



The Alberta Foundation for the Arts
Travelling Exhibition Program

Interpretive Guide & Hands-on Activities

The Rush and Roar!



The Interpretive Guide

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

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

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

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

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

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

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

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Travelling Exhibition Program
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Curatorial Statement

The Rush and Roar!

What's past is prologue.

William Shakespeare, *The Tempest*
(1610/1611)

I have always enjoyed reading history: 'discovering' what happened, why it happened, who was involved and the consequences of events has always proved fascinating to me. For many, however, such study is fruitless – the past is the past and all that matters is the present. Ignoring the past, however, usually results in failing to both appreciate or understand the present or prepare for the future. As expressed by the American author Chaim Potok

...everything has a past. Everything – a person, an object, a word, everything. If you don't know the past, you can't understand the present and plan properly for the future.

Chaim Potok, *Davita's Harp*

In sympathy with this view, the Alberta Foundation for the Arts Travelling Exhibition *The Rush and Roar!* opens a window on the past in order to comprehend and give context to current events and trends. Inspired by the centenary of the 1920s, often described as *The Roaring Twenties*, this exhibition utilizes the visual arts to explore some of the changes in western Euro-North American societies during the 1920s which not only revolutionized virtually all aspects of life throughout that decade but also affected the rest of the twentieth century and continue to have ramifications into the twenty-first.

The Roaring Twenties was a decade of unprecedented economic growth and prosperity which witnessed an explosion in technologies and a multitude of social/cultural transformations in society. While some of

these changes began before World War 1, the prosperity of the post-war years amplified them. Technological innovations in the automobile industry, aviation and telecommunications, for example, brought modernity to urban centers and then spread out to rural regions. Economic prosperity, meanwhile, fostered the growth or birth of several social and cultural trends such as increased urbanization, women's rights and the development of celebrity and sports cultures.

The societal changes mentioned above were displayed in the visual arts where, since the 1920s, many artists have either 'documented' such developments or reflected critically upon them. The travelling exhibition *The Rush and Roar!* presents art works from the collection of the Alberta Foundation for the Arts which, though fashioned throughout the century since *The Roaring Twenties*, demonstrate through their creation the import of societal changes during that period and provide context for *the rush and roar* of the present age.

The only thing new in the world is the history you do not know.

Harry S. Truman (1884-1972)

The exhibition *The Rush and Roar!* 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 financially supported by the Alberta Foundation for the Arts.

List of Images

Alana Bartol

A Woman Walking (The City Limits), 2016

Digital Print

11 inches x 34 inches

Collection of the Alberta Foundation
for the Arts

Maxwell Bates

Tavern, 1962

Lithograph

14 inches x 18 inches

Collection of the Alberta Foundation
for the Arts

Bernard Bloom

The Face of Our Time, 1994

Silver gelatin print

11 5/8 inches x 16 3/4 inches

Collection of the Alberta Foundation
for the Arts

Bernard Bloom

Priscilla Presley's Wedding Outfit, 1994

Silver gelatin print

16 1/4 inches x 11 inches

Collection of the Alberta Foundation
for the Arts

Steve Burger

Back in 1953, 1976

Silkscreen

14 13/16 inches x 14 7/8 inches

Collection of the Alberta Foundation
for the Arts

Edward Flanagan

City Life 7, 2008

Watercolour

20 5/8 inches x 28 3/8 inches

Collection of the Alberta Foundation
for the Arts

Noel Heard

The Promethian Garden #2, 2000

Wood engraving

5 1/4 inches x 3 11/16 inches

Collection of the Alberta Foundation
for the Arts

Herb Hicks

Duple Time, 1987

Cibachrome print

20 inches x 29 3/4 inches

Collection of the Alberta Foundation
for the Arts

David Janzen

Shortwave, 1998

Alkyd, oil

12 inches x 12 inches

Collection of the Alberta Foundation
for the Arts

Diane Broderick Jensen

Airplane, 1973

Coloured pencil, airbrush, pencil

11 inches x 19 inches

Collection of the Alberta Foundation
for the Arts

Walter Jungkind

Smitty's Brake Service, 1983

Colour photograph

13 11/16 inches x 19 3/8 inches

Collection of the Alberta Foundation
for the Arts

Don Mabie

Closing Ceremony, 1978

Colour Xerox

6 5/16 inches x 9 7/16 inches

Collection of the Alberta Foundation
for the Arts

List of Images

Irene McCaugherty
Car Salesman, 1994
Watercolour and ink on paper
8 3/16 inches x 22 inches
Collection of the Alberta Foundation for the Arts

Holly Middleton
Saskatchewan Fifty, 1950
Silkscreen
4 1/2 inches x 3 11/16 inches
Collection of the Alberta Foundation for the Arts

Ingrid Plaudis
Dance Marathon, 1987
Silver gelatin print, hand coloured
9 3/16 inches x 13 7/16 inches
Collection of the Alberta Foundation for the Arts

Bart Pragnell
Untitled, 1946
Watercolour, charcoal
14 1/8 inches x 25 3/8 inches
Collection of the Alberta Foundation for the Arts

John Snow
Game, 1984
Lithograph
19 1/8 inches x 26 inches
Collection of the Alberta Foundation for the Arts

Ferdinando Spina
The Oil Executive, 1983
Oil
20 inches x 16 1/8 inches
Collection of the Alberta Foundation for the Arts

Jeanette Walker
Our Heritage L, 1979
Etching
22 1/16 inches x 29 15/16 inches
Collection of the Alberta Foundation for the Arts

Jim Westergard
Ace Thunderhead, Peeper, 1988
Oil on paper
23 1/16 inches x 32 3/16 inches
Collection of the Alberta Foundation for the Arts

Total Works: 20 2D works

Visual Inventory



Alana Bartol
A Woman Walking (The City Limits), 2016
Digital print
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for the Arts



Maxwell Bates
Tavern, 1962
Lithograph
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Bernard Bloom
The Face of Our Time, 1994
Silver gelatin print
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Bernard Bloom
Priscilla Presley's Wedding Outfit, 1994
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Collection of the Alberta Foundation
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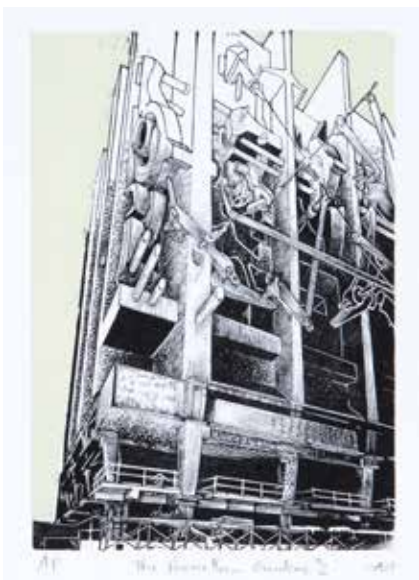
Visual Inventory



Steve Burger
Back in 1953, 1976
Silkscreen
Collection of the Alberta Foundation
for the Arts



Edward Flanagan
City Life 7, 2008
Watercolour
Collection of the Alberta Foundation
for the Arts



Noel Heard
The Promethian Garden #2, 2000
Wood engraving
Collection of the Alberta Foundation
for the Arts



Herb Hicks
Duple Time, 1987
Cibachrome print
Collection of the Alberta Foundation
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Visual Inventory



David Janzen
Shortwave, 1998
Alkyd, oil
Collection of the Alberta Foundation
for the Arts



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Airplane, 1973
Coloured pencil, airbrush, pencil
Collection of the Alberta Foundation
for the Arts



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Visual Artist Biographies/Statements

Alana Bartol

Alana Bartol currently lives in Calgary. She received a B.F.A. in Visual Arts from the University of Windsor, Ontario, in 2004, and a M.F.A. from Wayne State University in Detroit, Michigan, USA, in 2008.

She has had solo exhibitions in Calgary and Prince George, BC., and participated in group exhibitions in Saskatoon, Windsor, Toronto, Ottawa, Montreal, and in Mexico and Romania.

Maxwell Bates

Maxwell Bates studied under Lars Haukaness at the Provincial Institute of Technology and Art in Calgary, from 1926 to 1927. However, Bates was mainly self taught. He and W. L. Stevenson paired up to study impressionist and post-impressionist painting. They met twice a week to discuss what they learned about French painting. In 1928, Bates' abstracts first appeared. In that year, because their pieces were too modern, Bates and Stevenson were banned from exhibiting with the Calgary Art Club. In 1929, Bates and Stevenson made a trip to the Art Institute of Chicago to study impressionist and post-impressionist paintings, the work of Cezanne, Seurat, Van Gogh, and Monet.

In 1931 Bates went to England to study painting and architecture. From 1932 to 1939 he was a member of the "Twenties Group". When World War II broke out, he enlisted with the British Army; he served from 1940 to 1945. After the War ended he returned to Calgary for a short time and then from 1949 to 1950 he attended the Brooklyn Museum Art School.

Bates collected Japanese colour prints. He also developed an interest in the philosophy of art, and wrote a series of articles about it in "Canadian Art" and other periodicals. His drawing was influenced by Michelangelo and Rembrandt, and his painting by Goya, Daumier, J.L. Forain, and post-impressionism. He primarily worked with oil, watercolour, chalk, and pen and ink. He also produced lithography. Bates, with A.W. Hodges, co-designed St. Mary's Cathedral in Calgary.

