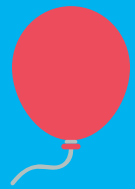




Interpretive Guide & Hands-on Activities

The Alberta Foundation for the Arts
Travelling Exhibition Program

40 is the new 20



The Alberta Foundation for the Arts Travelling Exhibition Program

The Interpretive Guide

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

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

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

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

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

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

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

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

The Alberta Foundation for the Arts and the Travelling Exhibition Program (Trex) acknowledge that the artistic activity we support takes place on the traditional territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

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
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The Alberta Foundation for the Arts
The Art Gallery of Alberta

The Alberta Foundation for the Arts Travelling Exhibition Program

Curatorial Statement

40 is the new 20

It has been said that every picture tells a story. While true, the story told may not be a 'story' in the usual sense. Rather than presenting a complete narrative, most works of art tell their stories in a more opaque manner. Some, for example, might present just one event, character or setting from a larger narrative, leaving it to the viewer to 'fill in the gaps'. Other artworks abandon this narrative altogether and direct attention to 'stories' about artistic styles, media and methods. Finally, there are many instances where art pieces, while complete in themselves, 'work' with other artworks in an exhibition to present larger ideas or more complex narratives. The TREX Region 2 exhibition **40 is the new 20**  expresses each of these modes of visual story-telling; presenting art works with unique stories which, taken together, suggest a larger story of a place and visual art institutions and initiatives in that place.

The travelling exhibition **40 is the new 20**  is a celebration. In 1972 the Alberta Art Foundation, now the Alberta Foundation for the Arts (AFA), established a provincial art collection; a unique representation of the history, development and achievements of Alberta's visual arts community. Over the past fifty years this collection has grown to over 9000 artworks; profiling the careers of hundreds of Alberta's artists, reflecting the history and development of Alberta and becoming an important cultural legacy for all Albertans. The exhibition **40 is the new 20**  celebrates the fiftieth anniversary of the establishment of the AFA's art collection and offers insights into stories of Alberta and artists from this place.

While celebrating the establishment of the AFA's art collection, this exhibition also

celebrates an important initiative of the Alberta Foundation for the Arts. Since 1981 the AFA has supported a provincial travelling exhibition program (TREX). The mandate of the program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. While exhibitions for the TREX program are curated from a variety of sources, a major part of the program assists in making the AFA's art collection available to Albertans. In 2021 the TREX program celebrated its' 40th anniversary and the TREX exhibition **40 is the new 20**  recognizes this anniversary as well.

The TREX exhibition **40 is the new 20**  celebrates both the 50th anniversary of the establishment of the Alberta Foundation for the Arts art collection and the recent 40th anniversary of the Alberta Foundation for the Arts TREX program. Since 1986 the Art Gallery of Alberta (formerly the Edmonton Art Gallery) has been affiliated with the TREX program and so this exhibition, presenting twenty works from the AFA collection, celebrates these anniversaries by re-visiting TREX exhibitions produced by the Art Gallery of Alberta over the past twenty years. Exploring an eclectic mix of themes, genre, art styles and media this exhibition expresses the vitality of the visual arts in Alberta and the roles of the AFA and Art Gallery of Alberta in supporting the arts in the province.

This exhibition 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

Dale Beaven

Mall Rats: Malls Their Cathedrals; Shopping Their Religion, 1989

Intaglio etching and watercolour on paper

17 5/8 inches x 23 7/8 inches

Collection of the Alberta Foundation for the Arts

Jonathan Bowser

Autumn Larches, 1992

Watercolour on paper

12 1/16 inches x 16 9/16 inches

Collection of the Alberta Foundation for the Arts

Farron Callihoo

The Forgotten Ones of the Past, 1989

Ink on paper

16 9/16 inches x 25 15/16 inches

Collection of the Alberta Foundation for the Arts

Gerry Dotto

Speak of the Kettle, 2012

Digital print on paper

24 inches x 22 1/16 inches

Collection of the Alberta Foundation for the Arts

Max Elliot

Portrait Of The Artist In Her Studio, 1993

Oil, gesso on linen

24 1/8 inches x 24 1/16 inches

Collection of the Alberta Foundation for the Arts

Helen Flaig

I'm the Boss, 1996

Oil on masonite

21 1/4 inches x 21 5/8 inches

Collection of the Alberta Foundation for the Arts

Terrance Houle

Urban Indian 3, 2007

Digital C-print on paper

14 inches x 11 inches

Collection of the Alberta Foundation for the Arts

Walter Jule

Untitled: From the Killing Room Series, 1977

Screenprint, lithograph on paper

27 15/16 inches x 28 7/8 inches

Collection of the Alberta Foundation for the Arts

Rakhel Biller Klinger

By The Hen House, 1980

Watercolour, ink, felt pen, pastel on paper

22 1/16 inches x 29 1/2 inches

Collection of the Alberta Foundation for the Arts

Doris McCarthy

Mountains above Bow Lake, 1976

Acrylic on panel

11 7/8 inches x 15 15/16 inches

Collection of the Alberta Foundation for the Arts

Barbara Milne

Early Spring, 1987

Acrylic, oil on plywood

24 1/8 inches x 24 1/8 inches

Collection of the Alberta Foundation for the Arts

Laura O'Connor

Snap Shot, 2009

Printed with Jet 3150 UV true flatbed printer on birch board

20 inches x 19 15/16 inches

Collection of the Alberta Foundation for the Arts

Stanford Perrott

Bowery, 1954

Lithograph on paper

14 inches x 9 13/16 inches

Collection of the Alberta Foundation for the Arts

Visual Inventory - List of Works

Stan Phelps

Cold Night at the Yards, 1987

Colour etching on paper

8 7/16 inches x 11 7/16 inches

Collection of the Alberta Foundation for the Arts

Jacques Rioux

House Under Construction, 1985

Silver gelatin

8 11/16 inches x 13 inches

Collection of the Alberta Foundation for the Arts

Jacques Rioux

Transparent Reflection, Downtown Calgary,

1980

Silver gelatin

8 11/16 inches x 13 inches

Collection of the Alberta Foundation for the Arts

Harry Savage

One for the Mantle, 1973

Photo-silkscreen on paper

15 5/8 inches x 23 1/2 inches

Collection of the Alberta Foundation for the Arts

Margaret Shelton

Untitled: Rosedale Mine, 1950

Linocut on paper

6 1/2 inches x 9 3/4 inches

Collection of the Alberta Foundation for the Arts

Tim Van Horn

Illegal Television in Fort, 1995

Silver gelatin on paper

14 5/8 inches x 21 5/8 inches

Collection of the Alberta Foundation for the Arts

George Webber

Hutterite Boys, Southern Alberta, 1994

Silver gelatin on paper

7 15/16 inches x 12 inches

Collection of the Alberta Foundation for the Arts

Total Images: 20 framed 2D works

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



Dale Beaven
Mall Rats: Malls Their Cathedrals; Shopping Their Religion, 1989
Intaglio etching and watercolour on paper
Collection of the Alberta Foundation for the Arts



Jonathan Bowser
Autumn Larches, 1992
Watercolour on paper
Collection of the Alberta Foundation for the Arts



Farron Callihoo
The Forgotten Ones of the Past, 1989
Ink on paper
Collection of the Alberta Foundation for the Arts



Gerry Dotto
Speak of the Kettle, 2012
Digital print on paper
Collection of the Alberta Foundation for the Arts

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



Max Elliot
Portrait of the Artist in Her Studio, 1993
Oil, gesso on linen
Collection of the Alberta Foundation for
the Arts



Helen Flaig
I'm the Boss, 1996
Oil on masonite
Collection of the Alberta Foundation for
the Arts



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Urban Indian 3, 2007
Digital C-print on paper
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Walter Jule
Untitled: From the Killing Room Series, 1977
Screenprint, lithograph on paper
Collection of the Alberta Foundation for
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The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Rakhel Biller Klinger
By The Hen House, 1980
Watercolour, ink, felt pen, pastel on paper
Collection of the Alberta Foundation for the Arts



Doris McCarthy
Mountains above Bow Lake, 1976
Acrylic on panel
Collection of the Alberta Foundation for the Arts



Barbara Milne
Early Spring, 1987
Acrylic, oil on plywood
Collection of the Alberta Foundation for the Arts



Laura O'Connor
Snap Shot, 2009
Printed with Jet 3150 UV true flatbed printer
on birch board
Collection of the Alberta Foundation for the Arts

Visual Inventory - Images



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Bowery, 1954
Lithograph on paper
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Cold Night at the Yards, 1987
Colour etching on paper
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Jacques Rioux
House Under Construction, 1985
Silver gelatin
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Jacques Rioux
Transparent Reflection, Downtown Calgary, 1980
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The Alberta Foundation for the Arts Travelling Exhibition Program
Visual Inventory - Images



Harry Savage
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Photo-silkscreen on paper
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Silver gelatin on paper
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The Alberta Foundation for the Arts Travelling Exhibition Program

Talking Art



Tim Van Horn
Illegal Television in Fort, 1995
Silver gelatin on paper
Collection of the Alberta Foundation for
the Arts

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The Alberta Foundation for the Arts Travelling Exhibition Program

Art Curriculum Connections

The following curricular connections taken from the Alberta Learning Program of Studies provide an overview of key topics that can be addressed through viewing and discussing the exhibition **40 is the new 20**. Through the art projects included in this exhibition guide students will be provided the opportunity for a variety of learning experiences.

LEVEL k-6

REFLECTION

Component 1: ANALYSIS: Students will notice commonalities within classes of natural objects or forms.

