

Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

Real Women



Government
of Alberta



The Interpretive Guide

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

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

Reflection: Responses to visual forms in nature, designed objects and artworks

Depiction: Development of imagery based on notions of realism

Composition: Organization of images and their qualities in the creation of visual art

Expression: Use of art materials as a vehicle for expressing statements

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

Drawings: Examining the ways we record visual information and discoveries

Encounters: Meeting and responding to visual imagery

Composition: Analyzing the ways images are put together to create meaning

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

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

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Table of Contents

This package contains:

Curatorial Statement	Page 2
Visual Inventory - list of works	Pages 3-4
Visual Inventory - images	Pages 5-10

Talking Art

Artist Biographies/Statements	Pages 12-18
Artist Interviews	Pages 19-25
Marlena Wyman - the stories behind the artworks	Pages 26-30
Women and Art: A Brief Survey	Pages 31-37
Fiber/Textile Arts - A Brief Survey	Pages 38-40
Word and Image - A Brief Survey	Pages 41-46
Art Styles: Abstraction	Page 47
Art Styles: Expressionism	Page 48
Art Styles: Abstract Expressionism	Pages 49-50
Pop Art	Pages 51-52
Printmaking Processes: Wood Block printing	Pages 53-54
Art Processes: Gel Transfer	Pages 55-56

Visual Learning and Hands-on Projects

What is Visual Learning?	Page 58
Elements and Principles of Design Tour	Pages 59-64
Perusing Paintings: An Art-full Scavenger Hunt	Pages 65-66
Exhibition Related Art Projects	Pages 67-85
Glossary	Pages 87-88
Credits	Pages 89-90

The AFA and AGA

The Alberta Foundation for the Arts Travelling Exhibition Program

Curatorial Statement

Real Women

The power to show real women, honest, present, complex and complete. Individuals, radiant in their own right. Not stripped of their personhood, or manipulated for a fantasy or metaphor....

Victoria Selbach
American artist
(1960 -)

At its core, visual art is about telling stories. Whether these stories are about process and materials or address actual narratives and themes, all art works seek to impart a message to the viewer. While all artists tell stories, however, it is the art establishment which largely determines which stories are shared with the wider world. The stories that are chosen to be told, in turn, shape viewers' perceptions of the world and the knowledge that is possessed and passed to future generations.

According to western mythology, the first drawing ever made was by a young woman in ancient Corinth and whether participating in the visual arts as creators or as patrons, collectors, art historians or critics, women have been and continue to be integral to the institution of art.

While women have been involved in the arts throughout history, however, the stories told by women artists have largely been absent from the art historical records of western Europe and North America. Beginning in the early Renaissance gender politics and stereotypes served to diminish women's recognition by artistic establishments with the result that, according to the National Museum of Women in the Arts, art work created by women makes up only three to five percent of major permanent collections in the United States and Europe. Meanwhile, in the 9th edition of H.W. Janson's survey Basic History of Western Art, only 27

women are represented out of 318 listed artists.

Though the above statistics present a bleak picture, changing economic, political and social structures throughout the late 19th and the early 20th centuries, which contributed to changing the status of women in western societies, have brought about transformations in the art world. Throughout the 20th century, especially due to the feminist movements of the 1960s onwards, women have been playing more significant roles as artists and are achieving enhanced recognition by art establishments.

Acknowledging this progression, the Alberta Foundation for the Arts travelling exhibition **Real Women** creates space for women's experiences and stories to be told and recognizes the contributions women make to our communities. Inspired by cultural shifts in these first decades of the 21st century such as international Women's Marches and the #MeToo and #TimesUp movements, the art works in this exhibition question societal perceptions of women, art making itself, and express how the featured artists define what it means to be a woman and how they personally wish to be seen.

*The exhibition **Real Women** 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

Lisa Brawn

MUM 017, 2018

12 inches x 14 7/8 inches

Painted woodcut block

Collection of the artist

Lisa Brawn

MUM 027, 2018

12 inches x 14 7/8 inches

Painted woodcut block

Collection of the artist

Lisa Brawn

MUM 043, 2018

11 3/4 inches x 14 7/8 inches

Painted woodcut block

Collection of the artist

Lisa Brawn

MUM 010, 2018

11 3/4 inches x 14 7/8 inches

Painted woodcut block

Collection of the artist

Lisa Brawn

MUM 045, 2018

11 3/4 inches x 14 7/8 inches

Painted woodcut block

Collection of the artist

Kasie Campbell and Ginette Lund

*My regret is not asking my mom how to do her
peanut stitch*, 2017

8 inches x 11 inches

Yarn, thread, fabric

Collection of the artist

Kasie Campbell and Ginette Lund

*I used to chew and spit the oatmeal you would
make me every morning*, 2017

26 inches x 23 inches

Yarn, thread, felt

Collection of the artist

Kasie Campbell and Ginette Lund

*There is much left to mourn but you can
never know I miss who I thought you were*
2017

18 inches x 28 inches

Yarn, thread, felt

Collection of the artist

Kasie Campbell and Ginette Lund

It's a big world baby, 2017

16 inches x 20 inches

Yarn, thread, felt

Collection of the artist

Kasie Campbell and Ginette Lund

*Watching my mom lose her beautiful knitting
talent to Alzheimer's*, 2017

26 inches x 19 inches

Yarn, thread, fabric

Collection of the artist

Allison Tunis

Little Bear, 2017

9 5/8 inches x 7 1/2 inches

Embroidery on Aida cloth

Collection of the Alberta Foundation for the
Arts

Allison Tunis

Pam, 2018

10 inches x 14 inches

Embroidery on Aida cloth

Collection of the artist

Allison Tunis

Lucia, 2017

10 inches x 14 inches

Embroidery on doily

Collection of the artist

Allison Tunis

Laura, 2017

10 inches x 14 inches

Embroidery on doily

Collection of the artist

Visual Inventory - List of Works

Allison Tunis
Nora, 2019
8 inches diameter
Embroidery on doily
Collection of the artist

Allison Tunis
Emily, 2019
8 inches diameter
Embroidery on doily
Collection of the artist

Marlena Wyman
Mat No More, 2018
16 inches x 25 inches
Image transfer and oil stick on mylar
Collection of the artist

Marlena Wyman
Bluebird, 2018
16 inches x 25 inches
Image transfer and oil stick on mylar
Collection of the artist

Marlena Wyman
*The Beulah Home for Unfortunate Women
and Girls*, 2019
20 inches x 20 inches
Image transfer and oil stick on mylar
Collection of the artist

Marlena Wyman
The Visitors, 2019
20 inches x 20 inches
Image transfer and oil stick on mylar
Collection of the artist

Total number of works: 20 works
18 framed pieces

Visual Inventory - Images



Lisa Brawn
MUM 017, 2018
Painted woodcut block
Collection of the artist



Lisa Brawn
MUM 027, 2018
Painted woodcut block
Collection of the artist



Lisa Brawn
MUM 043, 2018
Painted woodcut block
Collection of the artist



Lisa Brawn
MUM 010, 2018
Painted woodcut block
Collection of the artist

Visual Inventory - Images



Lisa Brawn
MUM 045, 2018
Painted woodcut block
Collection of the artist



Kasie Campbell and Ginette Lund
My regret is not asking my mom how to do her peanut stitch, 2017
Yarn, thread, fabric
Collection of the artist



Kasie Campbell and Ginette Lund
I used to chew and spit the oatmeal you would make me very morning, 2017
Yarn, thread, felt
Collection of the artist



Kasie Campbell and Ginette Lund
There is much left to mourn but you can never know I miss who I thought you were, 2017
Yarn, thread, felt
Collection of the artist

Visual Inventory - Images



Kasie Campbell and Ginette Lund
It's a big world baby, 2017
Yarn, thread, felt
Collection of the artist



Kasie Campbell and Ginette Lund
Watching my mom lose her beautiful knitting talent to Alzheimer's, 2017
Yarn, thread, fabric
Collection of the artist



Allison Tunis
Little Bear, 2017
Embroidery on Aida cloth
Collection of the Alberta Foundation for the Arts



Allison Tunis
Pam, 2018
Embroidery on Aida cloth
Collection of the artist

Visual Inventory - Images



Allison Tunis
Lucia (top image), *Laura* (bottom image), 2017
Hand-embroidery on vintage doily
Collection of the artist



Allison Tunis
Nora (left image), *Emily* (right image), 2019
Hand-embroidery on vintage doily
Collection of the artist

Visual Inventory - Images



Marlena Wyman
Mat No More, 2018
Image transfer and oil stick on mylar
Collection of the artist



Marlena Wyman
Bluebird, 2018
Image transfer and oil stick on mylar
Collection of the artist

Visual Inventory - Images



Marlena Wyman
*The Beulah Home for Unfortunate Women
and Girls, 2019*
Image transfer and oil stick on mylar
Collection of the artist



Marlena Wyman
The Visitors, 2019
Image transfer and oil stick on mylar
Collection of the artist

Talking Art



Marlena Wyman
Mat No More, 2018
Image transfer and oil stick on mylar
Collection of the artist

CONTENTS:

Artist Biographies/Statements	Pages 12-18
Artist Interviews	Pages 19-25
Marlena Wyman - the stories behind the artworks	Pages 26-30
Women and Art: A Brief History	Pages 31-37
Art History:	
- Fibre/Textile Arts: A Brief Survey	Pages 38-40
- Word and Image: A Brief Survey	Pages 41-46
- Abstraction	Page 47
- Expressionism	Page 48
- Abstract Expressionism	Pages 49-50
- Pop Art	Pages 51-52
Art Processes	
- Printmaking Processes: Wood Block printing	Pages 53-54
- Gel Transfer	Pages 55-56

Artist Biographies/Statements

Lisa Brawn

Lisa Brawn is a Calgary based artist specializing in painted woodcut blocks. Her work is in public collections such as The Alberta Foundation for the Arts, Calgary Civic Art Collection, and The University of Lethbridge collection, as well as in private collections across Canada, Europe, and the United States. Her work has been featured on banners for Calgary Bridges, Calgary Parks, and Fort Calgary, and there is a large scale permanent installation of her woodblocks at Inglewood's Festival Hall.

A major component of Lisa's art practice has been exploring the possibilities for alternative art venues and project spaces. Starting in 2001, her artmobile in a 1935 vintage travel trailer was followed by an art salon in Calgary's Grain Exchange Building. Lisa then collaborated with Milo Dlouhy and Angela Inglis to transform a downtown warehouse into an artist-run gallery and Museum of Oddities. In 2007 Brawn, Dlouhy, and Inglis collaborated on a storefront museum in Art Central, and in 2009 and 2010, Brawn and Inglis collaborated with Jane Grace on an interdisciplinary project space in a hundred year old cottage. In 2009 Brawn transformed a 1962 Airstream into a second mobile gallery, The Bambi Media Machine, which was featured in the film "I Liked You Better Before" directed by Michal Lavi. From 2007 to 2012, Lisa curated a window gallery with Inglis and Grace, known as La Fenêtre.

In her twenty year career as a professional artist, Lisa has been featured in 25 solo exhibitions and participated in more than 40 group exhibitions from Victoria, Seattle and Los Angeles, to Halifax, Chicago and New Orleans. She received international attention for her large scale interactive, solar-powered sculptural installation, *Helios*, at the Leighton Art Centre, which was featured on CBC's *As It Happens*, and picked up by media outlets from Canada to Brazil.

Lisa is currently working on a solo exhibition for Ruberto Ostberg gallery in Calgary, which is scheduled for September 2018.

Artist Statement

I have been experimenting with primarily figurative, portrait genre painted woodcut blocks for over twenty years since being introduced to the medium by printmakers at the Alberta College of Art and Design. For the past five years I have been particularly interested in wildlife and especially wild birds. The most recent development in this series is the use of damask and geometric pattern wallpaper backgrounds. These patterns flatten the picture plane and create a visual intersection between the chaotic beauty of nature and the controlled beauty of design. Almost exclusively, I use reclaimed and salvaged wood, primarily Douglas Fir beams from the restoration of the century-old Alberta Block in downtown Calgary. This wood is interesting not only in its history, but also in that it is very rustic, with knots, nail holes, and gouges. I don't make prints from the woodcuts, but prefer the tactile quality of the blocks themselves.

There are several ongoing portrait series that I work on, such as *¿Quién es más macho?*, which explores gender stereotypes in popular culture. Other series include "*Canadiana*", *Sideshow*, *Telephone Company*, *Take Me to Your Leader*, and *Honky Tonkin' Honey, Baby*. I also work on an ongoing series of glossy enamel icons and text-based Pop woodcuts, and in 2013 I installed

Artist Biographies/Statements

a series of these on the exterior of private residences in inner city Calgary, in a pay-it-forward public art project called *Pophouse*. I am endlessly interested in animating public spaces with original art, and contributing to the shared experience of living in art-filled communities.

I am currently working on a series of Pop woodcuts based on 20th century anonymous photomat self-portraits by women, as well as transforming an Indonesian meatball cart, called a kaki lima, into a new pushcart artmobile.