Bernard Bloom

Bloom was born in Montreal and earned his BA in Political Science from Concordia University before moving to Alberta in 1963. He attended the Emma Lake Artists Workshop (1975) while studying with Hugh Hohn (1973 – 1976), the Artistic Director for the Banff Center who later became head of the Computer Learning Laboratory at the Massachusetts College of Art and Design. After furthering his skills through the Visual Arts Advanced Studio Program at the Banff Centre for the Arts (1983 – 1984), he took the Critical Writing Workshop at the University of Saskatchewan, and then earned his BFA with Distinction from the University of Calgary (1989) and his MFA from the University of Oklahoma at Norman (1993). Bloom has mounted several solo exhibitions, including *Wilderness* at the Edmonton Art Gallery,

Bloom's varied artistic output includes solo singing performances from John Cage's Songbooks at the Banff Centre in 1983, and a role in the Canadian feature film *Birds of Prey*.

Visual Artist Biographies/Statements

He's delivered twenty public lectures, and his photographs and articles have appeared in ten publications including *New Theatre Quarterly* produced by the University of Cambridge Press in the UK. For more than twelve years he taught at post-secondary institutions including the University of Oklahoma, Casa de Cultura in Esteli, Nicaragua, and the Emily Carr College of Art and Design in Vancouver, BC. He was the Executive Director of the National Exhibition Centre in Castlegar, British Columbia (1978-1983) and worked as the Gallery Manager of Latitude 53, an artist run centre in Edmonton (1984-1986).

Bloom has mounted several solo exhibitions, including *Wilderness* at the Edmonton Art Gallery, *Wilderness and Slide Journal* at the Prince George Art Gallery in Prince George, BC, and *Words and Pictures* in Nicaragua at the Lightwell Gallery of the University of Oklahoma at Norman. His numerous group exhibitions including *Visioning Palestine* at the Pitt International Galleries in Vancouver, *Topnotch* at the Harcourt House Gallery in Edmonton, and The Sixth Annual Erotic Art Exhibit at the Paseo in Oklahoma City. His photographs dwell in the public collections of the University of Alberta Hospital, the Banff Centre for the Arts, and the University of Alberta. He's won numerous awards for photography and writing.

Bloom lives and works in Edmonton.

Steve Burger

Steve Burger is an educator and a visual artist who was born in Fort Macleod, Alberta. He attended the University of Lethbridge, earning a BEd in 1976 and a BFA in 1979. In 1974 and 1975, Burger participated in art classes offered by Euphemia "Betty" McNaught, a Peace River area artist who trained under members of the Group of Seven. He also completed a fabric art workshop at Olds College and attended a Christian artists' retreat held at Mount Angel Abbey in Saint Benedict, Oregon.

Burger taught photography courses at Lethbridge Community College, the University of Lethbridge and Bowman College and provides talks and tutorials for community groups on travel and photography. He has presented art and integrated art workshops designed for teachers and has also delivered arts-based programming for children and youth in Grande Prairie and Lethbridge. His work often deals with religious and spiritual themes and iconography, and in 1982 he was commissioned to design and produce a series of eight coloured windows for St. Joseph's Church in Magrath, Alberta. His series of twenty silkscreen pictures entitled *The Life of Christ* were exhibited in Alberta and Saskatchewan.

Burger's work has been included in group and solo shows in western Canada, and his photography has been published in newspapers and publications such as *Alberta Report* and *Equinox* magazine. He now lives in Grande Prairie, Alberta, where he worked as an art and communication technology teacher at Grande Prairie Composite High School.

Visual Artist Biographies/Statements

Edward Flanagan

Edward Flanagan received a Bachelor of Arts from the University of Calgary in 1972 and studied watercolour and drawing at Alberta College of Art (now Alberta University of the Arts). He began painting watercolours in 1994 after leaving a career in business. Many of his paintings are based on landscapes or cityscapes and focus on movement created with color and line to convey the feeling of the place rather than an accurate depiction. Flanagan's work can be found in public collections including the University of Lethbridge and the Alberta Children's Hospital. He has been featured in solo exhibitions in Calgary and group exhibitions in Calgary, Saskatoon and Edmonton.

Noel Heard - biography unavailable

Herb Hicks

Herbert Hicks was born in 1934 in Williston, North Dakota. He had an interest in music at an early age and attended music college in Los Angeles. While in the U.S. Air Force in Europe he became interested in the visual arts.

Hicks received a B.F.A. from the Minneapolis School of Art and an M.F.A. from the University of California in 1967. He taught drawing and design at the University of California and then, in 1968, became a Professor at the University of Lethbridge. Hicks has had over 80 art exhibitions in the U.S.A., Canada, Europe and Australia.

Artist Statement

Nature's structures and textures, musical forms, movement and space are elements of inspiration for my painting. Painting, for me, is a process involving the potentialities of change; of exploring and discovering, discovery and exploration. Shapes, textures and colors are used that stimulate the imagination.

David Janzen

David Janzen was born in Toronto in 1959 and moved to Alberta in 1966. He lived in Edmonton until 1979 when he relocated to Calgary to attend ACAD (Alberta College of Art and Design, Calgary), graduating in 1983 with a Major in Painting and a Minor in Drawing.

With a group show in Vancouver in 1984 and a solo exhibition in Calgary in 1985, Janzen explored conventional still-life motifs while developing ways of making pictures that incorporated assemblage or constructed elements. A small one-man show in 1986 combined these approaches.

David Janzen is basically a landscape painter but, while his subject matter most often deals with the landscape, his pieces are painted from unique perspectives. By 1990 his focus has shifted

Visual Artist Biographies/Statements

beyond the window panes of his studio when he found that the lamps, transformers and antennae which punctuated his view of the skyline were a form of engineered still life as well. He continued to look outward and upward, working mostly with what could be seen from his location, describing the ground by conveying structures installed above it. By raising the viewer's sight line, Janzen's imagery addresses settlement, industry, the fragility of civilization's dependence on technology, tenuously connected infrastructure(s) and the effect of human habitation on the horizon.

David Janzen moved back to Edmonton in 2001. Besides his studio practice he works as an artist/facilitator at the Nina Haggerty Centre for the Arts.

Artist Statement

Many of my paintings portray devices which peer over and into an ever changing urban/ industrial skyline. Encouraging the viewers' gaze to aim above the horizon and witness recent evidence of settlement and habitation, these images suggest a proliferation of surveillance and communication instruments - depictions of a wired dystopia, technology, hope for a secure and orderly world. Safe. Protected. A panorama of weatherproof instruments, poles and cables held together with fear and faith.

Diane Broderick Jensen

Diane Broderick Jensen is a native of Edmonton and received her B.F.A. from the University of Alberta in 1972. From 1976-1981 she practiced the art of stained glass and, with her husband, founded the Priory Stained Glass Company. She returned to painting in 1981.

Walter Jungkind

Walter Jungkind was born in Zurich, Switzerland, in 1923. He began his career by apprenticing as a designer/ lithographer with the publishing house Orell Fuessli AG, and later studied at the Kunstgewerbeschule in Zurich. He continued his studies in London in 1950 and from 1960-68 taught graphic design and photography at the London College of Printing and Graphic Art. In 1968 he was invited as Visiting Professor to the University of Alberta in Edmonton, Canada, where he was instrumental in establishing the Division of Visual Communication Design. He was subsequently promoted to Professor and worked at the University of Alberta until his retirement in 1990.

Jungkind initiated and co-designed with his colleagues a number of international design exhibitions at the University and was involved with many other prestigious design committees and initiatives. From 1974-77 he was President of the International Council of Graphic Design Associations (Icograda), and for many years served as Canadian delegate to ATypI (Association Typographique Internationale). Walter Jungkind was a founding member of the Society of Graphic Designers in Canada (GDC) and served for three years (1977-80) as its President.

Among his honours were the Icograda Award for Design in the Educational Field, Vienna 1972;

Visual Artist Biographies/Statements

the Medal of the Royal Canadian Academy of Arts 1976; the Chairman's Award of Merit of the National Design Council of Canada 1979; and a Citation of Merit from the Chairman of the National Design Council in 1982. He served for several years as Chairman of the Canadian Advisory Committee on International Signs and Symbols of the Standards Council of Canada and as Canadian delegate to the International Standards Organisation (ISO) in Geneva. Walter Jungkind was a Fellow of the Society of Graphic Designers of Canada (FGDC) and a Fellow of the Chartered Society of Designers of Great Britain (FCSD).

In addition to his rich career in design, Walter Jungkind was also an avid photographer, and he enjoyed making images of urban views that incorporated vernacular signs/writings and random typographical expressions.

Don Mabie

Don Mabie was born in 1947 in Calgary. He received a diploma in Fine Art/Painting from the Alberta College of Art, Calgary (now the Alberta University of the Arts) in 1969 and did post graduate study work at the Institute Allende at San Miguel de Allende, Mexico, in 1970. His works can be found in the collections of the Art Gallery of Ontario, the Alberta College of the Arts, the Department of External Affairs, the Alberta Foundation for the Arts, and the Glenbow Museum in Calgary amongst others.

Irene McCaugherty

Irene McCaugherty's subject matter was drawn from the interest she and her husband shared in rodeos and livestock. It also comes from stories old-timers told her about their experiences from settlement and rough rural life; painting was her way of recording these stories. Her pieces were a trademark size of 50 centimeters, because she painted landscape as seen through her truck windshield. Not only did she enjoy painting, she was also a photographer and writer. Many rural newspapers published her writing regularly. She worked with all three arts from 1950 until the end of her life, in 1996.

