Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Lure

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:

<div align="center">

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Travelling Exhibition Program
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The Alberta Foundation for the Arts Travelling Exhibition Program

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Lure

As all good fishermen know, to catch the biggest fish one needs to use the right lure: something bright, flashy or tasty to dazzle the quarry and entice it to strike. Artists work much the same way. Whether concentrating on composition, various elements and principles of design, size or content, an artist aims to 'hook' the viewer: to draw them into a work and engage their attention, even for the briefest of moments.

The three artists featured in the Alberta Foundation for the Arts Travelling Exhibition *Lure* – Carmen Gonzalez, Kathy Hildebrandt and Lori Lukasewich – are like good fishermen. Operating within the art style of Contemporary Realism, a North American style of painting, drawing and sculpture which came into existence during the 1960s and 1970s, an important objective of these artists is to create representational art portraying the 'real' and not the 'ideal'. Focusing on the genre of still life, these artists share a desire to work in more traditional forms of representational art and utilize line, shape, colour and pattern, combined with a heightened sense of reality, to entice viewers into actually looking at their works.

While recording what is seen is important to these artists, however, their works are more than accurate documentation. Engaging all the senses, each artist imbues their works with emotional, social and cultural elements as an extension of the visual illusion to transport them beyond, or deeper, than what is rendered on the surface. Whether asking the viewer to recognize and appreciate beauty itself, or stirring memories and associations related to the subject matter depicted, these artists endeavor to create experiences that, as

expressed by Lori Lukasewich, are positive, meaningful and uplifting.

The exhibition *Lure* features the art works of three contemporary artists who, through luscious colour, meticulous detail and playful imagery, tempt viewers into their works to confront desires and memories and participate in knowing, understanding and appreciating the world around them.

Carmen Gonzalez
Dangerous Dozen, 2018
Acrylic on canvas
Collection of the artist

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

Visual Inventory - List of Works

Carmen Gonzalez
Allsorts of Memories, 2018
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Carmen Gonzalez
Dangerous Dozen, 2018
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Carmen Gonzalez
Sugar Junkie, 2018
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Carmen Gonzalez
Mommy Made Cookies, 2019
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Carmen Gonzalez
Popcorn and Peanut Blend, 2018
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Carmen Gonzalez
Heavenly Split, 2019
Acrylic on canvas
20 inches x 20 inches
Collection of the artist

Kathy Hildebrandt
Captured Memories - Spidey Senses, 2015
Acrylic on board
14 inches x 18 inches
Collection of the artist

Kathy Hildebrandt
More Reasons I was Tardy, 2017
Acrylic on board
18 inches x 24 inches
Collection of the artist

Kathy Hildebrandt
Fish out of Water, 2015
Pastel on paper
12 inches x 24 inches
Collection of the artist

Kathy Hildebrandt
Monkey See, Monkey Do, 2014
Pastel on paper
12 inches x 24 inches
Collection of the artist

Kathy Hildebrandt
Old Toys for Old Boys, 2016
Acrylic on canvas
18 inches x 24 inches
Collection of the artist

Kathy Hildebrandt
Inside the Toy Box, 2015
Pastel on paper
18 inches x 18 inches
Collection of the artist

Lori Lukasewich
Shell/Ceramic, Nature of Reality Suite 1, 2019
Oil and Alkyd on canvas
28 inches x 20 inches
Collection of the artist

Lori Lukasewich
Glass/Scent/Metal, Nature of Reality Suite 1, 2019
Oil and Alkyd on canvas
28 inches x 20 inches
Collection of the artist

Lori Lukasewich
Plant/Water/Glass/Stone, Nature of Reality
Suite 1, 2019
Oil and Alkyd on canvas
28 inches x 20 inches
Collection of the artist

Lori Lukasewich
Red Bird, 2016
Oil and Alkyd on canvas
16 inches x 16 inches
Collection of the artist

Lori Lukasewich
Bunny Arabesque, 2016
Oil and Alkyd on canvas
16 inches x 16 inches
Collection of the artist

Lori Lukasewich
Fancy Panda, 2016
Oil and Alkyd on canvas
16 inches x 16 inches
Collection of the artist
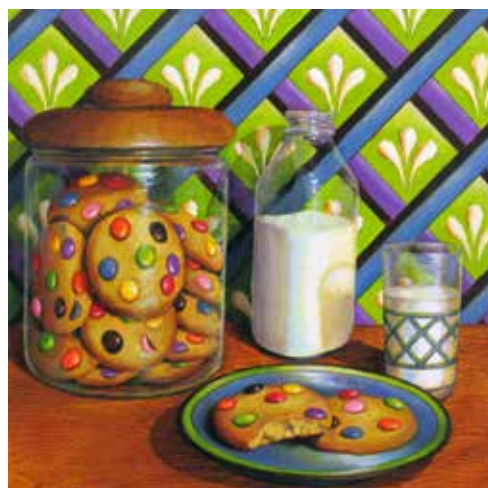
Total Works:

18 framed 2D works

Carmen Gonzalez
Allsorts of Memories, 2018
Acrylic on canvas
Collection of the artist

Carmen Gonzalez
Dangerous Dozen, 2018
Acrylic on canvas
Collection of the artist

Carmen Gonzalez
Sugar Junkie, 2018
Acrylic on canvas
Collection of the artist

Carmen Gonzalez
Mommy Made Cookies, 2019
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Carmen Gonzalez
Popcorn and Peanut Blend, 2018
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Lori Lukasewich
Fancy Panda, 2016
Oil and Alkyd on canvas
Collection of the artist

Talking Art

Carmen Gonzalez
Popcorn and Peanut Blend, 2018
Acrylic on canvas
Collection of the artist

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Carmen Gonzalez

Biography

Carmen (Bourassa) Gonzalez was born and raised in Edmonton, Alberta, Canada. She still resides in Edmonton with her Chilean husband and their three children. She works full time as a visual fine artist.

Carmen grew up watching her artist mother paint and draw which sparked Carmen's love for art at a young age. During her teenage years, she spent most of her spare time drawing. However, after completing high school, her life took a different path away from art. Then, after a life changing experience in 2006, Carmen was guided back to pursue her dream of becoming an artist. She began her artist career as a watercolourist while being a full time mother and soon began selling her art.

In 2009 she enrolled in the Visual Fine Arts program at the Faculty of Extension, University of Alberta. She graduated in April 2013 with her Solo Exhibition. During her studies, she discovered her style and her love for oils. Carmen has a fun contemporary pop/realism style. Her compositions are happy, playful, and nostalgic with the use of colour and patterns.

Carmen is a member of NOA (Night of the Artists, Edmonton), SWCA (Society of Western Canadian Artists, Edmonton), and MAA (Mondial Art Academia, an international art group based in France).

Artist Statement

I strive to create unique, bold, and playful compositions that make people smile. My inspiration comes from objects. I love everything about objects - their shape, colour, and texture as well as the emotions attached to them. Even objects such as candy can stir up strong emotions. Every time I watched my children eat certain candies, I found myself reminiscing of my childhood. Candy can bring out the "inner child" within all of us. As an artist, I want to capture these childhood emotions/memories through my candy paintings.

Another one of my goals is to stimulate the viewer's senses of sight, taste, smell, and touch through realism and amplified colours. I want viewers to "taste it with their eyes" which then triggers physical and emotional sensations causing hunger, thirst, joy, excitement, comfort, and perhaps guilt or regret.

In addition, I love designing patterns and including them into my still life paintings. Each and every pattern inspires me and evokes emotions. My patterns are designed to enhance and add zest to my still life objects making my paintings jump out with boldness while also giving them a nostalgic feel. Patterns remind me of wallpaper as my generation grew up in homes covered with wallpaper which made me happy

Artist Biographies and Statements

Kathy Hildebrandt

Kathy Hildebrandt, ASA, SCA, PAC, MPAC, AFCA, ISAP, PSA, IAPS/MC, is an international award winning artist and instructor, specializing in contemporary realism. Although primarily a pastellist, she also works in acrylic, watercolor and oil.

