

Interpretive Guide & Hands-on Activities
The Alberta Foundation for the Arts
Travelling Exhibition Program

...fire and frost



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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The AFA and AGA

The Alberta Foundation for the Arts Travelling Exhibition Program

Curatorial Statement

...fire and frost

*I am filled time and again
with a heart-aching wonder
when I think*

*of the fire
and frost of memories...*
Sanobar Khan
Turquoise Silence

Without memory - the ability to store and retrieve past experiences - we cannot learn or develop. Though imperfect and often elusive, the memories we begin developing from birth enable us to acquire and develop language and a host of other skills as well as form relationships with others.

Though necessary for living, however, memories are duplicitous. Some can be pleasurable such as the memory of a perfect holiday, perhaps, or of the beginning of true love. Conversely, others can be treacherous: haunting us with images of past events or experiences we would rather forget. As suggested by Sanobar Khan in the above poem, memories can be like fire – bold or burning us up with longing or regret – or like frost – giving us either pause for quiet reflection or chilling us to the bone. The Alberta Foundation for the Arts Travelling Exhibition ... **fire and frost** explores memory; presenting the work of three contemporary artists who, through the lens of a camera or mixed media expressions, document past and present experiences, objects and places to capture time and awaken memories that are universal in nature.

The artworks presented in the exhibition ... **fire and frost** explore human relationships and activities, both implied and actual, and offer contemplations of 'place'. For artist Linda

Craddock, this involves a reassessment of her memories growing up in small town Alberta in order to liberate the emotions these memories evoke. Focusing on urban landscapes and family narratives, Craddock invites viewers to see the world through someone else's eyes and access their own memories and make personal connections to what is portrayed. Edmonton artist Candace Makowichuk shares similar concerns. Focusing on structures and their interrelationships with human and natural environments, her work allows viewers to develop their own associations to what is presented and relate what they see to personal life experiences. Finally, Colin Smith's experiments with a camera obscura provide viewers with a connection to the past; whether that be the history of the places documented or more personal memories evoked by each image.

Whether of fire or of frost, our memories do fill us ...*with a heart-aching wonder*.... The artworks presented in this exhibition, captivating in their structure and the narratives related, stir memories which offer a glimpse of where we come from and inform our interactions both in the present and into the future.

This exhibition was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is supported by the Alberta Foundation for the Arts.

Visual Inventory - List of Works

Linda Craddock

Embarkation 1944 #2, 2012

10 inches x 20 inches

Oil and photo collage on birch

Private collection of the artist

Linda Craddock

Embarkation 1944 #5, 2012

10 inches x 20 inches

Oil and photo collage on birch

Private collection of the artist

Linda Craddock

Hometown Dreams: When the Sky became the Sea: Main Street, Headlights, 2012

10 inches x 10 inches

Oil and photo collage on birch

Private collection of the artist

Linda Craddock

Hometown Dreams: When the Sky became the Sea: Main Street, Old Car, 2012

10 inches x 10 inches

Oil and photo collage on birch

Private collection of the artist

Linda Craddock

Hometown Dreams: Change and Memory: Main Street Drift, 2014

8 inches x 13 inches

Oil and photo collage on birch

Private collection of the artist

Linda Craddock

Hometown Dreams: Change and Memory: Grain Elevator Gone, 2014

8 inches x 13 inches

Oil and photo collage on birch

Private collection of the artist

Candace Makowichuk

Waiting: The Playground is Closed Series, 2016

8 inches x 10 inches

Bromoil photographic print

Collection of the artist

Candace Makowichuk

Stepping Stones: The Playground is Closed Series, 2016

8 inches x 10 inches

Bromoil photographic print

Collection of the artist

Candace Makowichuk

By the Lake, 2020

13 1/2 inches x 15 inches

Toned Cyanotype

Collection of the artist

Candace Makowichuk

Found Treasures, 2020

13 1/2 inches x 15 inches

Toned Cyanotype

Collection of the artist

Candace Makowichuk

Submerged I, 2020

18 3/4 inches x 13 3/4 inches

Cyanotype

Collection of the artist

Candace Makowichuk

Submerged I, 2020

18 3/4 inches x 13 3/4 inches

Digital photograph

Collection of the artist

Visual Inventory - List of Works

Colin Smith
Piapot School, 2013
22 inches x 28 inches
Photography
Collection of the artist

Colin Smith
Dorothy Church, 2009
22 inches x 28 inches
Photography
Collection of the artist