Holly Middleton

Janet (Holly) Middleton was born in 1922. In pursuit of professional art training, she studied at the Winnipeg School of Art (1940-1943); with H.G. Glyde, A.Y. Jackson and George Pepper at the Banff School of Fine Arts; with Walter Phillips and Glyde at the Calgary Coste House, and in 1949 with the American artist and instructor Fredrick Taubes. All were major influences regarding her training.

Middleton began a teaching career in 1948 when she was invited to teach at the Banff School of Fine Arts and the University of Alberta, Department of Extension. Between 1948 and 1971 she taught at Banff for 13 summers. In 1967 she moved to Guelph, Ontario, and began teaching at the University of Guelph, but moved back to the west (Vernon) in 1972.

Visual Artist Biographies/Statements

Throughout her art career Middleton worked with a variety of media. She painted in watercolour and oil, worked as a muralist and with stained glass, and explored lithography, serigraphy, and intaglio printmaking methods. The primary themes she explored in her works were landscapes and portraits.

Ingrid Plaudis

Ingrid Plaudis was born in Red Deer, Alberta in 1955. In 1968, her family moved to the country, where she developed an interest in horseback riding, which was later supplanted by an interest in art. She studied in the design program at Red Deer College in 1974-75 and in 1980-81 attended Grant McEwan College (now McEwan University) in Edmonton. In 1985, she graduated from Emily Carr College of Art and Design in Vancouver with a Diploma in Photography. She subsequently worked for a number of years as a photographic assistant to theatre photographer David Cooper in Vancouver as well as at the Shaw Festival, Niagara-on-the-Lake, Ontario. From 1989 to 1991 she was a part-time instructor with the Continuing Education Department of Red Deer College and also worked as a freelance photographer while continuing her own explorations as a photographic artist.

Ingrid Plaudis' interests as a photographer ranged from portraiture to landscape, particularly the natural landscape of Southern Alberta. Her works often displayed aspects of her design background, with the photographic portrayal frequently manipulated to express something of the artist's response to her subject. This might involve, for example, the use of hand-tinting with oils and coloured pencils to create unique, one-of-kind artworks.

Bart Pragnell

Bartley (Bart) Pragnell was born in 1907 in Caron, Saskatchewan. He studied at the Winnipeg School of Art in 1932 under Canadian Group of Seven painter L.L. FitzGerald, where he was awarded an honours diploma in drawing, painting, and design. In 1947, he received a diploma from the Montreal Artists' School and later studied at the Chicago Art Institute and with American abstractionist Hans Hoffman in New York. He served in the Royal Canadian Air Force during the Second World War, and in 1949 became Principal at the Winnipeg School of Art. He was appointed Professor of Art at Goddard College in Vermont in 1951 and upon returning to Canada in 1959, lived for a while in Lethbridge before moving to Edmonton to become a Professor of Art at the University of Alberta from 1963 until his death in 1966.

Bart Pragnell had a very successful career as an educator, but is remembered today as an important Western Canadian artist, particularly for his watercolour portrayals of prairie landscape and small town scenes. His art displayed his solid academic training, but also showed his very personal synthesis of modern influences. His response to his subject-matter was intuitive and honestly expressed, and conveyed much of the spirit of prairie life during the period.

Visual Artist Biographies/Statements

John Snow (1911-2004)

John Snow was born in Vancouver, British Columbia. He worked for the Royal Bank of Canada from 1928 to 1971. Following service with the Royal Canadian Air Force and with the Royal Air Force in Great Britain, North Africa and India, he began to paint seriously in Calgary. He studied life drawing at the Provincial Institute of Technology and Art, Calgary, from 1947 to 1949 under Maxwell Bates. Otherwise he was self-taught. He and Bates acquired lithography presses in 1953 and were the first artists to use the medium in western Canada. After his retirement he worked full time as an artist in his own studio in Calgary. His style is derived from modernism and through his work Snow tried to interpret life in the Prairies. In 1996 Snow received the Alberta Order of Excellence. He was also a member of the Royal Canadian Academy and the Alberta Society of Artists. Snow is represented in the Alberta Foundation for the Arts; Government House Foundation; the National Gallery of Canada, Ottawa; the Victoria and Albert Museum, London, England; and in many major private and corporate collections. Snow had numerous one man exhibitions throughout Canada and in London, England. His work has been shown throughout England and in Scotland and Wales and in Europe, Japan, Chile, Mexico, Australia and the United States. In addition to printmaking he worked in various painting media and sculpture.

Ferdinando Spina

Ferdinando Spina was born in North Bay Ontario. While exposed to art from a young age, it was not until 1974 while at University obtaining an honours B.S.W. and B.A. in Psychology that he began to draw. Between 1974 and 1976 Spina travelled to Europe, Africa, the Middle East and the Far East, visiting as many art galleries and historical sites as possible and sketching what he saw in an attempt to study and prepare himself for oil painting.

Returning to Canada in 1976, Spina created his first painting in December of 1976 and has not stopped painting since. In 1981 Spina moved to Alberta. Since then he has shown his work in numerous exhibitions throughout Canada and the United States.

Artist Statement

Painting for me is an act of reverence, almost a holy thing that reaffirms my existence in the universe. I paint not so much out of need as out of nature. I paint for the same reason an apple tree grows apples and not pears.

My paintings tend to be ambiguous and mysterious. If they are too message laden they run the risk of being 'preachy' and eventually boring. With ambiguity and mystery they will always remain fresh and alive and unpredictable. If I understand the meaning of painting then the message is too strong. Without a complete understanding the painting is open to greater interpretation and tends to speak to more viewers for longer periods of time, hopefully remaining timeless.

Visual Artist Biographies/Statements

Jeanette Walker

Jeanette Walker lived in Lacombe, Alberta, from 1952 to 1984. While trained as a Medical Technologist, she took a number of art courses at Red Deer College and by 1979 was participating in group art exhibitions in Red Deer, Edmonton and Calgary. Her work is displayed in galleries around Canada and is found in collections in Red Deer and Lacombe.

The etching *Our Heritage L* was created in response to a survey in 1977 of the social studies program in Canadian schools which found that most Canadian students had no knowledge of the women who made up the Famous 5. Walker then made it her mission to tell their story through her art. As expressed by the artist:

To me it was just a wonderful way to be a part of saying thank you to these five fabulous women. This is what I feel was my biggest accomplishment, putting the information out to the public.

Jim Westergard

Jim Westergard was born in 1939 in Oyden, Utah, United States. He received an M.F.A. in printmaking/drawing in 1969 from Utah State University. After teaching at various colleges and universities in the U.S.A., he started teaching drawing and printmaking at Red Deer College in 1975.

Westergard has participated in numerous group and solo exhibitions since 1970 and his works are found in collections throughout the U.S. and Canada. He became a Canadian citizen in 1980.

Talking Art



Jeanette Walker
Our Heritage L, 1979
Etching on paper
Collection of the Alberta Foundation for the Arts

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- What are genre paintings?	
- Where and why did genre paintings develop?	
- What are the characteristics of genre painting?	
- What themes or subjects are explored in genre paintings?	

Art Curriculum Connections

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

ART CONNECTIONS

Grades K-6

REFLECTION

APPRECIATION: Students will interpret artworks literally and by examining their context and less visible characteristics.

Concepts

- Art takes different forms depending on the materials and techniques used
- An art form dictates the way it is experienced
- An artwork tells something about its subject matter and the artist who made it
- Tints and shades of colours or hues affect the contrast of a composition
- All aspects of an artwork contribute to the story it tells
- Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art
- Artistic style is largely the product of an age
- Technological change affects types of art

DEPICTION

Concepts

- Forms can be overlapping to show depth or distance
- Images are stronger when contrasts of light and dark are used
- Landscapes can show middle ground, background and foreground

COMPOSITION

Students will create emphasis based on personal choices

Concepts

- An active, interesting part of a theme can become the main part of a composition
- A composition should develop the setting or supporting forms, as well as the subject matter
- Format can be adjusted and composition tightened by editing or cropping the unnecessary areas from the edges of a work
- Foreground to background movement keeps the interest within a composition

Art Curriculum Connections

Component 9 CRAFTSMANSHIP: Students will add finishing touches

- 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

- Everyday activities can be documented visually
- Special events, such as field trips, visits and festive occasions can be recorded visually
- Family groups and people relationships can be recorded visually
- National and international events can be recorded visually

PURPOSE 4: Students will express a feeling or a message

Concepts

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

Component 10 (ii)

SUBJECT MATTER: Students will develop themes, with an emphasis on personal concerns, based on

- Environment and places
- People

Component 10 (iii)

MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on exploration and direct methods in photography and technographic arts

Photography and Technographic Arts

- Take advantage of the visual art implications of any available technological device, and explore the potential of emerging technologies. Included at this level:
 - simple camera for documentation and sequencing of events
 - computer software packages and device
 - emerging technologies as available and applicable

Grades 10-12

COMPOSITIONS

- Compositions use positioning and grouping of subjects for different meanings and emphasis
- Movement, rhythm and direction are used in recording humans and their activities

Art Curriculum Connections

- Various materials alter representational formats and processes used in achieving certain intended effects
- Works of art contain themes and images that reflect various personal and social conditions
- Technology has an affect on materials used in image making
- The exploration of existing technology may influence the development of two dimensional images
- The selection and presentation of perceptions, conceptions and experience as visual content for artworks is an important aim of the artist
- Artworks may be analyzed for personal, social, historic or artistic significance

ENCOUNTERS

- Different periods of history yield different interpretations of the same subject or theme
- The adoption of a new medium will effect change in an artist's work
- Technology has an impact on the artist's role in modern society
- Personal situations and events in artists' lives affect their personal visions and work
- A specific artistic movement and its works of art influence later artistic movements

Cross Curriculum Connections continued

This exhibition is an excellent source for using art as a means of investigating topics addressed in other subject areas. The theme of the exhibition, and the works within it, are especially relevant as a spring-board for addressing aspects of the Social Studies program of studies. The following is an overview of cross-curricular connections which may be addressed through viewing and discussing the exhibition.

