alberta Foundation for the Arts. He is the co-director of The Museum of Fear and Wonder, a private museum near Bergen, AB that explores the psychological and narrative qualities of objects.³

³ Jude Griebel, "Biography," accessed February 23, 2019. <https://www.judegriebel.com/biography>.



JANA HARGARTEN

Jana Hargarten is an Edmonton-based artist who grew up in Saskatoon. In 2003, she received her Bachelor of Fine Arts in Art & Design from the University of Alberta in Edmonton, and since then has exhibited throughout Alberta and in Vancouver in several solo and group exhibitions. In 2004, Hargarten was featured in *Fresh*, an exhibition organized by Latitude 53 in Edmonton featuring the work of five emerging Edmonton artists. In 2009, she was included in *Double Take*, a group exhibition at the Profiles Public Art Gallery in St. Albert, AB. In 2011, Hargarten presented *Wrecked Exotics*, a new collection of drawings developed through Latitude 53's Incubator Series: *Works in Progress*. The drawings feature animals stacked one atop the other—a balancing act intended to address the complexities of environmental and economic concerns.



JANET MITCHELL

Janet Mitchell is celebrated as one of Alberta's preeminent artists. She was born in Medicine Hat in 1915 and spent most of her career living and working in Calgary until her death in 1998. A primarily self-trained artist, her passion for painting was ignited in the 1940s after receiving a scholarship to study at the Banff School of Fine Art (now the Banff Centre for Art and Creativity) and attending a seminar at the University of Saskatchewan in Regina. Throughout her career, Mitchell's watercolour, oil and acrylic paintings expressed a keen interest in nature. Early compositions are characterized by colourful, impressionistic interpretations of landscapes, while later work is drawn largely from her imagination. Her work is whimsical and lighthearted, executed with a childlike freshness. As the artist's biographer, Peggy Armstrong, wrote: "For Mitchell, the truth of things is the reality that exists in her imagination, the thoughts of her unconscious, a picture from her inner soul."⁴

Mitchell was a member of the Calgary Region Arts Foundation, the Alberta Society of Artists, the Canadian Society of Watercolour Artists [*sic*] (Canadian Society of Painters in Water Colour) and the Royal Canadian Academy of Arts. She participated in numerous solo and group exhibitions, including a major retrospective for the Glenbow Museum (now the Glenbow) in 1977. Her work can be found in public and corporate collections across the country, including Shell Oil Canada, the University of Calgary, the Glenbow, the Museum London in Ontario, the Alberta Foundation for the Arts and the National Gallery of Canada and some university collections.

⁴ Peggy Armstrong, *Janet Mitchell: Life and Art* (Winnipeg: Hyperion Press Limited, 1990), 133.



LISA PUOPOLO

Lisa Puopolo is a Toronto-based printmaker with a Bachelor of Fine Arts from Concordia University in Montreal. During her undergraduate degree, she studied for one year as a visiting student at the Alberta College of Art + Design (now Alberta University of the Arts). After graduating, she furthered her education by undergoing an independent study in printmaking at the University of Alberta in Edmonton. In 1998, she was the recipient of the Don Phillips Scholarship at Open Studio in Toronto and in 2001 was awarded the Ernst & Young Original Print award during the Toronto Outdoor Art Fair. Her prints have been exhibited widely in exhibitions throughout Canada at institutions such as Snap Gallery in Edmonton, Open Studio and Propeller Gallery in Toronto and New Leaf Editions in Vancouver. In 1999, she was an artist-in-residence at St. Michael's Printshop in St. John's.

Puopolo's work is inspired by the indecision and fear she has experienced when confronted with the suffering of animals. "...whether as an act of overt cruelty, a cat that has been run over by a car, or a bird that has been maimed by a dog. [Puopolo's] work explores the idea that the dread inspired by these grotesque situations is actually both selfish and unhelpful. Through her prints she attempts to recognize fear as an obstacle to compassionate action."⁵

⁵ Lisa Puopolo. [Blank sheet with artist statement], n.d., Curatorial File (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton.