In addition to numerous regional and national awards, Kathy received an Honorable Mention in the Still Life and Floral category of the 19th Annual Pastel 100 in 2018, the First Place award in the 17th Annual Pastel 100 in 2016 as well as the Third Place award in that same category in 2014. She was also the recipient of the Bronze award in the 24th International Association of Pastel Societies (IAPS) exhibition as well as Honorable Mention in the 4th Master Circle IAPS exhibition.

Kathy's pastel work has been published in articles appearing in the June 2018 and February 2016 issues of the Pastel Journal as well as the 7th, 8th and 10th edition of the "Strokes of Genius" books. She was also featured in November 2016 issue of the French art magazine, *Pratique des Arts*. Her acrylic work has been selected for inclusion in AcrylicWorks 2, AcrylicWorks 3, AcrylicWorks 4 and AcrylicWorks 5 publications.

She has had work accepted into exhibitions across Canada as well as the Vose Gallery in Boston, the Marshall Gallery in Scottsdale, the Butler Institute of American Art in Youngstown, OH, the Salmagundi Club and the National Arts Club in New York City. She was among a select group of pastelists invited to participate in the 2nd Biennial International Pastel Exhibition held in Suzhou, China in 2016/17 and her work was acquired for the permanent collection of the Pastel Museum of Art in Suzhou.

Kathy is a signature member of the Alberta Society of Artists (ASA), the Society of Canadian Artists (SCA), Pastel Artists Canada (PAC), Federation of Canadian Artists (AFCA), International Society of Acrylic Painters (ISAP), International Guild of Realism and the Pastel Society of America (PSA). She is a Master Pastellist of Canada (MPAC) with Pastel Artists Canada and has been inducted into the Masters Circle of the International Association of Pastel Societies (IAPS/MC).She is currently on the Board of Directors of two national art organizations. She is the President of Pastel Artists Canada and serves as Secretary for the Society of Canadian Artists.

Throughout her career Kathy has received numerous awards, participated in a number of exhibitions throughout Canada and internationally, and been featured in many publications concerning her work with both pastels and still life subjects.

Artist's Statement

I LOVE detail and vibrant color. While I'm drawn by many painting styles, contemporary realism fulfills my desire to capture the details that intrigue me. The wonderful vibrancy of the pastel pigments and the immediacy of working directly with the sticks allow me to achieve my artistic expression as I define it; through detail and color. A feeling of satisfaction and accomplishment overcomes me as the subject emerges from the paper or canvas, watching it

come to life. No matter the subject, my goal is to capture its beauty and spirit, as well as its likeness. Painting has become my passion; it is my inspiration and release.

Artist Biographies and Statements

Lori Lukasewich

Artist's Profile

Influenced by the realism and techniques of the old Masters, Lori Lukasewich's painting owes more of a debt to the practice of meditation. Her contemporary realist paintings often express an ethereal light and singular focus that is at once calming and pleasurable. The paintings are done in oils and alkyd mediums, using modified traditional techniques of under-painting, overpainting and glazing. She was educated at the Alberta College of Art and has used her skills broadly in the areas of graphic arts, visual presentation, film and television, jewelry design, furniture design, decorative and faux painting, paleontological restoration, and children's literature and illustration. She has been teaching painting for 19 years, much of that time in the Continuing Education program at ACAD.

Lori has painted seriously since 1984 and has exhibited consistently since that time. Her work can be found in many public and private collections.

The most honest thing I can say about my paintings is that they are first about stillness. What that means is that in order for me to practice the "long seeing" required to achieve the results I desire I must quiet and still myself enough to see clearly enough what is before me. It is very much like meditation. The choice of subject is secondary to the experience of seeing the subject, but, of course I choose subjects that I will have pleasure in observing for long periods of time and often there are themes that run through a given series. Meditating on beauty, such an enormous subject in itself, is a deeply satisfying ongoing practice.

- Lori Lukasewich 2018

Artist Interviews

Carmen Gonzalez

Carmen Gonzalez was born and raised in Edmonton and has lived in the city her entire life. Her mother was an artist and as a child Gonzalez would watch her draw and paint. As a teenager she began to draw as well and really enjoyed it. Upon attending University she entered the Faculty of Fine Arts but withdrew from her studies and, for twenty years, stopped doing art.

In 2006 Gonzalez was involved in a serious car accident and underwent a lengthy period of rehabilitation. While in recovery at a facility in Canmore she was asked to make a list of five things she always wanted to accomplish. At the top of her list was her desire to return to art making and, when she returned to Edmonton, she enrolled in art classes with local instructors Willie Wong and Jerry Heine. She then enrolled in Fine Arts at the Faculty of Extension, University of Alberta, and graduated with a diploma in Fine Arts in 2013. Since then she has participated in a number of local exhibitions and Edmonton art festivals such as Edmonton's immensely popular Whyte Avenue Art Walk.

At the beginning of her art studies Gonzalez focused on watercolour floral paintings. When she started her course at the Faculty of Extension, however, she began to zero in on her present subject matter. As expressed by the artist:

I have always liked objects. I love the form of objects but also their associations and the memories associated with them. This is how the 'candy theme' of many of my works came about. Watching my children eat candies led to memories and this became the subject of my grad show - the joy of being a child with no cares in the world except my bag of candy.

Over time Gonzalez has developed a number of themes focusing on still-life subjects. Among these are the series *Bottled Up*; *Fun Food*; *Vintage Items*; and *Play Time*. In all of these series the artist is drawing on memories, childhood experiences, and her impressions of an earlier time. In discussing the series on vintage items, for example, Gonzalez stated that old objects seem to have so much more character when compared to contemporary objects and there seemed to be an artistry and care taken in the making of these objects that is often lacking at present.

Gonzalez's art style is quite hybrid in nature. For the artist it is difficult to categorize her style as it is not totally realism; not totally pop art; a little illustrative and not totally contemporary. She also states that her painting style is influenced by hyper-realism where, unlike in photorealist work, there is an emotional content being expressed. As articulated by Gonzalez:

I am not trying for photorealism and lean more towards illustration. For me there is not enough character in photorealist work. I like to add my own flair to a work. I also want to make the work playful: I want to make people smile and go right into their childhood. Today there's so many things that drag people down and I want to make them happy.

A further intent of Gonzalez's work as an artist is to encourage the viewer to stop and notice things; to notice the details and the beauty of everything around them. In their boldness her paintings demand attention and through the use of meticulous detail and rich, often exaggerated

Artist Interviews

colour, she aims to trigger all the senses. In her more recent works Gonzalez has been adding patterns to the background of her paintings, hearkening back to the patterned wall-papers of her childhood and to add 'zest' and command concentration on the work. As revealed by the artist:

I'm always trying to lure people in; my paintings are always screaming 'hey, look at me, look at me'.

Carmen Gonzalez
Heavenly Split, 2019
Acrylic on canvas
Collection of the artist

Artist Interviews

Kathy Hildebrant

Born and raised in Edmonton and area, Kathy Hildebrandt moved to Calgary in 1984 and has lived there ever since. While she did a bit of drawing when younger, it wasn't until she moved to Calgary that she became interested in practising art. She put this interest on hold in 1986, however, when she started studying to be a Certified Management Accountant and it wasn't until 2001 that she began painting again.

Describing herself as a self-taught artist, Hildebrandt initially focused on landscapes and other subjects such as people and animals when she returned to painting. She also tried her hand at a variety of media such as oil and acrylic painting. When she received a box of chalk pastels, however, she 'found her medium' and has worked mainly with pastels ever since, finding she can do her work quicker with pastels than with oils or acrylics.

