

# *Heaven Can Wait*

ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM





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FOR THE ARTS TRAVELLING  
EXHIBITION PROGRAM

Interpretive Catalogue and Educators  
Guide: AFA Travelling Exhibition Program  
(Trex)

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Cover artwork:  
*Heaven Can Wait*  
2020

Crayon, gouache, India ink, oil pastels,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch

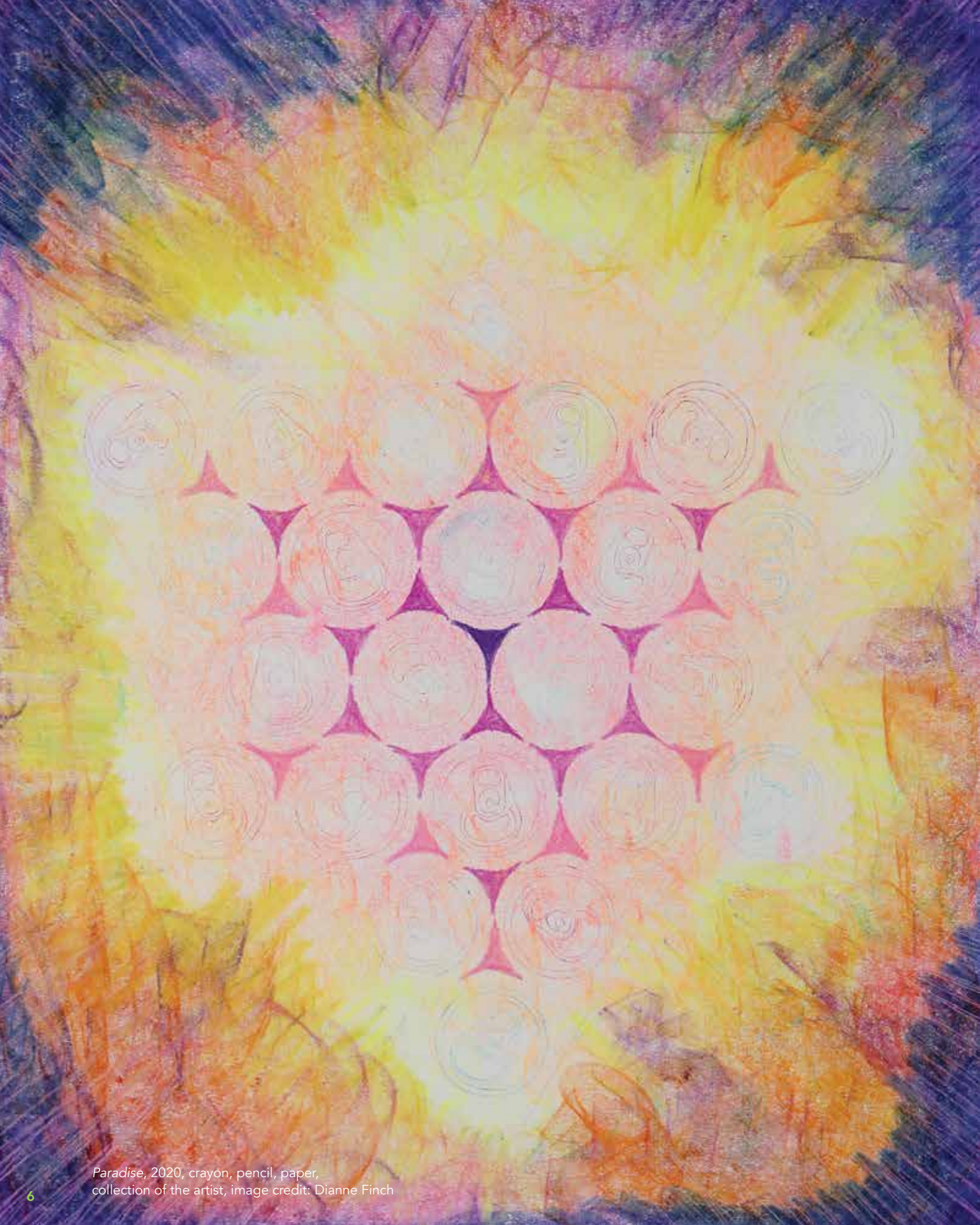




*Mermaid*, 2020, crayon, watercolour, gouache, India ink, oil pastels, pencil, paper, collection of the artist, image credit: Dianne Finch