PAT STRAKOWSKI

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Pat Strakowski was born in Calgary in 1937. In 1979, she obtained a diploma in textiles from the Alberta College of Art + Design (now Alberta University of the Arts) and over subsequent decades has developed a unique oeuvre of paper-mâché figures adorned with found objects. Strakowski's creatures inspire the imagination and recall mythologies both old and new. Her work has been exhibited nationally and internationally and resides in numerous private and public collections. In 2009, a book entitled *Moon Nibbler: the Art of Pat Strakowski* by Andrew Oko was published by Frontenac House.

In an artist statement, Strakowski describes the mythical effect of her practice: "To define our place in the universe we create reality in our image and embellish it with personal symbols. What the viewers see is their interpretation based on their own experience. Meanings of symbols change or shift from one generation to the next. In time, the original meaning becomes something else. This is how our mythology is created."⁶

⁶ *Pat Strakowski*, [Excerpt from an Alberta Craft Council Exhibition Catalogue], 1986, Clippings File (Reference), Local History, Calgary Public Library.

**CARROLL TAYLOR-LINDOE**

Carroll Taylor-Lindoe (formerly Moppett) was born in Calgary in 1948. She studied at the Alberta College of Art + Design (now Alberta University of the Arts) from 1966 to 1967 and 1974 to 1975, and at the Instituto Allende in San Miguel de Allende, Mexico in 1968. Over the years, the artist has developed a diverse practice that encompasses both figurative and abstract subject matter in a variety of mediums, including drawing, painting, installation and sculpture. Her work is characterized by a keen interest in form and her relationship with the natural world.

Taylor-Lindoe has exhibited in numerous group and solo exhibitions at institutions such as the Wynick/Tuck Gallery in Toronto, the Illingworth Kerr Gallery and the Glenbow in Calgary, and the Walter Phillips Gallery in Banff. She has also taught at the Nova Scotia College of Art and Design in Halifax, the Alberta College of Art + Design (now the Alberta University of the Arts) and the University of Calgary. She was an artist in residence at Sir Winfred Grenfell College, Memorial University, the Department of Art at the University of Lethbridge and at Queens University. Her work can be found in collections such as Petro-Canada, the Glenbow museum, the Alberta Foundation for the Arts, the Royal Bank, the Department of External Affairs (now Global Affairs), the Canada Council Art Bank, the National Gallery of Canada and the McMichael Canadian Art Collection. She is a member of the Royal Canadian Academy of Arts and currently resides in British Columbia.



NOI+THE+ EDUCATION GUIDE





THIS EDUCATION GUIDE IS COMPRISED OF ACTIVITIES TO MOVE THE AUDIENCE THROUGH THE VARIOUS THEMES PRESENTED IN *CREATURES*. THE CONTENT OF THE EXHIBITION AND THE FOLLOWING LESSON PLANS HAVE BEEN CAREFULLY DEVELOPED AND DESIGNED TO ENHANCE THE CURRICULUM SET BY ALBERTA EDUCATION. THE GUIDE INCLUDES QUESTIONS FOR DISCUSSION, VOCABULARY AND ACTIVITIES DESIGNED FOR THE LEVEL OF ABILITY, UNDERSTANDING AND COMPLEXITY OF THE PARTICIPANTS:

BEGINNER - VIEWERS WHO ARE JUST BEGINNING THEIR EXPLORATION OF ART.

INTERMEDIATE - VIEWERS WHO HAVE SOME EXPERIENCE LOOKING AT AND CREATING ART.

ADVANCED - VIEWERS WHO HAVE MUCH EXPERIENCE LOOKING AT AND CREATING ART.

DISCUSSION QUESTIONS

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(Am. S...) taking this for discussion? - November 2004

John Lewis

Below are suggested questions that are intended to prompt meaningful discussion about the content presented in *Creatures*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

Can you find the creature(s) in each artwork?

Do any of the creatures remind you of things you might find in the real world?

If the creatures were to come to life, which would be the largest? Which would be the smallest? What sounds would they make?

The artwork in the exhibition was created by seven different artists. Without looking at the artwork labels, can you tell which works of art were created by the same person?

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Can you think of examples of creatures outside of this exhibition in books, television or film?

All three works of art by Janet Mitchell were created at different times in her career. What are their similarities and differences?

Lisa Puopolo's creatures appear to float in space, without any background or indication of their environment. Can you use your imagination to create an environment for one of the creatures? If so, what would it look like?