Concepts

- A. Natural forms have common physical attributes according to the class in which they belong.
- B. Natural forms are related to the environment from which they originate.
- C. Natural forms have different surface qualities in colour, texture and tone.
- D. Natural forms display patterns and make patterns.

Component 2: ASSESSMENT: Students will assess the use or function of objects.

Concepts

- A. Designed objects serve specific purposes.
- B. Designed objects serve people.
- C. Designed objects are made by people or machines.

Component 3: APPRECIATION: Students will interpret artworks literally.

Concepts

- A. Art takes different forms depending on the materials and techniques used.
- B. An art form dictates the way it is experienced.
- C. An artwork tells something about its subject matter and the artist who made it.
- D. Colour variation is built on three basic colours.
- E. Tints and shades of colours or hues affect the contrast of a composition.
- F. All aspects of an artwork contribute to the story it tells.

Grades 5 and 6

Students will interpret artworks for their symbolic meaning.

Concepts

- A. Artistic style affects the emotional impact of an artwork.
- B. An artwork can be analyzed for the meaning of its visible components and their inter-relationships.
- C. Artworks contain symbolic representations of a subject or theme.

Art Curriculum Connections continued

DEPICTION

Component 4: MAIN FORMS AND PROPORTIONS: Students will learn the shapes of things as well as develop decorative styles.

Concepts

- A. All shapes can be reduced to basic shapes; i.e., circular, triangular, rectangular.
- B. Shapes can be depicted as organic or geometric.
- C. Shapes can be made using different procedures; e.g., cutting, drawing, tearing, stitching.

Component 6: QUALITIES AND DETAILS: Students will represent surface qualities of objects and forms.

Concepts

- C. Primary colours can be mixed to produce new hues.
- D. Colour can be lightened to make tints or darkened to make shades.
- E. Images are stronger when contrasts of light and dark are used.
- F. Details enrich forms.

COMPOSITION

Component 8: UNITY: Students will create unity through density and rhythm.

Concepts

- A. Families of shapes, and shapes inside or beside shapes, create harmony.
- B. Overlapping forms help to unify a composition.
- C. Repetition of qualities such as colour, texture and tone produce rhythm and balance.

Component 9: CRAFTSMANSHIP: Students will add finishing touches.

Concepts

- A. Finishing touches (accents, contrasts, outlines) can be added to make a work more powerful.

EXPRESSION

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

Concepts

- B. Special events, such as field trips, visits and festive occasions can be recorded visually.
- C. Family groups and people relationships can be recorded visually.
- D. Knowledge gained from study or experimentation can be recorded visually.

PURPOSE 2: Students will illustrate or tell a story.

Concepts

- A. A narrative can be retold or interpreted visually.

PURPOSE 4: Students will express a feeling or a message.

Concepts

- A. Feelings and moods can be interpreted visually.
- B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

Art Curriculum Connections continued

Grades 7-9

ENCOUNTERS

GRADE 7

Students will:

- investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures
- understand that the role and form of art differs through time and across cultures
- understand that art reflects and affects cultural character

COMPOSITIONS

Components 2: Students will experiment with techniques and media within complete compositions of two and three dimensions.

ENCOUNTERS

Sources of Images: Students will identify similarities and differences in expressions of selected cultural groups.

Concepts:

- A. Symbolic meanings are expressed in different ways by different cultural groups.
- B. Different cultural groups use different materials to create images or artifacts.

Transformations Through Time: Students will recognize the significance of the visual symbols which identify the selected cultural groups.

Concepts:

- A. Artifacts can have religious, magical and ceremonial meanings.
- C. Visual symbols are used for identification and status by people in groups.
- D. External influences may have modified the imagery of a cultural group over time.

Impact of Images: Students will search for contemporary evidence relating to themes studied.

Concepts:

- A. Religious, magical or ceremonial images used in contemporary society can be identified.
- B. Authority, power or politics in contemporary society may be described in image form.
- C. The ways people generate visual works can be influenced by a number of factors.

Art Curriculum Connections continued

Art 10-20-30

Art 10

Transformations Through Time

Concepts:

- A. Works of art contain themes and images that reflect various personal and social conditions.
- B. Technology has an affect on materials used in image making.

Impact of Images

Concepts

- A. Simplified form communicates the purpose and function of designed objects.
- B. The function of an artwork can be emphasized by its decoration.

Art 20

ENCOUNTERS

Students will:

Sources of Images: Recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture.

Concepts

- A. Different periods of history yield different interpretations of the same subject or theme.
- B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.
- C. Different cultures exhibit different preferences for forms, colours and materials in their artifacts.

Art 30

COMPOSITIONS

Students will:

Components

USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concepts

- A. The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of the artist.
- B. Planned and spontaneous methods of working are ways of developing visual images.

ENCOUNTERS

Students will:

Sources of Images: Research selected artists and periods to discover factors in the artists' environments that influenced their personal visions.

Concepts

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

Art Curriculum Connections continued

Transformations Through Time

Analyze the factors that generate a work of art, or an artistic movement: The experiences of the artists and the impact of the culture.

Concepts

A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity and relationship to the community in which they exist.

Impact of Images

Question sources of images that are personally relevant or significant to them in contemporary culture.

Concepts

B. Imagery can depict important aspects of the student's own life.

Artist Biographies/Statements

Dale Beaven

Dale Beaven resides in Medicine Hat, Alberta, and has participated in many exhibitions since 1996.

Artist's Statement

Manipulating imagery appeals to me more than reproducing what is already evident; putting the ordinary into an unconventional setting or conversely the surreal into reality. My subject matter flashes into my mind visually complete, usually triggered by casual phrases or events around me.

I hold a B.A. in Administration from the University of Alberta, Edmonton, but no formal education in art. Although I began primarily as a printmaker (intaglio) I am now working with larger images as a painter. Much of my work involves social commentary, the rest is often figurative. I find people more interesting than their surroundings.

Although born in Canada I hold dual Canadian/British citizenship and have lived in England, Germany, Iran, and Saudi Arabia as well as different parts of Canada.

Jonathan Bowser - Biography unavailable

Farron Callihoo

Farron Callihoo started making art as a child. He studied Graphic Design for two years at Grant MacEwan College (now Grant MacEwan University) in Edmonton, AB. Throughout the 1980s, his painting and drawing related to First Nations themes and was exhibited through juried exhibitions of the Alberta Indian Arts and Crafts Society and Peace Hills Trust. In 1987, he was awarded first runner up of the Asum Mena Alberta Native Art Festival. In 1990, he established his residential and commercial painting business and since then has been making art in his spare time. His drawing "The Forgotten Ones of the Past" was in 2010 featured in "Altagraphic: Drawings from the AFA Collection," an exhibition curated by the Alberta Society of Artists in 2010 for the Alberta Foundation for the Arts Travelling Exhibition Program.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

Gerry Dotto

Gerry Dotto was born and raised in greater Edmonton and has been active in the Edmonton art scene for over 25 years. His work has been exhibited nationally and internationally. Dotto describes himself as a conceptual artist. Based on our everyday interactions with common forms of visual communication, his images re-interpret these systems of communication and present them in a new light.

Max Elliot

Max Elliott has called the mountains of Western Canada home since 1980. Educated at the Alberta College of Art and Design in Calgary, the Nova Scotia College of Art and Design in Halifax, and the Banff Centre for the Arts in Banff, Elliot has created drawings, paintings, mixed media collages, jewelry, prints, mosaics, ceramic pieces, designs for banners and interpretive signposts, poetry, and a children's book reflecting her love of an ever-changing and inspirational mountain environment. Elliot currently resides in Banff National Park. Her work can be found in public, corporate, and private collections world-wide.

Helen Flaig

Helen Flaig was born in 1929 in Nokomis, Saskatchewan. She lived on a mixed farm and attended school in Lockwood, Saskatchewan. Trained as a teacher at Saskatoon Normal School, she taught in country schools for two years and went to Saskatchewan University for two summers taking courses in English and Psychology. In 1955 she moved to Lethbridge with her husband and children and joined the Lethbridge sketch club and took art classes at Lethbridge University. From the 1960s on she belonged to the Oldman River Potter's Guild. She also joined the Senior Centre Painters and belonged to this group for two years.

Artist's Statement (revised)

My naive paintings represent a time that exists in my memory and sometimes from stories from friends of my same age. These were the years in the 1930s when everyone seemed to be struggling hard to survive on the Canadian prairies. Our parents came from physically easier environments. As children we sometimes felt their pain but usually lived a happy existence. This is what I'd hope to catch in my paintings.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

Terrance Houle

Terrance Houle is an internationally recognized interdisciplinary media artist and a member of the Blood Tribe. Involved with Aboriginal communities all his life, he has traveled to reservations throughout Canada and the United States to participate in Powwow dancing and other Native ceremonies.

Houle began his art career at the Alberta College of Art & Design in 1995. After a 2 year hiatus, he returned to his studies in 2000. In 2003, he graduated with a BFA in Fibre. He has developed an extensive portfolio that ranges from painting to drawing, video/film, mixed media, New media, performance and installation. His works have been shown in Calgary, Vancouver, Toronto, Edmonton, and internationally in New York City, France, Germany, Australia and Warwickshire, England.

Houle was a part of Diplomatic Immunities for Alberta Theatre Projects 2006 Playwrites Festival, making a leap into the theatre world through a contemporary play by Mammalian Diving Reflex Theatre Company. Terrance has also had numerous screenings of his short video and film works, in particular at Toronto's 2004/05 ImagiNation Film Festival in Vancouver and the Calgary International Film Festival of 2004/2005. He has recently screened his work in New York City at the Native American Film Festival at the Museum of the American Indian in 2006.