SOCIAL STUDIES

K.2 I Belong: Students will demonstrate an understanding and appreciation of the characteristics and interests that unite members of communities and groups.

K.2.2 Value and respect significant people in their lives:

- appreciate the important contributions of individuals at home, at school and in the community

K.2.4 - Examine the characteristics and interests that bring people together in groups by exploring and reflecting upon the following questions for inquiry:

- What brings people together in a group?
- What might we share with people in other groups?
- How do we know that we belong to groups or communities?

1.2. Moving Forward with the Past: My Family, My History and My Community

1.2.1 - Recognize how their families and communities might have been different in the past than they are today

1.2.2 - In what ways has my community changed over time (eg. original inhabitants, ancestors, generations, ways of life)?

- How have changes over time affected their families and communities in the present?

2.1 Canada's Dynamic Communities: Students will demonstrate an understanding and appreciation of how geography, culture, language, heritage, economics and resources shape and change Canada's communities.

2.1.1 - Appreciate the physical and human geography of a community

- Appreciate how a community's physical geography shapes identity
- Appreciate the diversity and vastness of Canada's land and peoples

2.1.4 - Investigate the economic characteristics of communities in Canada

- What kinds of natural resources exist in the community?
- What are the occupations in the community?
- What kinds of goods and services are available in the community?
- What impact does industry have on the community?

4.2 THE STORIES, HISTORIES AND PEOPLES OF ALBERTA

4.2.1 - appreciate how an understanding of Alberta's history, peoples and stories contributes to their own sense of belonging and identity

- recognize how stories of people and events provide multiple perspectives on past and present events
- recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history

Cross Curriculum Connections continued

4.3.2 Assess, critically, the challenges and opportunities that Alberta has faced in its growth and development by exploring and reflecting upon the following questions and issues:

- What key events have impacted the economy of Alberta (i.e., drought of the 1930s, discovery of oil)?
- In what ways have occupations and commerce been affected by geography, climate and natural resources in Alberta (i.e., forestry, agriculture, aviation, seasonal activities, tourism)?

4.3.3 - Examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting upon the following:

- In what ways has Alberta changed demographically since 1905?
- In what ways have Aboriginal peoples and communities changed over time?

5.1.1 Students will value Canada's physical geography and natural environment:

- Appreciate the variety and abundance of natural resources in Canada
- Appreciate the diversity of geographic phenomena in Canada
- Appreciate how the land sustains communities and the diverse ways that people have of living with the land
- Appreciate the influence of the natural environment on the growth and development of Canada

5.1.3 Students will analyze how people in Canada interact with the environment by exploring and reflecting upon the following questions and issues:

- In what ways do natural resources and the physical geography of a region determine the establishment of communities?
- How are natural resources used, exchanged and conserved in Canada?

5.2.1 Appreciate the complexity of identity in the Canadian context:

- Acknowledge the contributions made by diverse cultural groups to the evolution of Canada
- Recognize how changes in society can affect identity

5.3 Shaping an Identity: Students will demonstrate an understanding of the events and factors that have changed the ways of life in Canada over time and appreciate the impact of these changes on citizenship and identity.

5.3.1 - Recognize how economic and political changes impact ways of life of citizens

5.3.3 Assess, critically, how the Famous Five brought about change in Canada by exploring and reflecting upon the following questions and issues:

- Who were the Famous Five?
- How did they identify the need for change in Canadian laws?
- How did the changes brought on by their actions affect individual rights in Canada?

5.3.4 Assess, critically, how economic booms and crashes affected ways of life in Canada

- How did the First World War contribute to the industrialization and urbanization of Canada?

7.2 Following Confederation: Canadian Expansions: Students will demonstrate an understanding and appreciation of how the political, demographic, economic and social changes that have occurred since Confederation have presented challenges and opportunities for individuals and communities.

Cross Curriculum Connections continued

Students will:

- Recognize the positive and negative aspects of immigration and migration
- Recognize the positive and negative consequences of political decisions
- Appreciate the challenges that individuals and communities face when confronted with rapid change

7.2.7 Students will assess, critically, the impact of urbanization and of technology on individual and collective identities in Canada by exploring and reflecting upon the following questions and issues:

- What impact has increased urbanization had on rural communities in Canada?
- How did the emergence of large factories in Canada contribute to the development of Canada's economy?
- In what ways did technological advances contribute to the development of Canada (e.g., aviation, farming equipment, radio transmissions, electronics, multimedia)?

10.2 Students will explore the impacts of globalization on their lives.

Students will:

- 1.4 identify the various ways that people in Canada express their identities
- 1.5 explore understandings and dimensions of globalization
- 1.6 explore the impact of communications technology and media on diversity

(universalization of pop culture, hybridization, diversification)

10.2 Students will examine their roles and responsibilities in a globalizing world

Students will

4.1 recognize and appreciate the impact of globalization on the quality of life of individuals and communities

4.2 recognize and appreciate the importance of human rights in determining quality of life

4.5 examine impacts of globalization on children and youth

4.6 examine impacts of globalization on women

4.8 examine how globalization affects individuals and communities

10.3 Students will assess economic, environmental and other contemporary impacts of globalization

20: Topic A: Development and Interaction of Nations

Theme II: Industrialization and ideologies

- Industrialization resulted in changes in society - industrialization, urbanization, social changes, cultural changes

The 1920s: A Brief Survey

The AFA Travelling Exhibition *The Rush and Roar!* recognizes the centenary of the 1920s and the important changes in this decade had on the rest of the twentieth century and beyond. The 1920s, known in North America as the *Roaring Twenties*, lasted from January 1, 1920, to December 31, 1929. Also known as the 'Jazz Age', this decade was characterized by sustained economic prosperity and profound cultural change which ushered in many aspects of society which came to characterize the rest of the 20th century and are still of importance in the 21st century. The Wall Street Crash of October, 1929, is generally seen as a harbinger of the end of 1920s prosperity and the end of the *Roaring Twenties*.

The *Roaring Twenties* was a decade of great economic growth and prosperity driven by recovery from the devastation of World War I, postponed spending, a boom in construction and the rapid growth of consumer goods. Due to this economic prosperity the era also saw the birth of several social and cultural trends. The spirit of the *Roaring Twenties*, which began in leading metropolitan centers such as New York, Berlin and London and then spread widely after the end of World War I, was marked by a general feeling of novelty and a break with traditions.

While many new technologies began before World War I, the prosperity of the post-war years witnessed an explosion in these technologies which brought modernity to a large part of the population. One of the most significant of these developments was the automobile industry and assembly-line production, led by the Ford Motor Company.

Before World War I cars were a luxury item. In Canada, for example, only approximately 300,000 vehicles were registered in the entire country in 1918. During the 1920s, however, mass-produced vehicles became common throughout the U.S. and Canada and by 1929, in Canada, there were 1.9 million registered vehicles. The growth of the automobile industry, in turn, had huge effects on other aspects of the economy, contributing to such industries as steel production, highway building, the development of motels, service stations, and the growth of suburban housing developments.



Ford Model T Touring Car, 1925

Other technological innovations which developed during this era were the aviation industry, the motion picture business, and the use of telephones, radios, and household electricity. In Alberta, meanwhile, technological innovations ushered in the real beginning of the Oil industry with discoveries of oil at Turner Valley in 1923 and 1924.

The economic prosperity which characterized the 1920s resulted in numerous cultural and social changes in North America and Europe. During the decade jazz, jazz-influenced dance music and dance marathons all blossomed. As well, movies came to totally replace vaudeville as a source of entertainment. While silent films had developed by the first decade of the twentieth century, by 1926 sound pictures were introduced.

The 1920s: A Brief Survey continued



Al Jolson, *The Jazz Singer*



Jazz orchestra, 1921

In 1927 *The Jazz Singer*, the first film with sound, was released to huge acclaim. The first all talking, full length feature film, *The Lights of New York*, was released in 1928 and in the same year Walt Disney Animation Studios released the first animated sound film, *Steamboat Willie*, which introduced the character of Mickey Mouse. The Roaring Twenties was also the breakout decade for sports across the modern world. In North America both baseball and football became extremely popular and huge sports stadiums were constructed to feature these sports. In conjunction with these developments in cinema and sports came the birth of celebrity culture. While there had been theatrical and musical stars in Europe before the 1920s, the fascination with movie and music stars so characteristic of the present age had its beginnings in the 1920s.



