

Fantastic Worlds

EDUCATION GUIDE

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HOW TO LOOK AT ART

Using the Four Stages of Criticism

» What is criticism in art? In everyday speech, the word “criticism” is often used to describe “finding fault” with a person or their work. In the vocabulary of art, criticism has a broader definition: **criticism describes looking carefully at, questioning, and forming conclusions about artistic works.**

The four stages of criticism listed below help the audience viewing the art to spend time analyzing the work and their own reactions to the work. Without spending that time, we may miss important aspects of the work’s technical content, its message, or our own connection to the piece.

AGE LEVELS: If age-appropriate language is used to ask critical thinking questions, children of all ages can participate in all four stages of questioning. Further suggestions for age-appropriate questions can be found in the “Educator’s Guided Tour” section of this educational package.

STAGE 1: DESCRIPTION

What do we see when we look at a work of art?

Note: In this stage, we list or describe all of the formal (or visual) elements in the image. Any connections to our imagination or emotions will be explored in Stages 3 and 4.

- » Describe the subject: What do we see in this image? (Landscape, architecture, people, animals, interiors, still life, portraiture, etc.)
- » Describe the medium (materials): What did the artist use to make this work? Oil paint, acrylic paint, pastels, photography, textiles, charcoal woodblock prints, etc.)
- » Discuss the Elements of Art (Lines, Shape, Forms, Space, Colour, and Texture--Adapted from the J.Paul Getty Museum Education)

› **Line is a mark that has a greater length than it does width. Lines can have many characteristics. For example, a line can be: horizontal, parallel, vertical, diagonal, straight, wavy, curvy, flowy, thick, thin, wispy, tapering, long, broken etc.**

Often there are many varieties of lines in an artwork. What are some of the different kinds of lines you can see?

› **A Shape is a closed line. Shapes can be geometric, such as rectangles and ovals, or they can be organic, natural, free-formed shapes. Shapes can be tall or wide; big or small; and often help to describe distance and height in an artwork.**

What are some of the different kinds of shapes that you can see?

› **Forms are three-dimensional shapes that describe length, width, and depth. Spheres, cubes, cones and cylinders are examples of forms.**

What are some of the different kinds of forms that you can see?

▶ STAGE 1: DESCRIPTION (Continued)

› Space is the area between and around objects. Often, the space around objects in artworks is called negative space. Space can also refer to the feeling of depth in a piece. Real space is three-dimensional, while in visual art, space is what we use to describe the illusion of depth.

Describe how space is being used in the artworks. Is there a feeling or illusion of depth being created?

› Colour is light reflected off of objects. Colour has 3 main characteristics. Hue (the name of the colour—blue, green, yellow, etc.), Value (how light or dark the colour is), and Intensity (how bright or dull the colour is). Primary Colours (Red, Blue, and Yellow) are the only true colours. All other colours are mixes of primary colours. Secondary Colours (Orange, Green, Purple) Are two primary colours mixed together. Complimentary Colours are colours that are located directly across from each other on the colour wheel. For example, red + green, or yellow + purple.

What are some of the different kinds of colours used in the artwork? What kinds of characteristics do they have?

› Texture is the surface quality that can be seen and felt. Texture can have many characteristics. For example, it can be rough or smooth, soft, hard, uneven, flat, bumpy, pointy, etc. Textures do not always feel the way they look. For example, a painting of tree bark may look rough, but the actual surface of the canvas is smooth and flat.

What are some of the different kinds of textures you can see in the artwork?

▶ STAGE 2: ANALYSIS – OBSERVING RELATIONSHIPS

How is this artwork (composition) arranged?

Note: For this stage, we use the Principles of Design (Balance, Emphasis, Movement, Pattern, Proportion, Unity--Adapted from the J. Paul Getty Museum Education). With younger students, it may be more effective to discuss the work without first teaching these terms, and instead provide the terms as you discuss different relationships in the work.

» Balance is the distribution of the visual weight of objects, colours, textures and space. If a piece is symmetrical, the elements are similar on both sides of the painting. If it is asymmetrical—the sides are different but still balance each other. If it is radial, the elements are arranged around a central point and are often similar.

What kind of balance does this artwork have?

» Emphasis is the part of the composition that catches our attention. This is often created using contrast (in size, colour, textures, shape, etc.)

Is there an object or area that stands out more than others?

» Movement is the path our eyes take through the work of art. This movement is often directed using lines, edges, shapes, colour.

How does your eye move through the piece? What elements are directing it?

HOW TO LOOK AT ART continued

Using the Four Stages of Criticism

STAGE 2: (Continued)

- » **Pattern is the repeating of an object or symbol across the work of art.**

What kinds of patterns do we see in the artwork?

- » **Proportion is the feeling of unity created when all parts (sizes, amounts or number) relate well with each other.**

How is proportion being created in this artwork? What elements are being used?

- » **Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness. This is often done using many of the Principles of Design we have looked at already.**

Does this piece feel unified to you? What elements are (or aren't) contributing to making it feel unified?

STAGE 3: INTERPRETATION

What are some of the meanings this work may have?

Note: In this stage, we imagine the meaning(s) behind the technical choices and content that we have observed in the first two stages. This stage can be challenging, because the meaning is often unclear, and it is up to us to use our own knowledge, imaginations, and experiences to formulate the meaning of the work. For this reason, interpretation requires creativity, empathy, and courage. There are no right or wrong answers in interpretation; each viewer's experiences will provide a different insight into the work's potential meanings. For educators, instead of approaching students' interpretations as correct or incorrect, it can be helpful to ask the student to explain their conclusion, and then allow others to share why they feel the same or differently about the ideas that are presented.