Lisa Brawn
MUM 045, 2018
Painted woodcut block
Collection of the artist

Artist Biographies/Statements

Kasie Campbell

Kasie Campbell focuses on integrating a variety of media, including sculpture, photography, and installation with performative means. In 2015, Campbell won the Outstanding Student Achievement Award in Contemporary Sculpture. Her work was sent to Grounds for Sculpture South of NYC. Her work travelled for almost two years visiting Mana Contemporary in Hamilton NJ and then Mana Contemporary in Chicago IL. From 2016-2017 Campbell was the Edmonton Arts Council's Artist in Residence. Her role was to engage with staff in hopes of bridging the gap between art and everyday life. Two of the sculptures created in residency were installed in Borden Park in Edmonton, AB as part of the 2nd iteration of the Borden Park Temporary Sculpture Loan Program. In the summer of 2017 Campbell was a part of the Works Art and Design Festival creating and performing with *Inside and Out*. *Inside and Out* is a performative installation using large-scale sculptural space and women's nylons to address the anxieties and vulnerabilities felt when the artist becomes the object of someone's gaze. Campbell recently had two works exhibited at the Art Gallery of Grande Prairie for the GPRC Alumni show. More recently, she was a part of the Visual Art Exhibition "The Wombs We Come From" curated by Lana Whiskeyjack for the Skirts-A-Fire Festival in Edmonton AB.

For more information on her work, visit <https://www.kasiecampbell.com>

Artist Statement (based on works from the exhibition "The Wombs We Come From")

Since my mother is a terrific craftsperson and teacher, a part of this project has required us to craft sweaters working from themes of the body using yarn and crochet. The chosen material, thread, yarn (through crochet), and felt, explore the link between traditionally feminine craft, lineage, domesticity, and gender.

Generally speaking, crocheted objects are those of comfort. They are functional and are gifted to us by people we love. My grandmother taught my mother how to crochet/ knit and my mother taught me. My grandmother used to make beautiful sweaters and blankets for us when we were babies. She did so her whole life up until she got Alzheimers. The things that once came naturally and effortlessly, were lost. Her sweaters and blankets full of holes. My mum was there to bare witness.

My mum has had lupus for 30 years. As a child I didn't quite understand nor would I have characterized her as a sick person. I would watch as her hair fell out in patches and I would ask if it hurt. I would sit on the back of her rocking chair, my legs around her neck and examine the sores on her head where they would inject needles into her scalp. This past year, Lupus came from remission in the form of blocked arteries to her heart making it difficult to walk for more than minutes at a time. Her muscles were deteriorating day by day. In that time, she helped me to create 10-15 sculptural crocheted works and we created these sweaters. Three weeks ago, my dad watched as my mum had a stroke. She was sitting in her chair doing crafts. I standby and watch as she slowly regains dexterity in her hands: the hands that crocheted these sweaters and the hands that taught me. We spent a week in the emergency room sitting around her bed; where incidentally, they found cancer at the top of her lung.

Artist Biographies/Statements

These sweaters are unwearable: they have holes, the arms are too tight and our heads are too big. They disclose our stories and thoughts. Some, we were certain, we would never say out loud. This work relates to the way that I was raised and the ways that women generally feel about themselves with respect to their mothers. We are using this series of works to draw from personal experiences as mothers, daughters and grandmother through a traditionally feminine craft.



Kasie Campbell and Ginette Lund
*There is much left to mourn but you can never
know I miss who I thought you were, 2017*
Yarn, thread, felt
Collection of the artist

Artist Biographies/Statements

Allison Tunis

Allison Tunis has a Bachelor of Fine Arts degree from the University of Alberta, and a graduate diploma in Art Therapy from the Vancouver Art Therapy Institute. She works mainly in cross-stitch embroidery, but also works in mixed media involving acrylic painting and gel transfers, as well as self-publishing a body positive colouring book entitled Body Love: A Fat Activism Colouring Book. Her pieces question our society's obsession with the aesthetic and gender stereotypes, while exploring her own struggle with body image and mental illness. Allison is currently the Artist-in-Residence for Youth Empowerment and Support Services (YESS) working with youth in the Edmonton area to create art in a therapeutic and activist context, as well as creating her own body of work focusing on body diversity, feminism, and reducing weight-based and mental illness stigma.

Artist Statement

Allison Tunis' embroidery and mixed media pieces focus on our obsession with body image, traditional Western social aesthetics, gender norms, ingrained biases, and the conscious and unconscious desire to be considered desirable. These works develop a discourse around cultural conditioning and societal implications of restrictive standards of beauty. Tunis' works feature portraits of persons who shun outdated and constricting notions of what it means to be a "beautiful woman", and who celebrate their differences and diversity in ways that can be considered disobedient, either actively or passively. The need to feel beautiful and desired is universal, but the standards for how to achieve that are so restrictive that it leaves little chance for many to accomplish this feat. These art pieces are a way for Tunis to explore her own internal evolution away from the traditional paradigm of thin, white, cis, able-bodied women as the epitome of beauty and sexuality, towards a more inclusive understanding of desirability and the shunning of restrictive norms and beauty standards.

The techniques of cross-stitch and embroidery emphasize the obsessive quality of the work, and also reinforce the concept of cultural stereotypes of femininity. Through hours and hours of time working, stitch by stitch, the artist creates an image of contemporary, diverse beauty and sexuality using needle, thread and fabric. As well, concepts of "women's work" and femininity are evoked through the history of embroidery and textile work, further stereotypes of what a woman is traditionally expected to be by society.

Currently, with their permission, Tunis uses photographs of other activists and personalities that are working in the body positivity, feminist, and fat activism movements, as well as community members that are not in the spotlight. Ideally, Tunis seeks to source photographs from lesser known individuals to capture the "everyday" people that are shunning restrictive beauty standards - those who face discrimination, body image issues, and negative stereotypes daily but resist and live their lives without shame. The artist does this by soliciting photographs on a large scale via social media, personal contacts, and calls for submissions.

This work is influenced by concepts of feminism - in particular, the questioning of the notion that a woman's physical attractiveness should be their number one priority at all times; also fat

Artist Biographies/Statements

activism, intersectionality, and the rejection of traditional standards of beauty, or even of physical appearance as a measurement of self-worth. Tunis feels that there is a need for advocacy for those who are not able to speak up on their own behalf, and that creating and sharing art is a way to work through her own experiences, whilst also educating and creating dialogue about these topics with others.



Allison Tunis
Pam, 2018
Embroidery on Aida cloth
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements

Marlena Wyman

Marlena Wyman is an Edmonton artist who was born and raised in southern Alberta on her family farm near Rockyford. She works in encaustic, printmaking, drawing, 3-dimensional mixed media and installation. She has exhibited across Canada, and her artworks are held in private collections in Canada and the US and in the Alberta Foundation for the Arts collection.

Marlena has been active in the arts and heritage communities of Edmonton for over 30 years, integrating her passions for art and history. She is a co-founder of Urban Sketchers Edmonton, has worked as an Artist Mentor for Visual Arts Alberta mentorship programs, and served on the board of the Women's Art Museum Society of Canada.

Marlena was the Audio/Visual Archivist at the Provincial Archives of Alberta for 28 years, and her artworks are inspired by her research into archival records. She was recently named the City of Edmonton's Historian Laureate, 2018 to 2020, and she is taking this position in a new direction by interpreting the history of the City of Edmonton through her art practice.

Artist's Statement

We interpret our memories and identities in part through traces of past lives, whether of our ancestors or others. A haunting photograph or a handwritten passage in the diary of a long dead stranger can create a profound personal connection.

My art practice is informed by the archival record, and my focus is the first immigrant women who came to the prairies. In my former work as an archivist, I found that one of the significant gaps in archival collections is that of women's stories. In particular, the voice of early prairie women is largely excluded from mainstream history.

Among other accomplishments, women were community builders. They established schools, churches and charities, they organized social functions, and they brought arts and culture to their communities.

It was these same early prairie women who began the fight for rights and freedoms for women across Canada. We owe them a debt of gratitude and we cannot allow these rights to fall away, especially in an age where we are seeing regressive human rights policies.

As an artist, I honour these women's contributions, advocate for their rightful place in history, and encourage women to deposit their own and their foremothers' records in archives.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Interviews

Lisa Brawn

Lisa Brawn was born in Calgary in 1968. She became interested in art when she was a teenager. As a queer and out teenager, she found the art department to be the only safe place for her and she had some really supportive art teachers. As she expresses:

The only real connection I had with the world was through visual expression: there was nothing else I could have possibly done.

As a young woman Brawn was very experimental; she loved mark making and lines and found such activity meditative. After high school she attended the Alberta College of Art and Design (ACAD) in Calgary and was introduced to woodcuts. She immediately 'fell in love' with the blocks, describing the medium as

...a 'high-stakes, immediate gratification medium' where you can't make any mistakes. Woodcuts are the perfect medium for me as the process is simultaneously creative and destructive.

While fascinated with woodcuts, however, Brawn does not treat this medium in a traditional manner. Unlike the usual process, Brawn does not make prints of the woodcuts, stating that the printmaking aspect of the process does not appeal to her. Rather, her focus is on the mark making, the use of pop colours, and the hardness of the wood to create one of a kind pieces.

At ACAD Brawn was registered in the drawing department. In her studies she focused on themes of gender, gender expression, bodies and power dynamics, all expressed through figurative work. Over the years since completing school her interests have narrowed and she is now focusing on portraits. As stated by the artist:

The most interesting part of the figure to me is the face. People can express so much through their faces and I don't get tired of them. Faces are a 'search object' for me: I'm constantly looking at faces and seeing how they can be interpreted through woodcut. I'm interested in how people express themselves and am trying to capture that 'their life is carved' in their face.

In the exhibition **Real Women**, Brawn's woodcuts are anonymous self-portraits of women she has found on the internet. To create these works the artist looked through thousands of photographs to find the faces that appealed to her. Describing this 'treasure hunting' approach, Brawn states:

I search through images on the internet and if I find a portrait that captures something, I want to honour that life and meditate on the qualities that captured me. Though the names of these women have been lost, they're expressing their identities through their appearance and the act of documenting themselves; they're taking the trouble of doing this and I'm taking the trouble of searching through these images and picking the 'few out of the stream'. Even though these women may not have been doing 'grand things', I see them and the value of a life and I do feel I'm honouring their lives and their stories.

For Brawn these anonymous self-portraits are literally 'real women' who have captured their own

Artist Interviews continued

images, carving their way with the limitations and opportunities of race and gender within their societies and the world they are living in and we, as viewers, are able to read all sorts of things into them. As expressed by the artist:

A 'real woman' is just every woman living her life; doing great things and modest things and navigating the expectations of the society in which she finds herself.



Lisa Brawn
MUM 017, 2018
Painted woodcut block
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Interviews continued

Kasie Campbell

Kasie Campbell was born in Edmonton but grew up in rural Alberta. Her father worked in the oil industry so her family moved around the province and she was raised in such places as Manning and Grande Prairie.

Campbell feels she was always very interested in art and she took art throughout high school. Her mother was also a huge influence in her interests. Campbell's mother was a very accomplished craftsperson and taught Campbell how to crochet, knit, and cross-stitch; skills which have played a significant part in Campbell's artistic pursuits.

Campbell took art in high school and in her last year discovered that the University of Alberta in Edmonton offered art programs. She took two years of art at Grande Prairie College and then moved to Edmonton with her husband and child and entered the Fine Arts program at the University of Alberta. While she started in painting, she quickly moved into sculpture, enjoying the act of making something really physical. Studying under Edmonton sculptor Royden Mills, Campbell was inspired by Edmonton's abstract school. She is also, however, interested in themes of the human body and so takes a more postmodern approach to her work. While in University she started creating soft sculptures, using materials such as stuffing and pantyhose to explore ideas of the beautiful as opposed to the grotesque. Her interest in the body and the use of non-traditional materials is also seen in her abstract concrete sculptures created through a residency granted by the Edmonton Arts Council. Working with the Kennedale Facility and Edmonton's Parks and Recreation Department, she began to create abstract work which combined traditional male materials – concrete - moulded through feminine materials – pantyhose. In these evocative works she was interested in notions of soft versus hard and permanence and strength versus fragility.

Campbell's latest project, featured in the travelling exhibition **Real Women**, involved a collaborative project with her mother. After receiving a grant from the Edmonton Arts Council, Campbell and her mother embarked on a sweater project. For this work Campbell would do a sketch which she would send to her mother who would knit a response. She, in turn, would send this back to Campbell who would then respond to it. As expressed by Campbell

There is a rich family history of crocheting and knitting in our family and so we wanted to explore it and go further with it. We grew up receiving sweaters from my grandmother and mother and so it was logical to continue them. We wanted to turn the idea on its head, however: the sweaters are not functional and can't be worn or used. They're more focused on expressing an idea and experiences as women (mothers, daughters and children).

In essence, then, the sweaters are very personal reflections on relationships and history and experiences.