*Paradise, 2020, crayon, pencil, paper,  
collection of the artist, image credit: Dianne Finch*

## *About the Esplanade*

The Esplanade Arts and Heritage Centre is where the stories of our great collective culture are told through music and dance, painting and sculpture, plays and concerts, exhibitions and installations, artifacts and art, education programs and private events. Featuring a 700-seat main stage balcony theatre which boasts superior technology and striking design, the Esplanade is where Medicine Hat celebrates arts and heritage.

A marvel of contemporary Canadian architecture on traditional Blackfoot territory just steps from the South Saskatchewan River, the Esplanade occupies an eminent position on downtown's historic First Street Southeast. From its rooftop terrace, you can see Saamis, the dramatic shoreline escarpment which is the setting for the story of how Medicine Hat got its name.

Inside, visitors discover the vibrant Esplanade Art Gallery, the prized Esplanade Museum,

the Esplanade Studio Theatre across the lobby from the Esplanade Main Stage Theatre, the expansive Esplanade Archives and Reading Room, an art education space called the Discovery Centre and the catering-friendly Cutbanks Room.

In the northeast corner of the Esplanade grounds stands the oldest remaining brick home in Alberta, the Ewart-Duggan House. With its gingerbread trim and quaint heritage gardens, it now serves as a charming venue for select cultural events and a home away from home for artists in residence.

The Esplanade opened in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has welcomed a steady procession of artists and audiences, storytellers and story-lovers from around the region and around the globe. The celebration continues today.





*The Sweetest Taboo*, 2020, crayon, watercolour, gouache, India ink, oil pastels, pencil, paper, collection of the artist, image credit: Dianne Finch



## *About the AFA Travelling Exhibition Program*

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

**Northwest Region:**

**The Art Gallery of Grande Prairie,  
Grande Prairie**

**Northeast and North Central Region:**

**The Art Gallery of Alberta, Edmonton**

**Southwest Region:**

**The Alberta Society of Artists, Calgary**

**Southeast Region:**

**The Esplanade Arts and Heritage Centre,  
Medicine Hat**

Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.





*Wrathchild*, 2020, crayon, watercolour, gouache, India ink, oil pastels, pencil, paper, collection of the artist, image credit: Dianne Finch



## Curatorial Statement

*Heaven Can Wait* is a series of works by Medicine Hat-based artist Roy Caussy. These vivid, colourful drawings were generated through an intuitive approach, fulfilling subconscious directives, and the results are lighthearted. User-friendly materials were utilized to create these vibrant pieces, the artist explains, “It was important to me that the drawings be produced with ‘simple’ materials, specifically: crayon, pencil crayon, watercolour, gouache and India ink. The reason for this is because I want my drawings to be both approachable and understandable, giving the viewer a sense that, with enough practice, they could achieve something similar.” Though Caussy asserts how attainable these results are, the compositional complexity of his work is proof of his undeniable artistic ability.

Inspired by Caussy’s love of colour and pop-culture references, these drawings conjure nostalgia for the mid-1990s. At first glance reminiscent of trendy genre posters, they bring a lightness to our society’s current pandemic

heaviness. Caussy visually conveys the bizarre state of our social order, in which absurd and melancholic narratives clash. He explains, “I wanted to move away from any attempt to make these drawings important or serious and instead have the works feel fun, and operate on a visual and emotional level. I also wanted the colour palette and content to be as eye-catching as possible so that the work screams for attention, no matter where the drawings are hung.”

As an artist and art educator, Caussy wanted to create a body of work that exhibited uninhibited creativity. He wanted to communicate the freedom of one’s imagination, and the creative confidence that is generated from that freedom. “As a drawer,” he says, “you get to create worlds and build concepts and ideas; you get to grow your imagination.” These works are truly the outcome of the artist’s uninhibited, innate drive to create. They embody contemporary drawing practices and pull you into a mind-expanding visual experience.