- » How does this work make you feel? Why?
- » What mood(s) do you get from this work? Why?
- » Is there a narrative or story being told by the artwork?
 - » If so, what elements are being used to help tell this story?
- » Does this artwork relate to the time period it was made in?
- » Is the artwork commenting on a challenge, style, concept, or trend in art?
- » Is the artwork commenting on a challenge, trend, concept, or moment in our world or history?
- » What do you think the artwork is about?



STAGE 4: JUDGEMENT – CONCLUSION ABOUT WORK

What do you think or feel about this work?

Note: In this stage, we decide what we like or dislike about the work. This decision is subjective, but an explanation for the decisions should be provided. The judgement stage is an important opportunity to practice using art vocabulary and connect to our observations from Stages 1 - 3.

- » Do you like the work? Why or why not?
- » Do you agree with some of the meanings behind the work?
- » What are some of the formal (visual) strengths and weaknesses of the work?
- » Did your initial opinion change or stay the same after analyzing the work?
 - » If it did, how did it change?
- » Does this artwork change how you feel/think about the exhibition as a whole? Why or why not?

EDUCATOR'S GUIDED TOUR

“The Imaginary is what tends to become real”
– André Breton

Artworks are powerful storytelling mechanisms. They can help to open up new perspectives, explore complicated issues, imagine possibilities, and navigate moods or emotions. Artists, filmmakers, and writers have long turned to the fantastic—also known as the strange, imagined, whimsical, unrealistic, magical or inconceivable—to ask questions about the future, the nature of reality, and to probe the boundaries between the possible and impossible, the conscious and unconscious. As the above quote from André Breton—one of the founding figures of Surrealism—suggests, sometimes what is imagined or fantastic can transform into very real possibilities or futures. Selected from the collection of the Alberta Foundation for the Arts, each of the twenty works in *Fantastic Worlds* demonstrates the unique potential of the art of the fantastic to weave stories, discover pathways, and construct realities.

The art of the fantastic is incredibly diverse, with artists using a wide range of techniques and approaches to build narratives and worlds. For example, in Akiko Taniguchi's works, *Occurrence of the Surface* and *Midnight Creation*, Taniguchi uses whimsical abstract forms to bring us on a journey full of textures, shapes and movement. Through this approach, Taniguchi is able to construct an entirely different landscape than the one experienced by humans, as these forms take on lives on their own, morphing into a stretched out exploratory arc—as in *Occurrence of the Surface*—or the sea of delicate floating vessels depicted in *Midnight Creation*.

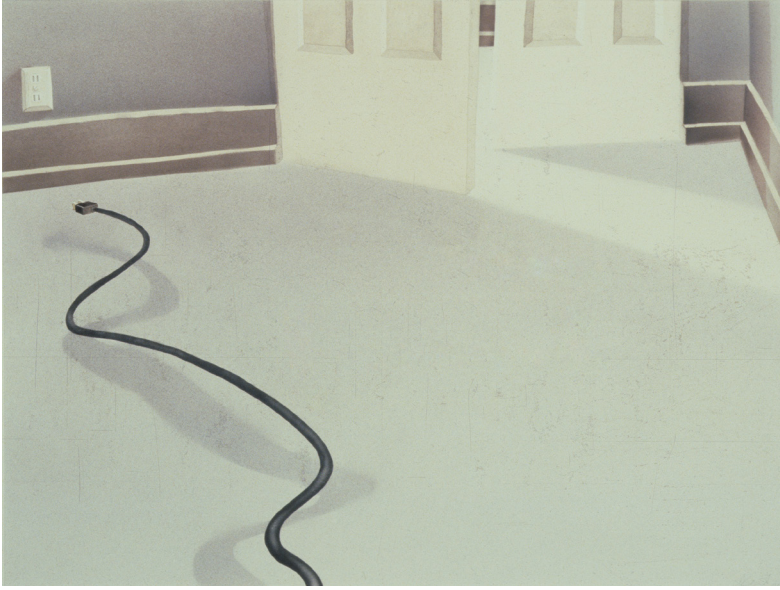


Occurrence of the Surface, Akiko Taniguchi, 2006, etching, chine colle



Midnight Creation, Akiko Taniguchi, 2003, Photo-intaglio, etching, drypoint, chine colle

While the forms in these works may not immediately reference objects we know, parts of them may feel familiar, as Taniguchi draws inspiration from the shapes, cycles, and forces of the natural world. For the artist, exploring forms from the environment through a playful abstract visual language offers a potential avenue to navigate our feelings and connections to nature, as well as humanity's relationship to the environment more broadly.



Derek Besant, *Night Crawler*, 1977, Watercolour, Ink

In contrast, other works, such as Derek Besant's *Night Crawler* and K. Gwen Frank's *Inner Weather*, are much more based in an illusionistic approach to the fantastic. These works each carefully depict an interior setting that could potentially be encountered in everyday life. However, through injecting an element of magic into each space, the artists play with our expectations and experiences of these worlds. In Besant's piece, for example, we encounter a fairly non-descript room with unsaturated colours that could be characteristic of an office building or a school.

Then, through both the title and the suggestive shadow, what initially appears as a normal power chord is transformed into a lively slithering creature making its way towards the outlet. Suddenly, what once appeared as a regular space is full of new questions and possibilities. What opened the door? Are there humans in this world? Are all the objects alive?

Similarly, at first glance K. Gwen Frank's *Inner Weather* appears like a non-spectacular domestic space. The fairly monochromatic colour palette re-enforces this effect as the interior appears cohesive and unified. However, the delicate lines and transparency of the white cloths contrast against the dark background, drawing attention to the unusual movement of the clothesline, as the fabric appears to twist, and fold. The soft curve of the clothesline further emphasizes the motion of the cloth as the chord seems to sway towards the closed window. Both of these compositional and visual strategies come together with the title of the piece to suggest that there is wind inside the interior that is pushing the clothesline. By introducing weather to the inside of a house, Frank's piece breathes mystery and whimsy into the scene, asking us to re-imagine the experience of the space differently and its possible narratives.