For Kasie Campbell, art is a huge part of her everyday life and so it was a natural extension to do things with those she loves. This collaboration also allowed her to talk with her mother about many things she didn't think they ever would. This is especially important as Campbell's mother, who was suffering from serious health issues during the realization of this project, has since

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Interviews continued

passed away. As shared by the artist:

My mum, Ginette Lund, beat the odds with lupus and battled for 35 years. Growing up, I would have never characterized her as ill. She was the most energetic, delightful, creative and funny person I have ever known. She worked tirelessly with me to complete this project and we had so much fun sharing in thoughtful conversation. She was awaiting carpal tunnel surgery, had cancer throughout her body (unbeknownst to any of us for quite some time) and she persisted. If that that isn't a testimony to women's strength and the power of art, I don't know what is. My mum passed on May 12th, her mum's birthday, with loved ones by her side.

What I took for myself from working with my mom is that I'm so so glad I took the time to learn from her and share that experience with her of diving in to very personal matters. I'd like viewers to reflect on the value of doing this and sharing with their loved ones.

The 'sweater project' allowed Campbell to share stories and experiences with her mother that she may not have otherwise. The inclusion of some of these works in the travelling exhibition **Real Women** allows her to share these with viewers and invite viewers to look beyond stereotypes and get to the crux of what is important in human relationships. As stated by the artist:

*The title of the exhibition **Real Women** is a loaded one. It leads me to this recurring conversation surrounding women in the media. We talk about real women all the time and what it means to be a real woman, and this discussion isn't always healthy.*

"You are not a real woman if you are overweight, you are not a real woman because you are too thin, you are not a real woman because you don't live up to society's standards of beauty".

There is far more to add to this conversation. We can and we should touch on culture, skin colour, women-identifying individuals etc.

*When we talk about Real Women, are we then saying that there is a wrong way to be a woman? I think in terms of this exhibition, we are celebrating diversity in women and that shows through the artistic lens. A real woman is all women, women-identifying, and gender non-binary individuals of all sizes, all abilities, all ethnicities and backgrounds etc. The title **Real Women** relates to our work because our work is a valid reflection/extension of who I am and who my mother was as a woman. Through our work we have disclosed our thoughts, experiences, relationships, regrets as women, daughters, mothers and (in my mums case) grandmother. That's real life.*

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Interviews continued

Allison Tunis

Allison Tunis was born and raised in Edmonton. After graduating with a Bachelor of Fine Arts Degree from the University of Alberta in 2008, she moved to Vancouver to study Art Therapy. Upon completion of her studies she returned to Edmonton and has been very active on the local arts scene since.

Tunis began taking art classes when she was a young child and says she has 'always been an artist.' As expressed by this artist:

It's just natural for me to be an artist. It serves many purposes for me: it's an expressive tool; a healing tool; a communication tool.

At University Tunis focused on painting and drawing. While in her final year of studies she began doing work on feminism and women's bodies and started incorporating stitching, which she took up in Jr. High Home Economics, into her drawing. As stated by Tunis:

I'm very interested in fine craft and non-traditional art practices. (At University) I recognized that the work I was doing required the same effort and skill as fine art and so wanted to explore why what I was doing wasn't considered fine art and wanted to push those boundaries: to foster the idea that what was traditionally seen as women's work is fine art.

Through her cross-stitch drawings, Tunis aims to challenge stereotypes and definitions and seeks to create conversation and social change. On a conceptual level, Tunis is very passionate about creating conversations and social change concerning ways of 'being' and through her work she hopes to get people to think about what they consider beautiful and why and whether these concepts can be expanded.

The second reason Tunis creates her works is more personal in nature. As indicated by the artist:

This work is for me. The process is healing: it's a meditative, healing process, and gives me an opportunity to work through my own history, traumas, programing around sexuality, gender, body images and bodies in general.

As concerns the exhibition **Real Women** specifically, Tunis' aim through her work is to have viewer's reflect on what it means to be a 'real woman' and she hopes viewers will come to the decision that they either don't know or realize that they don't get to decide what a real women is: that the only person who can really define themselves is the person themselves and we should respect a person's definition of their identity. According to the artist:

All women are real women - there isn't one definition. Real women are trans women, fat women, women of colour, women in their everyday lives. There aren't requirements as to what that means and we need to re-learn what a real woman is and that there isn't one answer.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Interviews continued

Marlena Wyman

Marlena Wyman was born and raised on a farm near Rockyford, southern Alberta. When she graduated from high school she left the farm to attend university at the University of Calgary and then at the University of Alberta in Edmonton. She graduated with a Bachelor of Education Degree in Visual Art with a minor in History. After graduation Wyman worked as an arts administration contractor and managed an art gallery in Edmonton. She then received employment as Audio/Visual Archivist with the Provincial Archives of Alberta where she worked for 28 years. She was recently named the City of Edmonton's Historian Laureate.

Wyman has stated that her interest in art *has always been there*. As she describes her childhood:

I was a kind of 'day-dreamy' kid who'd prefer to draw the cats. I wasn't really a good farm girl although I loved growing up on the farm and my art is based on my experience of growing up on the farm and my ties to the land.

Wyman studied art in both school and university. In university her studies were basically an overview and she did courses in drawing, painting, print-making, sculpture and art history. After university, and following her marriage and the birth of her son and then as a single working mom, she left art for some time to concentrate on these responsibilities. When her son was older and more independent she was able to return to her art practice and began exhibiting her work.

At the start of her 'revived' art career Wyman focused on metal plate etching and her interests in botany and the human figure. Her work at the Provincial Archives, however, had a profound impact on the focus of her art work. As stated by the artist:

The longer I worked at the archives, the more I saw that women's history was not included in the archival collections or mainstream history. (This was especially true of) early prairie women who had no rights, were isolated, and worked and contributed so much but weren't recognized. I became inspired by their stories to create art to bring their stories to light. This interest is also informed by my prairie background which I came to appreciate as I grew older.

This new direction in the subject of Wyman's work, which began in the mid 2000s, also led to changes in the media used in her art making. In order to realize the spirit of her compositions, Wyman began exploring landscape painting and encaustic and image transfer methods. As described by Wyman:

I like the look of encaustic. It has both muted and luminescent qualities that I can't get in any other medium. The muted quality of the image transfers, meanwhile, gives the feeling of the passage of time while the luminous quality of the painting gives the impression of the prairie atmosphere.

For the TREX exhibition **Real Women** Wyman has created five works focused on the theme of prairie women. Her intent, through these works, is to bring the lesser known stories and

Artist Interviews continued

contributions of women to light and to emphasize historical feminist issues and how they correlate to current feminist issues of women's rights, equality and opportunity. Utilizing an expressive style in her work, Wyman also includes documentation such as diary notations and the written word, either integrated within the actual work itself or accompanying it, believing that this helps to express the issues she's talking about with her visual interpretation. As expressed by the artist concerning this aspect of her work:

The message is important and so must be expressed visually as well as in writing. I want to express the emotion behind women's experiences and the environment in which they lived. I want my art to have a feeling of connection and to bring people into the work and the women's stories.

For Wyman, the title of the exhibition, **Real Women**, speaks about the lives of everyday women: their daily lives and their struggles; their everyday experiences; and their fights for justice and how they lived their lives. As indicated by the artist:

There can be as many definitions of a real woman as there are women. A real woman is someone who is thoughtful about women's experiences and how they experience the world. Real women are women who just do what has to be done.



Marlena Wyman
*The Beulah Home for Unfortunate Women
and Girls, 2019*
Image transfer and oil stick on mylar
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Marlena Wyman - the stories behind the art works - research and text by Marlena Wyman

Mat No More

November 11, 2018 was the 100th anniversary of the end of the First World War. Marlena Wyman's *Mat No More* painting is based on the diaries of Mary Capling Hyde that are in the City of Edmonton Archives (#MS253).

Originally from Ontario, Matthew (Mat) and Mary Hyde arrived in Edmonton on April 29, 1911. They had four children, one who died in infancy. On July 7 1915, Mat enlisted in the Canadian military. On April 21, 1916, he left with the 66th Battalion from Edmonton by train, and then departed for England on the S.S. Olympic from Halifax on April 28th. Mat was killed in action on 26 Sept., 1916, likely near Courcelette, France on the Somme Front. His name is on the Vimy Memorial, one of 11,000 Canadian servicemen who died in France who have no known grave.

Mary's diaries cover a large span of time (1900-1944) and she writes about the many everyday activities of the family. While Mat was serving overseas in the First World War, she noted in her daily diary entries "Mat in England" or "Mat somewhere in France". After Mat died in 1916, Mary wrote "Mat no more" every day in her diary passages until her last diary entry on December 28, 1944, shortly before she died. Mary never remarried.

Mary did not know that Mat had died on September 26th until she received a telegram on October 13th. Particularly poignant is her October 4, 1916 entry where she notes "Mat somewhere in France. Got a letter from him – seems to be fine". After hearing of his death, she went back into her diary and between the dates of September 26th and October 13th, she crossed out where she had originally written "Mat somewhere in France".

In a further somewhat unclear twist to the tragic story, as he was dying, Mat handed a wallet of his photos to a fellow soldier. That soldier also died, and after passing through further hands, the wallet ended up with the chaplain at a hospital in France, who sent them to Mrs. F. Shortreed in Edmonton. Her husband had also been injured and was at that same hospital. Mrs. Shortreed did not recognize the photos so she sent them to the Edmonton Journal, who published one of the photographs on Oct 30, 1916, with the headline "Dying Soldier Sends Photos; Recipient Now Seeks Owner". Mary saw the Journal article and in her October 31, 1916 diary entry she writes "...over to Mrs. Shortreeds to get the photo. Mat last dying message. Poor Mat."

Mary's diary tells a story of the war from a very personal perspective of heartbreak and mourning. Canada's service and losses were extensive for our young country: more than 650,000 men and women from Canada and Newfoundland served, more than 172,000 were wounded, and over 66,000 gave their lives, including nearly 3000 Edmontonians. On the eleventh hour, of the eleventh day, of the eleventh month of 1918, fighting in World War One ceased, but sadly it was not "the war to end all wars". Nearly one of every ten Canadians who fought in the war did not return, and those who did were scarred both physically and emotionally. Remembering both the horrors of war and honouring those who sacrificed in that

The Alberta Foundation for the Arts Travelling Exhibition Program

Marlena Wyman - the stories...continued

war is a task that is complex and difficult, and one that requires sincere reflection. We must learn from the past and remember.

Bluebird

Marlena Wyman's painting *Bluebird* is inspired by the archival record of another Edmonton woman's experience of the First World War. 2018 was the 100th anniversary of the end of that tragic war, and Madeleine Jaffray's scrapbook at the Provincial Archives of Alberta (#PR1986.54) tells another story.

The painting is titled "Bluebird" after the nickname for the Nursing Sisters in the war who wore blue uniforms and white veils.

Madeleine Frances Jaffray was born in 1889. She served as a lieutenant and Nursing Sister in the Canadian Army during the First World War. Madeleine was one of 10 nurses sent overseas in 1915 by the Canadian National Nursing Association in answer to an appeal made by the French Flag Nursing Corps.

On June 5, 1917 she was wounded in a bombing while stationed at a hospital at Adinkerke, Belgium. The injury resulted in the amputation of her left foot, making her Canada's only female war amputee. In recognition of her service and injury, Madeleine was presented with the Croix de Guerre, the first Canadian woman to receive this honour.

More than 2,800 nurses served in the Canadian Army Medical Corps (CAMC), as fully-enlisted officers in the specially-created all female rank of Nursing Sister, with relative rank and equal pay to men – the first women among the Allied forces to do so. There was a strong push back from British officials who initially refused to award Canadian nurses any honors because they were women.

The nurses often worked close to the front and as patients arrived, they were among the first to meet and tend to wounded soldiers. Of the 2,845 Canadian nursing sisters who served in the First World War, 53 died. A memorial to the war's nursing sisters was erected in Ottawa in 1926, in the Hall of Honour of Canada's Parliament building.

...at one o'clock last night the hospital was bombarded by German aviators and she was wounded in the foot by a piece of schrapnel [sic] from one of the bombs which fell quite near her. It is a bad wound...

Excerpt from letter to Madeleine Jaffray's mother from Nursing Director Madame Border-Turner, 6 June 1917.

In 1927, Madeleine married Byron Morrison, a watchmaker in Edmonton. She worked for the Victorian Order of Nurses and was involved with the War Amputees of Canada and the Overseas Nurses Association. Madeleine died July 23, 1972 and is buried in the Edmonton Municipal Cemetery.

The Alberta Foundation for the Arts Travelling Exhibition Program

Marlena Wyman - the stories...continued

The Beulah Home for Unfortunate Women and Girls

Marlena Wyman's painting *The Beulah Home for Unfortunate Women and Girls* is based on the records and photographs of the Beulah Home in the Provincial Archives of Alberta (#PR1971.47).

This home for unwed mothers and their babies was founded in Edmonton in 1909 by Maude Elizabeth Chatham, who worked most notably with long-serving Superintendent Mary A. Finlay and Nurse Olivia Eidsath. In 1911 Alex Ronald donated two acres of agricultural land at what is now 134 Avenue and 101 Street, and a purpose-built home was built. The house was decorated in a cozy, homey way rather than appearing institutional, and the Home welcomed the women and girls into the Beulah "family" during their stay.