Greta Garbo, 1925

The 1920s also witnessed changes in the artistic landscape of both Europe and North America. This decade saw the beginning of the Surrealist Art Movement and the peak of Art Deco, a style in art, architecture and design which celebrated the modern machine and urbanization and promoted geometric lines and sleek, stylized forms. In Canada the 1920s saw the birth of a distinctive Canadian art movement in the formation of the Group of Seven, centered in Toronto. The aim of this group of painters was to move away from European styles and subjects and though an abstracted approach to the landscape, capture the essence and spirit of the Canadian landscape.

The 1920s: A Brief Survey continued

A second Canadian art association formed at this time, centered in Montreal, was the Beaver Hall Group. Formally founded in 1920, the Beaver Hall painters focussed on urban scenes and figurative painting. Also, unlike the Group of Seven, the Beaver Hall Group was one of the first groups of professional artists to include women. Members of this group were Edwin Holgate, Prudence Heward, Lilius Torrance Newton, Randolph Stanley Hewton and Mabel May.



Portrait by Lilius Torrance Newton

Besides the cultural changes mentioned above, the decade of the 1920s also witnessed far-reaching changes in the social landscape of western society. Increasing urbanization, the result of drought and mechanization which drove farmers off the land into urban centers and increased prosperity and industrial production centered in the cities, led to the development of white-collar jobs and the growth of women's roles in the workplace. These changes in turn contributed to a period of social revolution, especially for women. Women's fashion broke from the rigid Victorian way of life. Young middle class women, labelled 'flappers', did away with most of the restrictions of the Victorian age. Flappers danced, drank, smoked and partied in ways unimaginable to their mothers. Fashions also changed. Young women did away with the corsets of the Victorian age and adopted knee-length dresses which exposed their legs and arms. Cosmetics also became very popular. Until the 1920s the use of makeup was associated with prostitution but, with the new era, makeup became a requisite for women.

Finally, selected women gained the vote in most western countries after 1918 and, in Canada, received full enfranchisement with the famous Persons Case of 1929, presented to the Privy Council of England by the Famous Five of Alberta – Emily Murphy, Nellie McClung, Irene Parlby, Louise McKinney and Henrietta Muir Edwards.



Barbara Patterson
Famous Five Sculpture
Calgary, Alberta

The 1920s: A Brief Survey continued



Al Capone

While many of the social and cultural changes witnessed during the 1920s could be considered beneficial or progressive to western society, there were negative aspects as well. Women's Christian organizations, while campaigning for women's suffrage, joined many other groups in promoting the prohibition of alcohol and all other 'morally suspect' activities such as gambling. While some might consider this a positive development prohibition, in effect in Alberta (and most of Canada) from 1916/1917 to 1924 and in the United States throughout the entire decade, contributed to the growth of organized crime, smuggling and bootlegging. The era also saw the beginnings of radical political movements such as communism and fascism.

The 1920s: The Petroleum Industry in Alberta - Turner Valley

In 1911 William Stewart Herron, a farmer in the Okotoks region, noticed gas bubbling along the banks of Sheep Creek in the Turner Valley. Buying a section of land alongside the creek bed, Herron then approached the Calgary investor Archibald W. Dingman and in 1913 Herron and Dingman formed the Calgary Petroleum Products Company. On May 14, 1914, with Dingman Well No.1, the company struck gas. This discovery began a fervor of oil and gas activity in the area that would last for decades and led to the construction of the Turner Valley Gas Plant.

Despite this initial interest in the area, however, the petroleum industry in Turner Valley was slow to develop due to a number of factors. First, despite local interest, the discovery failed to attract eastern Canadian investment, which was a necessary requirement for exploration. This failure to excite outside interest and investment was furthered by the declaration of World War I in August of 1914. Secondly, the first Turner Valley explorations yielded very little in terms of oil. This was partly due to mistaken perceptions concerning the geological nature of the area. Virtually everyone believed that no oil would be found in the deeper, older Mississippian limestones and, as a result, almost none of the vast deposits of gas and oil underneath Turner Valley was tapped by Dingman #1 or by other wells drilled in the following decade. By 1924 the wells had yielded only 66,000 barrels of petroleum condensates from the little-valued natural gas that flowed from the surface.

Interest in the area was renewed, however, when Royalite Ltd., a subsidiary of Imperial Oil, struck gas in 1924 with a well called Royalite No. 4. By 1932 condensate production from this well had reached 4000 barrels a day. At the same time, up to 600 million cubic feet of unwanted gas was flared off daily from the site, which became known as Hell's Half Acre. Because of the presence of the flares the grass stayed green year-round and migrating birds wintered in their warmth. It is estimated that companies wasted approximately 90 percent of the field's gas in this manner.

A final burst of Turner Valley production began in 1936 when a discovery well tapped into a huge oil deposit on the western flank of the Turner Valley field. This discovery triggered a renewed burst of Turner Valley production which peaked at 27,000 barrels of oil a day in 1942 and this production helped to fuel the Allies efforts in World War II. By then, however, most of Turner Valley's oil had become unrecoverable due to the massive loss of reservoir pressure caused by the flaring off of huge amounts of unwanted natural gas. Of the billion barrels of oil thought to lie in the original field, only about 140 million have been produced. As well, an estimated 1.8 trillion cubic feet of gas was flared off. At 1990s prices, the lost oil reserves and wasted gas would be worth more than \$10 billion.

While discoveries at Turner Valley were not an unqualified success, the field is very important in early oil and gas history and led to further explorations throughout the province. The terrific waste caused by the flaring off of unwanted gas also led to the development of conservation measures in both provincial and federal political spheres. In 1938, backed by the federal government, the province of Alberta set up the Alberta Petroleum and Natural Gas Conservation

The 1920s: The Petroleum Industry in Alberta - Turner Valley continued

Board (now known as the Alberta Energy and Utilities Board). New unitization rules limited well spacing to about 16 hectares per well. The board also reduced oil production from the Turner Valley field which reduced the flaring of natural gas. Such measures and legislation have been used by countries framing their first petroleum laws. Turner Valley's technical challenges also led to the development of innovative technologies such as rotary drilling, diamond coring, Nitro-shooting, acidizing, scrubbing gas to extract hydrogen sulfide, field repressurization and water flooding.



Turner Valley
Dingman 1 and 2 Oil Wells

Genre Painting: A Survey

The artworks included in the exhibition *The Rush and Roar!* reference or are inspired by events and societal transformations of the 1920s in both Europe and North America. Many of these works fall into the artistic genre of Genre Scenes. Pictorial representations in any media that represent scenes or events from everyday life are called *Genre paintings* or *genre scenes*. Such paintings focus on the mundane trivial incidents of everyday life, depicting people the viewer can identify with employed in situations that tell a story. Genre themes appear in nearly all art traditions and throughout time.



Painter
Mosaic, 1st Century, A.D.
Pompeii, Italy

The term *genre* is derived from the French word for 'kind' or 'variety'. Until the late 18th century the term embraced what were then seen as the minor categories of art, such as landscape, still-life, and animal painting. By the end of the 18th century the term had been refined and applied to paintings that depicted familiar or rustic life. During the 19th century it was in common usage for paintings that showed scenes of everyday life. Unlike history painting, genre works concentrate less on the extremes of human behavior and more on commonplace experience familiar to both the artist and the viewer. Also, because genre painting is inherently figurative art, it survived in the twentieth century in the work of painters who stood outside the flood-tide of abstraction.

Prior to the mid 19th century, the visual arts were structured according to a hierarchy of genres which ranked different types of genres in an art form in terms of their value. The hierarchies in the visual arts are those initially formulated for painting in 16th century Italy and held sway with little alteration until the 19th century. These hierarchies were formalized and promoted by the academies in Europe between the 17th and 20th centuries. The fully developed hierarchy, in order of importance, distinguished between:

- 1/ History Painting - which included narrative religious and allegorical subjects
- 2/ Portrait Painting
- 3/ Genre Painting or scenes of everyday life
- 4/ Landscape and cityscape scenes
- 5/ Animal paintings
- 6/ Still life paintings

Genre Painting continued

This hierarchy was partly the result of paintings' struggle to gain acceptance as one of the Liberal Arts, on par with sculpture and architecture, during the Renaissance. In this aim the early artist-theorist Leon Battista Alberti argued, in 1436, that multi-figure history painting was the noblest form of art because it was a visual form of history, involved multiple figures and thus was very difficult. This view was also based on a distinction between art that made an intellectual effort to 'render visible the universal essence of things' and to present a moral message, and that which merely consisted of 'mechanical copying of particular appearances' or dealt with frivolous subjects. Alberti's theories on the hierarchy of various modes of artistic expression were echoed and elaborated by André Félibien, a French historiographer, architect and theoretician of French classicism in 1667. Félibien argued that the painter should imitate God, whose most perfect work was man, and show groups of human figures and choose subjects from history and fable. This hierarchy became strictly enforced by European academies until the mid 19th century and genre scenes, which did not concern elevated ideals or heroic subjects, were thus considered of lower importance.



Pieter Bruegel the Elder (1525-1569)
Peasant Wedding, 1565
Kunsthistorisches Museum, Vienna

WHERE and WHY DID GENRE PAINTING DEVELOP?