K. Gwen Frank, *Inner Weather*, 1995, aquatint, etching, intaglio



Patricia Askren, *Just Barely Keeping My Feet Above Water*, 1992, Ink



Pat Riddell-Hamon, *I'm a Chicken*, 1979, Lithograph

Other works more directly explore emotions and moods, creating imaginative worlds that aim to capture a particular feeling or moment. For example, Pat Riddell-Hamon's work *I'm a Chicken* departs from the expression of calling someone or something a chicken—meaning they are fearful or skittish. The lithograph then humorously depicts an animated plucked chicken, who is cautiously sneaking through or surveying a room. Standing just at the edge of the wall with its head tilted to the side, the chicken is perhaps contemplating whether there is something ominous waiting for them around the corner. The chicken's narrative is then emphasized through the use of light and shadow in the print, with the chicken's elongated shadow further adding to the tension of the scene. Additionally, the contrast between the bright foreground and the dark background helps to enhance and stress the chicken's body language and placement in the composition. Through building this fantastical setting, Riddell-Hamon's work offers a playful interpretation of what the expression "I'm a Chicken" means.

Meanwhile, Patricia Askren's work *Just Barely Keeping my Feet Above Water* borrows from the visual languages of children's books to capture an emotional state. Like Riddell-Hamon, the work builds from an expression, this time "keeping my head above water"—meaning to just make it by in terms of material or emotional states. Only this time, Askren flips the saying to include the feet instead of the head. The image then depicts a person upside down in water, with their feet jutting out over the top of the waves. Askren uses multiple techniques to both balance the image and enhance the narrative qualities. For example, the shape of the feet mirrors the sailboat, helping to emphasize the "keeping afloat" storyline. While the downward movement of both the yellow plane and fish, stress the potential for the person to sink further down into the depths. Placed in a deep navy band with little stars at the bottom of the drawing, the work also suggests that the head is so far below the surface that it is in another world entirely—leaving the interpretation and possibilities of that space open to the viewer. Askren's work and Riddell-Hamon's work demonstrate the capacity of the art of the fantastic to open up pathways and stories that explore our emotional experiences and moods.

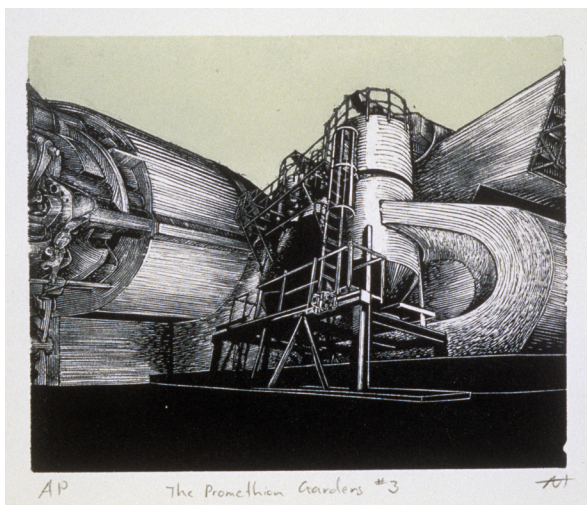
Both Sean Caulfield's and Noel Heard's pieces draw from the long history of employing the fantastic to challenge or grapple with complex societal topics. In his practice, Caulfield frequently explores the interaction of biological, technological, and industrial processes to ask questions about the future of the environment and our responsibility towards the environment. In *Life Raft*, we encounter a boat floating in a seafoam coloured body of water. In the upper left corner, the right corner, and along the right-hand side, we see outlines of what could be creatures or structures but are yet to be completely formed--suggesting future or past configurations.



Sean Caulfield, *Life Raft*, 2003, mezzotint, etching, intaglio, chine colle

Sticking out of the raft is a brown spout that is spewing equally brown liquid straight into the bottom of the vessel. The contrast between the light colour of the water, and the deep brown of the boat water raises a few questions. What created the drastic change between the two fluids? What is causing the liquid to spew? Where did this raft and spout come from? What will happen when the boat fills up with the brown liquid? By crafting this quizzical imaginary setting, Caulfield offers an invitation to examine what parallels we can find in our current world.

Heard's piece *Promethian Garden #3* is also interested in issues of the natural environment, technology, and the future. However, Heard's technique more directly draws from the traditions of science fiction and of cyberpunk, both of which often create an imagined future landscape to explore complicated issues of technological development, economics, humanity, and many more topics. Prominent examples of these genres would include movies such as *Star Wars*, *Terminator*, and *2001: A Space Odyssey*. In *Promethian Garden*, a mammoth machine takes up the bulk of the composition.



Noel Heard, *The Promethian Garden #3*, 2000, Wood Engraving

In fact, the black foreground seems to suggest that the massive gears, bands, and mechanical structures are the only landscape that exists. The title of the piece references Prometheus—a Titan from ancient Greek mythology—who is often used as a symbol of humanity's drive for technological and scientific knowledge, as well as the potential consequences of achieving these goals at any cost. In making this connection to Prometheus, we may ask if Heard is also making a comment on the impacts of technology on the environment, or if Heard is celebrating the innovation and ambition of humanity, or possibly both.