The Beulah Home emphasized compassion and forgiveness, and provided interdenominational Christian guidance for the women and girls to help in "recovering them to a healthy, moral and spiritual life" as well as teaching them how to care for their babies. It was felt that many of these girls had not benefitted from a stable home life, and lacked education about the basics of life, and therefore were easily taken advantage of by men.

May God help us that this traffic against our women and girls will not thrive in the shadow of our silence, but that we may seek for information and put forth definite effort to rescue our fallen sisters.

.....Excerpt from Beulah Home report, 1914

Reports described the women and girls who came to the home in various ways: unfortunate, fallen, needy, erring, wandering, and "young girls who have stepped aside". However, in an attitude that was unusual, they did not blame the women and girls, but rather condemned the absent men who had led them astray.

The Beulah Home was different than other institutions of the day in another significant way. It was common practice at the time to pressure unwed mothers into giving up their babies for adoption, and in some cases babies were taken away from the mother immediately after giving birth. Although the Home arranged for adoptions, they also helped mothers to keep their babies if they wished to do so. An enlightened view, well ahead of its time.

The Alberta Foundation for the Arts Travelling Exhibition Program

Marlena Wyman - the stories...continued

The Visitors

Many women's associations carried out a heavy load of charitable work long before governments took this on. Marlena Wyman titled her painting *The Visitors* after the Visiting and Relief Committee of the Edmonton Chapter of the Imperial Order Daughters of the Empire (IODE). "The Visitors" committee was started to help some of the women and families of the soldiers who were serving overseas in the First World War. The Visitors went to the women's homes and assessed their needs, and then found support for them.

The minutes of women's associations at the Provincial Archives of Alberta (#1974.1) recorded good works such as providing furniture, clothing, coal for heating, and short term loans. On several occasions it is mentioned that the Visitors took children of sick or deceased mothers into their own homes.

Sadly, not all of the work of these women's organizations was of a positive nature. They were on the forefront of initiatives such as banning black immigration, advocating for eugenics, and the intrusive assimilation of indigenous peoples.

Contradictions exist in some of the work that these women's organizations did. For example, in the Nov 4, 1907 minutes of the Edmonton IODE, the need for a club room for homeless and foreign girls was discussed. Yet in the April 7, 1911 minutes of the Edmonton Local Council of Women, the same IODE group presented a letter recommending that a petition be sent to Minister of the Interior Frank Oliver, asking for action on "the danger to Alberta from the rapid increase in Negro immigration".

Another contradiction can be found in the Nov 7, 1911 minutes of the Edmonton Local Council of Women, where a motion was passed for "the appointment of matrons to Indian reserves". The job of a matron was to encourage assimilation of indigenous women and girls by teaching them to make their homes like those of white people. It was considered that the indigenous way of life was unsanitary and that they lacked in proper mothering skills. However, in the mid-20th century, the IODE sponsored educational bursaries and leadership training for indigenous girls, as well as Cree language programs, and native friendship centres.

The belief that indigenous mothers were not good mothers also resulted in the tragic involuntary sterilization of many indigenous women, who were particularly targeted by eugenics legislation. Eugenics is a sad part of our legacy, and Alberta was in the forefront of the legislation with the 1928 Sexual Sterilization Act of Alberta. Again, paradoxically, women's groups who were simultaneously fighting for women's rights, also led the charge for eugenics.

Human beings are flawed. We are none of us perfect, and we all possess both good and bad – although some gravitate more toward either end of that spectrum. The negative parts of our history need to be unearthed and remembered along with the good. Destroying and burying what we are ashamed of and would rather not remember, means that we forget about the harm that was done and that harm can be repeated. Telling both sides of the story is an opportunity for learning and doing better.

The Alberta Foundation for the Arts Travelling Exhibition Program

Marlena Wyman - the stories...continued

Although today it is difficult to understand some of the thinking of the past, it is important to consider the influences of those times because analogous forms of influence come into play for us every day. History lays the foundation for critical thinking, moral sense, and vigilance so we can continue to protect human rights and freedoms.

Women and Art: A Brief History

Women have been involved in the creation of art since the dawn of time. Whether making art as creators and innovators of new forms of artistic expression, or as patrons, collectors, art historians or critics, women have been and continue to be integral to the institution of art.

While involved in the art realm throughout history, however, women's contributions have usually been overlooked and undervalued. According to the National Museum of Women in the Arts, art work created by women makes up only three to five percent of major permanent collections in the United States and Europe. Meanwhile, in the 9th edition of H.W. Janson's survey Basic History of Western Art, only 27 women out of 318 artists are represented.

This negation of women from the records of art history was due to a number of factors and the relatively recent re-evaluations of women's import is due to social and political changes in western society that have occurred over the past century. The following pages summarize the changing roles of women in art throughout history and some of the factors that have determined these views.



Artemisia Gentileschi
Self Portrait as the Allegory of Painting
1638-1639
Royal Collection



Jean-Baptiste Regnault
The Origin of Painting, 1785
Versailles, France

According to legend, the first drawing ever made was by a young woman, the daughter of a man named Butades (or Dibutades) in ancient Corinth. According to the story, the young woman's lover was about to depart for war and came to the woman's home to say farewell. Falling asleep near the hearth, the young woman noticed that the fire cast a perfect silhouette of her lover's profile on the wall. Inspired, the woman took a piece of charcoal and traced his silhouette on the wall so she could have his likeness near her when he was gone.

While western mythology relates that a woman was the first artist, however, it was not until the late 20th century that women received much attention in art historical records.

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art: A Brief History continued

The earliest records of western cultures rarely mention specific individuals, whether art works were created by women or men. During the Medieval period women often worked alongside men and women are depicted in much of the art and shown laboring as artists. Manuscript illuminations, embroideries, and carved capitals from the middle ages demonstrate examples of women working in all these artistic realms. At this time women artists were usually of two literate classes, either wealthy aristocratic women or nuns. Aristocratic women often created embroideries and textiles while nuns often created manuscript illuminations. During the 12th century, with the rise of cities in Europe, women were also allowed to be part of some artisan guilds and were especially active in the textile industries in England, Flanders and northern France.

The European Renaissance of the late 15th and 16th centuries and the early Baroque period (17th century) saw major cultural changes in the roles of artists in Europe. One change was that the identity of the individual artist, whether male or female, was regarded as more important. While artists of the Medieval period are often anonymous, the Renaissance saw the rise of Master artists such as Donatello, Leonardo da Vinci, Michelangelo and Raphael and others. Also central to Renaissance thinking was the philosophy of humanism which affirmed the dignity of all people. Both of these cultural shifts raised the status of women and during these periods a number of women artists attained international success. Among these were artists such as Artemisia Gentileschi and Lavinia Fontana.



Artemisia Gentileschi (1593-1653)
Judith Slaying Holofernes, 1614-1620
Uffizi Gallery, Florence, Italy



Lavinia Fontana (1552-1614)
Minerva Dressing, 1613
Galleria Borghese, Italy

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art: A Brief History continued

The Renaissance witnessed positive shifts in both the view of what an artist was and some changes in the status of women. It also, however, led to changes which would have profound impacts on how art produced by women was viewed and what women artists were able to do.

One important change was the separation between craftsmen and artists. Prior to the Renaissance artists were considered craftsmen and, as oil painting was not generally practiced in Europe until the early 16th century, textile works and manuscript illuminations were highly valued art forms. The development and spread of oil painting changed these views both as concerns practitioners and practices. As oil painting gained in prestige, other media such as textile work became less valued and were relegated to the perceived lesser realm of craft and seen as women's work.

The development of artists into a specific profession was accompanied by the establishment of Art Academies. These schools, the first being established in Florence, Italy, in 1563, were responsible for training artists, the exhibition of artwork and for promoting the sale of art. Over time academies were established throughout Europe and these institutions, besides their duties outlined above, also became the arbiters of taste and artistic acceptance. In order to have their work shown, artists had to train at the academies and, unlike earlier craftsmen, were expected to have knowledge of perspective, mathematics, ancient art, and study the human body. As study of the human body required working from male nudes and corpses, however, women were, for the most part, barred from academic training. As a result, they were also precluded from creating the large scale religious compositions and allegorical and historical paintings which received the most prestigious commissions. Because of these factors, the recognition and success accorded to women artists was seriously limited.

The Art Academies established a hierarchy of art genres in the 17th century. According to this system, history paintings - works dealing with classical, religious, mythological, literary and allegorical subjects - were placed at the top followed by genre painting then portraiture, still-life and landscape. Denied access to creating history paintings, women, for the most part, had to compete in the less regarded genres of portraiture and still life. While women could gain commercial success from their work in these realms, an example being the portrait painter Elisabeth Vigée Le Brun, a favorite of Marie Antoinette and other wealthy patrons, their achievements were not really recognized by the Art establishment or by Art Historians until much later.



Elisabeth Vigée Le Brun (1755-1842)
Marie Antoinette and her children, 1787

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art: A Brief History continued

During the nineteenth century the situation for women artists began to slowly improve. Gradually women were admitted to the Academies and formal art training was expanded to include women in Europe and North America. By the end of the century women were able to study the naked, or very nearly naked, figure in many cities throughout Europe and North America and so compete with male artists on a more equal footing. A number of women artists rose to prominence during this period, probably the most famous being the French Realist painter Rosa Bonheur (1822-1899), widely considered the most famous female artist of the 19th century and who was decorated with the French Legion of Honour by Empress Eugène of France in 1865.



Rosa Bonheur (1822-1899)
Ploughing in Nivernais, 1848
Musée d'Orsay, Paris



Rosa Bonheur (1822-1899)
The Horse Fair, 1852-1855
Metropolitan Museum of Art, New York City

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art: A Brief History continued

Situations began to improve for women artists and for other women across the domestic and public spheres beginning in the 19th century. Prior to the 20th century, *History* was written mainly by men and about men's activities in the public sphere - war, politics, diplomacy and administration. Women were usually excluded in this history and, when mentioned, are usually portrayed in sex-stereotypical roles such as wives, mothers, daughters and mistresses. Throughout Europe and North America women of all social classes were politically and socially disenfranchised and lived under the economic and disciplinary authority of their fathers until they married, when they passed under the control of their husbands.

Changing economic and political fortunes throughout the 19th and the early 20th century resulted in the changing status of women in western societies. On the Canadian prairies, for example, the role of farm women in the western territories/provinces was critical to the survival of family farms and thus to the success of the wheat economy. At the same time, the growth of urban centers throughout the western world and the demands of World War I and World War II, when women were essential in the industrial work force, exposed women to social, professional and political situations that had previously been limited to men. These events resulted in changes in women's status and political, social and economic rights which have challenged and are slowly transforming the traditional male-driven social structure of western societies.

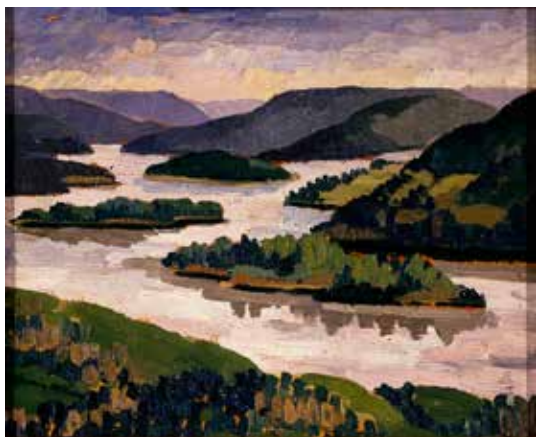
The multitude of changes in western society which took place during the late 19th and 20th centuries have been reflected in the art world. Under 'attack' by the art movements of Realism, Impressionism, and Modernism and due to changing norms in society, the Academic system came to an end. Throughout the 20th century, especially due to the feminist movements of the 1960s on, women have started to play a more significant role in the art world. As of 2017 women make up 51% of visual artists and earn at least half of the MFA degrees granted in the United States. At the same time, and as recounted in the opening paragraphs of this analysis, there is still much to be done to achieve gender parity in the art world.



Suzy Lake
Pre-resolution: Using the Ordinances at Hand
1984
Collection of the Art Gallery of Alberta

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art in Alberta: An Introduction



Euphemia McNaught
Junction of the Peace and Smoky Rivers, 1949
Collection of the Art Gallery of Alberta

As witnessed throughout Europe and North America, women have been involved in the arts in Alberta since the foundation of the province, if not before. Before 1970 a number of women pursued careers in the arts, both as educators and professional artists. Among these were Euphemia McNaught in the Grande Prairie region, Marion Nicoll in Calgary, Violet Owen in Edmonton, and a host of others throughout the province. While such women are recognized as mentors and for their accomplishments, especially in the realms of landscape and abstract painting, they did not take up the specific concerns investigated by feminist artists elsewhere.