In 2006 Houle won the Enbridge Emerging Artist Award from the Mayor's Luncheon, City of Calgary. In 2007 his work was included in the *Alberta Biennial of Contemporary Art*, organized by the Art Gallery of Alberta and the Walter Phillips Gallery, and *Tracing Histories: Presenting the Unpresentable* at Glenbow Museum in Calgary. Currently he works as a mentor with youth through Métis Calgary Family Services, teaching video production and Art. He also maintains his full time art practice in Calgary.

Walter Jule

Walter Jule was born in Seattle, Washington, in 1940. He is one of Canada's premier print artists, winning numerous awards both in Canada and abroad. His works can be found in over 40 major collections. Jule has taught and lectured widely at Tokyo National University of Fine Arts, Montana State University, the Otis Parsons Institute, The University of Brasilia and the University of Washington. Editor and designer of the Print Voice International Journal, he has also curated a number of major exhibitions including a survey of Canadian printmaking for the Museum of Contemporary Art in Osaka, Japan. Walter Jule was a Professor of Printmaking at the University of Alberta from 1970 to his retirement.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

Rakhel Biller Klinger

New York City-born cloth artist Rakhel Biller Klinger (formerly Biller-Klein) immigrated to Canada in 1966 and lived in Alberta between 1970 and 1990. Across her career she worked in a variety of media including woodcuts, watercolours, and also in quilted cotton, wool, and felt (as exemplified in the hand and machine applique and machine-embroidered AFA Collection artwork “Bluebird” from 1992). She says that her overall aesthetic aim is “to express my delight in the people, animals, birds, and landscapes that have touched my life—to bring these images together in colourful, tactile, well-composed pictures that will hopefully bring a smile and a bit of fun into their viewers’ lives.”

After studying at Syracuse University in New York (1957 to 1959) and the University of Minnesota at Minneapolis (1961 to 1963) for her Bachelor of Arts in Arts Education, Biller Klinger staged solo exhibitions at a range of locations including the Jerusalem Artists Centre in Israel, the Winnipeg Public Art Gallery, and the Kilbride-Bradley Gallery in Minneapolis, and participated in group shows at Universiade (1983 University Games) in Edmonton, the Nickle Arts Museum in Calgary, and the Barton-Leier Gallery of Victoria, BC.

Several corporate and public collections house Biller Klinger’s work, including those of Duggan School and Athabasca University in Edmonton, the Winnipeg Art Gallery, the Montreal Museum of Fine Arts, and the Canada Council Arts Bank.

Biller Klinger won a purchase prize from the Winnipeg Art Gallery (1967) and a bursary from the Canada Council for the Arts (1968).

Doris McCarthy

McCarthy was born in Calgary, Alberta, on July 7, 1910. She moved to Toronto with her family at the age of 3. McCarthy studied art at the Ontario College of Art and graduated in 1930. She received tutelage or mentorship from Group of Seven painters, A. Y. Jackson, Arthur Lismer, J.E.H. MacDonald and Lawren Harris. This powerhouse of artists greatly influenced her painting style. McCarthy is celebrated for her breathtaking landscape paintings and her stunning renditions of Arctic Icebergs. Her collection includes landscape paintings from every province and territory across Canada. In 1932, McCarthy started teaching at Central Technical School, Toronto, where she influenced young and aspiring artists for 40 years. After retirement, McCarthy continued to be a mentor for artists; however, she primarily focused on creating her paintings, and traveling for inspiration. McCarthy also studied English at the University of Toronto in Scarborough and earned a Bachelor of Arts in English. This in turn resulted in penning three autobiographical books: *A Fool in Paradise*, *The Good Wine*, and *Ninety Years Wise*. McCarthy was the first woman to hold the position of President at the Ontario Society of Artists, and was given many accolades including the Order of Canada and the Order of Ontario. In 2004, The University of Toronto at Scarborough also honoured her contributions by creating the Doris McCarthy Gallery. McCarthy donated her beloved place of residence, in the Scarborough Bluffs of Toronto, to the Ontario Heritage Trust, so that artists can use it as an inspirational studio space. McCarthy passed away November 25, 2010 at the age of 100.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

Barbara Milne - biography unavailable

Laura O'Connor - biography unavailable

Stanford Perrott

Influential Albertan art educator and master watercolourist, Stanford Perrott was born March 11, 1917, in Claresholm, Alberta. Perrott attended the Provincial Institute of Technology and Art where he studied under the tutelage of Marion Nicoll. Perrott returned to the Institute of Technology and Art in 1946 to teach and from 1967 to 1974, he was the Head of the College. In the 1960s, Perrott was instrumental in convincing the Provincial Government that the art section of the Provincial Institute of Technology and Art needed its own building. Thanks to the hard work of Perrott and his associates, the Alberta College of Art and Design (ACAD) became a reality. Perrott spent approximately 40 years teaching young adults with his unconventional teaching methods. Perrott's collection ranges from traditional realist watercolour paintings to large mid-century abstract work. In the mid 1950s he studied with famous Abstract Expressionist Painters Hans Hofmann and Will Barnet. Maxwell L. Foran penned a book titled, The Chalk & the Easel: The Life and Work of Stanford Perrott, which outlines how essential Perrott's presence was in the Alberta arts community. Perrott received many accolades, including the 1988 Sir Frederick Haultain Prize, for his contribution to art and education in the province of Alberta and the Board of Governors' Award in Excellence from the Alberta College of Art.

Stan Phelps

Stan Phelps is a Calgary-based artist and teacher known for his prints, paintings and murals. He earned a BFA from the University of Calgary in 1974. After graduation, he worked as a graphic artist and freelance writer and photographer, as well as teaching art, for the City of Calgary. He also taught for the Calgary and the Catholic School Boards. After five years with the City he travelled widely in Europe, mostly to Spain. There he lived for a year sketching, painting and visiting art galleries. He was a visiting artist at several international studios, including in Murcia, Spain, and Urapan, Mexico. His artwork is often inspired by his travels.

In 1978, Phelps and his partner, artist Carole Bondaroff, founded The Heart Studio in Calgary's Kensington area. This multi-disciplinary art facility holds exhibitions and offers classes and workshops for adults and children. Phelps' teaching work extends to positions such as Artist in Residence in various Alberta schools, where he introduces students to making art including murals, cartoons and inflatable sculptures. He has also served as Director and Artist in Residence at the Perrenoud Homestead Historic Site and Art Centre near Cochrane, Alberta.

Phelps' art works comprise oils, acrylics and watercolours, mostly of landscapes, historic buildings and figures in urban settings. He has also produced etchings, such as the Muses series (2010), lighthearted depictions of the Greek goddesses of culture. His murals can be seen throughout Western Canada, especially in Southern Alberta, and feature scenes from local history. They are also on display at the Calgary Stampede, the Calgary Public Library and at Calgary's International Airport.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements continued

His works have been purchased by the Canada Council Art Bank in Ottawa and are held in private and corporate collections nationally and internationally.

Jacques Rioux (1956 -)

Jacques Rioux is a Canadian photographer. Born in Sherbrooke he has been based in Calgary, Alberta, since completing his education in applied photography in Montreal in 1979. He has practiced both commercial and fine art photography throughout his career and his work can be found in the collections of prestigious institutions such as the Bibliotheque Nationale in Paris and the Canadian Museum of Contemporary Photography in Ottawa. He is known for creating a number of extensive photographic series including 'The Calgary Picture Project'. From its inception in 1980 to its completion in 1992, the project is a visual exploration of the city, including beautiful park views, dramatic architectural studies, weathered industrial buildings, busy public spaces, and suburban houses. The 12 year project has produced wonderful works of both documentation and artistic vision that pay homage to this western Canadian city and the art of photography.

Harry Savage

Born in 1938 in Camrose, Harry Savage studied at the Provincial Institute of Technology and Art in Calgary and received his diploma in 1961. For a six month period in 1962 he attended the Brooks School of Photography in Santa Barbara, California. Savage's work has been shown extensively throughout Canada and he is represented in a number of public collections including the Art Gallery of Alberta, the University of Calgary, the Burnaby Art Gallery, the Alberta College of Art, and the Alberta Foundation for the Arts. Since 1965 he has undertaken a variety of both public and private commissions, ranging from designs for stained glass windows to painted murals, to book illustrations and photographs. He also co-authored a book with Tom Radford entitled *The Best of Alberta*. In 1973 Savage and fellow artist Sylvain Voyer formed a loose partnership to establish an artist-run gallery, known as Latitude 53, in Edmonton. Savage's work has been shown extensively throughout Canada.

Margaret Shelton

Margaret Shelton was born in Bruce, Alberta, in 1915. She drew and painted from very early in her life. In 1933 she enrolled at the Provincial Institute of Technology and Art in Calgary (now SAIT). A.C. Leighton awarded her a scholarship in 1934 and 1935.

In 1935 she accepted a teaching position at Duck Lake, Alberta, but in 1936 returned to the Tech. During 1937 and 1938 she studied painting under H.G. Glyde and from 1940 to 1943 she studied at the Coste House under W.J. Phillips. From 1940 onwards she exhibited on and off with the Alberta Society of Artists. She was a member of the Canadian Painters, Etchers and Engravers from 1943 to 1953. She has also exhibited with the Calgary Sketch Club from 1968. Shelton's work is found in the Glenbow Museum, the Alberta Foundation for the Arts, the National Gallery of Canada, the Shell Collection and many other private and public collections.