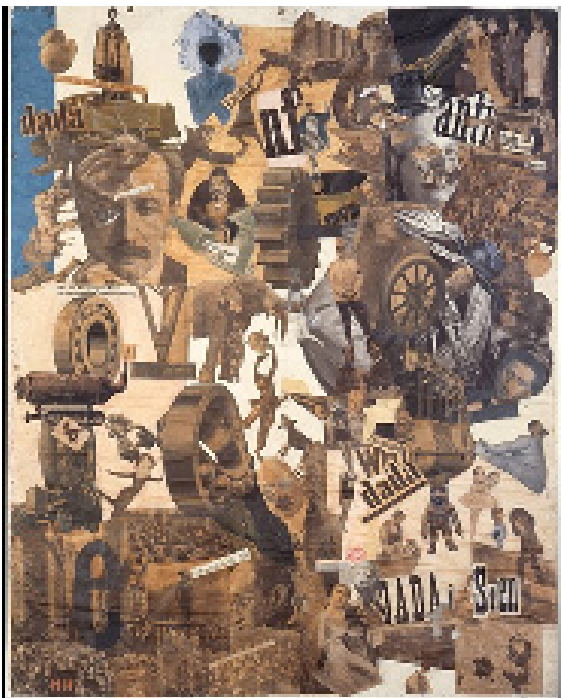
Through exploring these different avenues of the fantastic, each of the works in *Fantastic Worlds* is a playful invitation to imagine and build worlds, new experiences, and ways of seeing. This generative and exploratory aspect of the fantastic is why historically, especially during challenging times such as economic crisis and war, these artistic strategies have often surged as a way to grapple with uncertainty, change, and the large complicated question of the future. By offering an outlet of creative investigation that does not conform to the boundaries of our surroundings, the works in *Fantastic Worlds* express—sometimes with humour or sadness—both the desire and potential to construct new pathways forward and challenge existing assumptions or barriers. In a time full of many big questions, unknowns, and shifts, the art of the fantastic offers an outlet to explore possibilities, re-invent worlds, and inspire curiosity. Instead of obstacles or limitations, the works in *Fantastic Worlds* encourage us to ask what if? And why not? These small but impactful questions emphasize wonder and discovery, offering potential pathways to help us see the world anew.

A CLOSER LOOK AT...

Dada

Dada was an international multi-disciplinary cultural movement that emerged in response to the horrors of World War I. Rather than attempt to create realistic or illusionistic artworks, Dada artists embraced absurdity, chance, improvisation, and spontaneity as key methods for creating artworks. The name Dada itself is an indication of the unique and often playful vision these artists adopted, as Dada is a nonsense word. Faced with the violence and tragedy of World War I, many artists associated with the movement became disillusioned to any of the societal reasons and rationales given for the war. They therefore saw art that highlighted irrationality and unpredictability as a potentially productive form of criticism and questioning, and as a generative way to navigate their own incredibly complicated feelings towards the war and the future.

From 1916 until the mid-1920s, Dada artists across the globe were united in creating poetry, visual art, performance, music, and literature that was connected to this general philosophy, rather than any specific visual aesthetic. As German poet, and foundational figure of the movement, Hugo Ball stated "For us, art is not an end in itself, but it is an opportunity for the true perception and criticism of the times we live in."



One of the mediums that Dada artists worked in was photomontage. Photomontage is the technique of cutting out images from magazines, photos, newspapers, advertisements and more, and then combining them on a support to create entirely new settings, uses and understandings of the images. Berlin-based Dada artist Hannah Höch frequently used photomontage as a way to comment on the then newly-formed Weimar Republic, and the changing societal roles—in particular for women—that this political climate brought. Like many German Dada-ists, Höch's usage of material from mass-media such as newspapers and advertisements, is also a reflection of her interest in questioning the impact of industrial and technological innovations on society.

Hannah Höch, Cut with the Kitchen Knife
Dada Through the Last Weimar Beer-Belly
Cultural Epoch of Germany, collage, mixed
media, 1919–1920



Jean Arp (Hans Arp), *According to the Laws of Chance*, sugar paper on plyboard, 1933.

Jean Arp's work *According to the Laws of Chance* is an example of how Dada-ists would focus on incorporating elements of chance into their work. For this piece, Arp would place the plyboard on the floor. He would then drop pieces of sugar paper on it from above. Wherever the pieces fell would be their final placement in the composition. For Arp, this introduced an element of unpredictability and chance, reducing the artist's control over the work.

Perhaps one of the most well-known works associated with Dada and 20th Century art more broadly, is Marcel Duchamp's *Fountain*. Depending on who encounters the work, *Fountain* is at once comedic, unseemly, baffling, and innovative. Duchamp created the work to submit to an open call that claimed it would accept all entries from any members of the institution (Duchamp was a member). The piece was rejected on the basis that it was indecent and could not be considered art. However, pushing and critiquing the existing definitions and understandings of art was precisely why Duchamp created the work to begin with. Controversial and daring, the work provoked conversation across the New York art scene about what constituted an artwork, and what the role of institutions was in creating these categories. This kind of artwork was later defined as a "Readymade" by Duchamp, which has since become a term to describe works of art that are made out of prefabricated objects.



Marcel Duchamp, *Fountain*, porcelain, 1971 (replica 1964).

Surrealism

Initially predominantly a literary movement, Surrealism began in the late 1910s, and grew into an international movement that reached across many different artistic mediums. Surrealism, like Dada, was in many ways responding to both World War I and World War II. In fact, many of the artists in Dada, were also involved in Surrealism. Surrealism was especially interested in unlocking the unconscious mind to produce uninhibited works that celebrated the irrational, whimsical, and the surprising. In particular, Surrealism was inspired by the theories of psychoanalyst Sigmund Freud, and the political theories of Karl Marx. Surrealism was formally defined as a movement in 1924, when French poet André Breton released the first "Manifesto of Surrealism."



Meret Oppenheim, *Object*, Fur-covered cup, saucer, and spoon, 1936.