Marion Nicoll
February, 1970
Clay print on paper
Collection of the Art Gallery of Alberta



Violet Owen
Butterfly, 1990
Collection of the Art Gallery of Alberta

The feminist art movement, which began in the late 1960s, generally paralleled developments in the larger women's movement of the late 1960s to 1980s. These developments involved conscious raising, agitating for equal representation and the creation of alternative galleries and publications. This period also saw alternative approaches to art making which sought to subvert the dominant ideologies of the patriarchal culture prevalent in western societies. Feminism helped foster a more pluralistic approach to art making, resulting in an infusion of styles, materials, content and practices that gave rise to a more eclectic art scene and led to the breakdown of modernism. As expressed by Robert Atkins, author of *Artspeak*:

In opposition to the purity and exclusivity of modernism, feminism called for an expansive

The Alberta Foundation for the Arts Travelling Exhibition Program

Women and Art in Alberta: An Introduction

continued

approach to art. The feminist use of narrative, autobiography, decoration, ritual, craft-as-art and popular culture helped catalyze the development of postmodernism.

An Alberta Art Chronicle: adventures in recent and contemporary art, Mary-Beth Laviolette, page 301



Laura Vickerson
Patterned Petal Corset, 1998
Rose petals, dressmakers pins
Collection of the Art Gallery of Alberta

One of the strategies of the women's art movement was to re-focus the view of art on what was historically marginalized. Rather than focus on the male-oriented arts of painting and sculpture, feminism championed marginalized practices of quilting and needlework as legitimate art forms and drew strong links between gender and the historical bias against crafts such as fibre work and ceramics. Women artists also played a significant role in the development of installation and performance art.

From the 1970s to the 1990s a number of concerns prevailed in the art produced by women artists in Alberta which continue to find expression at the present time. One of these was that body concerns and a political response to the body became pervasive in contemporary art. Other matters examined by women artists were concerns with validating the female experience, whether that is shared or personal in nature; examining the role of gender and the systems of belief that either hinder or respect women; fostering other forms of artistic expression as alternatives to male-centered practices; and examining, subverting and redefining the representation of women and their bodies in art, language, the media and popular culture.

Fiber/Textile Arts - A Brief Survey

Fiber or Textile Art refers to fine art whose material consists of natural or synthetic fibers and other components such as fabric or yarn. Such art focuses on the materials and on the manual labour of the artist as part of the works' significance, and prioritizes aesthetic value over utility.

Traditionally the term *art* was used to refer to any skill or mastery. During the Romantic period of the nineteenth century this changed as art came to be seen as a special faculty of the human mind to be classified with religion and science. This re-definition of *art* led to a change within textile work which came to be divided between *craft* and *fine art* where the terms *textile art* or *fiber art* came to describe textile-based decorative objects which are not intended for practical use.



Art Quilt - *Carved in Stone*

Quilting - <http://en.wikipedia.org/wiki/Quilting>

The word textile comes from the Latin *texere* which means 'to weave', 'to braid' or 'to construct'. Textiles have been a fundamental part of human life since the beginning of civilization. The simplest textile art is felting in which animal fibers are matted together using heat and moisture. Most textile arts begin with the twisting or spinning and plying of fibres derived from plants or animals into yarn (called *thread* when it is very fine and *rope* when it is very heavy). When the yarn is ready and dyed for use it is then knotted, looped, braided, or woven to make flexible fabric or cloth. All of these items - felt, yarn, fabric and finished objects - are collectively referred to as textiles.



William Morris

Bluebell or Columbine printed art fabric, 1876

Fiber Art - http://en.wikipedia.org/wiki/Fiber_art

The textile arts also include those techniques which are used to embellish or decorate textiles. This includes dyeing and printing to add colour and pattern; embroidery and other types of needlework; tablet weaving; and lace making. Construction methods such as sewing, knitting, crochet, and tailoring as well as the tools employed, techniques employed, and objects made all fall under the category of textile arts.

The Alberta Foundation for the Arts Travelling Exhibition Program

Fiber/Textile Arts continued

The term *fiber art* came into use by curators and art historians to describe the work of artist-craftsmen following World War II. Such art, however, has been practised for centuries. In Europe between the fourteenth and seventeenth centuries woven pieces called 'tapestries' took the place of paintings on walls. An example of this is *The Hunt of the Unicorn* by the artist Franco Flemish. This work and others like it was used to tell common folktales that also had religious themes. During the same centuries fiber artists in Europe and elsewhere also created beautifully crafted rugs. These rugs usually did not depict scenes in a story but instead used symbols and complex designs.



The Hunt of the Unicorn, Tapestry 1, 1495-1505
Collection of The Metropolitan Museum of Art,
The Cloisters, New York City, NY



TEJN
Helicopter
Welded iron, crochet

In the 1950s, as the contributions of craft artists became more recognized, an increasing number of weavers began binding fibers into nonfunctional forms as works of art. The 1960s and '70s brought an international revolution in fiber art. At this time needlework was reclaimed by the Feminist Movement which began the reintroduction of textiles and fiber into 'high art'. Also, artists in Europe and the United States began exploring the qualities of fabric to develop works that could be hung or free standing, two or three dimensional, flat or volumetric, huge or miniature, and nonobjective or representational. Since the 1980s fiber work has become more and more conceptual, influenced by postmodernist ideas. For fiber artists this brought a new focus on creating works which confront cultural issues such as gender and feminism; domesticity and the tasks related to women's work; politics; the social and behavioral sciences; and material specific concepts.

Fiber/Textile Arts continued

Because fiber arts are associated with handicrafts and domestic or utilitarian production, fiber artists face, more so than many other artists, the dilemma of determining 'what is art'. Generally speaking, fiber art works are works of art that communicate some sort of message, emotion or meaning and go beyond just the literal meaning of the materials.



Olek
Yarn Bombing, Montreal
2009

Word and Image - A Brief Survey

Word and image have a long and complicated history. While we presently live in an age which is extremely 'text-heavy' and relies primarily on the printed word to transmit information, this is a relatively recent phenomenon. For most of human history it was the visual which had primary importance, and it was from the visual that printed text evolved. Throughout history the two - word and image - have often been combined to give meaning. In the visual arts of the western world this combination became a significant means of expression in the 20th century and is clearly expressed in the works of Marlena Wyman in the exhibition **Real Women**. What follows is a brief survey of the union of Word and Image in the visual arts throughout history.

While visual symbols were a feature of cave art, the first civilization which combined image and text were the ancient Egyptians. **Egyptian hieroglyphics** were a formal writing system used by the ancient Egyptians that contained a combination of logographic and alphabetic elements. Hieroglyphs emerged from the preliterate artistic traditions of Egypt. Symbols on pottery dated to 4000 BC resemble hieroglyphic writing while the earliest full sentence so far discovered dates to the Second Dynasty (around 3100 BC).



Egyptian Hieroglyphics

Hieroglyphic writing is like a picture puzzle. Visually, hieroglyphs are all more or less figurative, representing real or illusional elements. The same sign, however, can be interpreted in diverse ways according to context. Hieroglyphs could represent the sound of an object or an idea associated with an object.

Also, most hieroglyphs are phonetic in nature, meaning the sign is read independent of its visual characteristics. Besides a phonetic interpretation, however, characters can also be read for their meaning: in this instance logograms are being spoken. A hieroglyph used as a logogram defines the object of which it is an image. For example, in the following symbol, the image of a flamingo followed by a straight vertical line stands for a flamingo.



— dšr, meaning "flamingo"; the corresponding phonogram means "red" and the bird is associated by metonymy with this colour.

Hieroglyphic writing is like a picture puzzle.



*A modern type of hieroglyphic writing would be a **rebus puzzle** where the meaning is determined by reading the sounds symbolized by the pictures.*

Word and Image - A Brief Survey continued



The first pure alphabet emerged around 2000 BCE and was derived from the principles of Egyptian hieroglyphs. With this development, the use of images as direct language declined, and images came to serve as illustrations of the written, alphabetic text.

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

The introduction of printing in the 1400s led to the decline of illumination but illuminated manuscripts are the most common item to survive from the Middle Ages and are the best surviving specimens of medieval painting.

Albrecht Dürer

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

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

Word and Image - A Brief Survey continued

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

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

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



Albrecht Dürer
The Four Horsemen of the Apocalypse

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

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

Word and Image - A Brief Survey continued

20th CENTURY INNOVATIONS

Despite the innovations introduced by Dürer, text and image remained virtually independent, or image was used merely to illustrate text, until the beginning of the 20th century. Since the development of **Cubism** in the early 1900s, however, the union of text and image in pictorial space has played an influential role in art making.

Cubism was a 20th century avant-garde movement pioneered by Pablo Picasso (1881-1973) and Georges Braque (1882-1963). As developed by these artists, cubism was expressed through two main branches. The first, known as *Analytic Cubism*, played a major role in art production in France between 1907 and 1911. The second branch, *Synthetic Cubism*, remained vital until around 1919 when the Surrealist Art Movement gained popularity.



Pablo Picasso

Synthetic Cubism involved using synthetic materials in the art work. This movement is seen as the first time that collage had been made as a fine art work. In these works Picasso and Braque pasted wall-paper, newspaper clippings, sheet music and other materials on to the canvas to create hybrid works of art. Collage is an artistic concept associated with the beginnings of Modernism and entails much more than the idea of glueing something onto something else. The glued-on patches which Braque and Picasso added to their canvases 'collided with the surface plane of the painting' and involved a methodical re-examination of the relation between painting and sculpture. The Cubist works produced by these artists created works which gave each medium some of the characteristics of the other. Furthermore, the synthetic elements introduced, such as newspaper clippings, introduced fragments of externally referenced meaning into the collision of media. In Synthetic Cubism **Picasso was the first artist to use text in his artwork** and the first to create mixed-media works (works using more than one type of medium).

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Word and Image - A Brief Survey continued

The development of Collage, pioneered by Picasso and Braque, had a powerful influence on other artists and art movements. Artists associated with the **DADA Movement** made extensive use of collage in order to comment on the world around them. One of the foremost artists associated with this movement was Kurt Schwitters (1887-1948).

Kurt Schwitters was a German painter born in Hanover, Germany. Schwitters worked in several genres and media, including Dada, Constructivism, Surrealism, poetry, sound, painting, sculpture, graphic design, typography and installation art. He is most famous, however, for his collages which are called *Merz Pictures*. Merz has been described as 'Psychological Collage'. Most of these works attempt to make coherent aesthetic sense of the world around Schwitters through the use of found objects. Schwitters's *Merz* works incorporated objects such as bus tickets, old wire and fragments of newsprint, artist's periodicals, sculptures, sound poems and other scraps. Later collages would feature mass media images. Through these works Schwitters often made witty allusions to current events or made autobiographical references and his work was very influential.



Kurt Schwitters
Das Unbild, 1919
Staatsgalerie, Stuttgart



Andy Warhol

The union of text and image, originating in the works of Picasso and Braque and explored further by DADA artists such as Kurt Schwitters, reached its complete realization in the **Pop Art Movement**. Pop art emerged in the 1950s in Britain and the United States. 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. Characterized by themes and techniques drawn from popular mass culture, such as advertising, comic books and mundane cultural objects, pop art has been widely interpreted as a reaction to the then dominant ideas of Abstract Expressionism. Pop art often draws its inspiration from advertising and product labeling and logos are often used by pop artists. Andy Warhol's prints and paintings of Campbell's Soup Cans are an excellent example of this and also demonstrate the interdependence of text and image. In *Campbell's Tomato Soup* by Warhol the text is absolutely essential in providing a context for the imagery.

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Word and Image - A Brief Survey continued

A second artist extremely important to the pop art aesthetic was Roy Lichtenstein. Selecting the old-fashioned comic strip as subject matter, Lichtenstein produced hard-edged, precise compositions that documented American culture while paroding it in a 'soft manner'. The paintings of Lichtenstein, like those of Andy Warhol and others, have a direct attachment to the commonplace image of American popular culture, but also treat the subject in an impersonal manner illustrating the idealization of mass production. Lichtenstein also shares with Warhol an interest in the symbiotic relationship between text and image. As seen in the work to the right, in order for the viewer to begin to comprehend the story being 'told' the inclusion of text in the work is absolutely necessary.



Roy Lichtenstein



Robert Indiana
Love, 1976

Perhaps the most literal example of the Pop art union of text and image is expressed by Robert Indiana's iconic New York sculpture entitled *Love*. Indiana moved to New York City in 1954 and joined the pop art movement, using distinctive imagery drawing on commercial art approaches that gradually moved toward what he calls "sculptural poems". His work often consists of bold, simple images, especially numbers and short words like *EAT*, *HUG*, and his best known example, *LOVE*. This last work was first created for a Christmas card for the Museum of Modern Art in 1964. Sculptural versions of the image have been installed at numerous American and international locations.

In Robert Indiana's sculptural pieces the viewer witnesses, in essence, a 180 degree shift in the relationship between text and image throughout man's history. In cave art and Egyptian hieroglyphics the visual image was the word (or sentence or thought). In Indiana's work the case is reversed: the word is the visual image.

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Art Styles: Abstraction

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

Wassily Kandinsky (1866-1944)

Abstract Art is a term applied to 20th century styles in reaction against the traditional European view of art as the imitation of nature. **Abstraction stresses the formal or elemental structure of a work and has been expressed in all genres or subjects of visual expression.** In the exhibition **Real Women** abstraction is primarily seen in the works of Marlena Wyman and Lisa Brawn .