*Stranger in a Strange Land*, 2020, crayon, watercolour, gouache, India ink, rubber cement, pencil, paper, collection of the artist, image credit: Dianne Finch





## *Biography*

Roy Caussy (b. Hamilton, ON) lives and works in Medicine Hat, AB. He received his BFA from the Nova Scotia College of Art and Design, and his MFA from the University of Lethbridge, in Studio Arts (2015). Caussy's work often revolves around serendipity and intuition, with research interests in WWII and the emergence of a youth demographic and youth marketing; his practice is comprised of sculpture, drawing, audio and installation. Caussy has been included in group shows at museums across North America, including the San Diego Art Institute, the Art Gallery of Nova Scotia, and the Art Gallery of Hamilton, and has had solo exhibitions at Stride Gallery (*Only the Losers*; 2019), and the Art Gallery of Alberta (*The King is Dead...*; 2020). Caussy has participated in numerous residencies across Canada, including the Banff Centre for Arts and Creativity. In the Fall of 2020, Roy will be participating in an exhibition at the Nanaimo Art Gallery.



*Tar Baby*, 2020, crayon, watercolour, gouache, India ink, oil pastels, pencil, paper, collection of the artist, image credit: Dianne Finch



## *Artist Statement*

Producing these drawings was a real treat. I approached the opportunity to create a new body of work for TREX as a chance to free myself from the constraint of needing to know, or understand, what I was to produce prior to the actual making. In my studio, I set a pace that did not allow room for much introspection or second-guessing. Rather, I worked at a fairly fast clip, forcing the drawings to evolve from an intuitive and subconscious level as opposed to a rational one. This way of working is what lends the drawings a sense of immediacy and dynamism, and what gives them an emotional quality. This body of work is inspired by my love of colour, texture, and pop-culture references.

It was important to me that the drawings be produced with “simple” materials, specifically crayons, pencil crayons, watercolours, gouache, and India ink. The reason for this is because I want my drawings to be both approachable and understandable, giving the viewer a sense that, with enough practice, they could achieve something similar. To reflect this “simple” sentiment in the content of the drawings, I moved away from any attempt to make these drawings important or serious so that they would feel fun, and operate on a visual and emotional

level. I also wanted the colour palette and content to be as eye-catching as possible so that the work screamed for attention, no matter where the drawings were hung.

It is imperative to me that the drawings be relatable on a material level. I want the viewers to see that they can be inspired by simple materials available at any store that sells art supplies. It is important to encourage an artistic practice in everyone, and to demonstrate how easy it is to be artistic. People often explain to me how unartistic they are because they “can’t even draw.” The reality is that they just needed the right encouragement early in their life to build up enough confidence in themselves. The other beautiful thing about drawing is that it can be entirely based on one’s imagination. As a drawer, you get to create worlds and build concepts and ideas; you get to grow your imagination.

These drawings were produced for TREX Southeast, in Medicine Hat, AB, during the early spring of 2020.

## List of Works



*Left to Right / Top to Bottom*

*Alexander the Great*

2020

Crayon, watercolour, gouache,  
India ink, oil pastels, pencil, paper

Collection of the artist

Image credit: Dianne Finch

*Run to the Hills*

2020

Crayon, watercolour, gouache,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch

*Drifter*

2020

Crayon, watercolour, gouache,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch



*Sea of Madness*

2020

Crayon, watercolour, gouache,  
India ink, rubber cement, pencil,  
paper

Collection of the artist

Image credit: Dianne Finch



*Left to Right / Top to Bottom*

*Flight of Icarus*

2020

Crayon, watercolour,  
gouache, India ink, oil pastels,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch



*Quest for Fire*

2020

Crayon, watercolour,  
gouache, India ink, pencil,  
paper

Collection of the artist

Image credit: Dianne Finch



*Innocent Exile*

2020

Crayon, watercolour,  
gouache, India ink, rubber  
cement, pencil, paper

Collection of the artist

Image credit: Dianne Finch



*Stranger in a Strange Land*

2020

Crayon, watercolour,  
gouache, India ink, rubber  
cement, pencil, paper

Collection of the artist

Image credit: Dianne Finch





*Left to Right | Top to Bottom*

*Losfer Words*

2020

Crayon, watercolour, gouache,  
India ink, oil pastels, rubber  
cement, pencil, paper