Analyze the sculptures created by Pat Strakowski. Without looking at the artwork labels, can you guess how the artist created them? What materials do you think she used?

Can you find an example of a monochromatic (see Vocabulary) colour scheme in the exhibition?

*Compare Patricia Askren's drawing, *Am I Taking This Too Seriously?*, with Janet Mitchell's painting, *A Queer Sort of Day*. How do the compositions (see Vocabulary) differ in the two works? Do the compositions affect the mood of the work?*

*Compare Janet Mitchell's etching, *Fun At Casa Claus*, with Jana Hargarten's painting, *All Stars*. What is different about their use of perspective (see Vocabulary)?*

ENGAGEMENT ACTIVITIES

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CREATURE MAD LIBS ACTIVITY

Inspired by the popular Mad Libs™ game, participants will review grammatical terms before creating funny stories about a creature. Begin by reviewing the following terms as a group: *noun, verb, adverb, adjective* (see Vocabulary). Then, have participants pair off in groups of two. One person will be given Template A and the other Template B (see below). They will ask the other student to fill in the answers with a pencil and read the story once completed.

Template A: Review of a Monster Movie

A new movie has just been released called “The Teenage (noun) Meets the (noun) Monster from Waterton Lakes National Park.” The main character is a teenage hero, played by (person in the room), who is a/an (adjective) explorer. He/she is trying to capture a picture of the (adjective) monster using an old (noun). According to local reports, the monster has (colour) skin, (number) arms and a/an (adjective) shaped head. When the hero first sees the monster, he/she can't help but (verb) and (adverb) drops his (noun) in the (noun). In the end, the hero is only able to capture a/an (adjective) image of the monster.

Template B: Description of a Creature Novel

Last week, I read a book that really gave me (adjective) nightmares! The main character, (person in the room), was a mad (occupation) who brings a creature to life! The creature is (number) feet tall, has (plural noun) for legs and (adjective) teeth. One day, it (adverb) breaks out of the main character's (noun) and starts to (verb) around Calgary! In an effort to stop the creature, Calgary police try to (verb) it with a/an (noun). It doesn't work, so they resort to using (plural noun) to lure it into a/an (noun). Eventually, the creature outsmarts the police and heads for (location).

COLLABORATIVE CREATURES

Using sketchbooks and markers, participants will work collaboratively to draw unique creatures. To begin, participants will pair off in groups of 8 to 10 people and sit in a circle. One person will be selected to begin the drawing. They will quickly draw a shape on the page and pass the sketchbook to the next person in the circle. That person will add one feature to the shape (e.g., a head, a leg, an eye, wings) before passing the drawing to the next person. This process will continue until everyone has had a turn adding a feature to the drawing. Have the groups repeat this process until everyone in the circle has had the opportunity to begin a drawing. Once completed, ask: *How did it feel to work together with your peers? Were some of the drawings more successful than others? If so, why?*

OBSERVATION STUDIES USING MODELLING CLAY

In this activity, participants will use clipboards, cardstock and modelling clay to create a small figurine inspired by one of the creatures in the exhibition. They will start by carefully observing all of the artwork before picking a favourite on which to model their figurine. Ask them to consider the form of the creature. *What shape would the body be? Or the head?* Using the clipboards and paper as a work surface, they will begin to construct their figurines with the modelling clay. Once completed, ask: *If you selected a two-dimensional creature in the exhibition, was it difficult to recreate it three-dimensionally? If you had more time to build an environment for your creature, what would it look like?*

WRITE A SHORT STORY ABOUT SPRING TIME ANIMALS #3

Imaginary creatures have long been a popular subject in children's literature. In this activity, participants will use *Spring Time Animals #3* by Lisa Puopolo as inspiration to write their own short story. The length and structure of the story can be varied to suit the appropriate age level. Once they have completed their stories, invite participants to share them with their peers. Ask: *How did everyone's story compare? What were the similarities and/or differences? Did you find the process easy or difficult? Would you have preferred to create a story entirely from your own imagination without a prompt? If so, why?*



BEGINNER LESSON PLAN

-----INKBLOT CREATURES-----

In 1921, Swiss psychologist Hermann Rorschach invented a psychological test to record and analyze people's perceptions. The Rorschach test presented subjects with various inkblot patterns and asked them to identify what they saw. Based on their answer, psychologists assessed aspects of their behaviours and personality. The most common interpretations of the inkblots were figurative. Subjects looked at the patterns and saw humans, butterflies, bats and various four-legged animals.