Colin Smith
School Bus, 2013
22 inches x 28 inches
Photography
Collection of the artist

Colin Smith
Vulcan Aerodrome, 2010
22 inches x 28 inches
Photography
Collection of the artist

Colin Smith
Ranchmen Motel, 2011
22 inches x 28 inches
Photography
Collection of the artist

Colin Smith
Satellite Motel, 2011
22 inches x 28 inches
Photography
Collection of the artist

Total number of works: 18 works

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images



Linda Craddock
Embarkation 1944 #2, 2012
Oil and photo collage on birch
Private collection of the artist



Linda Craddock
Embarkation 1944 #5, 2012
Oil and photo collage on birch
Private collection of the artist

Visual Inventory - Images



Linda Craddock
Hometown Dreams: When the Sky became the Sea: Main Street, Headlights, 2012
Oil and photo collage on birch
Private collection of the artist



Linda Craddock
Hometown Dreams: When the Sky became the Sea: Main Street, Old Car, 2012
Oil and photo collage on birch
Private collection of the artist



Linda Craddock
Hometown Dreams: Change & Memory: Main Street Drift, 2014
Oil and photo collage on birch
Private collection of the artist

Visual Inventory - Images



Linda Craddock
Hometown Dreams: Change & Memory: Grain Elevator Gone, 2014
Oil and photo collage on birch
Private collection of the artist



Candace Makowichuk
Waiting: The Playground is Closed Series, 2016
Bromoil photographic print
Collection of the artist

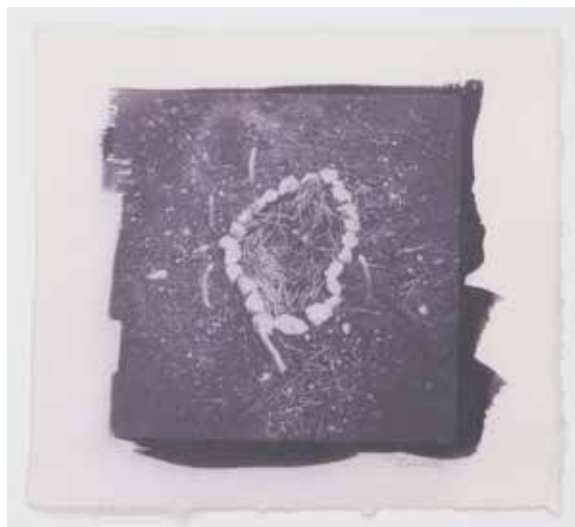


Candace Makowichuk
Stepping Stones: The Playground is Closed Series, 2016
Bromoil photographic print
Collection of the artist

Visual Inventory - Images



Candace Makowichuk
By the Lake, 2020
Toned Cyanotype
Collection of the artist



Candace Makowichuk
Found Treasures, 2020
Toned Cyanotype
Collection of the artist



Candace Makowichuk
Submerged I, 2020
Digital photograph
Collection of the artist



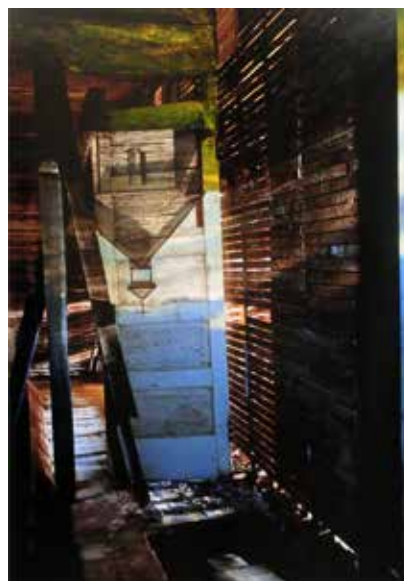
Candace Makowichuk
Submerged I, 2020
Cyanotype
Collection of the artist

The Alberta Foundation for the Arts Travelling Exhibition Program

Visual Inventory - Images



Colin Smith
Piapot School, 2013
Photography
Collection of the artist



Colin Smith
Dorothy Church, 2009
Photography
Collection of the artist



Colin Smith
School Bus, 2013
Photography
Collection of the artist



Colin Smith
Vulcan Aerodrome, 2010
Photography
Collection of the artist

Visual Inventory - Images



Colin Smith
Ranchmen Motel, 2011
Photography
Collection of the artist



Colin Smith
Satellite Motel, 2011
Photography
Collection of the artist

Talking Art



Candace Makowichuk
Submerged I, 2020
Digital photograph
Collection of the artist

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Art Curriculum Connections

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

LEVEL ONE (Grades 1 and 2)

REFLECTION

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

Concepts

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

Component 3 APPRECIATION: Students will interpret artworks literally 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

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

Concepts

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

Art Curriculum Connections continued

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

Concepts

- A. Texture is a surface quality that can be captured by rubbings or markings.
- B. Textures form patterns.
- C. Primary colours can be mixed to produce new hues.
- D. Colour can be lightened to make tints or darkened to make shades. These tints or shades are also referred to as tone or value.
- E. Images are stronger when contrasts of light and dark are used.
- F. Details enrich forms.