There were many approaches Surrealists took in trying to engage or represent the subconscious. Surrealist artist Meret Oppenheim's *Object*, 1936, for example, utilizes a common Surrealist technique of combining contradictory images/sensations together as a way of generating a new perspective or inducing an emotional response. By combining a cup and fur together, Oppenheim opens up different possibilities and reactions to both, as soft fur transforms into a point of potential disgust, and a practical cup is transformed into a sculptural object.

René Magritte's work similarly combines contradictory imagery together as a way of destabilizing or re-evaluating assumed realities. For example, in *The Treachery of Images*, we see a simple, crisp and carefully painted pipe against a beige background. However, this is quickly complicated when underneath of the pipe the words "This is Not a Pipe" are painted. This causes a double-take and a question of whether the image of a pipe is not in fact a pipe—or if images of an object can be representative of that object.



René Magritte, *The Treachery of Images* (This is Not a Pipe), Oil on Canvas, 1929



Joan Miro, *The Hunter* (Catalan Landscape), oil on canvas, 1924.

Joan Miro's work involves a few of the dominant themes in Surrealism, psychological symbols and dreamscapes. Whimsical and strange, *The Hunter* utilizes personal symbols to represent Miro's family farm, and himself. In doing so, Miro injects an element of the fantastic into an everyday setting, evocatively weaving a story of the farm from his memories and his imagination. Miro also engaged in one of the main Surrealist techniques: Automatism.

Stemming from psychological theory, Automatism is the practice of creating (writing/painting/drawing etc.) without thought or intention as a way to potentially access unconscious thought. In Breton's first Manifesto of Surrealism, he even defines Surrealism as "Pure psychic automatism... the dictation of thought in the absence of all control exercised by reason and outside all moral or aesthetic concerns."

While Frida Kahlo never identified herself as a Surrealist, her work travelled in many of the same circles, and was in conversation with many artists associated with Surrealism. Kahlo's work merits mentioning for its impactful personal symbolism which was often interwoven into a self-portrait. Like many Surrealists, Kahlo's work was also connected to political action and social commentary, with a lot of her work speaking to issues of gender and cultural identity. Here we see a double self-portrait of Kahlo painted the same year she divorced fellow artist Diego Rivera. The portraits navigate the various emotional, political, and identity shifts that she experienced during this momentous period in her life. Kahlo is also an artist who is frequently associated with Magical Realism (Next Section).



Frida Kahlo, *The Two Fridas* (Las Dos Fridas), oil on canvas, 1939

Magical Realism

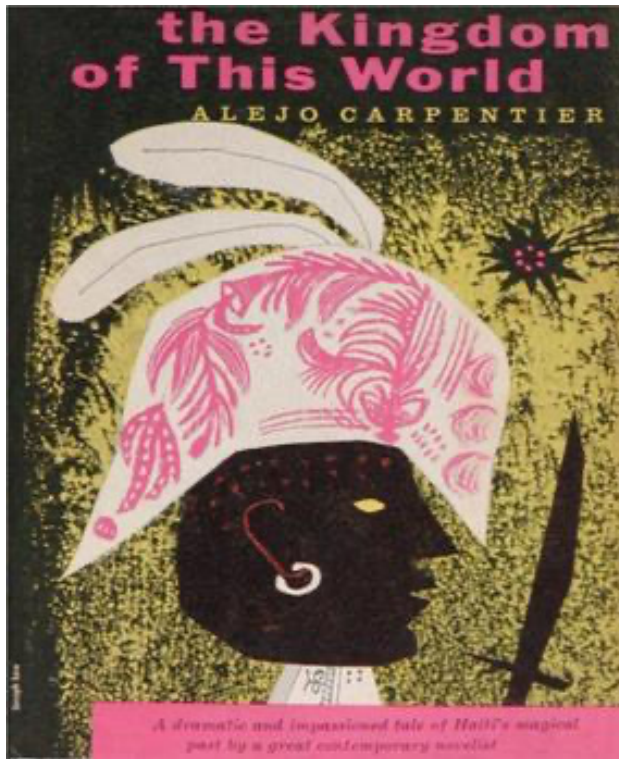
Similar to Dada and Surrealism, Magical Realism emerged in Germany in the context of the turbulent impact of World War I and the rising tensions of World War II. It emerged in tandem with another movement, New Objectivity, which was much more focused on dark, social critique and the brutality of the everyday. In contrast, Magical Realism sought to highlight the uncanny, the marvelous, and the wonder in everyday life and experience. Artists associated with Magical Realism combine different temporalities, states, and contradictory objects to achieve this goal. Magical Realism has been incredibly influential across the globe throughout art, literature, and film, and is still felt in many contemporary practices today.



Beach of Dangast with Flying Boat, Franz Radziwill, 1929, Oil on Canvas.

Franz Radziwill is an example of an artist who branched out from the German New Objectivity movement to incorporate elements of Magical Realism in his work. Beach of Dangast with Flying Boat was painted in the north German small town of Dangast. The work depicts a tranquil coastal landscape that, at first glance, could be a real place one could encounter.

However, small details begin to stick out as uncanny or unusual, such as the strangely coloured and placed rocks in the foreground, the low flying orange orb that could be a sun, and the flying boat that lacks a propellor. These little objects and details encroach upon the idyllic rural scene, injecting the landscape with mystery and tension. For Radziwill, this expressed his complicated feelings towards the industrial and technological development that was beginning to happen in the small town.