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



Lisa Brawn
MUM 043, 2018
Painted woodcut block
Collection of the artist

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

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

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

Art Styles: Expressionism

Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. In the exhibition the influences of expressionism and abstract expressionism are witnessed in the mixed media works of Marlena Wyman.

Expressionist artists proclaimed the direct rendering of emotions and feelings as the only true goal of art.

The formal elements of line, shape and colour were to be used entirely for their expressive possibilities. In European art, landmarks of this movement were violent colours and exaggerated lines that helped contain intense emotional expression. Balance of design was often ignored to convey

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

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

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



Marlena Wyman
The Visitors, 2019
Image transfer and oil stick on mylar
Collection of the artist



Edvard Munch
The Scream, 1893

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Art Styles: Abstract Expressionism

Modern art was introduced to the United States with the New York Armory Show in 1913 and through the arrival of European artists who moved to the U.S. during World War I and World War II. After World War II the U.S. became the focal point of a number of new artistic movements, the first of which was **Abstract Expressionism**. This movement, also known as **Action Painting**, made its impact felt throughout the world during the 1950s. Represented most clearly in the work of **Jackson Pollock** (1912-1956), the essence of Abstract Expressionism may be summed up as imageless, anti-formal, improvisatory, dynamic, energetic, free in technique, and meant to stimulate vision rather than gratify established conventions of good taste. In this movement, **emphasis was placed on the physical act of painting** and the 'existential' attitude that the artist 'grasped authentic being' through the act of creating rather than through a finished product.



Jackson Pollock, Action Painting



Jackson Pollock
Autumn Rhythm, 1950

The idea of the unconscious mind was extremely important to Pollock. Undergoing Jungian analysis, he attempted to communicate directly from the depths of his psyche. To do so he developed his own method of painting. Partly derived from the automatic drawing methods of the French Surrealists of the 1920s and Kandinsky's non-representational Expressionism, Pollock created his works by mainly pouring and splattering his colours instead of applying them with a brush.

Pollock's technique may also have resulted from a belief that paint itself was not a passive substance to be manipulated but a storehouse of pent-up forces to be released.

Today painters do not have to go to a subject matter outside of themselves. Most modern painters work from a different source. They work from within.
Jackson Pollock

Art Styles: Abstract Expressionism

continued

Any actual shapes visible in Pollock's paintings are largely determined by the internal dynamics of the paint and his process where the viscosity of the paint, the speed and direction of its impact on the canvas, and its interaction with other layers of pigment worked together to create the image.

Pollock's most famous paintings were made during his 'drip period' between 1947 and 1950. In creating these works he used hardened brushes, sticks, and even basting syringes as paint applicators. The 'drip' technique allowed Pollock to achieve a more immediate means of creating art and in the process of making paintings in this way he moved away from figurative representation and challenged the Western tradition of using easel and brush.

Jackson Pollock's radical approach to painting revolutionized the potential for all contemporary art that followed him. His move away from easel paintings and conventionality was a liberating signal to the artists of his era and to all who came after. Artists realized that Pollock's process essentially blasted art making beyond any prior boundaries and expanded and developed the definitions and possibilities available to artists for the creation of new works of art.

After the 1950s Action Painting gradually lost its dominant position and a number of other 'isms' came to the fore. Among these were Colour-Field painting, Hard-edge painting, Geometric Abstraction, Minimal art, Lyrical Abstraction, Pop art, Op art and various other movements. In the second half of the 20th century the process of abstraction was most persuasively argued through the art criticism of the New York art critic, Clement Greenberg. Greenberg's 1960 essay 'Modernist Painting' expressed that the history of modernism was the story of a process where each of the arts slowly purged itself of everything that was not particular to it. By the early 1960s abstract painting was defined by what it was not: **abstract is not figurative, not narrative, not illusionist, not literary etc.** Flatness was a key Greenbergian concept whereby he argued that abstract artists emphasized the two-dimensionality of the picture plane and situated their pictures, not as magic windows into another world, but as real things 'in the same kind of space as that in which our bodies move.'

Despite the variety of movements and theoretical programs of the later 20th century, abstraction has remained a force into the 21st and its main themes of ***the transcendental, the contemplative, the timeless***, and the idea of ***art as object - of a painting as a handmade material and physically real*** - have continued to influence the production of many contemporary artists.

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.** The influence of Pop Art is most clearly seen in the exhibition **Real Women** in the woodcuts of Lisa Brawn.



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



Lisa Brawn
MUM 027, 2018
Painted woodcut block
Collection of the artist

Printmaking Processes

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

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

The type of printmaking process that inspires the work of Lisa Brawn in the exhibition is known as relief print making. Relief Processes in print making include the methods of wood cuts, wood engravings, and linoleum (lino) cuts. In both wood cuts and wood engraving, the artist cuts into a wood block (called the **matrix**) to achieve the desired image. Fruitwoods such as cherry, apple and pear, and some hardwoods like box, sycamore and dogwood are desired because of their density and durability. The wood block may be sawn either length wise with the grain (side wood) or across the grain (end wood). The two different cuts result in two different techniques called wood cut, which uses side wood, and wood engraving, which utilizes end wood.

Woodcuts are the oldest technique for making prints.

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



Lisa Brawn
MUM 010, 2018
Painted woodcut block
Collection of the artist

Printmaking Processes

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

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Art Processes: Image and Gel Transfers



Marlena Wyman
The Beulah Home for Unfortunate Women and Girls, 2019
Image transfer and oil stick on mylar
Collection of the artist

A technique of art production used by Marlena Wyman in the exhibition **Real Women** is that of **Image Transfers**. In her work she prints a reverse image on a waxy-surfaced paper using an inkjet printer. She then transfers this image directly to a mylar or beeswax surface.

A method of image transferring which gives much the same effect is **Gel Transfers**. **Gel Transfer refers to a method of art making which involves transferring a printed image to paper, canvas, wood or other surface.** The transfer process requires the application of a thin layer of acrylic medium over **or** under the image to be transferred. After complete drying the paper backing of the image needs to be soaked or dampened with water and then removed. This leaves a transparent or translucent 'skin' with the image imbedded within the acrylic medium.

Nearly any gel medium will work to lift an image. Soft Gloss Gel, however, provides the clearest image transfer of all the gels if the acrylic is brushed on the image or the image is applied directly to wet gel.

Transferring images can be done with photocopies, some magazine images, and inkjet or laser prints. There are two ways to transfer images.

1/ Reverse Transfer - The first method of creating a gel transfer is to create a reverse image. First find/use the reverse print out of an image (a photocopy; magazine image; inkjet or laser print). apply acrylic gel to the surface receiving the image. While the gel is still wet place the image face down (image side down) into the wet medium, carefully smooth the paper out over the surface, and allow it to dry thoroughly (about one full day). When the application is completely dry dampen the paper backing with a wet sponge. Give it a few minutes to allow the water to penetrate the paper and then begin rubbing carefully to remove the paper but leave the image intact in the acrylic application. You will probably have to dampen the paper a few times to get a clean transfer. When the water evaporates you will be able to see the areas missed as they will have a whitish crust on the work. Re-apply water and continue gently rubbing until all the paper residue is



Shane Golby
The fruit of their labours, 2013
Reverse gel transfer, acrylic paint on wood
Collection of the artist

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Art Processes: Collage and Gel Transfer

removed.

2/ Skin Method - A second method to create a gel transfer is to create an acrylic skin of the image being used. To do this, lay out the image face up and brush the acrylic medium over the image. Allow this to dry thoroughly and brush on another layer of gel. For best results it is advised that at least 7 layers of gel be brushed over the image **with drying in between** each application. When the gel application is totally completed apply lukewarm water to the back/ paper side of the image and rub off the soggy paper. Once all the paper is removed allow the plastic image skin to thoroughly dry before using. To attach this skin to a surface, brush a thin layer of gel onto the surface receiving the plastic image, lay the image back-side down on this surface, and smooth the image out with your fingertips to remove any air bubbles and excess gel.

Visual Learning and Hands-On Activities



Allison Tunis
Nora (left image), *Emily* (right image), 2019
Hand-embroidery on vintage doily
Collection of the artist

CONTENTS:

What is Visual Learning?	Page 58
Elements of Composition Tour	Pages 59-64
Perusing Paintings: An Art-ful Scavenger Hunt	Pages 65-66
Exhibition Related Art Projects	Pages 67-85

What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time.

How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a **considered response** to what they see. The following is a six-step method to looking at, and understanding, a work of art.

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

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

Questions to Guide Inquiry:

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

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

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

Questions to Guide Inquiry:

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

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

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

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

Questions to Guide Inquiry:

How does this work make you feel? Why?

What word would best describe the mood of this work?

What is this painting/photograph/sculpture about?

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

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

Questions to Guide Inquiry:

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

What art style and medium does the artist use?

What artist's work is this artist interested in?

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

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

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

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

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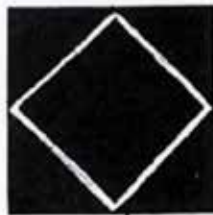
Elements of Design Tour

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

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



LINE !



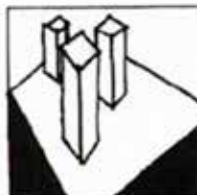
SHAPE!



COLOUR!



TEXTURE!



SPACE!

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Elements of Composition Tour

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

See: *MUM 010*, 2018
by Lisa Brawn

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

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

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



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

The artist has included many lines of varying lengths and characteristics in this work. Thick and thin black vertical lines and thick black horizontal lines serve to frame the central image. This image, meanwhile, is composed of a variety of irregular curving lines which form the shapes and individual elements such as eyes, lips etc.

The lines serve to outline/delineate various parts of the figure. The different thicknesses, meanwhile, give a sense of mass/weight to these elements.

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

The lines in the composition move our eye around the piece and allow us to take in the entire image. Furthermore, the varying size and characteristics of the lines provide the work with a sense of depth and create visual interest.

Through the use of these various lines the viewer is drawn to study all parts of the composition and contemplate what the elements mean/refer to.

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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: *Nora and Emily*, 2019
by Allison Tunis



What kinds of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image?

This image contains both geometric and organic shapes. Geometric shapes are seen in the circles which are in the centre of each doily and contain the portrait images. Organic shapes are seen in the flower designs and the irregular open areas of each doily.

How do the shapes operate in this image? Do the shapes contribute to the meaning or story suggested in the work?

Formally, the various shapes hold or tie the image/elements together. There might also be a symbolic meaning to the shapes. Flowers could be a symbol of life, which could represent the ties between the mother and her child.

Elements of Composition continued

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

See: *I used to chew and spit the oatmeal you would make me every morning*, 2017 by Kasie Campbell and Ginette Lund

What are the 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, yellow and blue. Secondary colours are created from primary colours and include green, orange and purple.

Tertiary colours are made up of a primary colour and a secondary colour.



This image is primarily made up of tints/tones of the tertiary colour Burgundy, which is made of red, purple and brown.

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

The viewer's eye is probably first drawn to the light pink sleeve of the sweater, both because it is the brightest colour and because it is placed against the darkest part of the sweater. This placement then draws the eye to the darkest section. Following this progression, the eye then moves to the mid burgundy areas and finally to the very lightest portions of the sleeves.

The placement and repetition of tints/tones is very important as this moves the eye from one section of the work to the other. For example, the large bright pink area of the one sleeve is repeated in the smaller bright pink area of the opposite sleeve, dragging the eye from left to right in the work. The large dark burgundy area at the bottom of the sweater is reflected in the collar area and so forces the eye from the bottom of the sweater to the top.

Elements of Composition continued

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

See: *Pam*, 2018 by Allison Tunis

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

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



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

This work expresses real texture. Real texture is seen in the type of fabric used. which, if it could be touched, would be rather smooth. The sewing threads used to create the work are also smooth.

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

Cross-stitching involves sewing a design on fabric and so the work is meant to appear this way. This technique also serves a conceptual function as cross-stitching/sewing is equated with women's work and is generally used for 'dainty', stereotypical feminine designs such as flower patterns. In these works by Allison Tunis, however, this very feminine technique is used to portray strong women so the technique subverts the general assumptions of what women are like/should be.

Elements of Composition continued

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

See: *The Beulah Home for Unfortunate Women and Girls*, 2019
by Marlena Wyman



What is space? What dimensions does it have?

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

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

In this work we see words and figures spread over the surface of the composition and a landscape scene.

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

In this work the artist plays with the viewer's sense of perception. In one way, the artist emphasizes that this is a two-dimensional surface. The arrangement of the children and flowers and the text all create a flat pattern and so emphasize that this is a flat surface. The artist then subverts this by creating a landscape at the bottom of the work which, due to colour treatment and overlapping of objects/elements, creates the illusion of depth in the work. By combining two distinct kinds of space in one work the artist has created a work with a great deal of energy and visual interest.