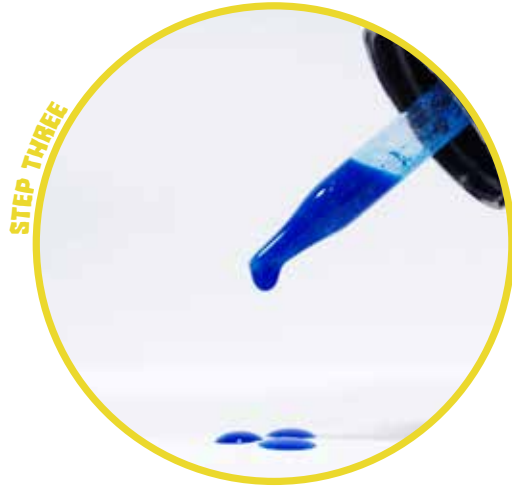
In this activity, participants will learn about symmetry and colour mixing as they create imaginative inkblot creatures inspired by the Rorschach test.

MATERIALS

Coloured ink or liquid watercolours in primary colours (red, yellow, blue), ink droppers, watercolour paper, assorted drawing materials (i.e., watercolour pencil crayons, pencil crayons, pastels, markers, permanent markers and so on).

PREPARATION

Review the term *symmetry* (see Vocabulary).



INSTRUCTIONS

1. Fold the watercolour paper in half vertically to create a crease.
2. Unfold the paper and lay it flat.
3. Use ink droppers to place a few drops of selected ink or liquid watercolours across the surface of the paper.
4. Fold the paper in half along the crease and use hands to press down and rub the surface.
5. Unfold the paper to reveal the unique inkblot pattern.
6. Once the paper is completely dry, use selected drawing materials to transform the inkblot pattern into a creature by adding features (i.e., eyes, a nose, teeth and so on).
7. Lay the finished watercolour paper under heavy books to flatten.



DISCUSSION QUESTIONS

What colours did you initially drip onto the paper? What new colours were created when you rubbed them together?

Does your creature look symmetrical? Why or why not?

What would you name your creature? What type of environment does your creature live in? What does it like to do?

VARIATION

Add collage elements – have participants add texture and detail to their creatures by gluing collage elements to the paper in addition to their drawing, e.g., googly eyes, coloured tissue paper, images from magazines and so on.



INTERMEDIATE LESSON PLAN

-----PAPIER-MÂCHÉ CREATURES-----

Papier-mâché, which translates to *chewed up paper*, is a popular sculptural technique that dates back to prehistoric civilizations. Over the years, it has been used for both functional and artistic purposes to create a myriad of unique objects.

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In *Creatures*, Pat Strakowski has used the technique to create whimsical work. In this activity, participants will think about form and use their imaginations to create three-dimensional papier-mâché creatures.

MATERIALS

Pencil crayons, sketchbooks, newspaper, tape, assorted cardboard, plaster strips or strips of newspaper and papier-mâché glue (see instructions below), acrylic paints, paint brushes, water containers and paper towels.

Papier-mâché glue: 1-part water to 1-part flour.

PREPARATION

1. Review the term *form* (see Vocabulary)
2. Look at pictures of animals and ask participants to identify the different shapes that comprise their form. For example, is the body circular? Is it rectangular? And so on. If it helps, ask participants to draw the shapes over printed images of the animal.

CONTINUED..

INSTRUCTIONS

1. Use pencil crayons and sketchbooks to create preliminary drawings for the papier-mâché creatures.
2. Identify the different shapes that comprise the creature's form.
3. Create the form of the creature using balled up newspaper, tape and cardboard.
4. Dip strips of newspaper in the papier-mâché glue (or dip the plaster strips in water) and apply to the surface of the creature's form. Continue this process until the entire surface is covered.
5. Allow sculpture to dry completely before proceeding.
6. Use acrylic paints and brushes to add colour and detail to the sculpture.

DISCUSSION QUESTIONS

What was your inspiration for your creature? Does it remind you of anything you can find in nature?