For the past few years Hildebrandt has focused on still life subjects such as toys and memorabilia as the subject matter for her art. Describing herself as a very detail orientated person, she states that

With still life I can control things. I can control the setup and the lighting and I'm not hampered by outside factors. Also, I've always taken a certain amount of pride in my ability to draw and still life subjects allow for this.

Beyond controlling the more formal aspects of her still life subjects, Hildebrandt is also cognizant of what the subject matter is in her works. When she began painting still life works, she began with objects from her childhood and then began scouring antique and thrift stores for source materials. For the artist, such subject matter reminds her of simpler times. She also likes it when viewers walk up to her images and discover things and remember things they can relate to.

As an artist, Hildebrandt demonstrates a great deal of independence in her practice. As stated by the artist:

I want to paint the way I want to paint. I want to paint the things that interest me and I want to paint realistically as (this style) bucks the trends. I ignore what others say and just do what I want.

Beyond fulfilling a sense of independence, however, Hildebrandt's choices of subject matter and style challenge her creatively. As described by Hildebrandt:

I am a very detailed person in life. The objects in my paintings have different shapes, colours, patterns and textures and there's a lot of time and effort involved in getting this level of precision and detail. To be able to take these things and re-create them in pastels is both challenging and very rewarding.

Artist Interviews

Lori Lukasewich

Lori Lukasewich was born and raised in Calgary. After high school she attended the Alberta College of Art and Design in Calgary, majoring in textiles but, due to family matters, never completed her courses. Despite leaving her academic studies, however, she dove into painting on her own and in 1984 committed to art full time. She had her first exhibition in 1987 and has shown her work consistently since then.

Describing herself as a self-taught painter, Lukasewich's early works were very complex 'abstract' constructions. While successful with these, after about 15 years working in this style she 'hit a wall' and found that, in order to move forward, she had to develop a 'new' practice. As she describes this change in her art practice:

I didn't expect to be a realist but I got seduced by what happens when it takes a long time to look at something. The seduction of long-seeing is a akin to meditation, a very powerful thing for me.

Lukasewich has been pursuing a contemporary realist style for the last 20 years. At the beginning of this practice she approached her subject matter rather arbitrarily, painting flowers, fruit, dishes and such things just to see what she could do. Later, however, she developed a series of works based around 'kitschy' porcelain ornaments that her mother owned. When her mother passed away Lukasewich began painting these objects as a way to deal with her grief and found that these objects 'worked their whimsical magic' on her. As Lukasewich describes it:

I began to see these objects, which had outlived the people I loved, as something more than what I thought: they were soothing little openings for life's hard times.

Through this series Lukasewich explored human connections to these kinds of objects and strove for a synthesis of how to reconcile grief and materiality.

For Lukasewich it is important that, through her art, she provides something that is of value. As she states:

It is hugely important to me that the effect I have on people is opening them a little in a positive way. If a person is 'gently arrested' and open to some small intangible lightness, then I am successful. I want to give the viewer a brief respite from daily life and I believe these little things help us survive our lives.

Integral to this aim is the recognition of 'beauty'. As expressed by the artist:

Beauty is our real home; that is where we're most whole and comfortable. My life work is to continue to persist to allow people a moment away from daily turmoil and connect them to the wholeness that beauty brings us.

In her work Lukasewich dangles an object and the experience of the painting in front of the viewer in order to attract their attention and create a space for personal interaction. As she sees

it, her 'job' is to affect people in that moment and space and provide something that is both meaningful and uplifting.

Lori Lukasewich
Glass/Scent/Metal, Nature of Reality Suite 1,
2019
Oil and Alkyd on canvas
Collection of the artist

Art Styles - Realism

Realism in the visual arts is a term which has four main meanings. In the most general sense, the term is applied to works which depict scenes from the life of the poorer classes or that could be described as 'ugly' rather than scenes of conventional beauty. In a more specific sense the term refers to works that are the opposite of 'abstract' or works where subjects are not distorted. 'Realism' is linked closely to the idea of 'naturalism' where the subjects in works aspire to be like natural objects. Finally, realistic is the opposite of idealized and almost the equivalent of 'individualized'. In the broadest sense, realism in a work of art exists wherever something has been well observed and accurately depicted, even if the work as a whole does not strictly conform to the conditions of realism.

The quest for 'realism' in the visual arts has been a current in the arts since very early times. While the art of ancient Egypt, for example, had very rigid and artificial conventions for the depiction of important personages, minor figures and animals were often very well-observed and lifelike. This same concern for 'realism' is also witnessed in sculptures and paintings from ancient Greece and Rome.

In the Early Renaissance, the development of a system of linear perspective in Italy and the inclusion of naturalistic detail in Early Netherlandish painting both contributed to the advance of realism in Western painting. One of the earliest artists to take advantage of these innovations was the Northern European master, Albrecht Dürer (1471-1528). Dürer's watercolours mark him as one of the first European landscape artists, while his ambitious woodcuts revolutionized the potential of that medium.

While Dürer is most famous for illustrating Biblical stories, he was also one of the first artists to view animals as a subject worthy of attention. At the beginning of the 16th century the natural world of animals and plants was becoming a focus of interest as explorers and travelers were returning from distant lands with examples and illustrations of new species.

Dürer's famous woodcut of a rhinoceros is an excellent example of his interest in the natural world. Dürer based his image on a written description and brief sketch by an unknown artist of an Indian rhinoceros that had arrived in Lisbon, Portugal, in 1515. Dürer never actually saw the animal, the first living example of a rhinoceros in Europe since Roman times, which explains some of the anatomical errors in his work. Despite this, the image has such force that it remains one of Dürer's best known and was still used in some German school science textbooks as late as the 19th century. Dürer's watercolour *A Young Hare* of 1502 offers the viewer an even better example of this artist's skill in capturing the natural world. This work has been described as a virtuoso piece of watercolour illustration, particularly as it is believed that the image was based on a stuffed model, and has been frequently reproduced.

Art Styles - Realism continued

Realism as a movement in European art continued to grow in importance and be a primary aim of artists throughout the sixteenth to eighteenth centuries. In the 19th century realism reached its height in the works of French artists such as Rosa Bonheur, Gustave Courvet and Honoré Daumier and also found expression in works by a number of British and American artists of the time.

Rosa Bonheur
The Horse Fair, 1852-1855
Metropolitan Museum of Art,
New York

Honoré Daumier
The Third Class Carriage, 1862-1864
Metropolitan Museum of Art,
New York

Art Styles - Realism continued

Courbet led the Realism movement in France and in 1855 wrote a Realist manifesto for the introduction to the catalogue of an independent, personal exhibition, echoing the tone of the period's political manifestos. As expressed by Courbet in this manifesto:

Gustave Courbet
The Artist's Studio
Musée d'Orsay, Paris

The title of Realist was thrust upon me just as the title of Romantic was imposed upon the men of 1830. Titles have never given a true idea of things: if it were otherwise, the works would be unnecessary. Without expanding on the greater or lesser accuracy of a name which nobody, I should hope, can really be expected to understand, I will limit myself to a few words of elucidation in order to cut short the misunderstandings. I have studied the art of the ancients and the art of the moderns, avoiding any preconceived system and without prejudice. I no longer wanted to imitate the one than to copy the other; nor, furthermore, was it my intention to attain the trivial goal of "art for art's sake". No! I simply wanted to draw forth, from a complete acquaintance with tradition, the reasoned and independent consciousness of my own individuality. To know in order to do, that was my idea. To be in a position to translate the customs, the ideas, the appearance of my time, according to my own estimation; to be not only a painter, but a man as well; in short, to create living art – this is my goal.

Despite the movements popularity on both sides of the Atlantic, however, in the later half of the 19th century developments in technology, changing artistic aims, and artistic influences from outside Europe had the affect of transforming western art and lessening the hold realism had on artists. The development of photography, for example, had a profound affect on artists as it was believed that the camera could perfectly record the world and so the artist no longer needed to present reality. While new artistic styles developed, however, realism continued as a means of expression throughout both the 20th century and into the 21st.