Perusing Paintings: An Art-full Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

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

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

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 **Real Women** the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create focus, 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



Lisa Brawn
MUM 027, 2018
Painted woodcut block
Collection of the artist

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

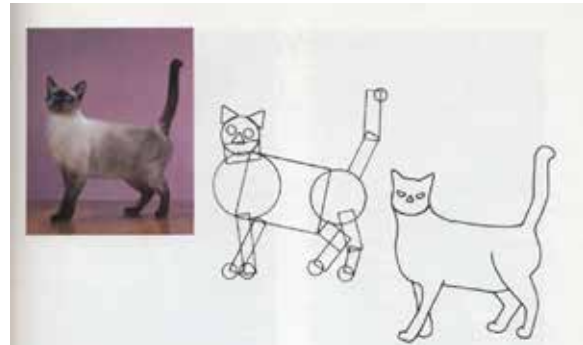
Instructions for Creating Art

- 1/ Distribute paper, pencils and erasers to students
- 2/ Instruct students to make several sketches of ideas for their painting - they may base their work on a portrait, 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



Marlena Wyman
The Visitors, 2019
Image transfer and oil stick on mylar
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.

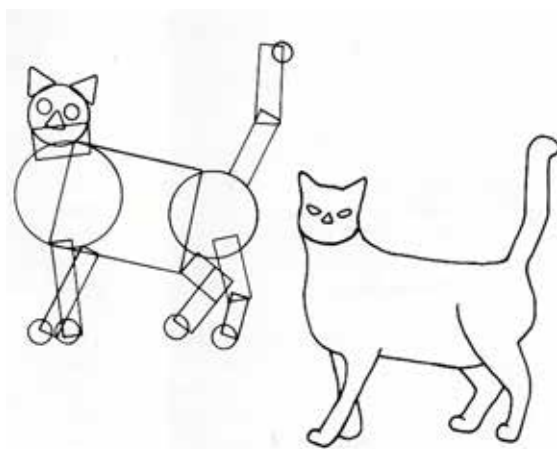
3/ Have students draw their one object using the basic shapes which make up the object.

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?

Contour Drawing

An artistic technique seen in the works by Lisa Brawn in the exhibition **Real Women** is that of Contour Drawing. The French word *contour*, meaning 'outline', is used to describe drawings where the artist sketches the outline of a subject. The purpose of a contour drawing is to emphasize the mass and volume of a subject rather than its details. Contour drawing is a foundation for any drawing or painting and the object of contour drawing is to capture the life, action, or expression of the subject. The following activities provide students with practice in contour drawing.

LESSON 3 Contour Figure Drawing Intermediate/Advanced

Purpose: To eliminate stereotyped features of drawing by a closer visual contact with the human figure.

Materials: Pencils, white drawing paper, black felt markers.

Procedure: Select students to pose in front of class. Simple and plain clothing is desirable so that the focus is on the figure instead of incidentals. Have students focus their eyes on a particular spot on the model and place their pencils on an appropriate spot on the paper. The eye and the hand serve the same purpose. There should be complete coordination between the eye, the hand, and the mind. Encourage students to stop drawing at any time, but to draw only when the eye is on the model. Have students continue this stop-and-go method until the posed model is completely drawn. Complete coordination will prevail only after sustained and consistent practice.

Evaluation: Based on clarity of line, number of lines that connect at the proper points, and emotional content. Based also on eventual duplication of the figure to its nearest likeness.

LESSON 4 Contour Drawing of Heads Advanced

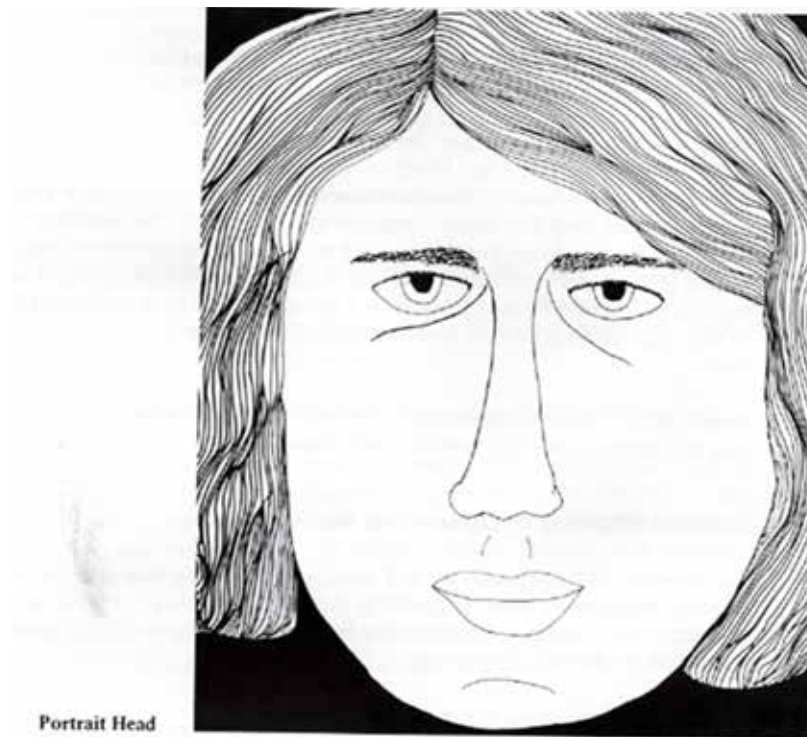
Purpose: To continue the contour process into a selected aspect of the figure.

Materials: Pencils, white drawing paper, ball-point pens, black fine-line felt markers.

Procedure: Concentration becomes more intense. To enable emotional portrayal, have student models display different facial expressions as they pose. Again, have students unite the eye and hand as they draw first the head shape, then the inner and outer contours of the hair. Then have them appropriately position the pencil inside the already-drawn head and draw each eye separately, using the stop-go method. Expression of the nose and mouth follow.

Evaluation: Based on the honesty of line and detailed exhibit of the personality and emotional content of each pose, and, of course, the legitimate distortion that should exhibit itself within each pose. The convincing appearance of each contour drawing should always be considered.

Contour Drawing continued



28 *From Realism to Abstraction*

Observing and Thinking Creatively

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

Henri Matisse was a French artist who enjoyed changing the usual form of an object. His versions emphasized the pure idea of the object, and are a type of abstract

art. To create the cutouts for the snail shown here, he first picked up a real snail and examined it closely. Then he drew it from every angle possible, noting its texture, color, and construction.

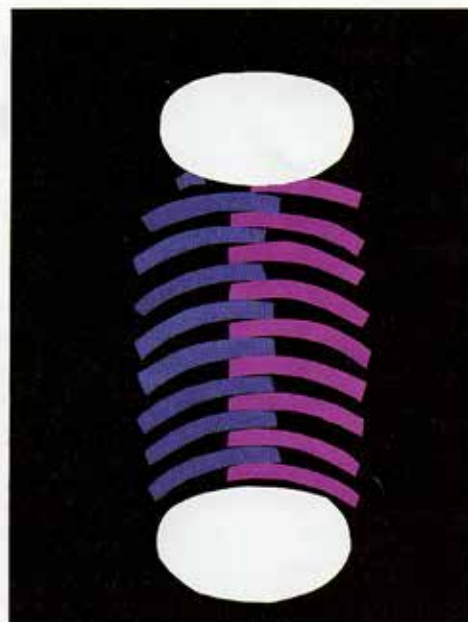
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

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



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

Abstracting from the Real continued



Instructions for Creating Art

1. Choose an object with an interesting shape and study it. Sketch it from several angles. Examine how it is built. Does it have a center? What basic shapes compose it? Observe the texture and colors of your object.
2. Now draw the general outer shape of your object. What idea does it give you? Next, draw only the inside parts of your object, without any outside lines. Think about what color reminds you of the feeling or idea of the object. Notice curved and straight lines, light and dark values, and small and large shapes.
3. When you find a shape that seems to capture the idea of your object, practice distorting or changing it to make a more pure, simple shape.
4. Choose one or more colors for your shape, and cut it out of colored paper. Mount the shapes on a sheet of a different

color, and display your abstract cutout design. Can your classmates guess what the real object was?

Art Materials

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



Learning Outcomes

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

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A Stitch in Time - Pre-School to Grade 3

A method of art making/art medium seen in the exhibition **Real Women** is that of Fibre Art. The following activity introduces younger students to aspects of this practice and the concept of patterning.

Objectives

Through the studio activity students will

- a) experiment with using fabric as an art medium
- b) explore patterning through the repetition of shape and colour
- c) be introduced to the basic colour wheel. The concept of warm colours moving forward while cool colours move back will be discussed.
- d) have the opportunity to manipulate needle and thread to add a running stitch to embellish the work.

Materials

- freezer paper (8 inch square pieces)
- 8 1/2 inches x 8 1/2 inch fabric base (one for each student)
- glue sticks (one for each student)
- precut 2 inch x 2 inch squares of light and dark solid coloured fabrics
- fabric scissors (at least one pair per two students if possible)
- pre-threaded needles (one for each student)
- iron

Methodology

1. **Before class** prepare freezer paper with fabric bases - cut fabric and paper as per dimensions listed above. Place the waxy/shiny side of the paper on the fabric and iron (on the dull paper side) lightly for about 4 seconds until the paper adheres to the fabric. This will provide a more stable fabric surface for students to work with.
2. **Before class** prepare solid fabric squares as per dimensions listed above.
3. **Before class** prepare work stations with
 - one glue stick per student
 - prepared 8 inch x 8 inch fabric and freezer paper - one per student
 - for light coloured 2 inch squares and 4 dark coloured squares per student
4. **In class** discuss/review - What is a pattern? (when something is repeated over and over again).
5. Inform students that in this project they will be creating a quilt fabric piece using a repetition of colours and shape to create a pattern.
6. Discuss the materials and methodology of project with students.

STEP ONE - they will be using the coloured squares in front of them
- they will arrange the squares in some way on the large fabric piece to create a pattern

* Discuss how colours work when placed side by side ie: warm colours appear in front or stand out against dark or cool colours.

A Stitch in Time continued

STEP TWO - once they have created an interesting pattern with their 8 squares, they will choose 8 more squares and add to their pattern.

STEP THREE - once they have re-created an interesting pattern and are happy with it, they will glue down the small squares on the larger piece using glue sticks.

* apply the glue to the large fabric backing rather than the small squares as this will be easier for young students to manipulate.

STEP FOUR - peel off the backing freezer paper.

STEP FIVE - when they have finished gluing all their pieces, they can add to their pattern using a needle and thread to create a stitch design.



Student example

The Alberta Foundation for the Arts Travelling Exhibition Program

Styrofoam Relief Prints K-6

Objectives:

Based on the woodblock print-inspired works by Lisa Brawn in the exhibition **Real Women** students will, through the studio activity, gain an understanding of:

- a) What a print is (multiple images).
- b) How a simple styrofoam print image is created.
- c) How a styrofoam print image is related to other types of prints (i.e. linocuts).

Materials:

- Styrofoam printing plates (1 per student (approx. 3 ½ x 7”) these could be collected from grocery store meat departments or deli departments and should be cut before class
- 2-3 block printing watercolour inks (the ink dries very fast so make sure to wait until the last minute to roll it out on the glass and the plate. Use immediately. You could also use tempera paints.
- Small plexiglas pieces to roll out ink on (one for every 4 students)
- Brayers-one per Plexiglas plate
- Pencils or nails for mark-making, crosshatching/shading, etc.
- Construction paper (for printing on) two 8x10” pieces per student
- Drawing paper (for rough design work)
- Newsprint
- Pressing tools such as clean brayers, spoons, or even fingertips
- Still life set-up/landscape or an image based on the exhibition

Methodology:

1. Using drawing paper, have students create their drawing. Drawing encourages students to think about subject matter.
 - Ask what they are interested in drawing within the still life/landscape/or an image based on what they saw in the exhibition.
 - Have students draw at least two small images they would like to print and have them show examples of what they draw on paper before they make their plate.
2. Demonstrate the use of Styrofoam as the printing plate as well as how to draw into the Styrofoam with a pencil (or nail) to create their image. Remember the marks that are created do not go through the plate but only indent the Styrofoam or create grooves.
3. Pass out Styrofoam plates (one per student) and pencils and have students transfer their image to their plates.
4. Roll out ink evenly on the plexiglass and show students how not to over-ink their plates. If this happens, ink will get in the grooves and the lines will not show. Explain that the lines they have drawn will be white.

The Alberta Foundation for the Arts Travelling Exhibition Program

Styrofoam Relief Prints K-6 continued

5. Lay construction paper over the inked plate and, using a spoon (or other implement), evenly press the paper over the plate. Make sure the paper is at least 2 inches larger than the Styrofoam plate.

6. Remove the construction paper to reveal the transferred, printed image.

**Note: The printed image will appear in reverse compared to the drawn plate image.*

7. Printing more than one print:

**A student may print more than one print but he/she has to wash off the plate and dry it thoroughly with a paper towel.*



1. Draw into styrofoam to create image.



2. Use brayer to evenly ink plate.



3. After placing paper over plate, press evenly with spoon or clean brayer.



4. Carefully lift paper from styrofoam plate to produce finished print!

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Linocut Relief Prints 7-12

Lino Cut is a relief method of print-making. In this method the image is created by cutting into a sheet of linoleum to create the image. When the sheet is inked, the ink sits on the surface or on the raised areas. The areas which do not hold ink show up white in printing and this forms the image. Lino Cut is related to Wood Cuts, the method used by Lisa Brawn in the exhibition *Real Women*.