Despite the elevated importance of history and allegorical painting, many artists during the Renaissance explored the painting of genre scenes and genre subjects gradually became an acceptable avenue for artistic expression. This was particularly true in what is now the Netherlands. The Flemish Renaissance painter Pieter Bruegel the Elder made peasants and their activities the subject of many of his paintings and, following him, genre painting came to flourish in Northern Europe.

The success of genre scenes as an acceptable field of artistic expression was largely tied to changes in the art-buying market in what is now Holland. In the 17th century the Dutch successfully ejected the Catholic Spanish nobility. This revolution led both to the rise of a Protestant middle class and, as far as art was concerned, a drop in the market for large-scale religious and classical works. Losing the patronage of the Catholic nobility and the Catholic Church artists were no longer able to work solely to commissions and so had to produce works that would appeal to a new market where the customer would decide whether or not to buy. The success of genre painting in the Netherlands was also a result of the pride the Dutch took in their own country and their desire to support their own national painting rather than to look to the past or to Rome for inspiration. A number of famous Dutch artists such as Issac van Ostade, Aelbert Cuyp, Pieter De Hooch and Johannes Vermeer specialized in genre subjects in the Netherlands during the 17th century and, from Holland, the importance of this branch of painting gradually spread throughout the rest of Europe.

Genre Painting continued



Gustave Courbet(1819-1877)
L'Atelier du Peintre, 1855

Toward the end of the 19th century many painters and art critics began to rebel against the many rules of the art academies, including the status that had been accorded to history painting for centuries. In 1846 the French poet and art critic Charles Baudelaire called for paintings that expressed 'the heroism of modern life' (H.W. Janson, History of Art, Second Edition, pg. 605) and slowly there was a move away from the prevalent neo-classical and romantic art styles and historical subjects.

One of the most important artists to embrace this trend was the French Realist painter Gustave Courbet (1819-1877). Though he began his career as a Romantic artist, Courbet moved to embrace 'realism' or 'naturalism', stating that the modern artist must rely on his own direct experience. Courbet further upset expectations by depicting everyday scenes in huge paintings - at the scale traditionally reserved for 'important' subjects - thus blurring the boundary which had set genre painting apart as a 'minor' category. The new artistic movements of Realism and Impressionism, which each sought to depict the present moment and daily life as observed by the eye, and unattached from historical significance, had, by the end of the 19th century, effectively ended the power of the academies and the elevation of history paintings at the expense of both landscape and genre scenes.



Johannes Vermeer (1632-1675)
The Milkmaid, 1658

WHAT ARE THE CHARACTERISTICS OF GENRE PAINTING?

Throughout the 16th to 19th centuries genre scenes came to express certain conventions and themes, many of which have continued to influence directions in contemporary genre paintings.

First, genre scenes are usually set in familiar settings. Settings focused on kitchens and taverns, rooms in houses and schools, and the works portrayed modest characters and settings which made the paintings seem more realistic and also made it more likely they would be understood.

A second important characteristic of such scenes, and one which separates such works from portraits, is that the characters depicted are generic types to whom no identity can be attached either individually or collectively. The people portrayed do not function as individuals but

Genre Painting continued



Charles McCall
Interior of St. Paul's Cathedral, London,
1963
Collection of the Art Gallery of Alberta

as vessels bearing required meanings for specific contexts.

Thirdly, in genre paintings the artist is often concerned with perspective, with a well-calculated perspective making the paintings seem more true to life.



Euphemia McNaught
Anglican Church and Hudson Hope, 1945
Pastel crayon, ink on paper
Collection of the Alberta Foundation for the Arts
TREX Exhibition: *A Room with a View*



Jean Baptiste Siméon Chardin (1699-1779)
Woman Cleaning Turnips, 1738
Alte Pinakothek Museum, Munich, Germany

WHAT THEMES OR SUBJECTS ARE EXPLORED IN GENRE PAINTINGS?

Over the centuries artists have explored a number of themes in genre paintings. One of the most important of these has been the representation of **women's domestic abilities**. In the seventeenth and eighteenth centuries women's domestic work was considered extremely important by the middle class and many genre scenes show women devoted to duty. As many early genre works contained a moral message, the implication of paintings which showed women working diligently was that those viewing the work should take example and do the same.

Genre Painting continued

Another theme explored in genre paintings is that of vice. Paintings which convey 'wrong' behaviour in order to invite condemnation of their protagonists often make use of humour, proverbs, puns, slang, signs and symbols. Such suggestions can be subtle, inviting the viewer to work out exactly what is improper or wrong, or be shocking in their depictions. Perhaps the most famous artist to explore this side of genre painting was the British painter and illustrator William Hogarth (1697-1764) whose satirical works pointed up the follies of British society.



William Hogarth (1697-1764)
Marriage à-la-mode, Shortly After the Marriage



Édouard Manet (1832-1883)
A Bar at the Folies-Bergères, 1882

A third theme explored in genre paintings concerns scenes of food and drink. Eating and drinking are common to everyone and so such scenes are readily accessible to viewers. Many such paintings, however, convey a moral message and food and drink can have many symbolic meanings. Bread and wine, for example, can represent the eucharist; oysters have a sexual connotation; and the bottles and fruit in Manet's painting *A Bar at the Folies-Bergères* suggest the importance of consumer goods to an increasingly mercantile society (Understanding Paintings: Themes in Art Explored and Explained, pg. 202) Conversely, paintings of great banquets and parties can celebrate the pursuit of pleasure and marry indulgence with little concern for morality.

The focus on foodstuffs and containers in a painting may also be simply formal in nature. The inclusion of these elements allows the artist to enjoy various textures and shapes and to show off his or her ability to observe and represent.

Genre Painting continued

Leisure activities such as sports, dancing and other such pursuits are a further and very popular source of inspiration for artists who approach genre subjects. Scenes of peasants carousing and dancing were common features in the genre painting of Northern Europe in the 16th and 17th centuries while informal scenes showing the rich at play were common features of the French Rococo style. Such scenes allow the artist an opportunity to create a dazzling display of costumes, surfaces and settings. Often such paintings can create a nostalgia for good times remembered or an ideal world where life is less complicated. In the hands of some modern artists, however, such scenes can act as a window on the 'grittier' sides of life.



George Bellows (1882-1925)
Dempsey and Firpo, 1924
Whitney Museum of American Art



Henri Toulouse-Lautrec (1864-1901)
At the Moulin Rouge, 1892
Art Institute of Chicago

Both Rural and Urban scenes form other sources of inspiration for genre artists. The nineteenth century witnessed the rise of industrialization, the abolition of slavery, and the modernization of labour. Questions about the rights of the individual and social and governmental structures came to the fore and painting came to reflect these social and political concerns. In order to express this new world artists began to turn away from grand historical painting and new artistic movements such as Realism and Naturalism came to prominence. In France the dominant artists of the Realist movement were Jean-Francois Millet (1814-1875), Gustave Courbet (1819-1877) and Honore Daumier (1808-1879). Millet concentrated on scenes of rural France in which he depicted the hard but dignified life of the peasantry while Courbet and Daumier widened the focus to include scenes from all of everyday life.

Genre Painting continued



Jean Francois Millet (1814-1875)
The Gleaners, 1857
Musée d' Orsay, Paris



Honore Daumier 1808-1879)
Third Class Carriage, 1864

The nineteenth century, characterized by rapid industrialization and changes in both the labour force and social fabric of society, witnessed a huge growth in urban populations in both Europe and North America. The changes this entailed were reflected in the visual arts and urban life became a central theme in genre scenes throughout the 19th and 20th century.

Artists have tried to convey the impressions and sensations of everyday urban life through a variety of means, using loose brushwork or untraditional compositions or employing dramatic and unsettling contrasts of light and dark. Cities either promise excitement, new pleasures and future successes or else abound with danger and potential pitfalls. As a result, artists have either created paintings which display the crowds and clamor of city life or in which an atmosphere of anxiety, alienation and loneliness is evoked.



Bartley Robillard Pragnell
Main Street Balcony, 1948
Collection of the Art Gallery of Alberta

VISUAL LEARNING AND HANDS-ON ACTIVITIES



Bart Pragnell
Untitled, 1946
Watercolour, charcoal on paper
Collection of the Alberta Foundation for the Arts

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What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time. How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a considered response to what they see. The following is a six-step method to looking at, and understanding, a work of art.

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

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

Questions to Guide Inquiry:

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

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

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

Questions to Guide Inquiry:

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

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

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

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

Questions to Guide Inquiry:

How does this work make you feel? Why?

What word would best describe the mood of this work?

What is this painting/photograph/sculpture about?

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

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

Questions to Guide Inquiry:

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

What art style and medium does the artist use?

What artist's work is this artist interested in?

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

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

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

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

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Elements of Composition Tour

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

See: *Shortwave* by David Janzen

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

Width: thick, thin, tapering, uneven

Length: long, short, continuous, broken

Feeling: sharp, jagged, graceful, smooth

Focus: sharp, blurry, fuzzy, choppy

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



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

This image is mainly composed of thick and thin horizontal, vertical and diagonal lines.

The lines in the image give form and direction. Vertical and diagonal lines direct the viewer's eye from the bottom of the composition to the top while a thick horizontal line directs the eye across across the picture plane from left to right. The lines also create the form of a radio antenna.