The Alberta Foundation for the Arts Travelling Exhibition Program
Artist Biographies/Statements continued

Tim Van Horn

Tim Van Horn was born in 1969 and resides in Red Deer. He graduated from the Alberta College of Art and Design with a major in Photography in 1992. Since graduating he has participated in a number of Solo Exhibitions in Calgary and Edmonton, group exhibitions in Calgary, Edmonton, Lethbridge, Toronto and New York, and in Alberta Foundation for the Arts Travelling Exhibitions. Major photographic projects Van Horn has been involved in include 'To Be Hutterite' in 1996 and 'I Am Albertan' from 2002 to 2006.

Artist Statement (condensed from Alberta Foundation for the Arts archives)

At age four I had already shot my first roll of film and had decided on a life career as a 'camera-man'. On my fifteenth birthday I received my first 35 mm camera, my dream - then as it is now - is to create powerful and monumental photographs and photo documentaries. Growing up and travelling around Canada and around the world in the Canadian Military, I developed a sense of duty for my country and a craving for cultural experiences. It became obvious to me at an early age that my life calling was to document the world around me with a camera.

The subject matter I have chosen is limited to the unlimited possibilities of the people and places of Canada to capture the diverse and distinct environmental drama. Searching to make the ordinary, extraordinary. The real, the surreal.

At the same time special attention is paid to each frame in achieving the most geometrically correct interplay of planes and proportions. Each photograph tells a true-life story on to its own; together they produce a much-needed look into cultural identity on both a national and regional proportion. Not to be confused with the 'day in the life' photographic approach, these images are complex in both approach and delivery yet are rooted in a traditional documentary manner.

George Webber

Alberta born George Webber has been photographing the people and landscape of the Canadian prairies for over 30 years. He received a Bachelor of Arts in Political Science from the University of Alberta in 1973 and a Bachelor of Journalism from Carleton University in 1974. He has been a professional photographer since 1980. Inducted into the Royal Canadian Academy of Arts in 1999, Webber also received the Alberta Centennial Medal in 2005 'in recognition of outstanding service to the people and province of Alberta'.

Webber has published five photographic books since 1995. These are *Requiem: The Vanishing Face of the Canadian Prairie* (1995); *Footprints On The Land: Tracing The Path of The Athabasca Chipweyan First Nation* (2003); *A World Within: An Intimate Portrait of the Little Bow Hutterite Colony* (2005); *People of the Blood: A Decade Long Journey on a Canadian Reserve* (2006); and *Last Call* (2010).

The Alberta Foundation for the Arts Travelling Exhibition Program
Artist Biographies/Statements continued

Artist Statement:

Documentary photographers have always sought out people and places with important true stories to tell. We need those stories to provide us with a sense of wonder, to help us learn courage and compassion, to affirm and connect us to life.

A photographer has to find an aspect of himself in what he photographs.

My photography is about looking back at what formed me, the people, towns and landscape of the prairies. I am continually seeking to touch and understand the traditions and spirituality of this place.

The Alberta Foundation for the Arts Travelling Exhibition Program

Artwork and Exhibition History

Jacques Rioux

House Under Construction, Edgemont, Calgary, The Calgary Picture Project, 1985

Silver gelatin on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **Urban/Suburban**, 2001

While the arts in Alberta often seem dominated by landscape works or abstraction, many artists throughout Alberta concentrate on the urban environment as their source of inspiration; focusing on the modest prosperity of the middle-class living room, the concrete and steel of the downtown core, and the smoke and mirrors of the mega-shopping mall. The artists in the exhibition *Urban/Suburban: Artists Exploring the "Modern Landscape"*, which travelled Alberta from 2001 to 2003, looked at the changing meanings of urban and suburban spaces: how the city can be both a place of prosperity and a site of poverty and danger and how the superficial beauty and symmetry of the suburbs can be both comforting and stifling. The exhibition *Urban/Suburban* was curated by Christal Pshyk, Travelling Exhibitions Coordinator for The Edmonton Art Gallery (now the Art Gallery of Alberta).

Stanford Perrott

Bowery, 1954

Lithograph on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **Stanford Perrott: Strength of Vision**, 2002

Stanford Perrott was a major figure in the arts in Alberta during the mid-twentieth century. Head of the Alberta College of Art and Design in Calgary (now the Alberta University of the Arts) from 1967 to 1974, Perrott provided strength and vision and helped shape the development of art in Alberta. The travelling exhibition *Stanford Perrott: Strength of Vision* provided a forum for learning about the life and work of this important artist and an opportunity to discuss the development of abstraction in Canadian painting. The exhibition *Stanford Perrott: Strength of Vision* was curated by Christal Pshyk and organized by the Edmonton Art Gallery (now the Art Gallery of Alberta) and travelled Alberta from 2002 to 2003.

Stan Phelps

Cold Night at the Yards, 1987

Colour etching on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **Tracking History**, 2002

There has been a long and strong connection in Canada between the railway and the visual arts. In the nineteenth century the Canadian Pacific Railway hired artists to depict the western part of the country to attract investors, new settlers and tourists. In doing so, the CPR also demonstrated the dominance of the railway over nature, a visual connection that was deepened as artists travelled across the country on the railway in search of new subject matter in art. This connection has continued to the present day as artists continue to depict the railway, whether it be through a critical re-examination of its history or a celebratory look at the growth of a nation.

Artwork and Exhibition History

The exhibition *Tracking History*, curated by Fiona Connell, examined the historical impact of the railway as it has been depicted in both landscape paintings and historical photographs. The exhibition *Tracking History* toured Alberta from 2002 to 2004.

Margaret Shelton

Rosedale Mine, 1950

Linocut on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***Margaret Shelton: Alberta Memories***, 2003

The exhibition *Margaret Shelton: Alberta Memories* travelled Alberta from 2003 to 2005. Curated by Fiona Connell, this exhibition highlighted the artistic career of Margaret Shelton, one of Alberta's most prolific artists.

Born in Bruce, Alberta, in 1915, Shelton's work reveals a commitment to the landscape genre. Keenly aware of her surroundings, her works describe areas she explored and those in close proximity to her home. Depictions of laborers, mine sites, farm houses, old farm equipment, mail routes and churches were among her favorite choices of scenery to paint and sketch during her numerous outdoor study trips. Shelton was proficient in watercolours, drawing and a variety of printmaking methods and her works are included in numerous private and public collections.

Farron Calihoo

The Forgotten Ones of the Past, 1989

Ink on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***AFA Collects: Works by First Nations Artists***, 2003

From 2003 to 2004 the Edmonton Art Gallery travelling exhibition program toured the exhibition *AFA Collects: Works by First Nations Artists*. Featuring works from the collection of the Alberta Foundation for the Arts created by eleven Indigenous artists, the mystical and vibrant art works in this exhibition focused on common themes of exploration and celebration and shared a concern for heritage, spirituality and the natural world. The artists featured in this exhibition were Dale Auger, Joane Cardinal-Schubert, Brenda Jones-Smith, Jim Logan, Kim McLain, Heather Shillinglaw, Farron Calihoo, Alex Janvier, George Littlechild, Frederick McDonald and Jane Ash Poitras. The exhibition *AFA Collects: Works by First Nations Artists* was curated by Fiona Connell.

Doris McCarthy

Mountains above Bow Lake, 1976

Acrylic on panel

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***Sharing A Vision: Landscapes by Alberta Women***, 2004

Produced by the Edmonton Art Gallery (now the Art Gallery of Alberta) for the AFA Travelling Exhibition Program to celebrate Alberta's Centennial Year in 2005, the exhibition *Sharing a*

Artwork and Exhibition History

Vision: Landscapes by Alberta Women was designed to illustrate the 'wilder' side of eleven female artists from Alberta. While their materials and methods differed, each of the artists featured nearly always painted *au plein air* - in the open air - and ventured into the quiet spaces to capture the essence of the landscape. The eleven artists featured in this exhibition inspired each other and were pioneers in recording the land and activities in the great outdoors. The exhibition *Sharing a Vision: Landscapes by Alberta Women* was curated by Fiona Connell and travelled the province from 2004 to 2006.

Rakhel Biller Klinger

By The Hen House, 1980

Watercolour, ink, felt pen, pastel on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***Domestic Bliss***, 2007

Focusing on the everyday activities of family life, the exhibition *Domestic Bliss* travelled Alberta in 2007 and 2008. Curated by Fiona Connell and organized by the Art Gallery of Alberta (formerly the Edmonton Art Gallery), the art works in this exhibition celebrated the uniqueness of family, the warmth, caring and serenity of being a part of the family group as well as the passing of time.

Featuring an eclectic mix of artistic styles from folk art to realism, and media from watercolour paintings to photography, the art works in this exhibition chronicled family groups, recreational activities, mother and child poses and other familial activities.

Barbara Milne

Early Spring, 1987

Acrylic, oil on plywood

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***The Essence of Landscape***, 2008

The landscape has been a major source of inspiration for artists throughout Canada and Alberta since the earliest days of colonization. In the 18th and 19th centuries artistic emphasis was placed on either romantic or realistic portrayals of place. Beginning in the first decades of the 20th century, however, artistic emphasis shifted to where many artists became more interested in capturing the 'spirit' or essence of the land rather than a realistic depiction. The exhibition *The Essence of Landscape*, which travelled Alberta from 2008 to 2010, featured paintings or drawings which, rather than being literal representations of a scene, presented abstract or expressive interpretations of the land's various moods, times or seasons. The exhibition *The Essence of Landscape* was curated by Fiona Connell.