Objectives

Students will, through the studio activity, gain an understanding of:

- a) what a print is (multiple images)
- b) how to create a linocut print image

Materials

- a piece of linoleum (lino) for each student (approx. 5"x7" in size – while the lino can be any size, if it is too large the process, which is quite involved, could prove frustrating for many students.)
- hot plate and tin dish for heating the lino plate (to create ease of cutting)– lino cutters (different sizes if possible)
- block printing watercolour inks
- small Plexiglass pieces to roll the ink out on
- brayers (one per Plexiglas piece)
- pencils
- drawing paper
- newsprint for proofing lino plates
- construction paper or cartridge paper -two 8x10 pieces per students (for good prints)
- spoons or other pressing implement
- still life/landscape materials or an image of an animal based on the exhibition

Methodology

1. Using drawing paper, have students create a still life or landscape drawing.
 - drawing encourages students to think about subject matter
 - ask what they are interested in drawing in the still life/landscape or an image based on what they saw in the exhibition.
 - have the students draw at least two small images that they would like to print and have them show examples of what they draw on paper before they make their plate.
2. Demonstrate the use of lino as the plate and how to cut into the lino with a linocutter to create their image (remember, the marks cut do not go through the plate but only indent it or create grooves.)

The Alberta Foundation for the Arts Travelling Exhibition Program

Linocut Relief Prints 7-12 continued

*Heat up the lino in the tin dish prior to cutting into it but DO NOT leave the lino on the dish unsupervised. Turn off the heat before placing the lino in the dish and leave the lino there only for a minute or so.

3. Pass out lino pieces (one per student) and pencils and have students transfer their image to their plates.

4. Have students cut into their plates with linocutters to create their image. Demonstrate different mark making methods to create tone and volume such as cross-hatching, thin and thick lines, etc. ***important notice: in order to avoid serious accidents please direct students to cut away from themselves when cutting linoleum.**

5. Roll out ink evenly on the Plexiglas and show students how **not to over ink** the plates. If this happens, ink will get in the grooves and the lines will not show. Explain how, in their print, what they have cut (the lines) will remain white.

6. Lay newsprint paper over the inked plate and, using a spoon (or other implement), evenly press the paper on the plate to create a **proof** of the image.

****a proof is a “rough” print of the image and allows students to see if and where more cutting is needed to refine the composition. *Make sure the paper is at least two inches larger than the lino plate.***

7. Remove the newsprint paper to reveal the transferred, printed image.

8. If necessary, clean the lino plate with water and refine the image by further ‘cutting’.

9. Re-ink the plate to create a second proof and again refine if necessary.

10. Once final image is achieved, ink the plate and print on clean construction or cartridge paper.

11. Have students create a **title and sign it with their name IN PENCIL** at the bottom of their print.

Printing more than one print: A student may print more than one print but he/she has to wash the plate off and dry it first with paper towel.

****For an alternative, have students cut a linoleum print as usual. However, instead of printing onto a single white sheet of paper, have students prepare the paper beforehand with free-form pieces of coloured tissue paper. Have tissue papers cut or torn and glued in appropriate locations on the printing paper. After the coloured tissues are securely glued, the black-inked cut linoleum is positioned over it and pressed heavily onto the paper. Then the ink block is removed. The result is a colourfully constructed linoleum block print.***

Gel Transfer Methods and Projects 9-12

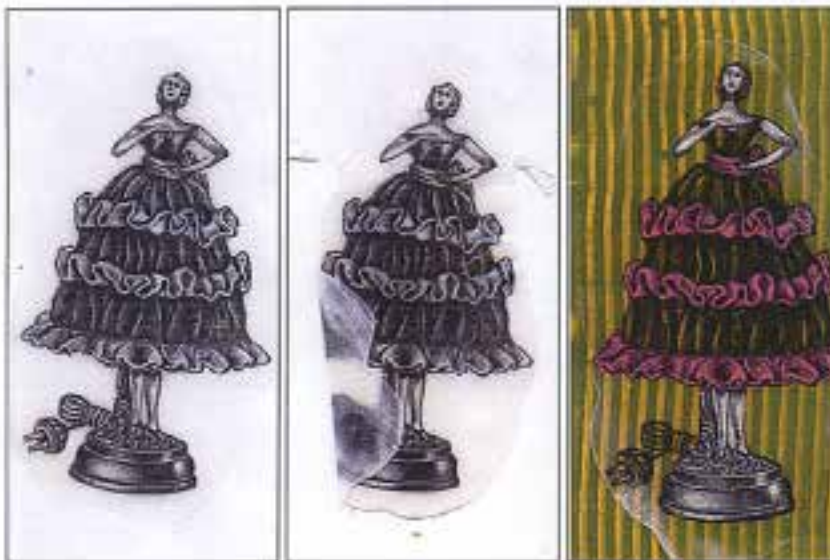
In her mixed media works in the exhibition artist Marlena Wyman makes use of the art process of Image Transfer to collage images and text into her work. The following instructions explain two methods of Gel Transfers: the 'skin' technique and the 'reverse transfer' technique. Either technique can be used to explore collage and narrative in art making with fascinating results.

Applications & Techniques:

Gel "Skins" with Patti Brady, Director
Working Artists Program

Gel transfers are a great way to create translucent images that can be incorporated into your artwork as a collage element. Once you get the basic concept down, you can go off in all sorts of directions with these transfers.

A gel transfer derives its name from the transfer of an image from paper onto the surface of acrylic gel. Before we get started: this is a rather experimental process, no guarantees. You will have to play around to find out what works for you.



Gel "Skins" with Image Transfer

Step 1. Coat a laser copy with a clear gel. Polymer Medium, Gloss, a thin medium will take several coats. Allow each coat to dry. Other options, Soft Gel Gloss, Self Leveling Gel or Tar Gel will only require one coat. Coat image directly. Let dry thoroughly. Thick applications of gel will take longer to dry. The image of the lady lamp was coated with Tar Gel. Note: work on wax paper or a plastic garbage bag. Acrylic won't stick to these surfaces.

Step 2. Wet or dampen the paper side. Carefully rub off the paper. Use sponges, scrubbies or a soft cloth. This usually takes several rubbings to remove the paper. Allow to dry. When dry you will see the spots where you have not completely removed paper. When the dry gel is completely saturated with water it will turn white, but this will clear when the skin dries.

Step 3. Use the "skin" as a collage element. This sample was painted on the backside of image skin with Golden Fluids. It was glued down with Soft Gel Gloss Gel.

Gel Transfer Methods and Projects: Reverse Transfer

Gel Medium Transfer Tutorial

Paige, over at [Simple Thoughts](#), was nice enough to ask me if I could give a tutorial on how to do Gel Medium Transfers, like the one I made below. I was flattered that she asked and thought well, *why not!* I've discovered that there's a variety of methods to this technique. I will show you exactly how I did this one and along the way I will give you some alternate methods and a few links where you can learn more. I suggest you experiment with them all and see which one works best for you. Here we go.



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Gel Transfer Methods and Projects:

Reverse Transfer continued



1. I began by printing out my image on an inkjet printer. I have heard that the transfer technique works best with a freshly printed image. Unfortunately, I can't tell you whether this actually makes any difference or not because the copy I used was printed out the same day I did the transfer. I suggest you print out several copies of the image you want to use to allow for any experimentation and/or screw-ups that might occur. (Believe me, I have had first hand experience with screw-ups of all kinds!) After you print the image you want, then cut it out using a scissors or a craft knife.



2. Cover the area where you want to place the transfer with a coat of Gel Medium. I used Golden's Soft Gel Medium in Matte. I have heard that you can also use Regular Gel Medium as well, but I personally find the regular consistency too lumpy for my taste. Some people prefer to coat the right side of the image with the gel medium instead. I really don't think it makes any difference in the transfer. Again, I would say to try it both ways and see which works better for you.

Gel Transfer Methods and Projects:

Reverse Transfer continued



3. Place the image, face down, into the wet gel medium (as if you are giving the two papers right sides together - I know, it sounds scary!) and burnish with a bone folder or the back of a spoon. I always follow up the burnishing by rubbing my fingers over the back of the image, just to make sure that there are no lumps of gel medium left. Also when burnishing, try not to let the paper with the image slip and slide otherwise your transfer will smear and be blurred.



4. Gently lift up a corner of the image and slowly peel it away. As you peel, check to see if the image is transferring. If not, burnish a little more. Now some people wait until the gel medium dries completely to remove the image. (If using this technique, you will need water to dampen the back of the image slightly while you rub the paper backing off with your finger.) I have always been too chicken to do this, for fear that I won't be able to remove the paper. So I just peel the image away within a minute of burnishing. But this is where it

A detailed illustration of a red cardinal perched on a nest. The nest is constructed from a messy pile of dry twigs and branches. Inside the nest, two bright blue eggs are visible. The cardinal has a vibrant red body, a black mask-like pattern around its eyes, and a black crest on its head. The background is a plain, light-colored surface.

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Kasie Campbell and Ginette Lund
*My regret is not asking my mom how to do her
peanut stitch*, 2017
Yarn, thread, fabric
Collection of the artist

Glossary

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.

Appliqué - is when a device is applied to another surface. In textiles, applique is a surface pattern this is used to decorate an aspect of a garment or product.

assemblage - An artistic medium that consists of three-dimensional elements projecting out of or from a substrate.

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

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

crochet - the process of creating fabric by interlocking loops of yarn, thread or strands of other materials by using a crochet hook.

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

embossing - used to refer to several techniques for creating a raised pattern on a material.

embroidery - the handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, sequins etc.

exposure – The amount of light that falls on a film or negative. In a camera, exposure is determined by the length of time the shutter is open, and the size of the opening through which the light passes.

fibre - a natural or man-made substance capable of being spun into yarn.

fibre art - a work of art that is made wholly or in part of textiles, yarn or other fibers.

figurative art – Art forms that are clearly derived from real objects, people or places. In a figurative artwork the viewer can determine what the subject matter is and what figures the artist is trying to depict.

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.

Glossary continued

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

landscape painting – A work of art wherein the main subject matter is a natural scene. Landscape paintings usually feature things such as trees, mountains, water or the sky.

mixed media – An artwork where the artist uses more than one medium, for example, adding paint to a photograph or adhering paper to a sculpture

perspective – Creates the feeling of depth through the use of lines that make an image appear to be three dimensional

portrait painting – A kind of painting where the artist tries to depict a particular individual.

print making – A mark made by wetting an object with colour and pressing the object onto a flat surface, such as a piece of paper. The designs on the original object will be replicated onto the flat surface. Prints can usually be repeated many times by continuously re-inking the original object.

quilting - the process of sewing two or more layers of fabric together to make a thicker padded material.

realism (or naturalism) – A movement in the late 19th century representing objects, actions or social conditions as they actually are, without idealization or presentation in abstract form

silk screen – A printing technique that uses stencil cutouts placed on wire mesh to create an image. When paint is pushed through the mesh onto the desired surface the cutouts will block some of the ink, creating a desired image.

smocking - an embroidery technique tused to gather fabric so that it can stretch.

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.

Credits

SPECIAL THANKS TO:

The artists - Lisa Brawn, Kasie Campbell, Allison Tunis, Marlena Wyman
The Alberta Foundation for the Arts
Art Gallery of Alberta

SOURCE MATERIALS:

Contour Drawing - https://en.wikipedia.org/wiki/Contour_drawing
Fiber art - http://en.wikipedia.org/wiki/Fiber_art
Textile arts - http://en.wikipedia.org/wiki/Textile_arts
National Museum of Women in the Arts - <https://nnwa.org/advoacte/get-facts>
Women artists - https://en.wikipedia.org/wiki/Women_artists
A Brief History of Women in Art - <https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/a/aa-brief-history-of-women-in-art>
Women's history - https://en.wikipedia.org/wiki/Women%27s_history
History of Canadian women - https://en.wikipedia.org/wiki/History_of_Canadian_women
Rights of women - <https://www.canada.ca/en/canadian-heritage/services/rights-women.html>
Feminism - <https://en.wikipedia.org/wiki/Feminism>
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Shane Golby - Program Manager/Curator
AFA Travelling Exhibition Program, Region 2
Sherisse Burke - TREX Technician

Front Cover Images:

Top Left: Kasie Campbell and Ginette Lund, *There is much left to mourn but you can never know I miss who I thought you were*, 2017

Yarn, thread, felt

Collection of the artist

Bottom Left: Marlena Wyman, *Bluebird*, 2018, (detail), Image Transfer and Oil Stick on Mylar
Collection of the artist

Right: Allison Tunis, *Little Bear*, 2017, (detail), Embroidery on cloth
Collection of the Alberta Foundation for the Arts