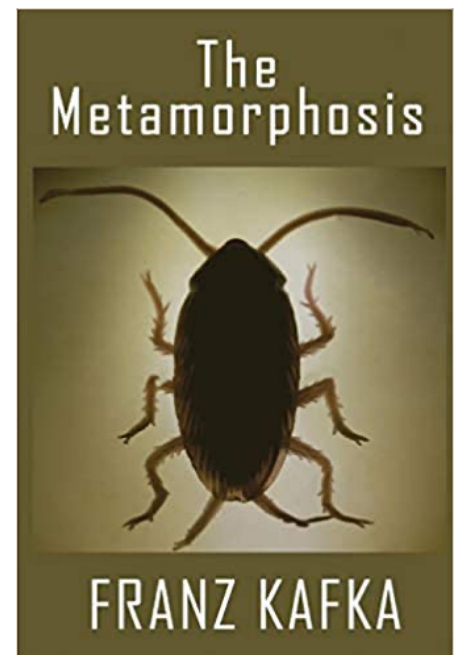


The Kingdom of This World, Alejo Carpentier, 1949.

Magical realism has been especially prominent in the literary genre. Cuban writer Alejo Carpentier was one of the first of many influential practitioners of Magical Realism in Latin America. Having spent time in France--a major hub for Surrealism--from 1928 and 1939, Carpentier was in conversation with many Surrealist artists + poets, in addition to Magical Realism. He eventually developed his own expansion on Magical Realism, called *Lo Real Maravilloso* --The Marvelous Real-- which he felt strongly applied to the histories and cultures of Latin America. His novel *The Kingdom of This World* is known as a particularly vivid example of Carpentier's the Marvelous Real.

The Kingdom of This World is a work of historical fiction that tells the story of the Haitian revolution, following events before, during and after the revolution of 1791. While the story is rooted in reality, in typical Magical Realism style, Carpentier uses the different social and cultural experiences of each of the characters to bend and distort our perception of what reality is, or whether such a thing even exists.

While Magical Realism had not yet been defined as a term in 1915, many of the works by prominent Bohemian novelist Franz Kafka resonate with the genre. This is especially true of one of Kafka's most well known works, *The Metamorphosis* or *Die Verwandlung*, which was written in 1915. *The Metamorphosis* follows the life of a salesman who one day wakes up to find that he has somehow been transformed into a giant cockroach. Fusing elements of the fantastic and magical realism, the story follows the salesman as he tries to adapt to his new perspective in life.



The Metamorphosis, Franz Kafka, 1915.

The Drawing Game

Purpose

- » Experiment with creating a collaborative work of art using a game that the Surrealists enjoyed.

Objectives

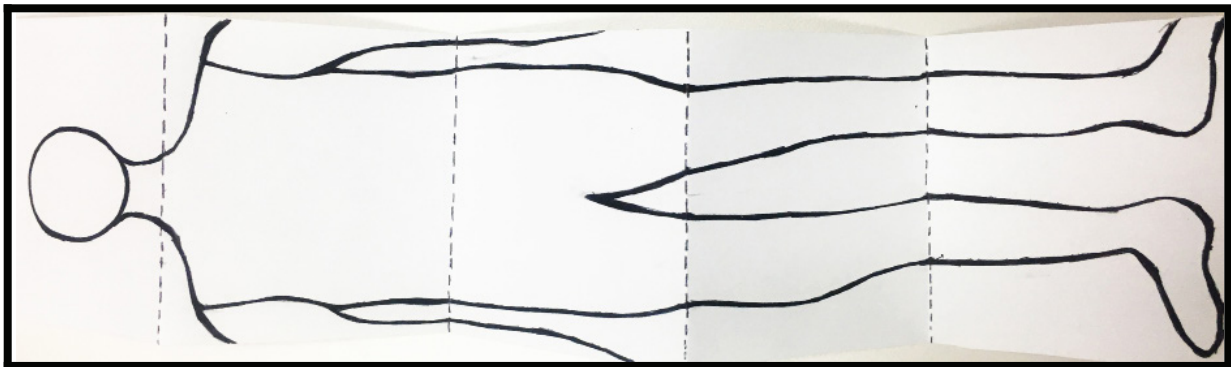
- » Learn new creative techniques
- » Experiment with composition and texture
- » Explore collaborative processes of creation
- » Engage abstract thinking skills

Materials

- » A pencil
- » A strip of paper

Motivation

- » With this exercise participants will learn about Surrealism, and one of their techniques for releasing artistic control by introducing the unexpected. They will get to draw inspiration from the imaginative works in Fantastic Worlds to create a creature, with the added unknown factor of combining other student's imagination with their own. The game is meant to be fun and surprising, helping to encourage conversation around creative processes, imagination, and teamwork.



Project

1

- » Divide students into groups of 5. Give each student a vertical strip of paper. that is folded into five equal sections.

2

- » From here, have each student draw a head and neck on the first section of paper. They can draw whatever kind of head and neck that they'd like. It can be an alien, a creature, a human, an animal etc.

3

- » Next have each student fold the section with the head backwards, so that it is behind the strip of paper and cannot be seen from the front except for the very end tips of the lines for the neck. Then have each student pass the paper to their left.

4

- » Once they receive their new sheet of paper, each student will then draw shoulders so that it connects to the neck lines - without looking at the head the previous student drew, this is part of the fun and surprise! When they are done the shoulders and upper torso. They will repeat the same process for the head, and fold that section backwards behind the sheet, leaving only the very ends of the shoulder lines. Continue the same steps for the remaining three sections (belly + hips, upper legs, and lower legs + feet.)

5

- » When the final folded sheets arrive back at their starting point, have the students unfold the sheets to reveal the creations they all helped to make!
- » Students can then present them to each other and discuss their processes and thoughts behind their contributions.

Photomontage

Purpose

- » Experiment with creating a mixed-media work using the technique of photomontage.

Objectives

- » Consider how images and textures fit together
- » Gain understanding of proportion and composition
- » Practice abstract thinking skills
- » Consider how narrative is built within an artwork

Materials

- » Magazines, Newspaper, flyers, photos,
- » Scissors
- » Glue
- » Pen, Pencils, or Crayons
- » Paper

Motivation

- » This activity engages with an art technique used in the practices of many Dada and Surrealist artists, as well as many artists still working today. Through creating a photomontage, participants will learn about this technique. They will also experiment with taking disparate images from different media--magazines, newspapers, advertisements etc--and combining them together to make a whole new narrative or story. This helps to teach about how images work together to create texture, composition and to convey a story, mood, or emotion.