Art Styles - Contemporary Realism

Mary Pratt
Rolls Cooling, Glazed with Stars, 2012
Oil on canvas
Mira Godard Gallery, Toronto, Canada

All three of the artists featured in the Travelling Exhibition *Lure* utilize meticulous detail and a heightened sense of reality to draw viewers into their works. As such, the works created by these artists can be placed within the art style of Contemporary Realism.

Contemporary Realism is a North American style of painting which came into existence during the 1960s and 1970s. The term Contemporary Realism encompasses all post-1970 sculptors and painters whose aim is to create representational art where the object is to portray the 'real' and not the 'ideal'.

Artists classified as Contemporary Realists form a disparate group but share a desire to work in more traditional forms of representational art. Some focus on naturalistic imagery while others share approaches and methods of Photorealism. Others, meanwhile, continue to follow the legacy of 19th century American realist painting which attempted to portray the cultural exuberance of the figurative American landscape and the life of ordinary Americans at home. The American Realists introduced modernism and what it means to be in the present into American art, concepts which would have a conceptual influence on later art movements such as Pop Art.

Edward Hopper
New York Interior, 1921
Oil on canvas
Whitney Museum of American Art, New York
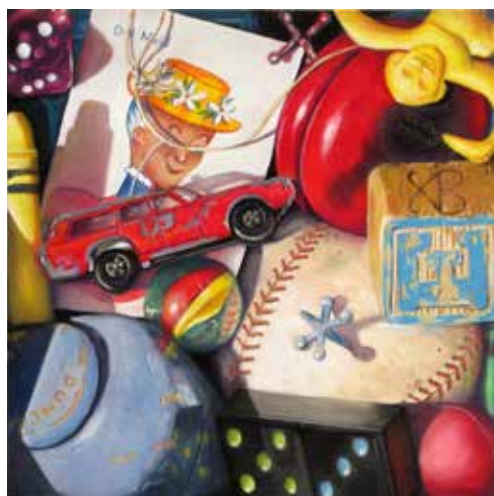
Kathy Hildebrandt
Inside the Toy Box, 2015
Pastel on paper
Collection of the artist

Art Styles - Photorealism and Hyperrealism

The works created by the three artists in the exhibition *Lure* **can be described as examples of Contemporary Realism. Artists within this style often share approaches and methods borrowed from the styles of photorealism and its off-shoot, hyperrealism.**

Photorealism is a genre in art where an artist studies a photograph and then attempts to reproduce the image as realistically as possible in another medium (painting, drawing or other graphic media).

Photorealism evolved from Pop Art in New York during the late 1960s and, like Pop Art, was a reaction against Abstract Expressionism and other abstract movements. As a genre it was also a reaction to the overwhelming abundance of photographic media which threatened to lessen the value of imagery in art. While photorealists create paintings that are as lifelike as possible and mimic photographs, they are also trying to reclaim and exalt the value of an image.

Chuck Close
Phil, 1969
Whitney Museum of Art, New York

Jackson Pollack
No. 31
Genre: Abstract Expressionism

Dennis Peterson
Genre: Photorealism

In photorealist works, technical precision and sharp result are at the center of the work. Photorealists, in contrast to abstract expressionist artists, reintroduced the importance of process, deliberate planning and draftsmanship into the making of art. For such artists, the traditional techniques of academic art are of great significance and meticulous craftsmanship is prized over spontaneity and improvisation.

Art Styles - Photorealism and Hyperrealism continued

Photorealist painting cannot exist without the photograph as change and movement must be frozen in time so that objects can be accurately represented by the artist. Photorealists gather their imagery with the camera and photograph and transfer the image onto canvas. The resulting images are often direct copies of the original, though usually larger, and the photorealist style is tight and precise, often with an emphasis on imagery that requires a great degree of technical prowess and virtuosity to simulate. For this reason reflections and the geometric rigor of man-made environments are very popular.

Mary Pratt
Canadian artist

The focus on the photograph and the attention to detail result in an absence of individualism in photorealist works and gives such works a visual coolness and emotional detachment.

Charles Bell
Circus Act, 1995
Smithsonian American Art Museum

Though still a practiced genre in the visual arts, the height of photorealism was in the 1970s. **In the early 21st century a movement called Hyperrealism came to the fore and it is this genre that is most influential to the works in the exhibition *Lure*.**

Hyperrealism builds on the techniques and aesthetic principles of photorealism. It contrasts the literal approach of photorealist works, however, in that while hyperrealism often uses photographic images as a reference source, hyperrealist works are usually more narrative and emotive. Photorealist artists tend to imitate photographic images and often omit human emotions, political values and narrative elements. Hyperrealists, on the other hand, incorporate emotional, social, cultural and political thematic elements as an extension of the visual illusion.

In essence, the difference between the two genre is that hyperrealism is about something more than technique. While photorealists distance themselves from adding emotion and intent into their work, hyperrealist artists insert narration and feelings into their paintings and drawings. This allows for a less strict interpretation of images and hyperrealist artists will construct their works from a variety of images and details culled from multiple sources.

Art Styles - Pop Art: A Brief Analysis

Pop Art refers to an art movement that began in the mid 1950s in Britain and in the late 1950s in the United States. From the very start its imagery was largely based on American mass media and the movement thus had a special appeal to American artists. The Pop Art Movement reached its fullest development in America in the 1960s.

Pop Art challenged tradition by asserting that an artist's use of the mass-produced visual commodities of popular culture is contiguous with the perspective of Fine Art. Pop Art is aimed to employ images of popular as opposed to elitist culture in art, emphasizing the banal or kitschy elements of any given culture. As such, pop art employs aspects of mass culture such as advertising, comic books, and mundane cultural objects as art subjects such as hamburgers and ice-cream cones. Pop Art is also associated with the artists' use of mechanical means of reproduction or rendering techniques such as the commercial advertising technique of silk-screening.

Patrick Caulfield
Still Life with Dagger, 1963
Tate Gallery, London U.K.

Jasper Johns
Flag, 1954-1955
Museum of Modern Art, New York

In the United States Pop Art was initially regarded as a reaction to Abstract Expressionism because its exponents brought back figural, representational imagery and made use of hard-edged, quasi-photographic techniques. Early Pop artists, such as Jasper Johns, used the energetic brushstrokes and boldly abbreviated shapes of Action Painting, but Pop artists differed in that **their paintings are *about* something beyond personal symbolism and 'painterly looseness'.**

Pop artists were often labeled Neo-Dadaists because they used commonplace subjects such as comic strips (Roy Lichtenstein), soup tins (Andy Warhol) and highway signs which had affinities with Marcel Duchamp's 'ready-mades' of the early 20th century.

Artists associated with the Pop Art Movement are not unified in their artistic approaches but,

Pop Art: A Brief Analysis continued

generally speaking, **Pop Art works can be defined in style by the use of simplified imagery and the use of bright colours**. In the exhibition *Lure* this style of art making is most clearly seen in the works of Carmen Gonzalez. While her works are not simple, they are definitely inspired by popular culture and are bold and bright in execution.