Did you find it difficult to translate a two-dimensional drawing into a three-dimensional object? If so, why? How did you overcome the challenge?

VARIATIONS

Papier-mâché masks – rather than doing three-dimensional sculptures, have participants use masks inspired by Pat Strakowski's *November Moon* and *Muse Sings*. Follow the instructions as described but use flat cardboard for the main shape of the mask and balled-up pieces of newspaper and tape to create depth and details.

Include found objects – similar to Pat Strakowski, ask participants to incorporate found objects within their sculpture. They can use hot glue to adhere the objects to the surface once the paint has completely dried.

STEP ONE



STEP THREE



STEP THREE



STEP THREE



STEP THREE



STEP FOUR



STEP FOUR



STEP FOUR



STEP FIVE



STEP SIX

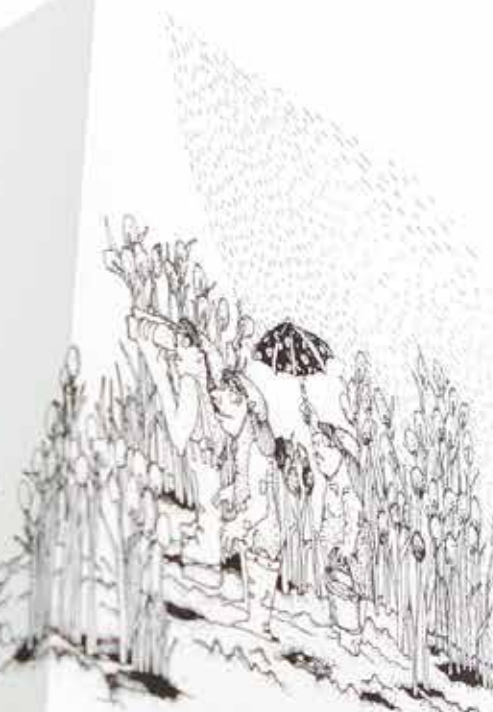


STEP SIX

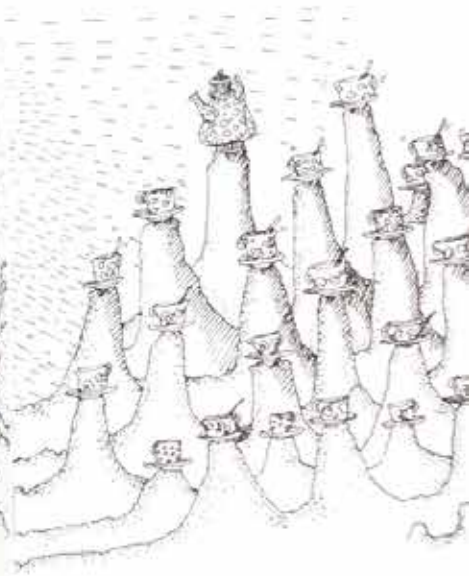




Orology by Osprey



Pika in a Quagmire in the Rain



Suncups

ADVANCED LESSON PLAN

-----A SCHOOL BESTIARY-----

In the medieval period, a bestiary was a popular collection of animals that featured a written description and artistic illustration. Unlike the scientific anthologies of animals today, bestiaries could feature real animals alongside imaginary creatures.

Using Patricia Askren's book, *A Mountain Alphabet*, as inspiration, participants will create a bestiary of creatures inspired by objects found in a school. Each person will be assigned a letter from A to Z and will create a short description and illustration to match their letter. For example, if their letter is L, they might create a "Loch-mess Locker Monster." They will also use stippling and cross-hatching techniques to create depth and shading in their illustration.

MATERIALS

Sketchbooks, pencils, fine tip markers and heavyset white paper.

PREPARATION

1. Review the terms *bestiary*, *cross-hatching* and *stippling* (see Vocabulary).
2. Look at Patricia Askren's book, *A Mountain Alphabet*.*
3. Assign each student a different letter from A to Z.

*A copy of the book has been provided with the exhibition. Please handle with care.

STEP TWO



STEP THREE



INSTRUCTIONS

1. Brainstorm a short description of a creature that starts with the assigned letter and relates to an object that can be found within a school.
2. Use sketchbooks and pencils to do preliminary drawings.
3. Once a final design has been resolved, lightly sketch an outline of the drawing using pencil on a heavyset sheet of white paper.
4. Use a fine tip marker to complete the drawing, adding areas of cross-hatching and stippling to create depth and shading.
5. Write the description along the bottom of the page using the fine tip marker.