Project

- 1 » Gather a wide range of media--advertisements, newspapers, magazines, fliers etc. Encourage participants to take a mix of different samples from each of these.
- 2 » From here, instruct participants to cut out a bunch of different objects, letters, words, patterns, or textures from the different media.
- 3 » Once participants have at least a handful of pieces cut out, they can then start glueing them onto a piece of paper--arranging them into a new narrative or landscape.
- 4 » They can then continue adding more images/words/textures from media to the paper until they are satisfied. Participants can also use pencils/ crayons/pencil crayons to add in details after they've glued their material down.



Automatist Writing

Purpose

- » Engage in a creative writing exercise that also teaches about the Surrealist technique of automatism.

Objectives

- » Practice communication skills and vocabulary
- » Provide an outlet for free flowing expression and thought
- » Reflect on the technique of automatism and the Surrealist goal of accessing the unconscious
- » Engage in a group discussion about creative writing

Materials

- » Pen or pencil
- » Notebook or several sheets of paper

Motivation

- » This activity encourages participants to express themselves freely without structure or intent by giving them a set time limit to write whatever comes to their mind. To help give a starting point, the students can pick a work of art they'd like to respond to from Fantastic Worlds. The goal is not to create a cohesive piece of writing or text, but rather to let thoughts and images flow onto the page as they appear. The activity is based off of Surrealist automatist exercises, which they believed would allow the participant to access their subconscious mind and thoughts.

Project

1

- » Situate participants in an area where they can comfortably sit and write without interruption. Supply them with at least two pens (in case one runs out) and several pieces of paper.

2

- » Set a time limit of at least 10 minutes (but it can be longer).

3

- » Instruct participants to write without stopping until the time limit. Encourage them to let their thoughts be unstructured, and to not pay attention to things like sentence structure and grammar.

4

- » Once the time limit is up, participants can read over what they wrote and reflect upon the exercise, their experience, and (if they choose) discuss what they wrote with the group.

Scavenger Hunt

Modified from Shane Golby's adaptation of Helen D. Hume's A Survival Kit for the Elementary/Middle School Art Teacher

Purpose

- » To find specific objects, details, and characteristics in works of art.

Objectives

- » Begin to identify discrete elements of works of art
- » Develop visual literacy and communication
- » Engage Abstract Problem Solving skills
- » Gain comfort exploring different elements of an exhibition space

Materials

- » Pencils
- » Print-outs of the Scavenger Hunt Sheet

Motivation

- » A game that is especially well suited to grades 1 - 6 but can be adjusted for most ages. In this activity viewers will engage in a fun game that encourages the independent exploration of art, memory, and problem solving skills. After the scavenger hunt sheets are completed, the group can gather and check their responses as a team and discuss the exhibition.

Project

1

- » Using the artworks in the exhibition, create a list of objects/ characteristics/textures/titles that participants should look for that are in the work of art. This activity can be adjusted to be done in teams, partners, or independently. Include a blank spot for the name of the artist, name of the work, and the year created.

2

- » Sample Scavenger Hunt List (full template on the next page):

Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created
A blue flower			
A dark grey squirrel			
An old house			
A windy scene			
Dark brown water			

Art Activities

[illegible]

Imagine-World

Purpose:

- » Engage in an activity that encourages students to explore world-building through art, and imagine different possibilities for the future.

Objectives

- » Learn and engage world-building and story-telling through image
- » Practice description skills
- » Practice engaging in group discussions about art

Materials

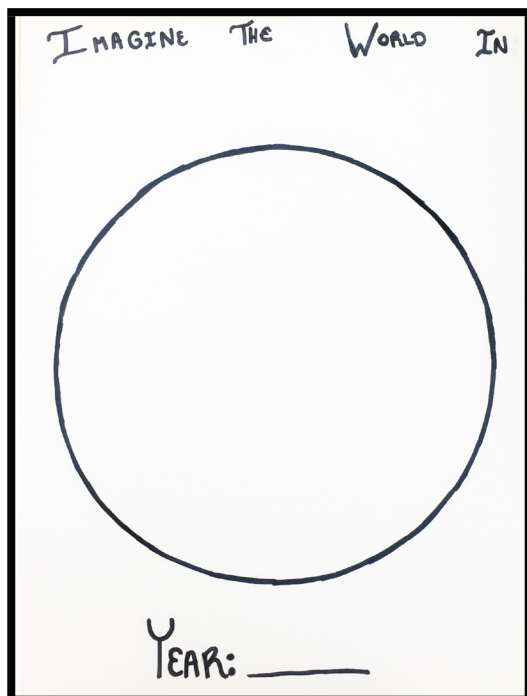
- » Paper
- » Markers, pencils, crayons, paint, etc.

Motivation

- » Imagine-Worlds engages with one of the key goals behind the exhibition -- the ability to re-imagine the future and the world through artwork. This exercise is all about possibilities, and opening up a space to express feelings and ideas about what the world is, or could be. By providing a open template to build their own idea of what the future looks like, students can draw inspiration from the artworks in the exhibition and explore their imagination. Once completed, students can gather in groups and discuss the worlds they have created--what thoughts went behind it, why they chose the year they did, what they like about it, etc.