Keith Haring (1958-1990)
Keith Haring Button

Roy Lichtenstien (1923-1997)
Drowning Girl, 1963
Museum of Modern Art, New York

Andy Warhol (1928-1987)
Campbells Soup, 1968

Carmen Gonzalez
Popcorn and Peanut Blend, 2018
Acrylic on canvas
Collection of the artist

Still Life Painting: A Survey

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

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

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

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

Caravaggio
Fruitbasket, 1595-96
Biblioteca Ambrosiana, Milan

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

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

Still Life Painting: A Survey continued

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

Jan Brueghel the Elder
Bouquet, 1599
Kunsthistorisches Museum, Vienna

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

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

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

Still Life Painting: A Survey continued

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

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

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

Vincent van Gogh
Sunflowers, 1889
National Gallery of London

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

Still Life Painting: A Survey continued

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

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

Pablo Picasso
Compotier avec fruits, violin et verre, 1912

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

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

Andy Warhol
Campbell's Soup Can

Art Processes - Drawing and Drawing Techniques

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

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

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

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

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

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

Leonardo da Vinci
Study of Horses

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

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

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

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

Drawing and Drawing Techniques continued

Bison, Altamira caves, Spain

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

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

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

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

Using **parallel lines** to create volume

Contour hatching

Cross hatching

Tick or broken line hatching

Stippling example

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

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

Art Processes - Drawing Media

In the exhibition _Lure_ artist Kathy Hildebrandt uses pastels as the main medium for her contemporary realist drawings.

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

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

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

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

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

Art Processes - Drawing Media continued

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

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

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

Kathy Hildebrandt
Fish out of Water, 2015
Pastel on paper
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Learning and Hands-On Activities

Kathy Hildebrandt
Captured Memories - Spidey Senses, 2015
Acrylic on board
Collection of the artist

CONTENTS:

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

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

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

LINE !

SHAPE!

COLOUR!

TEXTURE!

SPACE!
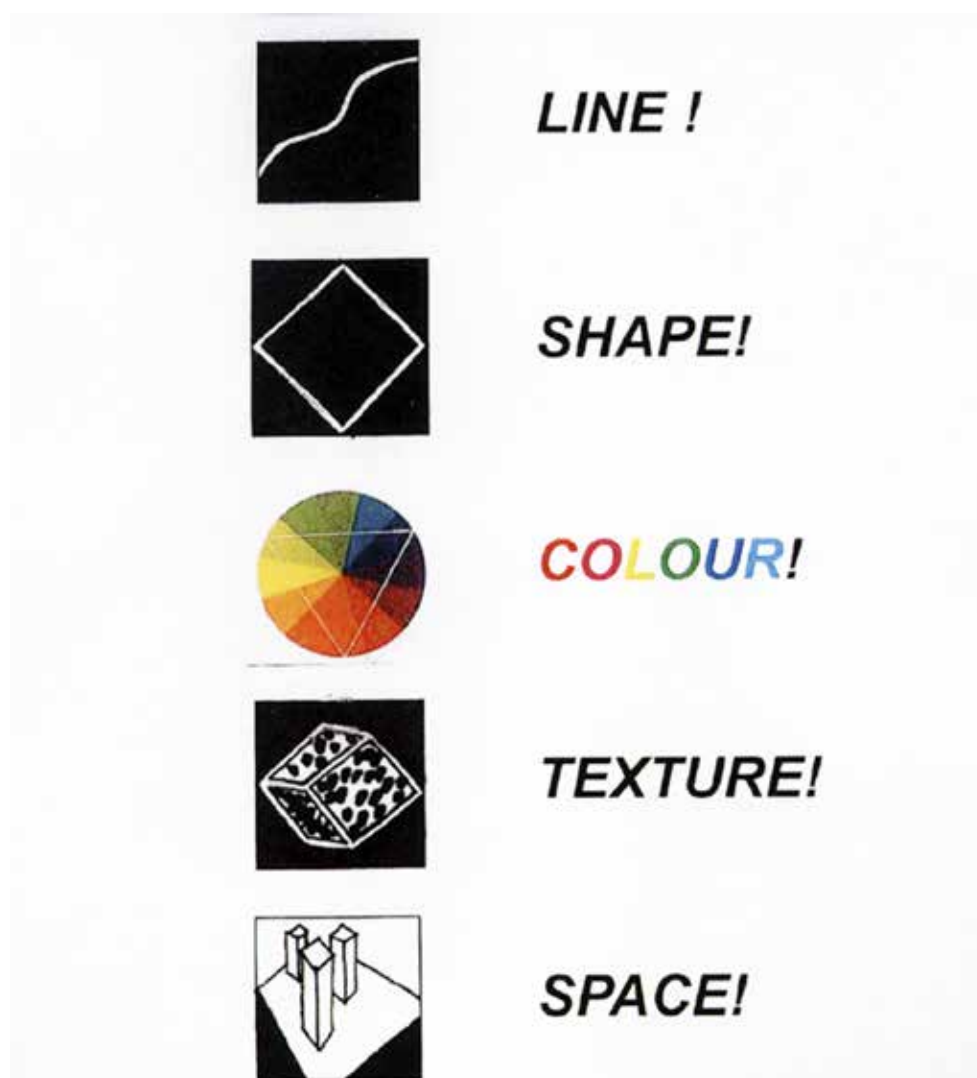
Elements of Composition

Objectives:

Through an examination of selected works in the exhibition students will:
   a) learn what the elements of design are
   b) learn how the elements are used in art work
   c) apply their knowledge to other works in the exhibition

Methodology:

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

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

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

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

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

Elements of Composition continued

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

See: *Plant/Water/Glass/Stone, Nature of Reality Suite 1,*
by Lori Lukasewich

What types of lines are there? How can you describe a line? What are some of the characteristics of a line?
Width: thick, thin, tapering, uneven   Length: long, short, continuous, broken
Feeling: sharp, jagged, graceful, smooth Focus: sharp, blurry, fuzzy, choppy
Direction: horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag

Now, describe the lines you see in these images. Follow the lines in the air with your finger. What quality do the lines have? Are they graceful or jagged?
The artist has used a variety of lines: vertical/horizontal; curving; diagonal; jagged lines . Some are thick while some are thin.

What direction do lines appear to be going? How are the lines similar and different from each other? What feeling do the lines have and how do they contribute to the meaning of the image?
Diagonal and vertical lines make up shadows in the image. Diagonal lines move from the center of the image to the right side of the composition and from the far left to the right. These lines move the viewer's eye around the composition. A straight horizontal line divides the composition into foreground and background areas and also creates the base for the plant vase. Curving lines create the vase and its reflection and because they are different that the geometric lines, focus attention on the vase and the leaves. Jagged lines create the leaves of the plant and also point in different directions, again directing the eye around the composition.

The use of all these different types of lines creates a great deal of energy in the work.

Elements of Composition continued

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

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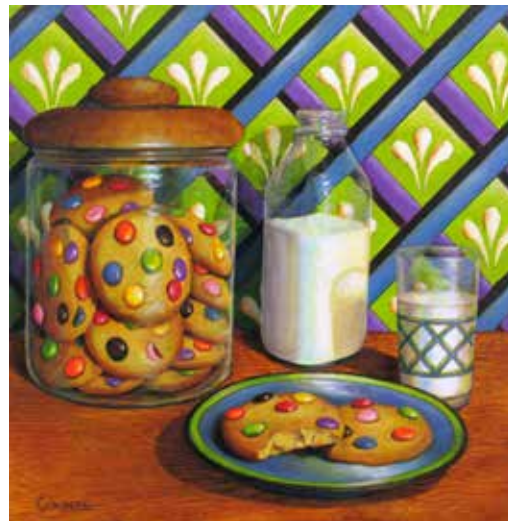
What kind of shapes can you think of?
Geometric: circles, squares, rectangles and triangles. We see them in architecture and manufactured items.
Organic shapes: a leaf, seashell, flower. We see them in nature with characteristics that are freeflowing, informal and irregular.
Static shapes: shapes that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

What shapes do you see in this image? What shapes are positive and negative?
The viewer sees both organic shapes and geometric shapes in this work. The shapes are repeated providing a sense of unity in the work and tieing all the elements together. Geometric shapes of circles, squares/diamonds and rectangles are repeated linking one area/object to others that are the same/similar. Organic shapes are seen in the patterning in the background.