Artwork and Exhibition History

Terrance Houle

Urban Indian 3, 2007

Digital c-print on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **About Face**, 2009

Terrance Houle is an interdisciplinary media artist and a member of the Blood Tribe in southern Alberta. His photograph *Urban Indian 3*, part of a series of works Houle created highlighting the fact that Indigenous people are very much a part of the urban environment, was one of the works featured in the TREX exhibition *About Face* which travelled Alberta from 2009 to 2011. Curated by Shane Golby, this exhibition examined questions of identity from the perspective of Indigenous artists. Focusing on the artistic genre of portraiture, the artworks and educational materials included with this exhibition addressed the history of Indigenous representation, and thus artistic perceptions of Indigenous identity, in Canada since the early 1800s.

Harry Savage

One For The Mantle, 1973

Photo-silkscreen on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **A Bird in the Hand**, 2009

The work *One For The Mantle* by Edmonton artist Harry Savage was part of the TREX exhibition *A Bird in the Hand* which travelled Alberta from 2009 to 2011. Curated by Shane Golby, this exhibition celebrated our 'feathered friends' and explored how birds have been portrayed by visual artists in Alberta and some of the reasons for and possible meanings behind such investigations. In the process the art works in this exhibition invited viewers to consider their own relationships to these creatures who share our homes, our backyards, and the very air we breathe.

I once had a sparrow alight upon my shoulder for a moment, while I was hoeing in a village garden, and I felt that I was more distinguished by that circumstance than I should have been by any epaulet I could have worn.

Henry David Thoreau (1817-1862)

Laura O'Connor

Snap Shot, 2009

Printed with Jeti 3150 UV True flatbed printer on birch board

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **Wild Thing!**, 2010

For most of human history animal imagery was a viable subject matter for visual artists and such representations reflect the various artistic styles practiced at the time they were produced. The art works in the travelling exhibition *Wild Thing!*, which travelled Alberta from 2010 to 2012, featured works by artists who pursued the wild things of Alberta and beyond, 'capturing' them in a variety of manners from realistic representations to abstract impressions. Regardless of the

Artwork and Exhibition History

artistic style expressed, however, each work in the exhibition celebrated the beauty of 'wild things' and the importance animals hold within the world and the consciousness of humankind. The exhibition *Wild Thing!* was curated by Shane Golby.

Max Elliot

Portrait of the Artist in her Studio, 1993

Oil, gesso on linen

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***A Room with a View***, 2012

In the visual arts the subject of rooms is a wide-open one and has invited a multitude of interpretations over the centuries. Serving as settings for narrative action, metaphors for psychological states, nostalgic representations, or exercises in mathematical precision and artistic proficiency, the representation of interior spaces has inspired artists throughout the ages.

The exhibition *A Room with a View* travelled Alberta from 2012 to 2015. Curated by Shane Golby, this exhibition investigated an eclectic mix of artistic styles and media and invited viewers into the familiar room to encounter the challenges, joys, mysteries, and the simple pleasures that make up our everyday lives.

Gerry Dotto

Speak of the Kettle, 2012

Digital print on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***Storytellers***, 2013

Who doesn't love a good story? According to most historians and psychologists storytelling - the conveying of events in words, images and sounds - is one of the things that define and bind humanity. Storytelling is a means for sharing and interpreting experiences and has been used since the dawn of time for entertainment, education, cultural preservation and to instill moral values. Storytelling is found in all human cultures and stories have been expressed in visual forms for thousands of years.

Storytellers, a travelling exhibition which toured Alberta from 2013 to 2016, explored the stories related by artists in Alberta from the mid twentieth century into the twenty-first. This exhibition was curated by Shane Golby.

Artwork and Exhibition History

George Webber

Hutterite Boys, Southern Alberta, 1994

Silver gelatin on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: *...out to Alberta*, 2014

The arts have long been instrumental in shaping our awareness of the world around us. Whether based in reality or the imagination, creative expressions in literature, the performing arts, music, or the visual arts have conveyed the past, articulated the present, pointed towards the future and informed perceptions of place and human relationships. The travelling exhibition *...out to Alberta*, which toured the province from 2014 to 2017, considered how the musical and visual arts of Alberta can create a mood, evoke a memory, encapsulate an experience, or symbolize a way of life. Together the art works and music which formed this exhibition examined the shared inspirations of artistic pursuits and demonstrated how these reflections can transport the listener and viewer 'out to Alberta' and influence how the people and places of this province are perceived. The exhibition *...out to Alberta* was curated by Shane Golby.

Walter Jule

Untitled: From the Killing Room Series, 1977

Screenprint, lithograph on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: *Imprints*, 2015

While many Art Gallery of Alberta produced travelling exhibitions have focused on either specific themes or genre in art making, some have also investigated art processes. This was seen in the exhibition *Imprints*, which toured Alberta from 2015 to 2018. Curated by Shane Golby and presenting print-based art works from the collection of the Alberta Foundation for the Arts, this exhibition explored print-making as a means of artistic expression throughout history and within Alberta over the past century. With art works ranging from traditional woodblock prints from the early twentieth century to computer-generated imagery produced within the last two decades, this exhibition examined various printmaking processes and recognized a few of the many individuals who, through their artistic efforts and educational/administrative roles, have made indelible impressions on the visual arts both in Alberta and beyond the province's borders.

Artwork and Exhibition History

Helen Flaig

I'm the Boss, 1996

Oil on masonite

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **Cattle Call**, 2016

Since its creation as a province in 1905, one of Alberta's most important industries has been the agricultural sector and this is clearly expressed through the visual records of the province. A simple perusal of the art collection of the Alberta Foundation for the Arts results in the discovery of hundreds of art works which focus on 'the farm' in some way. Most often artists have directed their vision to climate and the land itself, either recording Alberta's rich bounty or recounting the trials of farming in a northern environment. Some artists, however, have paid homage to more specific subjects of 'farm life', one of these being the humble cow.

Because of their economic importance cattle have played vital cultural roles throughout human history and their significance has been reflected in the visual arts since their domestication over 10,000 years ago. Helen Flaig's painting *I'm the Boss* was part of the travelling exhibition *Cattle Call* which portrayed the cow both as an essential feature of Alberta's economy and also as a cherished companion. This exhibition, curated by Shane Golby, toured Alberta from 2016 to 2019.

Dale Beaven

Mall Rats: Malls Their Cathedrals; Shopping Their Religion, 1989

Intaglio etching and watercolour on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: **In Dreams Awake**, 2017

Dale Beaven's fanciful etching *Mall Rats*:...was part of the exhibition *In Dreams Awake* which travelled the province from 2017 to 2020. This exhibition, inspired by the triptych known as *The Garden of Earthly Delights* created by the Flemish artist Hieronymus Bosch between 1480 and 1505, examined elements, themes and artistic styles which are expressed within or can be linked to Bosch's work and explored the 'earthly garden' - both the natural world and human relationships - as investigated by artists in Alberta. Through the works included in this exhibition, the exhibition *In Dreams Awake* also explored the influence of the past on contemporary artistic expression. This exhibition was curated by Shane Golby.

Artwork and Exhibition History

Tim Van Horn

Illegal Television in Fort, 1995

Silver gelatin print

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***Life Lit Up***, 2018

Art is continually working to take the crust of familiarity off everyday objects.

- Rudolf Arnheim, German author

One role of the visual arts is to facilitate an awareness of the world around us: to illuminate the beauty and magic which can be found around every corner and in the most ordinary situations. The travelling exhibition *Life Lit Up*, which travelled the province from 2018 to 2021, presented twenty-three photographic works which, in most cases, took the most banal of subjects, settings or events and transformed them into scenes of wonder through using harsh contrasts of light and dark. The exhibition *Life Lit Up* was curated by Shane Golby. .

Jonathan Bowser

Autumn Larches, 1992

Watercolour on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***From Water into Sky***, 2019

Transparent, tasteless, odorless and nearly colourless, water is the main constituent of Earth's streams, lakes and oceans and the fluids of most living organisms. Water is also the solvent for one of the oldest art processes known to humanity: watercolour painting. The exhibition *From Water into Sky*, which travelled the province from 2019 to 2022, explored the use of watercolour painting to express water and other natural elements of the landscape. Investigating various approaches to watercolour painting and modes of artistic representation from high realism to abstraction, the artworks in this exhibition gave voice to the countless marvels and moods of the natural world and the 'magic' that can be found both within and through water. The exhibition *From Water into Sky* was curated by Shane Golby and retired with the travelling exhibition program in 2022.

Artwork and Exhibition History

Jacques Rioux

Transparent Reflection, Downtown Calgary, 1980

Silver gelatin on paper

Collection of the Alberta Foundation for the Arts

TREX Exhibition: ***The Rush and the Roar!***, 2020

The current decade, the 2020s, is one fraught with turmoil: social and political upheaval; rapid technological change; economic disruption; and all compounded by a global health crisis. It is important to realize, however, that none of this is new; that one hundred years ago, during the decade of the 1920s, the world faced similar issues which, in fact, gave birth to the present age.

In 2019/2020 the Art Gallery of Alberta developed the travelling exhibition *The Rush and Roar!*, using art works from the collection of the Alberta Foundation for the Arts to reflect upon some of the societal changes which occurred during the 1920s and which continue to have import in the present. Though the artworks in the exhibition were made after the 1920s, their very creation recognizes developments which had their genesis in that decade. The exhibition *The Rush and Roar!* provides context for current trends and developments and may provide insights into how the future could unfold. This exhibition was curated by Shane Golby and retires with the travelling exhibition program in 2023.

Visual Learning and Hands-On Art Activities



Stanford Perrott
Bowery, 1954
Lithograph on paper
Collection of the Alberta Foundation for
the Arts

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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The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

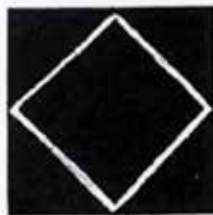
The following pages provide definitions and examples of the elements and principles of art that are used by artists in the images found in the exhibition *40 is the new 20*.