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

Line is very important in this image and moves the viewer around and through the composition. The convergence of a long vertical line with the long horizontal line in the center of the work forms a cross shape and may focus the viewer's eye of this section of the work first. The shorter vertical lines are then spaced along the horizontal line and direct the eye from left to right. Diagonal lines, however, are also important. Short diagonal lines at the bottom of the object (in the foreground of the composition) direct the eye to the central vertical line. Diagonal lines branching off of this near the center of the work then direct the eye to the horizontal line and either the left or right hand side of the image.

Elements of Composition Tour continued

SPACE: Space is the relative position of one three-dimensional object to another. It is the area between and around objects. It can also refer to the feeling of depth in a two-dimensional work.

See: *Game* by John Snow

What is space? What dimensions does it have?

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



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

In this work the viewer sees the action of a football game. Space is quite deceptive in this image. At first it appears that the central figure in the red 'REDS' jersey is closest to the viewer. This is due to his size, the bright colour of his jersey (which stands out against the cool colours of blue and green), and his relative detail compared to other figures. If one looks closely, however, the figures in blue on both sides of this central figure are either in front of him or on the same picture plane. This is supported by the figure on the right (backwards E's) whose hand/arm is in front of the central figure's foot and the other blue figure's hand which is blocking the central figure's hand. This 'confusion' of placement creates a great deal of tension between these three figures and provides a sense of intense action to the scene. In the midground, behind the central figures, are three other players. Their distance from the central action is shown by their small size. Finally, behind them is a fence and crowd, which are both smaller and less distinct than the other figures. Finally, behind the crowd is a range of hills.

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

The artist has used a variety of techniques to create a sense of space. As examined, the artist has used both colour and overlapping to create a deep sense of space in the work. By cropping the figure on the left the artist also indicates that the actual space of the scene goes outside/ beyond the viewer's range of vision.

Elements of Composition continued

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

See: *Back in 1953, 1976*
by Steve Burger

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

Colour is made of primary colours – red, yellow and blue. Secondary colours are created from primary colours and include green, orange and purple.

Tertiary colours are made up of a primary colour and a secondary colour. Brown, for example, is created by mixing red and green.

This image is primarily made up of the contrasting colours of red, a primary colour, and green, a secondary colour.



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

The viewer's eye is immediately drawn to the car. One reason is because of its red colour. Red is a warm colour and stands out against the cooler colours of blue and green around it. The car also is the focus, however, due to its large size and placement in the work. From the car the viewer's eye then moves to the green landscape elements on the left and right hand sides of the image.

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

Complimentary colours are those across from each other on the colour wheel and are placed next to each other to create the most contrast. Contrasting colours can provide a sense of direction and emphasis in the work.

The use of complimentary colours are primarily seen in the use of red in the car and green for the landscape. These colours are placed in such a way that the eye moves to the center of the work and then to the sides, taking in the various elements depicted.

Elements of Composition Tour continued

SHAPE: When a line crosses itself or intersects with other lines to enclose a space it creates a shape. A two dimensional shape is one that is drawn on a flat surface such as paper. A three-dimensional shape is one that takes up real space.

See: *Our Heritage L* by Jeanette Walker
What kinds of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.



What shapes do you see in this image? What shapes are positive and negative?

This image contains both geometric and organic shapes. Geometric shapes are seen in the shapes which hold the images of the women, the map, and the word 'PERSONS'. Organic shapes are seen in the actual figures of the women and the map of Canada in the central rectangle. The rectangular shapes are positive in nature while the space surrounding them is negative space.

How do the shapes operate in this image?

The geometric rectangular shapes move the viewer's eye around the composition and provide a sense of structure and balance to what is depicted. The large horizontal rectangle in the foreground directs the viewer's gaze, both due to size and colour. From there the eye most likely goes to the red horizontal rectangle above and then to the vertical rectangles of the women, travelling from left across the top of the composition to the right hand side.

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 very solid, strong and structured in nature. The emphasis of these in this work may reflect the historical nature of the story depicted - the firm, strong and organized efforts of the women who took on the establishment to achieve women's voting rights in Canada.

Elements of Composition Tour continued

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

See: *Tavern* by Maxwell Bates

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

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



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

The work has an implied texture. **As this work is basically a drawing on paper, in reality it would be smooth to the touch. The irregular lines and the patterning, however, give a sense that there is a roughness to the work.**

What about the work/it’s manner of creation gives you the idea about the surface texture?

This work is a lithograph, made by drawing the image on stone, inking it, and running the paper through a press. As a result, the actual art work is smooth in nature. The use of irregular lines to create the figures and the patterning on clothing, however, gives the impression that both the characters portrayed and the clothes they wear are ‘rough’ in nature - perhaps both as concerns personalities and the actual textures of their clothing. These impressions are emphasized by the cool blue colouring used throughout the work, which gives a melancholy feeling to the work.

Perusing Paintings: An Artful Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

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

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

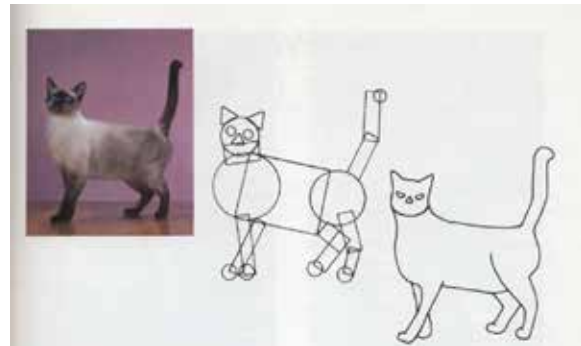
An Artful Scavenger Hunt template

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

Basic Shapes - Grades 3-5



Ferdinando Spina
The Oil Executive, 1983
Oil on linen
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. All objects can be reduced to basic shapes and basic shapes can be combined to create 'realistic' forms. 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.
- 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.

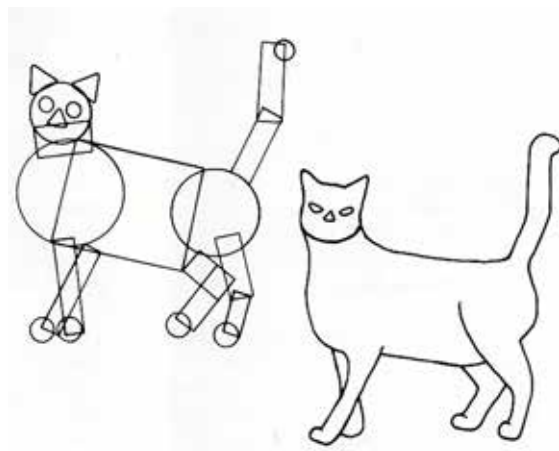
Basic Shapes continued - Grades 3-5

4/ Students to simplify their drawing further - removing any overlapping/extraneous lines so that the object is broken into simplified shapes/forms.

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

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

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



Art in Action, pg. 12

Extension (for older students)

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

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

- display both of students' drawings and then discuss.

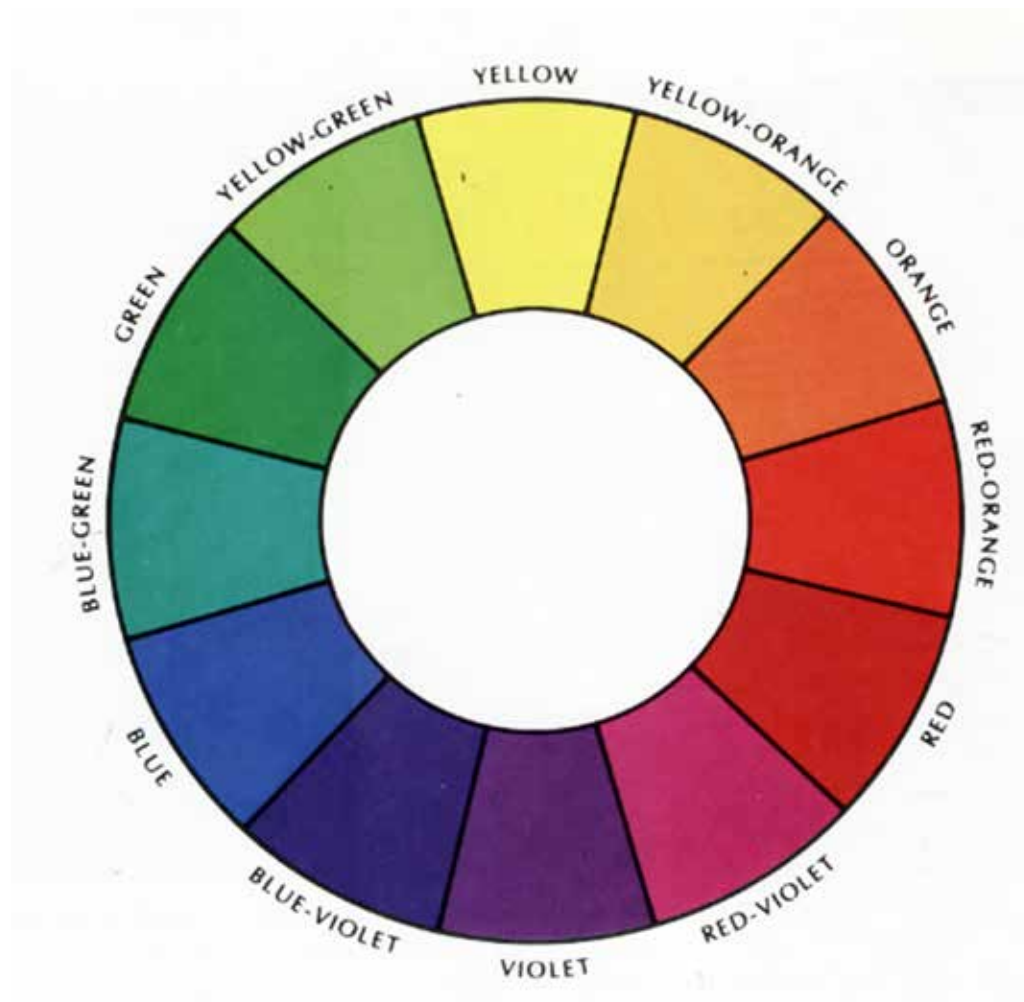
Discussion/Evaluation:

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

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

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

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 Rush and Roar!* the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create focus, the illusion of space and mood within a painting.