What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?
The repetition of shapes and design elements (example: the pattern on the glass is repeated in the background) pulls the viewer's eye into the composition and creates a dynamic and stable composition.

Elements and Principles of Design Tour

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

See: *Popcorn and Peanut Blend*
by Carmen Gonzalez

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?
Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. We see primaries - red, yellow and blue - and the secondary colours of green and orange. We also see tints and tones of these various colours (example: bright yellow in the candy M & M's and light yellow in the pocorn).

Where is your eye directed to first? Why? Are there any colours that stand out more than others?
The viewer's eye jumps throughout the foreground of the composition between the bright M &M pieces of candy. Some of these bright pieces of candy are juxtaposed with lighter colours and this pulls the eye back into the composition and larger areas of these light colours.

What are complementary colours? How have they been used to draw attention?
Complementary colours are those across from each other on the colour wheel and are placed next to each other to create the most contrast. In this work warm colours (red, orange and yellow) are often place next to or near cool colours (blue and green) and so the eye bounces between and from warm to cool and throughout the composition and back into space.

Elements of Composition continued

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

See: *Old Toys for Old Boys*
by Kathy HIldebrandt

Kathy Hildebrandt
Old Toys for Old Boys, 2016
Acrylic on canvas
Collection of the artist

What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in artwork?
Texture can be real, like the actual texture of an object. Texture can be rough, smooth, hard, soft, glossy, etc. Texture can also be implied. This happens when a two-dimensional piece of art is made to look like a certain texture.

Allow your eyes to "feel" the different areas within the work and explain the textures.
The artist has used implied texture in this work. The artist has made it appear that paint in flacking off the blocks and top and, due to their colour, makes them appear to be made of wood. This treatment of these objects makes them appear to be both solid and rough to the touch. Meanwhile, the artist has created a reflective/glossy appearance on the yo-yo, the truck, the marble and the batman figurine. This treatment makes these objects appear smoother to the touch.

Why might the artist have created the work in this way?
Answers will vary. The various textures implied in objects give both the appearance of age and the material composition (ie: metal, wood) of these objects.

Elements of Composition continued

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

See: *Shell/Ceramic, Nature of Reality Suite 1*
     by Lori Lukasewich

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

What do you see in this work? What is closest to you? Farthest away?
The viewer sees a seashell on a base and shadows.

Space can be positive or negative. What would you say is the positive space in this work? What is the negative space and why?
The seashell and its base would be positive while the background shadows are negative.

How has the artist created a sense of space?
The artist uses colour and placement to create a sense of space in this work. Alternating areas and tonal changes in grey/white pull the viewer's eye back into space and to the sea shell. The colour of the shell, meanwhile, contrasts the dominant grey/white of the composition and so pulls the viewer's eye directly to the center of the work. The pink of the shell, meanwhile, is subtly reflected in the background, pulling the eye back and to the left side of the work. The centering of the shell in the middle of the picture plane also directs attention and creates space.

Perusing Paintings: An Art-full Scavenger Hunt

Grades 1-6

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

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

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

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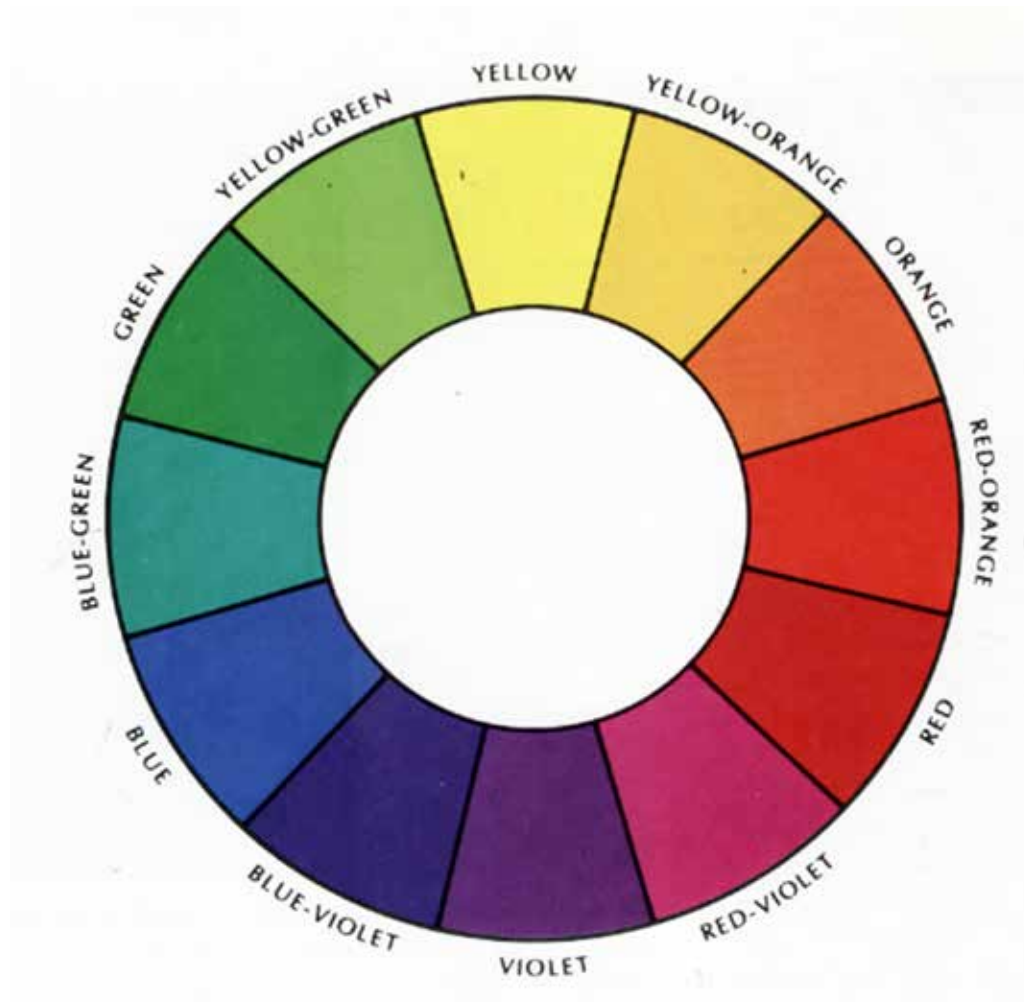
Sample List:

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

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

An Art-full Scavenger Hunt Template

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

Experiments in Colour - Grades 3-9

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

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.

Carmen Gonzalez
Allsorts of Memories, 2018
Acrylic on canvas
Collection of the artist

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

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

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

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

Instructions for Creating Art

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

Basic Shapes - Grades 3-5

Kathy Hildebrandt
Old Toys for Old Boys, 2016
Acrylic on canvas
Collection of the artist
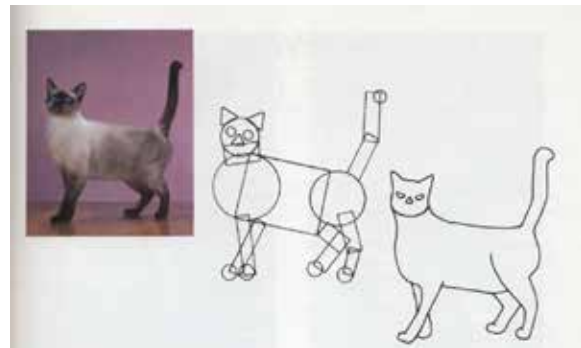
Art in Action, pg. 12

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes - such as oblongs and ovals - create objects. 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.
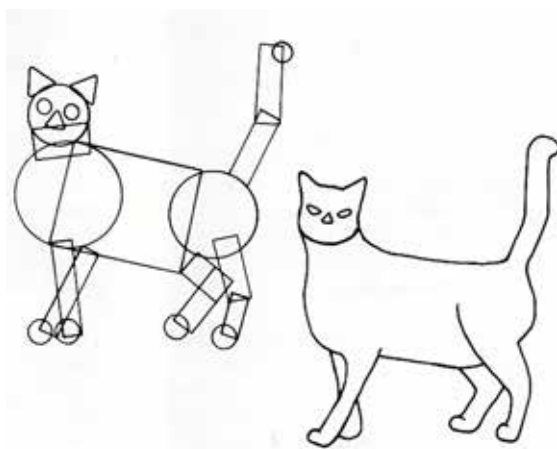
Art in Action, pg. 12

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?