Teacher/facilitator questions for inquiry are in **bold** while possible answers are in regular font.

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 !



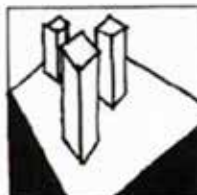
SHAPE!



COLOUR!



TEXTURE!



SPACE!

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: [Untitled, Rosedale Mine](#)
by Margaret Shelton

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

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

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

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

This image uses both curving lines and geometric lines. These lines create shapes and also direct the eye up and around the composition.

Geometric lines are used to create shapes and help direct movement in the composition.

Straight horizontal lines create the forms of the buildings and train cars and are also used to imply texture. The lines on the buildings, for example, create the impression they are made of wood. Straight vertical lines also direct the eye up the composition to the sky. **Horizontal lines**, used in the buildings, the sign and the train cars, direct the eye across the composition from left to right. **Diagonal lines** are used to create other man-made shapes, such as the oil towers, and also direct the eye into the middle of the composition as seen in the train tracks.

More **organic, curving lines** are used to create the natural objects like plants, hills and clouds and, in the hills, also direct the eye up the composition to the sky.



Margaret Shelton
Untitled: Rosedale Mine, 1950
Linocut on paper
Collection of the Alberta Foundation for
the Arts

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: [Bowery by Stanford Perrott](#)

What kind of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.



Stanford Perrott
Bowery, 1954
Lithograph on paper
Collection of the Alberta Foundation for the Arts

What shapes do you see in this image?

The composition is composed of geometric shapes - rectangles/triangles/circular shapes.

How do the shapes operate in this image?

Geometric shapes, especially rectangular forms, are repeated throughout the image. Geometric shapes (triangular and rectangular forms) are repeated throughout the composition and appear very jumbled, creating a very crowded and vibrant scene. This sense is emphasised by juxtaposing light and dark areas throughout the composition.

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

Geometric shapes are those that are man-made. Man-made shapes generally appear static and stable. In this image, however, they appear incomplete and jumbled together giving a very dynamic sense of energy to the work.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: [By The Hen House](#)
by Rakhel Biller Klinger

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

Colour is made of primary colours, red, blue and yellow. Secondary colours are created from primary colours and include green, orange and purple. This image is made up of both primary colours, or tints and tones of primary colours, and secondary colours. Primary colours seen are yellow, blue and red while the secondary colours of green and orange are also used.



Rakhel Biller Klinger
By The Hen House, 1980
Watercolour, ink, felt pen, pastel on paper
Collection of the Alberta Foundation for the Arts

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

Colours can be described as warm or cool. **Warm colours** are red, orange and yellow while **cool colours** are blue, green and purple. Pure warm colours stand out in a composition and appear closer to the viewer while cool colours recede in space. In this image the viewer's eye is, therefore, probably directed first to the girl on the left front of the picture as her clothes are very bright. The viewer's eye then moves back in space, probably first to the man with the blue over-alls as his clothes contrast the bright yellow blouse of the girl and because her body overlaps his. From the man the viewer's eye moves back to the two women in the middle of the composition. Here colour value plays a role in which woman is noticed first. The woman in red and blue stands out against the other (appears closer) both due to her actual position but also because her clothes are darker/more intense than the other womans.

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

Complementary colours are those across from each other on the colour wheel and are placed next to each other to create the most contrast and to create focus in a work. As mentioned above, red is the complement of green which makes most of the figures stand out against the green tones of the background. This use of complements draws attention to the figures and also creates a sense of space in the work.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: *Mall Rats: Malls Their Cathedrals, Shopping Their Religion*
by Dale Beaven

What is space? What dimensions does it have?

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



Dale Beaven
Mall Rats: Malls Their Cathedrals; Shopping Their Religion, 1989
Intaglio etching and watercolour on paper
Collection of the Alberta Foundation for the Arts

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

In this work the viewer sees some human figures, some animal figures, and some buildings in the background. In a traditional, non-abstract picture composition, the bottom of the picture plane is closest to the viewer while the top of the picture is the furthest away from the viewer's space. In this work the human figures appear closer to the viewer because they are at the bottom of the picture plane and are the largest and brightest elements in the composition. As the viewer moves into the composition figures become smaller and darker in tone. The buildings are far away because they are high up in the picture plane and are almost the lightest elements in the composition. Finally, the clouds are the furthest away from the viewer. This is shown by their position in the composition and because they are the lightest elements in the work. Also, the buildings are in front of the clouds because they cut off our view of the clouds.

The Alberta Foundation for the Arts Travelling Exhibition Program

Elements of Design Tour

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

See: *I'm the Boss*
by Helen Flaig

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 area 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 uses both real and implied textures. The paint handling is very loose, with some thin areas of painting while other areas use thicker paint. If one could touch the work, then the surface would be uneven and 'rough'. Implied texture is seen in the 'scratchiness' of some areas, such as the treatment of the boards. This method of painting makes those elements appear as if they would be rough to the touch.

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

Answers will vary. The artist may have used a loose method of painting to emphasise the action/energy of the scene. Also, the variety seen in the paint handling may reflect the 'roughness' of the location where the action takes place. The scene is a milk stall in a barn, a place of rough wood and straw. The paint handling reflects these elements.

The Alberta Foundation for the Arts Travelling Exhibition Program

Reading Pictures Program

Grades 4-12/adults

Objectives:

The purposes of this program are to:

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

Teacher/Facilitator Introduction to Program:

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

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

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

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

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

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

How many of you would describe yourselves as artists?

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Reading Pictures Program continued

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

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

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

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

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

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

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

Tour Program:

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

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Reading Pictures Program continued

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

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

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

c) Summarize the information.

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

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

Stop #1: LINE

Stop #2: SHAPE

Stop #3: COLOUR

Stop #4: TEXTURE

Stop #5: SPACE

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

Work sheet activity – 30 minutes

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

Presentations – 30 minutes

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

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

Reading Pictures Program continued

Visual Learning Worksheet

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

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

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

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

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

Reading Pictures Program continued

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

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

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

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

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

Perusing Paintings: An Art-full Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

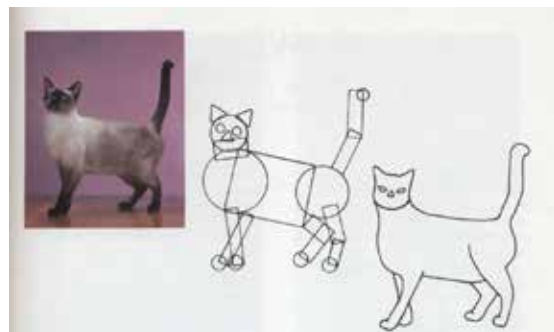
Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created
someone wearing a hat			
a specific animal			
landscape			
a bright red object			
a night scene			
a house			

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

Basic Shapes - Grades 3-5



Laura O'Connor
Snap Shot, 2009
Printed with Jet 3150 UV true flatbed printer
on birch board
Collection of the Alberta Foundation for
the Arts



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.

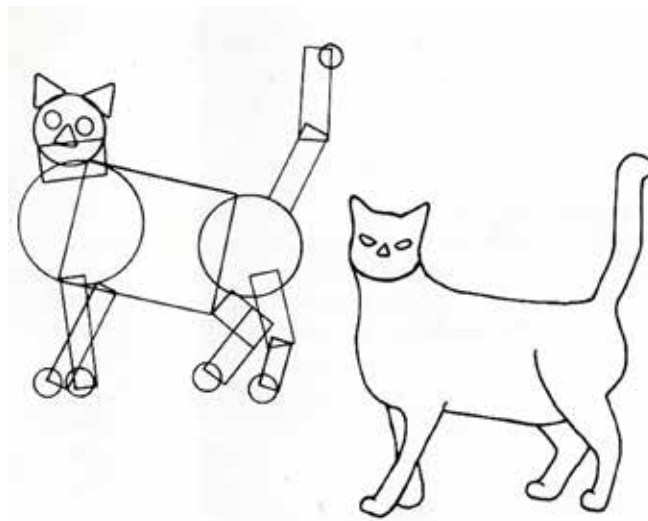
3/ Have students draw their one object using the basic shapes which make up the object.

4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms. *see works by Jason Carter for clarification

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

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

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



Art in Action, pg. 12

Extension (for older students)

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

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

- display both of students' drawings and then discuss.