Collection of the artist

Image credit: Dianne Finch

*Aces High*

2020

Crayon, watercolour, gouache,  
India ink, oil pastels, rubber  
cement, pencil, paper

Collection of the artist

Image credit: Dianne Finch

*Wrathchild*

2020

Crayon, watercolour, gouache,  
India ink, oil pastels, pencil, paper

Collection of the artist

Image credit: Dianne Finch



*Paradise*

2020

Crayon, pencil, paper

Collection of the artist

Image credit: Dianne Finch



*Left to Right / Top to Bottom*

**Mermaid**

2020

Crayon, watercolour,  
gouache, India ink, oil pastels,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch



**Kiss of Life**

2020

Crayon, watercolour,  
gouache, India ink, oil pastels,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch



**The Sweetest Taboo**

2020

Crayon, watercolour,  
gouache, India ink, oil pastels,  
pencil, paper

Collection of the artist

Image credit: Dianne Finch



**Never As Good As The First Time**

2020

Crayon, watercolour,  
gouache, India ink, rubber  
cement, pencil, paper

Collection of the artist

Image credit: Dianne Finch





*Top to Bottom*

*Tar Baby*

2020

Crayon, watercolour, gouache,  
India ink, oil pastels, pencil, paper

Collection of the artist

Image credit: Dianne Finch

*Heaven Can Wait*

2020

Crayon, gouache, India ink, oil  
pastels, pencil, paper

Collection of the artist

Image credit: Dianne Finch







*Aces High*, 2020, crayon, watercolour, gouache, India ink, oil pastels, rubber cement, pencil, paper, collection of the artist, image credit: Dianne Finch





*Flight of Icarus*, 2020, crayon, watercolour, gouache, India ink, oil pastels, pencil, paper, collection of the artist, image credit: Dianne Finch



## *Introduction to Educator's Guide and Lesson Plans*

The AFA Travelling Exhibition Program Southeast created this educators' guide based on the exhibition's themes and concepts. It is composed of lesson plans and informative material. We strive to create projects that will inspire individuals to experience our exhibitions beyond the decorative and to explore their own creativity. Educators, writers, curators and artists have all contributed content; we hope you create something amazing from it.



Example of finished Colour Exploration project



# Lesson 1

## Colour Exploration

*Grades K - 6*

### Overview

Colour plays a large role in our lives. It can enhance an environment, influence our well-being, and evoke a mood. In the visual arts, colour theory helps guide an artist's choices when it comes to mixing colours and creating a specific combination for visual effect. In the works of *Heaven Can Wait*, Roy Caussy's vibrant use of colour demands attention and exemplifies his uninhibited exploration of it. Colour is a pervasive part of our everyday visual world, and for many, choosing colours is an intuitive process.

In this project, participants will explore the process of mixing colours. They will learn the basic principles of colour theory while indulging their curiosity to create their own unique colour palettes.



### Objectives

Students will:

- Learn to express themselves through colour
- Understand basic principles of colour theory

### Materials

Paint in primary colours: red, blue, yellow (may include black and white)

Paintbrushes

Small jars, palettes, or egg cartons for mixing

Popsicle sticks for mixing

Water

Paper

Small squeeze bottles (optional; works well with younger participants)



## *Instructions*

### Step One

Transfer paint into squeeze bottles (for younger participants) or small jars, palettes, or egg cartons.

### Step Two

Mix the primary colours and explore various combinations.

### Step Three

Combine primary colours with secondary colours to create tertiary colours.

### Step Four

As you're mixing a colour, record it by painting a swatch onto a piece of paper. When you are satisfied with the colours you have mixed, name your unique colour creations. Label your paper if you wish.



## Variations

Younger participants and beginner colour mixers should start with primary colours so they can discover how to make secondary colours.

Older participants can use more colours initially so they can explore a variety of blending options. Include black and white to explore value. Try creating a value scale of a particular colour.