PROJECT 3-3
STILL-LIFE

FOR THE TEACHER   The still-life communicates information about the culture in which it was done. Dutch still-lifes, by such artists as Pieter Claesz Heda, had paintings filled with items that symbolized the fleetingness of life such as a broken glass, a half-eaten loaf of bread, or a clock. William Harnett and John Peto were American painters who specialized in *trompe l'oeil* (fool the eye) still-life paintings. Contemporary American painters Audrey Flack and Janet Fish continue the tradition of realistic still-lifes, and photographer Sandy Skoglund creates sculptural still-lifes that she then photographs. Impressionists such as Paul Cezanne and Henri Matisse specialized in interior paintings of flowers and the table set for a meal.

Vocabulary
still-life

trompe l'oeil

intensity

artistic license

viewfinder

depth

overlapping

Preparation   Have students collect objects for a huge still-life. This could include mechanical objects, a bicycle, toys, cloth, rope, a hat, skull, rubberized face masks, ladders, a window frame, buckets, stools, etc. The still-life should be arranged, then left untouched until the drawings are finished. If you prefer, you can make individual still-lifes around the room for several students to use.

Make viewfinders in proportion to the paper that will be used. Individual slide mounts make ideal viewfinders. Tell students that looking through a viewfinder is similar to taking a photograph, isolating one subject with a single well-composed view. Demonstrate to students that the viewfinder should always be held the same distance from the eye when looking through it, and show them how to place objects on their paper in the same location as they find them in their viewfinder.

PROJECT 3-3   STILL-LIFE

STUDENT PAGE

Materials

viewfinders (paper or slide mounts)
drawing paper
white chalk
tissues
oil pastels
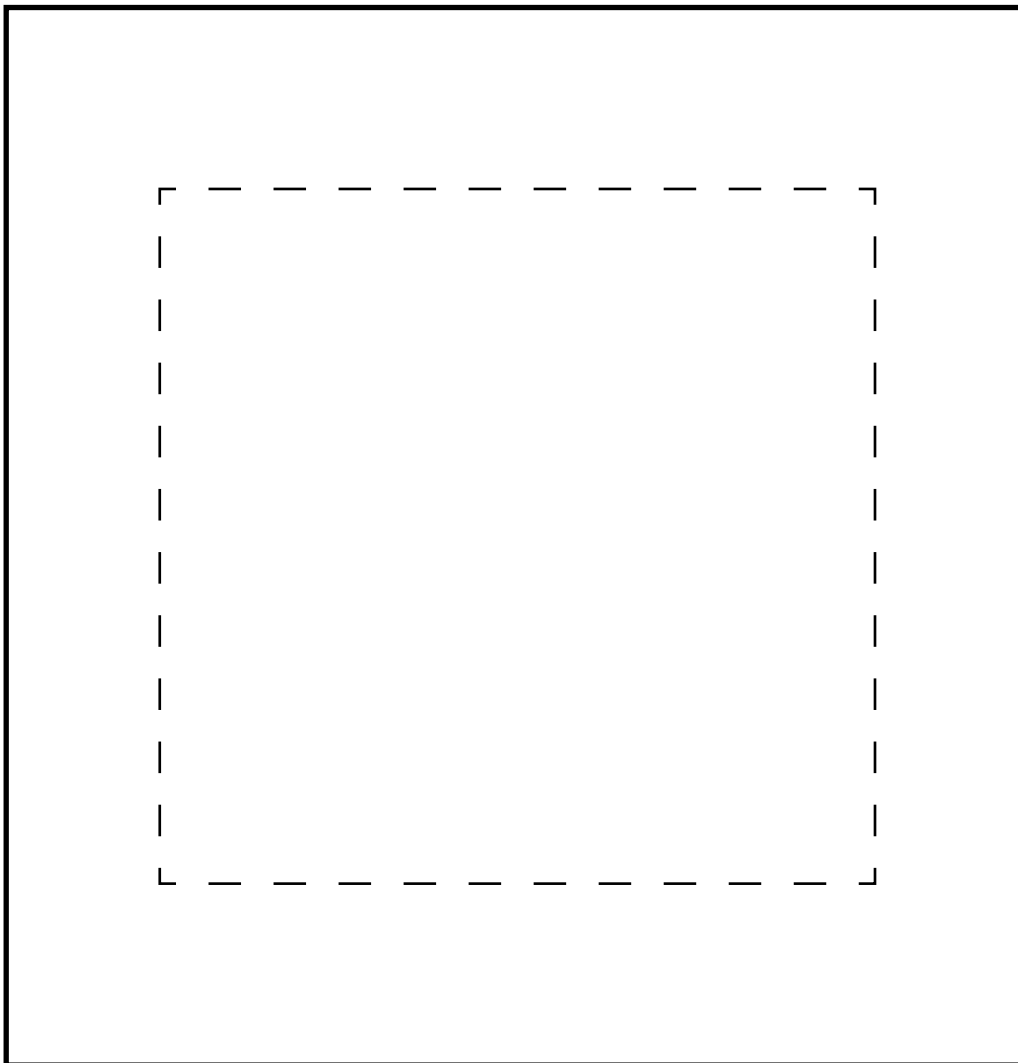fluorescent markers
pencils

Directions

1. Use the viewfinder as if it were the viewfinder of a camera. You will isolate a particular section of what you see to make a pleasing composition. Remember to hold your arm at the same distance from your body whenever you look through the viewfinder.

2. Notice where an object is in relation to the top, sides, or bottom of the viewfinder. Then, using chalk, draw it in exactly the same place on your drawing paper (you can use the tissue to correct the chalk line if necessary). When you are satisfied that your chalk drawing has sufficiently filled the paper, you are ready to begin applying oil pastels.

3. Do not concern yourself with making true colors. In fact this composition might be more interesting if you were to use, for example, only five colors. Apply color firmly, but allow some paper to show through the crayon.

4. When you have applied sufficient oil pastels, go over them with contrasting colors of fluorescent marker. This is similar to crayon resist with ink, but the markers give an entirely different effect.

Painting a Realist Still Life Part 1 continued

Viewfinder Template

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

26 Painting Focus: Realism

Observing and Thinking Creatively

Much like photographs, the three paintings here show nature, people, and objects that the artists actually saw. This style of art is called realism. The realist artists often painted lively outdoor scenes, landscapes, portraits, and still life arrangements with great accuracy.

Thomas Eakins, one of the greatest American realists, painted natural scenes. His painting of a man in a scull, an oar-powered racing shell, shows Eakins' precise sense of proportion and detail.

Winslow Homer was first a printmaker, but is known for painting landscapes and the sea. He emphasized light and shadow in his work. Notice how the bright, sunny light in *Snap the Whip* adds to the happy mood of the painting. What realistic details did he portray in this scene?

Look closely at *My Gems* by William Harnett, a silver engraver who painted in the last quarter of the nineteenth century. Notice how precisely he rendered the objects in his still-life arrangement. And what an assortment of objects is on the table! Harnett thought of these objects as his gems. He chose them carefully because he wanted to show people what was important to him. Besides music, what else can you see that Harnett valued? Would any of these objects be your gems?

In this lesson, you will paint a still-life arrangement of your gems. You will discuss your painting with a classmate, increasing both your own and your classmate's awareness of the things you value. You will experiment with arrangement and details in painting your gems in a realistic way.