COMPOSITION

Component 7 EMPHASIS: Students will create emphasis based on personal choices.

Concepts

- A. An active, interesting part of a theme can become the main part of a composition.
- B. The main part of a composition can be treated thoroughly before adding related parts.
- C. Contrast subject matter with the ground for emphasis.
- D. Forms can run off the edges of the picture space in a composition.

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

Concepts

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

EXPRESSION

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

Concepts

- A. Everyday activities can be documented visually.
- C. Family groups and people relationships can be recorded visually.
- D. Knowledge gained from study or experimentation can be recorded visually.

PURPOSE 2. Students will illustrate or tell a story.

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Curriculum Connections continued

Concepts

- A. A narrative can be retold or interpreted visually.
- B. An original story can be created visually.

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

Concepts

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

Component 10 (ii) SUBJECT MATTER: Students will develop themes, with an emphasis on personal concerns, based on:

- B. Environment and places
- C. Manufactured or human-made things
- E. People

Component 10 (iii) MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on exploration and direct methods in drawing, painting, print making, photography and technographic arts.

LEVEL TWO (Grades 3 and 4)

REFLECTION

Component 2 ASSESSMENT: Students will assess the visual qualities of objects.

Concepts

- A. Form should follow function.
- C. Materials should be used honestly.
- D. Materials influence the form and function of an object.

Component 3 APPRECIATION: Students will interpret artworks by examining their context and less visible characteristics.

Concepts

- A. Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art.
- B. Artistic style is largely the product of an age.
- D. Our associations influence the way we experience a work of art.
- F. Art serves societal as well as personal needs.

Art Curriculum Connections continued

COMPOSITION

Component 7 EMPHASIS: Students will create emphasis by the treatment of forms and qualities.

Concepts

- A. The centre of interest can be made prominent by contrasting its size, shape, colour or texture from the other parts of the composition.
- C. Details, accents and outlines will enhance the dominant area or thing.

Component 8 UNITY: Students will create unity by interrelating the parts of a composition.

Concepts

- A. The parts can be arranged so that movement in the picture space leads the eye around and not out of the picture area.
- C. Every major area of a composition should be interesting in itself.
- D. Limited colours and materials tighten a composition.

EXPRESSION

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

Concepts

- A. Everyday activities can be documented visually.
- C. Family groups and people relationships can be recorded visually.
- D. Knowledge gained from study or experimentation can be recorded visually.

PURPOSE 2: Students will illustrate or tell a story.

Concepts

- A. A narrative can be retold or interpreted visually.
- B. An original story can be created visually.
- C. Material from any subject discipline can be illustrated visually.

The Alberta Foundation for the Arts Travelling Exhibition Program

Art Curriculum Connections continued

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

Concepts

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

PURPOSE 5: Students will create an original composition, object or space based on supplied motivation.

Concepts

- A. Outside stimulation from sources such as music, literature, photographs....can be interpreted visually.

Component 10 (ii) SUBJECT MATTER: Students will develop themes, with an emphasis on social concerns, based on:

- B. Environments and places
- C. Manufactured or human-made things
- E. People

Component 10 (iii) MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on mixing media and perfecting techniques in drawing, painting, print making, photography and technographic arts.

LEVEL THREE (Grades 5 and 6)

Component 3 APPRECIATION: Students will interpret artworks for their symbolic meaning.

Concepts

- A. Artistic style affects the emotional impact of an artwork.
- B. An artwork can be analyzed for the meaning of its visible components and their inter-relationships.
- D. Artworks can be appreciated at many different levels, literal and symbolic.

DEPICTION

Component 4 MAIN FORMS AND PROPORTIONS: Students will modify forms by abstraction, distortion and other transformations.