### *Basic colour theory vocabulary:*

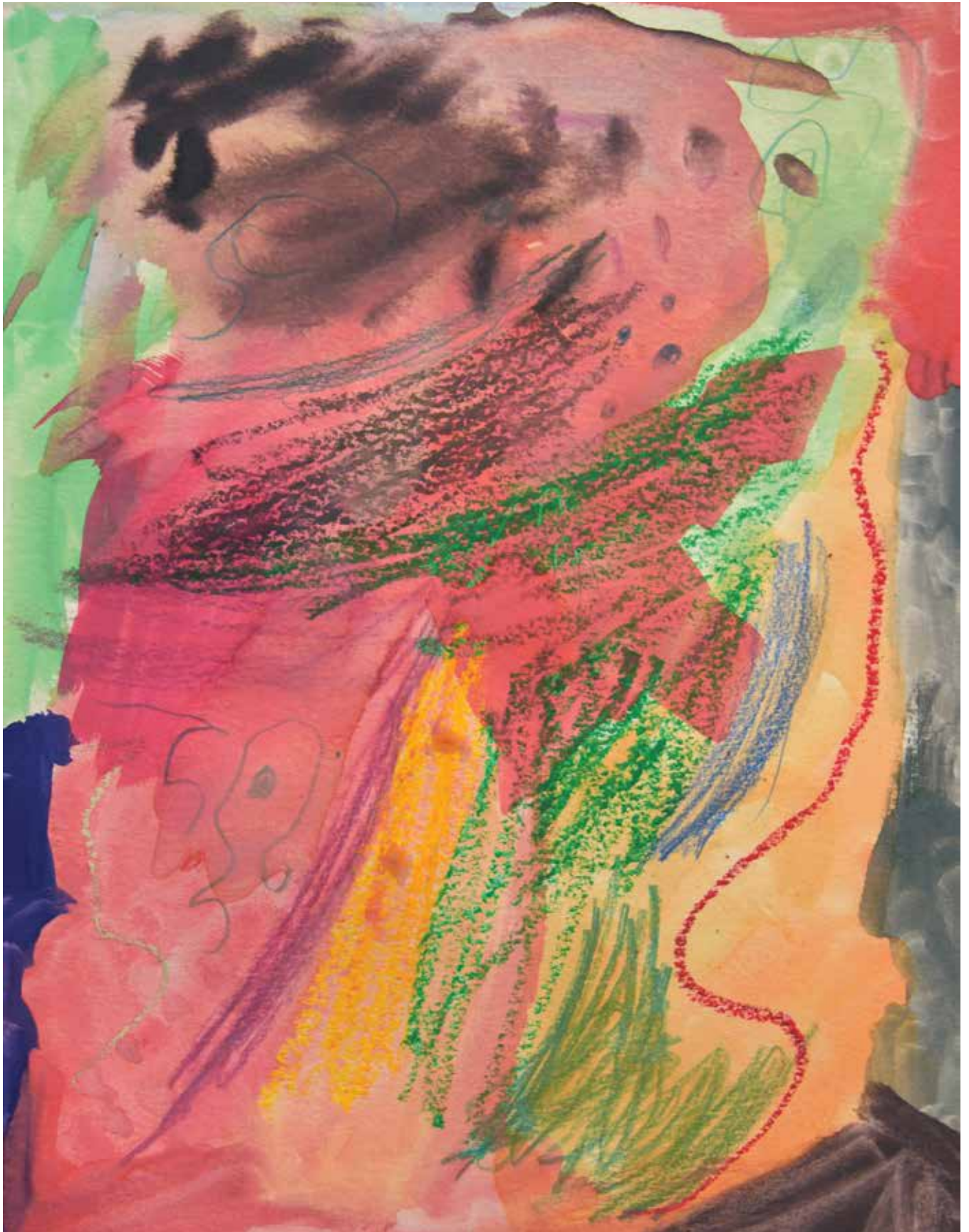
*Hue* – Pure colour.

*Primary hues (red, yellow, and blue)* – These colours are at their basic essence. They cannot be created by mixing other colours.

*Secondary hues (green, violet, and orange)* – These colours are created by combining two primary hues.

*Tertiary (intermediate) hues* – These are created when you combine a primary and a secondary hue.

*Value* – The lightness or darkness of a colour.