Thomas Eakins, Max Schmidt in a Single Scull, 1871. Oil on canvas, 32¼" × 46¼". The Metropolitan Museum of Art, Alfred N. Punnett Fund and Gift of George D. Pratt, 1934. (34.92)

Winslow Homer, Snap the Whip, The Butler
Institute of American Art, Youngstown, Ohio

William M. Harnett, American, 1848–1892,
My Gems, 1888. Wood, 18 × 14 inches.
National Gallery of Art, Washington, Gift
of the Avalon Foundation.

Instructions for Creating Art

1. Think about the things that have special meaning or value for you, your "gems." Gather them together, and arrange them on a flat surface. Be conscious of each object's position and experiment with the grouping. Consider the size of each object. What do you want to emphasize? What might be almost hidden? How will you balance the objects?

2. Try using the rule of compensation from lesson 5. The bigger the mass, the more the mass is toward the center. The smaller the mass, the more it is toward the edge. Observe how Harnett arranged the objects in his painting. What do you see first when you look at his picture?

3. Next, sketch your still-life composition. Then mix paint to match the colors of the items you chose. Paint your still-life arrangement of gems to look exactly as you see it.

4. Now choose a classmate and discuss each other's paintings. What do the objects tell about the values and interests of the artists?

Art Materials

Personal objects	Mixing tray
Drawing paper	Container of water
Paints and brushes	Paper towels

Learning Outcomes

1. What is meant by **realism** in art?

2. Describe how you arranged your still life to reveal which objects are most important to you.

3. Tell which object in your painting appears the most real, and why.

Photorealist painting 9-12

Background:
Photorealism is the genre of painting based on using the camera and photographs to gather information and then, from this information, creating a painting that appears to be very realistic like a photograph. Change and movement must be frozen in time which must then be accurately represented by the artist. Photo realist paintings usually depict commonplace objects or scenery, and sometimes portraits. The imagery is often banal and ordinary, capturing the "everydayness" of American life.

Objectives:

Based on the works in the exhibition *Lure* students will create a photorealist painting using acrylics. Students will use the camera and photograph to gather information.
Students will use a mechanical or semi-mechanical means to transfer the information to the canvas.
Students will challenge their technical ability to make the finished work appear photographic.

Choosing a reference photo:
•For a photorealist painting, you'll need a good reference photo to work from.
•If you're setting up a still life arrangement, take a ton of reference photos of the set-up from many different angles, even angles that are similar but minutely different.
•Photograph objects that interest you because you will be spending a lot of time staring at those objects!
•Whatever photo you choose, make sure it is absolutely crisp and clear. This is important, since your task will be to replicate the photo, and most photorealist paintings have a strong sense of clarity and focus. Although if you want, you can plan to work with an out-of-focus, pixilated or fuzzy image.
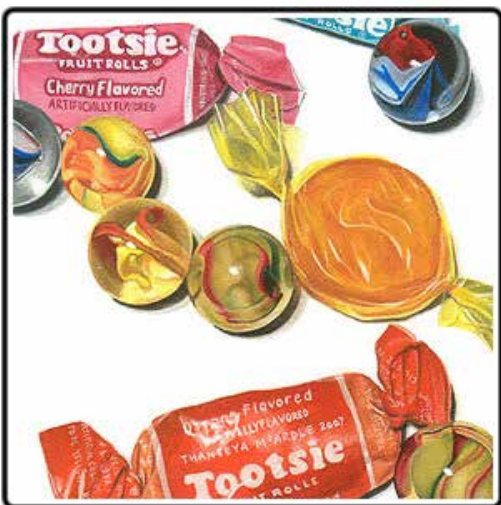
Example of photorealism painting using acrylic
http://www.art-is-fun.com/photorealism.html

Transfer the image onto the canvas, masonite or wood panel: •There are 3 main methods for transferring your photo:

•projector (slide projector, LCD projector, or overhead projector)
•grid method *<http://www.art-is-fun.com/grid-method.html>*
•transfer paper *<http://www.art-is-fun.com/transfer-paper.html>*

The method you choose will depend upon the following factors:
•the size of your painting
•the equipment you have on hand
•how much time you want to spend transferring the image

Photorealist painting 9-12 continued

When you transfer the photos, remember to trace all the forms, outlines, lights and shadows. Trace everything. For instance, if the colour of an object gradually turns from light to dark, put in subtle reminders so that you know where the significant changes take place.

Read more: http://www.art-is-fun.com/how-to-paint-a-large-painting-using-a-small-reference-photo.html#ixzz1HuRzmVAV

Prepare the surface with gesso:
•Use a thin, flat brush and apply a thin layer of gesso over the entire canvas, making sure that the sketch is still completely visible. This thin layer of gesso will "seal" in the graphite marks, so when the gesso dries, you can begin the process of underpainting without dealing with streaks from the preliminary drawing.
•Make sure that the gesso is not too thick, as you don't want it so opaque that you can't easily see your pencil lines! Also make sure that the gesso is not too watery and runny, otherwise the pencil marks will streak too much.

Read more: http://www.art-is-fun.com/photorealism-painting-techniques.html#ixzz1HuTSpSLn

Begin the underpainting:
•Now that the painting has been gessoed, you are ready to do the underpainting. To "underpaint" basically means to quickly lay down important visual information in paint.
•Don't worry about details or getting everything perfect, as you'll be doing that later. For now just paint in the shadows, highlights, and basic colours.
•One method of working is to identify the different colour areas and work in one colour at a time. Meaning, if there are several objects in the painting that are a similar shade and hue of red, I'll paint in all those red parts.
•Paint in the shadows first. Never leap in with a pure, strong black, rather start with a raw umber mixed with ivory black.

Next stages:
•Remember there are a full variety of stages that photorealist paintings go through. Some parts will be completely finished, others half-finished, and some only just begun.
•You can see how as you build and layer more colours, the painted objects transform from looking flat and simple to looking 3-dimensional and realistic.
•Continue observing the details in the photo and replicating them on your canvas. This is the time to put in all those in-between colours, highlights and shadows, so that the paint starts to blend and the objects look more 2-dimensional.

Supplies:
•acrylic paints
•gesso
•canvas, masonite or wood panel
•brushes
•projector or transfer paper
•cameras

The grid method is an inexpensive, low-tech way to reproduce and/or enlarge an image that you want to paint or draw. The grid method can be a fairly time-intensive process, depending on how large and detailed your painting will be. While the process is not as quick as using a projector or transfer paper, it does have the added benefit of helping to improve your drawing and observational skills
Each square is 1 cubic inch.

Lori Lukasewich
Bunny Arabesque, 2016
Oil and Alkyd on canvas
Collection of the artist

Glossary and Credits

Glossary

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

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

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

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

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

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

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

Dynamic Shape – Shapes that appear moving and active.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Glossary, continued

Tone – The brightness of a colour as affected by a tint or shade.
Warm colours – Yellows and reds of the colour spectrum, associated with fire, heat and sun. In aerial perspective, warm colours are said to come towards you.

Credits

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 - 25+ Paintings by 7 of Today's Leading Hyperrealists - https://mymodernment.com/21-mindblowing-hyperreal/
 - the difference between Photorealism and Hyperrealism - https://www.plusonegallery.com/blog/32/

Photorealism - http://www.theartstory.org/movement-photorealism.htm
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The Alberta Foundation for the Arts Travelling Exhibition Program
Credits

SPECIAL THANKS TO:

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The Alberta Foundation for the Arts
Art Gallery of Alberta

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

Front Cover Images:

Left: Lori Lukasewich, *Red Bird*, (detail), 2016, Oil and Alkyd on canvas, Collection of the artist
Right: Kathy Hildebrandt, *More Reasons I Was Tardy*,(detail), 2017, Acrylic on board, Collection of the artist