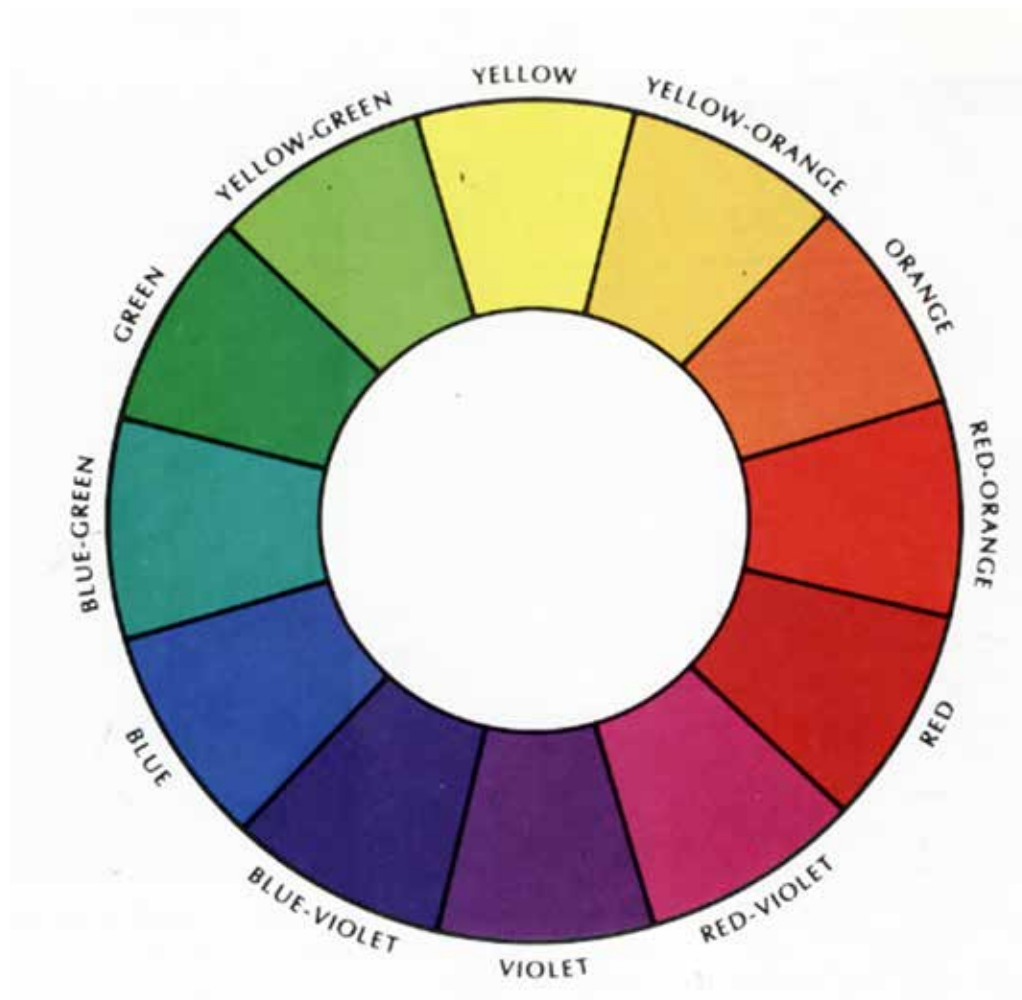
Discussion/Evaluation:

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

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

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

Experiments in Colour - Grades 3-9



When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create the illusion of space and mood within a painting.

Materials:

Colour Wheel Chart
Paper
Paints and brushes
Mixing trays
Water container

Paper towels
Pencils/erasers
Still life items or landscape drawings
Magazines/ photographic references

Experiments in Colour continued



Rakhel Biller Klinger
By *The Hen House*, 1980
Watercolour, ink, felt pen, pastel on paper
Collection of the Alberta Foundation for
the Arts

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

Instructions for Creating Art

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

Experiments in Colour continued

Questions for discussion

- 1/ What are the split complements and triad colour schemes used in your work?
- 2/ What is the colour relationship of the colours used in your painting?
- 3/ Why have you used these particular colours?

Contour Drawing

An artistic technique used in the exhibition 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

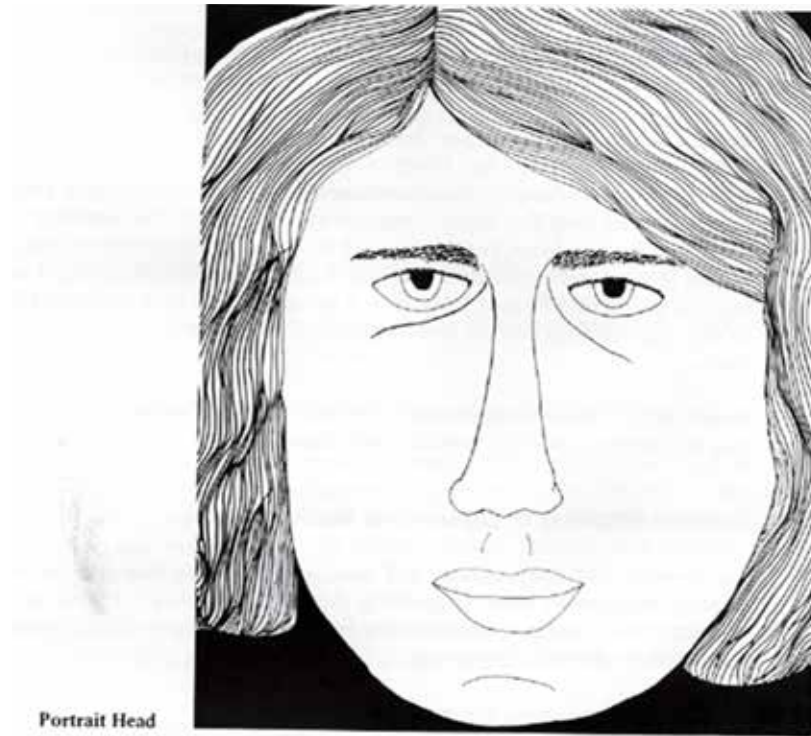
Purpose: To continue the contour process into a selected aspect of the figure.

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



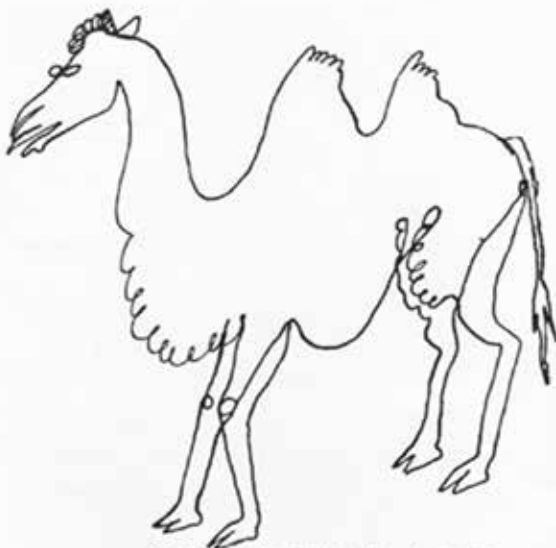
Outside shapes - Contour Drawing

2 Contour Drawing

Observing and Thinking Creatively

Can you imagine what things would be like if there were no **textures** or **colors**, only **lines** and **shapes**? The world would be very different without roughness and smoothness, brightness and darkness, or hardness and softness. When a person draws, however, one of the best ways to begin is by looking first at **contours**, or edges and outlines.

When Swiss painter Paul Klee taught art in Germany, he told his students, "Take a walk with a line." He wanted them to explore what could be done with just a simple line. And that's just what Alexander Calder seemed to do in his line drawing of a camel. Notice the playful feeling of this drawing. Calder allowed the line to ramble as it revealed the basic shape of the camel.

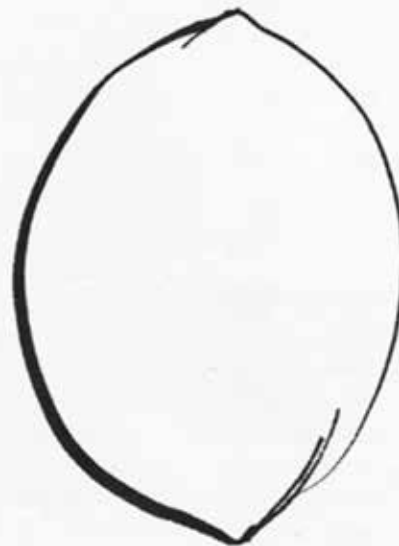


Alexander Calder, *Calder's Animals*, 1931, drawings for *Aesop's Fables*. Rare Books and Manuscripts Division, The New York Public Library; Astor, Lenox and Tilden Foundations.

Donald Sultan's clean, precise drawing of a lemon reveals only its barest outline. The crisp simplicity of line demonstrates his great drawing skill and control.

Lines can reveal moods and ideas. A thick, heavy line is much more **emphatic** than a thin, light line. If you examine an object closely, you may be surprised at all the hidden lines you find.

In this lesson, you will make a **contour drawing**, a drawing of an object using one continuous line to show outline and details. Contour drawing requires concentration and should be done slowly and deliberately as you observe and draw. You will not look at your paper as you draw; your brain will guide your hand as you look at the object.



Donald Sultan, *Lemon*, Jan. 17, 1984, charcoal on paper, 17 1/2" x 19 1/2". Blum Helman Gallery, Inc.

Outside shapes continued



Instructions for Creating Art

1. Make a paper "mask" with a piece of paper large enough to cover your hand. Carefully punch a hole in the center and slide the paper halfway down your pen. As you hold your pen beneath the paper, you will not be able to watch yourself draw.
2. Place an object before you and observe it carefully. Slowly draw the outlines of the object. Let your hand move on the paper at the same pace your eye moves over the object as you draw each contour, curve, and edge. It is expected that some of your lines will overlap other lines.
3. Now remove the mask from your pen and look at your drawing. It will show the basic shapes of the object, and because the lines ramble, it may appear messy to you. But doing a blind contour drawing will help you improve your next drawing.
4. This time, draw the object's outlines without using the paper mask. Draw slowly

and carefully, and look at both the object and your drawing.

5. When your second drawing is complete, compare the two drawings. Which has more accuracy? Which best captures the feeling of the object?

Art Materials

Paper

Scissors (to cut paper mask)

Pen, pencil, or colored markers



Learning Outcomes

1. What is a *contour drawing*?
2. How did doing a blind contour drawing help you make your second drawing?
3. Which parts of each of your drawings turned out best?

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.