DISCUSSION QUESTIONS

Were the stippling and cross-hatching techniques you used effective in creating a sense of depth in the composition? Were you satisfied with the results?

Did you find it easy or difficult to be creative within the parameters you were given?

VARIATIONS

For younger participants – simplify the project by allowing them to use a drawing material of their choice (e.g., pencil crayons, coloured markers, crayons and so on) and omit the cross-hatching and stippling techniques.

For more of a challenge – have participants create an accordion-style book similar to the one made by Patricia Askren. Ask them to create their own theme for the text and illustrations.

VOCABULARY

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Adjective - a word naming an attribute of a noun, such as sweet, red or technical.

Adverb - a word or phrase that modifies or qualifies an adjective, verb, or other adverb or a word group, expressing a relation of place, time, circumstance, manner, cause, degree, etc. (e.g., gently, quite, then, there).

Bestiary - a collection of descriptions or representations of real or imaginary animals.

Chine collé - a technique, used in conjunction with printmaking processes such as etching or lithography, that results in a two-layered paper support: a tissue-thin paper, cut to the size of the printing plate, and a larger, thicker support paper below.

Composition - the artistic arrangement of the parts of a picture.

Cross-hatch - in drawing or graphics shading an area with intersecting sets of parallel lines.

Depth - the apparent existence of three dimensions in a picture or other two-dimensional representation.

Fantastical - imaginative or fanciful; remote from reality.

Form - the visible shape or configuration of something.

Lithography - the process of printing from a flat surface treated so as to repel the ink except where it is required for printing.

Monochromatic - containing or using only one colour.

Mythology - a set of stories or beliefs about a particular person, institution or situation, especially when exaggerated or fictitious.

Noun - a word (other than a pronoun) used to identify any of a class of people, places or things (common noun), or to name a particular one of these (proper noun).

Papier-mâché - French for "chewed-up paper," a technique for creating three-dimensional objects, such as sculpture, from pulped or pasted paper and binders such as glue or plaster.

Perspective - the art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth and position in relation to each other.

Shading - the darkening or colouring of an illustration or diagram with parallel lines or a block of colour.

Stippling - the art or process of drawing, painting or engraving using numerous small dots or specks.

Symmetry - the quality of being made up of exactly similar parts facing each other or around an axis.

Verb - a word used to describe an action, state or occurrence, and forming the main part of the predicate of a sentence, such as hear, become, happen.

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[Vocabulary definitions simplified and/or paraphrased: spelling Canadianized for print purposes.]

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CREDITS

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Cover – Jude Griebel, *Undone*, 2017. Acrylic and pencil crayon on Yupo paper. 63.5 x 50.8 cm. Collection of the Alberta Foundation for the Arts.
Page 3 – Jude Griebel, *Roundabout*, 2017. Acrylic and pencil crayon on Yupo paper. 63.5 x 50.8 cm. Collection of the Alberta Foundation for the Arts.
Page 5 – Lisa Puopolo, *Spring Time Animals #2* (detail), 2004. Colour lithograph on rag paper. gampi. 23.6 x 18.5 cm. Collection of the Alberta Foundation for the Arts.
Page 9, 10 – Patricia Askren, *Creatures #10 - The Banquet*, n.d. Intaglio, coloured ink on paper. 17.5 x 17.2 cm. Collection of the Alberta Foundation for the Arts.
Page 17-23 – Details of artist's work. Collection of the Alberta Foundation for the Arts.
Page 24 – Janet Mitchell, *All Creatures Great and Small* (detail), 1982. Watercolour on paper. 58 x 77 cm. Collection of the Alberta Foundation for the Arts.
Page 27, 28 – Patricia Askren, *Am I Taking This Too Seriously?* (detail), 1979. Ink, watercolour on paper. 30 x 40 cm. Collection of the Alberta Foundation for the Arts.
Page 47, 48 – Janet Mitchell, *Fun at Casa Claus* (detail), 1986. Etching on paper, 47 x 60 cm. Collection of the Alberta Foundation for the Arts.