Project

- 1 » Begin with a blank sheet of paper. At the top of the paper, write "Imagine the World In" and at the bottom write "Year ____". In the center, draw a large circle in pencil.
- 2 » From here, pass the papers to the students. They can then pick what year they'd like to imagine the world, and write it beside "Year".
- 3 » The students can then draw, build, paint, etc. whatever they imagine the world to be. If they'd like, they can even change the shape of the world by erasing the pencil, and adjusting it.
- 4 » When they are completed, encourage the students to discuss the worlds they have created. Ask questions about why they chose the year they chose, what images they have highlighted, and more.



RESOURCES

Dada

"Introduction to Dada," Dr. Stephanie Chadwick: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/introduction-to-dada>

"Dada Manifesto," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/dada-manifesto>

"Dada Politics," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/dada-politics>.

"Dada Collage," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/dada-collage>.

"Dada Readymades," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/dada-readymades>.

"Dada Performance," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/dada-performance>.

"Duchamp, Fountain," Dr. Beth Harris and Dr. Steven Zucker: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/v/marcel-duchamp-fountain-1917>.

"Hannah Höch, Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany," Dr. Karen Barber: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/hannah-hoch-cut-with-the-kitchen-knife-dada-through-the-last-weimar-beer-belly-cultural-epoch-of-germany>

"Höch, Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany," Dr. Beth Harris and Dr. Steven Zucker: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/v/hannah-h-ch-cut-with-the-kitchen-knife-1919-20>.

"Marcel Duchamp," Nan Rosenthal, Metropolitan Museum of Art: https://www.metmuseum.org/toah/hd/duch/hd_duch.htm.

"Photomontage" National Galleries of Scotland: <https://www.nationalgalleries.org/art-and-artists/glossary-terms/photomontage>.

"Photomontage: Modern Art Terms and Concepts," <https://www.theartstory.org/definition/photomontage/>.

Surrealism:

"Surrealism" James Voorhies: https://www.metmuseum.org/toah/hd/surr/hd_surr.htm.

"Surrealism, An Introduction," Josh R. Rose: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-an-introduction>

"Surrealism," MoMA Learning: https://www.moma.org/learn/moma_learning/themes/surrealism/.

"Surrealism and Psychoanalysis," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-and-psychoanalysis>

"Surrealism: Origins and Precursors," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-origins-and-precursors>

"Surrealist Techniques: Subversive Realism," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealist-techniques-subversive-realism>

"Surrealism and Women," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-and-women>

"Surrealist Photography," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealist-photography>

"Photography and Surrealism," Department of Photographs, Metropolitan Museum of Art: https://www.metmuseum.org/toah/hd/phsr/hd_phsr.htm.

"Surrealist Exhibitions," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealist-exhibitions>

"Surrealist Techniques: Automatism," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealist-techniques-automatism>

"Tapping the Subconscious: Automatism and Dreams," MoMA Learning: https://www.moma.org/learn/moma_learning/themes/surrealism/tapping-the-subconscious-automatism-and-dreams/.

"Surrealist Techniques: Collage," Dr. Charles Cramer and Dr. Kim Grant: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealist-techniques-collage>

ACKNOWLEDGEMENTS

MANDATE

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program (Trex) is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community.

The purposes of the foundation are:

- ▶ To support, promote, and contribute to the development of the literary, performing and media arts in Alberta.
- ▶ To provide people and organizations with the opportunity to participate in the arts in Alberta.
- ▶ To foster and promote the appreciation of artworks by Alberta artists.
- ▶ To encourage Alberta artists in their work.

Three regional galleries and one arts organization coordinate the program for the AFA in the province of Alberta:

- ▶ REGION 1 – Northwest Alberta

Art Gallery of Grande Prairie, Grande Prairie



- ▶ REGION 2 – Northeast and North Central Alberta

Art Gallery of Alberta, Edmonton



- ▶ REGION 3 – Southwest Alberta

Alberta Society of Artists, Calgary



- ▶ REGION 4 – Southeast Alberta

Esplanade Arts & Heritage Centre, Medicine Hat



These coordinating organizations offer a wide range of exhibitions to communities from High Level in the north to Milk River in the south, and virtually everywhere in between.

ACKNOWLEDGEMENTS

Acknowledgements:

The Alberta Foundation for the Arts and the Travelling Exhibition Program (Trex) acknowledge that the artistic activity we support takes place on the 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.

Fantastic Worlds has been generously sponsored by Canadian Tire, Grande Prairie



The Trex program is supported by:

- ▶ Alberta Foundation for the Arts (AFA)
- ▶ Alberta Community Development
- ▶ Government of Alberta
- ▶ The AFA Collections Management Unit
- ▶ Art Gallery of Grande Prairie Staff and Contract Staff
- ▶ Art Gallery of Alberta (Edmonton)
- ▶ Alberta Society of Artists (Calgary)
- ▶ Esplanade Arts & Heritage Centre (Medicine Hat)
- ▶ Participating Alberta Artists
- ▶ Venue Participants & Volunteers
- ▶ KMSC Law LLP, Region 1 Sponsor



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Thank you for your dedication and support!

ABOUT THE ART GALLERY OF GRANDE PRAIRIE

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of GRANDE PRAIRIE

Free Admission
aggp.ca

The Art Gallery of Grande Prairie is one of the largest Free Admission galleries in Western Canada. Our mission is to enrich the community through the creation, conservation and sharing of art. Located in the Montrose Cultural Centre, this beautifully designed art gallery offers a diverse display of local, regional, national and international exhibitions and provides guided tours, educational programs, and activities for all ages.

#103, 9839 – 103 Avenue
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Located in the Montrose Cultural Centre PH:
(780) 532-8111 / FAX: (780) 539-9522 EMAIL:
info@aggpca

Sunday	1 pm – 5 pm
Monday	Closed
Tuesday	10 am – 6 pm
Wednesday	10 am – 6 pm
Thursday	10 am – 9 pm
Friday	10 am – 5 pm
Saturday	10 am – 5 pm



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