Example of finished Watercolour Resist project



## Lesson 2

### Watercolour and Resist *Grades K - 12*

#### Overview

There are many ways an artist can approach creating works of art. Roy Caussy describes his approach as intuitive, subconscious, and uninhibited. He allows his imagination to run free and guide his decision-making. When we allow our imagination to lead us, we create a process-art experience. This means that the emphasis is on the process of creating, not on the end result. We can explore materials and colours, construct interpretations, and express ourselves freely.

In this project, participants will be guided through a process-art experience using resist materials and watercolour.



#### Objectives

Students will:

- Build creative confidence through a process-art experience
- Engage in creative thinking and self-expression
- Explore resist materials and techniques

#### Materials

Watercolour paper

Watercolour paint

Water

Paintbrushes

Resist materials (crayons or oil pastels)

Objects to trace (optional)

Tape or masking fluid (optional)



## *Instructions*

Remember that this is a process experience. There are no expectations for the end result. The point is to explore your creativity by allowing the materials and your imagination to guide your decision-making.

### Step One

On the paper, draw/make marks with your resist materials. Younger participants can trace found objects. Tracing can be a good starting point, and arranging the shapes on a page flexes your design and layout muscles.

### Step Two

Once the resist material has been laid, apply your watercolour. You will notice that wherever the resist material was laid, the watercolour will be blocked.

### Step Three

You may choose to go back and forth between the two mediums as a way of experimenting.

### Step Four

When you are satisfied with your visual composition, your artwork is complete.





## Variations

Try using other resist materials, such as tape or masking fluid.

Older participants can consider the term *popular culture* relative to art making. Include a pop-culture reference within the artwork. This could be drawn using a resist material or it could be a magazine cut-out incorporated into the composition.



Example of finished Collaborative Workshop project



## Lesson 3

### Collaborative Workshop

*Grades K - 6*

#### Overview

Roy Caussy's drawing practice is built on growing the imagination. By creating worlds, ideas, and a new visual subconscious, you can generate a freedom that drives creativity. This project will allow participants to harness their creative confidence as they create a collaborative piece of work. They will use the momentum of working in a team to tackle an open-ended project. Young artists are often hesitant to create a project without specific criteria to guide them. They often lack the confidence or the time to explore the materials and develop ideas. Collaborative art provides both space and time for individual and collective thinking and exploration.

In this project, participants will work off each other's ideas while encouraging and supporting one another.



#### Objectives

Students will:

- Build creative confidence
- Make art collaboratively
- Work together to create energy, speak words of encouragement, consider equality, think out loud, take leadership roles, listen to others, and generate new ideas
- Explore a variety of materials

#### Materials

One large piece of cardboard to use as a base for the project

Recycled material (cardboard, egg cartons, toilet paper rolls)

Loose parts (straws, lids, beads, string, lids)

Tape

Scissors

Coloured construction paper

Paint

Paintbrushes

Water

Markers and other colouring materials



## *Instructions*

### **Step One**

Separate into small groups. Each group will collectively determine what they will create.

### **Step Two**

Distribute the materials amongst the groups and begin exploring and creating. Some groups might decide on their direction right away. For others, the idea may evolve once they have spent more time exploring the materials.

You might build a cardboard city, a giant birthday cake, an abstract paper sculpture or a piece of wearable art! Together, you'll work toward a goal and support one another's ideas.

*Facilitators: Make sure you allow plenty of time for this project so that the participants have the freedom and time needed to observe, share, mingle, chat, explore, experiment, hypothesize, take risks, and develop their ideas.*







*Quest for Fire*, 2020, crayon, watercolour, gouache, India ink, pencil, paper,  
collection of the artist , image credit: Dianne Finch



## Acknowledgements

This publication was produced in conjunction with the TREX exhibition *Heaven Can Wait* by the AFA Travelling Exhibition Program (TREX) Southeast Region 4, at TREX Space, City of Medicine Hat. *Heaven Can Wait* will tour throughout Alberta to non-traditional gallery spaces September 2020-February 2024. Visit [www.trexprogramsoutheast.ca](http://www.trexprogramsoutheast.ca) to find out more about the program and locations of each exhibition.

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