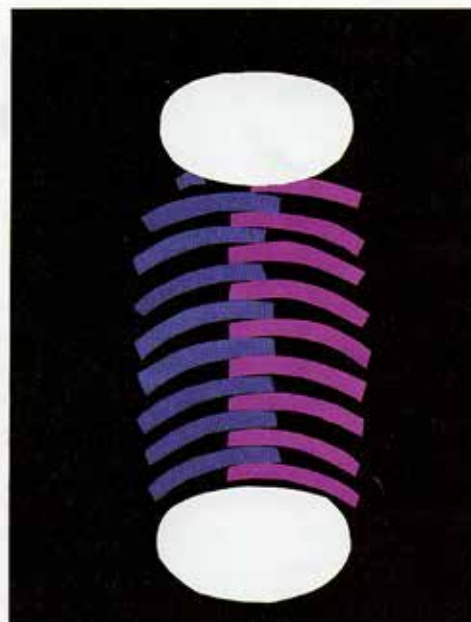
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

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?

The Alberta Foundation for the Arts Travelling Exhibition Program

Geometry Animals Grades K-3

Objectives:

Geometry Animals is a good project for young students to identify colours, textures, forms, and subjects in the environment and understand simplification/abstraction. Students are expected to construct recognizable animals from shapes using a variety of colours, forms, and lines as well as use their imagination and creative expression to invent new forms.


Materials:

- Glue
- Coloured paper
- Paper shapes
- Crayons, coloured pencils or markers
- Example reproductions of animals

Objectives:
Geometry Animals is a good project for young students to identify colours, textures, forms, and subjects in the environment and understand simplification/abstraction. Students are expected to construct recognizable animals from shapes using a variety of colours, forms, and lines as well as use their imagination and creative expression to invent new forms.

Materials:

- Glue
- Coloured paper
- Paper shapes
- Crayons, coloured pencils or markers
- Example reproductions of animals



<http://www.lessonplanspage.com/MathScienceArtLAMDGeometryAnimalsK1.htm>

Procedure:

1. Get materials ready before lesson starts.
2. Introduce photographs or reproductions of recognizable animals and introduce basic shapes of the animal with students.

<http://www.lessonplanspage.com/MathScienceArtLAMDGeometryAnimalsK1.htm>

Procedure:

1. Get materials ready before lesson starts.
2. Introduce photographs or reproductions of recognizable animals and introduce basic shapes of the animal with students.
3. Point out shapes and ask kids to identify them.
4. Show them the example animal you made.
5. Discuss materials and proper gluing technique.
6. Tell students that they will now be constructing their own animals using shapes.
7. Hand out materials or have students grab them from your small group table or another table in the room.
8. Allow time for students to work on their animals.
9. Walk around the room asking students about their animals and encourage students to add texture onto their shapes using coloured marker.
10. Have students count and write how many shapes they used and what colour they are.
11. If you would like to, have students share.

Closure:

- Ask students how many shapes they used.
- Ask them what colours they used.

Colour Me a Story

Grades 3-9

Many of the artworks in the exhibition focus on stories and story-telling. In this activity students will design and create mixed media works on paper inspired by the exhibition and conversations surrounding it. Students will be challenged to tell their own stories in styles reminiscent of artists in the exhibition. They will think in terms of perspective, colour selection and enhanced narrative while working in a 2D format.

Supplies:

- pencils & erasers
- rinse buckets & brushes
- watercolour paint
- thin markers/sharpies
- 2x Mayfair
- mixing trays/watercolour & ink trays

Objectives

Through the studio project the students will:

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

Procedure

- 1.a. Keep in mind the protagonist or focal point (person, place or thing) in their story
 - b. There are 3 steps to this project: pencil drawing, marker drawing and watercolour painting
 - c. Have students focus on a season. Choose SEASONAL COLOURS = brighter colours for spring and summer, muted colours for autumn
 - d. Keep in mind perspective: foreground / middle ground / background =
 - Things in the foreground are large, bright and in focus
 - Things in the background tend to be smaller, duller and are overlapped or partially blocked by closer items
2. In class distribute paper and pencils and erasers to students.
- 2.a. Pencil Drawing: Have students do a light sketch on the paper. This sketch will tell their story. They will also be going over their drawing in pen and then in watercolour – so draw lightly = easy to erase lines.

Introduction and drawing = 25 minutes

Colour Me a Story continued

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

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

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

Re-draw & erase = 10 minutes

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

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

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

Painting = 15 minutes... then clean-up

If time allows/studio ended early have a critique – have students choose a work that is not their own and discuss 2 things they like about it:

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

The Human Figure in Action

Observing and Thinking Creatively

Representing human figures in action has been a part of art through the centuries. What do you suppose the first example might have been? Perhaps you have seen pictures of cave drawings that show a figure throwing a spear. The best way to learn to draw something is to actually look at the thing you are drawing. An artist must become aware of **proportions**, the relationship of the size of one part to another. Have you ever seen a drawing of a person that had one arm or leg longer than the other? Learning to measure proportions will make your drawings look more realistic.

It is a good idea to draw the basic shape of a thing and then fill in the details. When human figures are being drawn, it may be helpful to draw a simple line "skeleton" to make sure proportions are accurate and that the curves and angles of the arms and legs are correct.

Observe the position of Degas' *Ballerina*. Notice how the arms, legs, feet, and hands bend. Drawing sketches of a model who turns his or her arms, legs, hands, head, and torso every possible way will help you learn how bodies move.

In this lesson, you will draw a human figure in action. You will increase your awareness of how bodies move, body proportions, and how clothes affect body shape.



Edgar Degas, *Ballerina*, Courtesy of the San Diego Museum of Art.

The Alberta Foundation for the Arts Travelling Exhibition Program
The Human Figure in Action continued



Instructions for Creating Art

1. Choose a partner and decide who will model first. The first model should take an action position. The second student should then quickly sketch the outline of the model's pose. Check to see that the **proportions** look accurate. How wide are the shoulders? How long are the arms and legs? When the first sketch has been completed, change places.
2. When you have made your penciled outline, decide which body parts are hidden by arms and which parts overlap. Draw in the lines which separate parts.
3. Look at the **color** and **texture** of the clothing of the student you drew. Have the student assume the original pose again and see how the clothing looks. Sketch in the student's clothing. If the student is pretending to hold something in the pose, such as a ball, tool, or other object, add that to your picture.

4. Now, color your picture with the **medium** of your choice. Display your finished picture with others in your class. All the figures could be cut out, grouped together, overlapped to form a group **mural**. How many people can you recognize from these pictures?

Art Materials



12" x 18" white construction paper

Pencil and eraser

Scissors

Choice of media: Paints and brushes, colored markers, crayons, etc.

Learning Outcomes

1. What is the meaning of *proportion*?
2. Explain how you showed the texture and effects of clothing in your drawing.
3. How does your drawing show the feeling of action?

GLOSSARY



Terrance Houle
Urban Indian 3, 2007
Digital C-print on paper
Collection of the Alberta Foundation for
the Arts

Glossary

Abstraction: 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.

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

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

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

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

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

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

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

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

Gradation: A principle of design that refers to the use of a series of gradual/transitional changes in the use of the elements of art with a given work of art; for example, a transition from lighter to darker colours or a gradation of large shapes to smaller ones.

Iconography: A set of specified or traditional symbolic forms associated with the subject or theme of a stylized work of art.

Mythology: The body of myths (sacred stories) of a particular culture, or of humankind as a whole; the study and interpretation of such myths.

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

Glossary continued

Pop Art: A 20th century art style focusing on mass-produced urban culture: movies, advertising, science fiction. In the USA Pop Art was initially regarded as a reaction from Abstract Expressionism because its exponents brought back figural imagery and made use of hard-edged, quasi-photographic techniques. Pop artists employed commercial techniques in preference to the painterly manner of other artists.

Positive shapes: Are the objects themselves. They are surrounded in a painting by what are called the negative shapes or spaces.

Primary colours: The three colours from which all other colours are derived - red, yellow and blue.

Realism/Naturalism: A style of art in which artists try to show objects, scenes, and people as they actually appear.

Shade: Add black to a colour to make a shade. Mix the pure colour with increasing quantities of black making the colour darker in small increments. If you add gray to a colour, you produce a tone.

Symbolism: The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships.

Tint: Add white to a colour to create a tint. Mix the pure colour with increasing quantities of white so that the colour lightens.

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

Woodland Style: Is a genre of graphic design and painting among First Nations artists from the Great Lakes area - including northern Ontario and southwestern Manitoba. Developed by Norval Morrisseau, this visionary style emphasizes outlines and x-ray views of people, animals, and plant life using vivid colour.

Credits

SPECIAL THANKS TO:

The Artists

The Alberta Foundation for the Arts
Art Gallery of Alberta

SOURCE MATERIALS:

Oxford Companion to Art, Oxford University Press, 1970

The Usborne Book of Art Skills, Fiona Watt, Usborne Publishing Ltd., London, 2002

Art in Action, Guy Hubbard, Coronado Publishers Inc., United States, 1987

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

Modern Art - http://en.wikipedia.org/wiki/Modern_art

The History of Art, Second Edition, H.W.Janson, Harry N. Abrams Inc., New York, 1977

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Shane Golby – Curator/Program Manager
AFA Travelling Exhibition Program, Region 2

Elicia Weaver –TREX Technician

Front Cover Images:

Left: Walter Jule, *Untitled: From The Killing Room Series*, 1977, Screenprint, lithograph on paper
Collection of the Alberta Foundation for the Arts

Right: Jacques Rioux, *Transparent Reflection, Downtown Calgary, 1980, The Calgary Picture Project*, 1980, Silver gelatin on paper, Collection of the Alberta Foundation for the Arts