Materials:

Colour Wheel Chart
Paper
Paints and brushes
Mixing trays
Water container

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

Experiments in Colour continued



Steve Burger
Back in 1953, 1976
Silkscreen 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 portrait, a still-life arrangement or create a landscape based on magazine or photographic sources
- 3/ Have students choose a sketch they like and then plan their colours by first examining the colour wheel. Students to first choose their **dominant or main colour** and then pick the **split complements or triad** to that colour.
- 4/ Students to use their colour scheme to paint their painting.

28 *From Realism to Abstraction*

Observing and Thinking Creatively

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

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

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

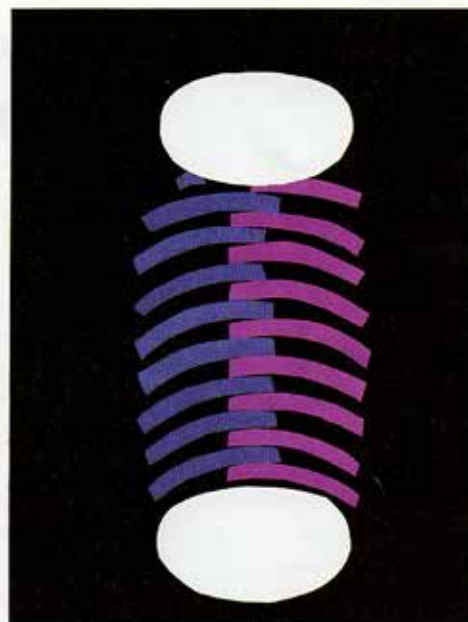
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

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



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

Abstracting from the Real continued



Instructions for Creating Art

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

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

Art Materials

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



Learning Outcomes

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

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Town Collage

The following two projects, suitable for students in Grades 3-6, are inspired by the works of Bart Pragnell, John Snow and Edward Flanagan found in the exhibition *The Rush and Roar!*



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Town Collage continued

MAGAZINE PAPER COLLAGE

Town collage

BRISTOL PAPER OR THIN CARDBOARD



1. Make a rough plan for your collage on a piece of scrap paper. Mark on the position of roads, a park, buildings, cars, and so on.



2. On a large piece of paper or cardboard, paint the shapes which are the roads on your plan, with acrylic or poster paint.



3. For the park, rip pieces of light-colored paper from old magazines and glue them. Add green paper for grass.



4. Fill in the areas for the buildings with dark pieces of paper. Rip shapes for the buildings and add some windows.



5. For the cars, rip a shape for the body, with wheel arches ripped out. Glue two wheels behind and windows on top.



6. For a cat, rip the body from magazine paper which has a texture on it. Glue on paws. Cut out an eye and glue it on, too.



The shapes in this collage were glued on at different angles to give it a topsy-turvy effect.



7. For the people, rip all the parts of the body and the clothes. Glue the pieces together, then glue them onto the collage.

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Street Scene

CONTINUOUS LINE DRAWING

Street scene

A PIECE OF THIN CARDBOARD



1. Make a pale apricot color by mixing white and orange acrylic paint. Brush it all over a large piece of cardboard.



2. When the paint has dried, paint a blue shape for the cab of a truck. Paint a brown tank and add dark blue wheels.



3. Use the apricot paint to add windows and headlights. Paint a curve on the tank, and two small tanks below. Let it dry.



To do a street scene like this, paint rough shapes for the signs, dog, and so on, before you do the outlines. Then draw some people.

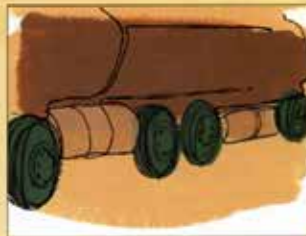
Street Scene continued



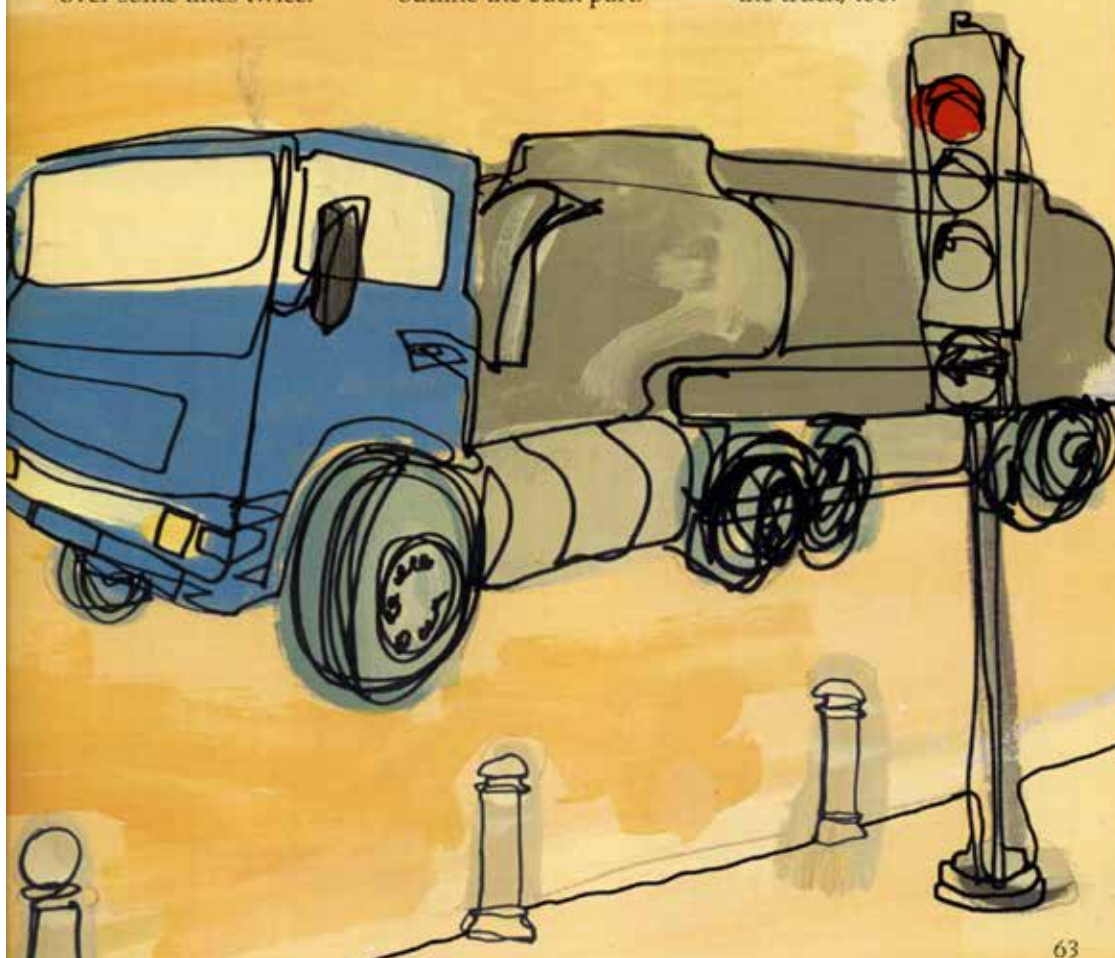
4. Without lifting your pen, outline the whole cab with a black felt-tip pen. You may need to go over some lines twice.



5. Continue the line onto the brown tank. Draw a shape for the flat part at the front of the tank, then outline the back part.



6. Continue the line around and around for the wheels and along the two small tanks under the truck, too.



The Human Figure in Action

This project is based on the works of Bart Pragnell and John Snow in the exhibition *The Rush and Roar!*

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.

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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" × 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?



Don Mabie
Closing Ceremony, 1978
Colour xerox on paper
Collection of the Alberta Foundation
for the Arts

GLOSSARY

The Alberta Foundation for the Arts Travelling Exhibition Program

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

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

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

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

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

Distortion – The use of incorrect or unusual reproductions.

Dynamic Shape – Shapes that appear moving and active.

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

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

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

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

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

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

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

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

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

Static Shape – Shapes that appear stable or resting.

The Alberta Foundation for the Arts Travelling Exhibition Program

Stylization – The representation of something through using a set of recognizable characteristics.

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

Credits

SPECIAL THANKS TO:

The Artists

The Alberta Foundation for the Arts

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Credits continued

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Shane Golby – Curator/Program Manager
AFA Travelling Exhibition Program, Region 2
Elicia Weaver –TREX Technician

FRONT COVER IMAGE:

Bernard Bloom, *The Face of Our Time* (Detail), 1994, Silver gelatin toned on paper
Collection of the Alberta Foundation for the Arts