Art Curriculum Connections continued

Concepts

- A. The direction of shapes determines the static or dynamic quality of the work.
- B. Shapes can be enhanced with complexities, embedded or extended forms.
- C. The metamorphosis and transformation of shapes can be depicted.
- E. Shapes can be abstracted or reduced to their essence.
- F. Shapes can be distorted for special reasons.

Component 6 QUALITIES AND DETAILS: Students will employ surface qualities for specific effects.

Concepts

- A. Colour harmonies affect the mood and feeling of the viewer.
- B. Tonal interchanges enhance a work.
- C. Distinguishing characteristics of things can be portrayed vividly or subtly.

COMPOSITION

Component 7 EMPHASIS: Students will create emphasis through the use of structural devices and strategies.

Concepts

- B. The important area in a composition can be enhanced by radial, conical and framing structures.
- C. Rhythmic features can lead the eye to the dominant area in a composition.
- D. Arrangements of forms into shapes and patterns can tighten a design, direct attention and hold interest in a composition.

Component 8 UNITY: Students will create unity by integrating the parts of a composition into the whole.

Concepts

- C. Transitions of colour, texture or tone relate the parts of a composition to a unified whole.
- D. Attention should be given to well-distributed negative space, as well as to the balance of positive forms.
- F. Pervasive colour, texture or tone can unify a composition.

Art Curriculum Connections continued

EXPRESSION

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

Concepts

- C. Family groups and people relationships can be recorded visually.
- D. Knowledge gained from study or experimentation can be recorded visually.

PURPOSE 2: Students will illustrate or tell a story.

Concepts

- A. A narrative can be retold or interpreted visually.
- B. An original story can be created visually.

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

Concepts

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

Component 10 (ii) SUBJECT MATTER: Students will develop themes based on:

- B. Environments and places
- C. Manufactured or human-made things
- E. People

Component 10 (iii) MEDIA AND TECHNIQUES

Cross Curriculum Connections

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 and Health programs of study. The following is an overview of cross-curricular connections which may be addressed through viewing and discussing the exhibition

Social Studies

K.1 I Am Unique

General Outcome

Students will demonstrate an understanding and appreciation of the multiple social, physical, cultural and linguistic factors that contribute to an individual's unique identity.

Specific Outcomes

Values and Attitudes

Students will:

K.1.1 value their unique characteristics, interests, gifts and talents

K.1.2 appreciate the unique characteristics, interests, gifts and talents of others:

- appreciate feelings, ideas, stories and experiences shared by others

Knowledge and Understanding

Students will

K.1.3 examine what makes them unique individuals by exploring and reflecting upon the following questions for inquiry:

- What are my gifts, interests, talents and characteristics?

- How do my gifts, interests, talents and characteristics make me a unique individual?

1.1 My World: Home, School, and Community

Specific Outcomes

Knowledge and Understanding

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

General Outcome

Students will demonstrate an understanding and appreciation of how changes over time have affected their families and influenced how their families and communities are today.

The Alberta Foundation for the Arts Travelling Exhibition Program

Cross Curriculum Connections continued

Specific Outcomes

Values and Attitudes

Students will:

1.2.1 appreciate how stories and events of the past connect their families and communities to the present:

- recognize how their families and communities might have been different in the past than they are today
- appreciate how the languages, traditions, celebrations and stories of their families, groups and communities contribute to their sense of identity and belonging
- recognize how their ancestors contribute to their sense of identity within their family and communities

Knowledge and Understanding

Students will:

1.2.2 analyze how their families and communities in the present are influenced by events or people of the past by exploring and reflecting upon the following questions for inquiry:

- In what ways has my community changed over time (e.g., 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

General Outcome

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

Specific Outcomes

Values and Attitudes

Students will:

2.1.1 appreciate the physical and human geography of the communities studied:

- appreciate how a community's physical geography shapes identity
- appreciate the diversity and vastness of Canada's land and peoples
- value oral history and stories as ways to learn about the land

The Alberta Foundation for the Arts Travelling Exhibition Program

Cross Curriculum Connections continued

4.2 The Stories, Histories and Peoples of Alberta

General Outcome

Students will demonstrate an understanding and appreciation of the role of stories, history and culture in strengthening communities and contributing to identity and a sense of belonging.

Specific Outcomes

Values and Attitudes

Students will:

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

The Alberta Foundation for the Arts Travelling Exhibition Program

Artist Biographies/Statements

Linda Craddock

Biography

Linda Craddock was born in Vegreville, Alberta, in 1952.

Her work has been exhibited internationally in public exhibitions in the U.S.A. and Europe. Nationally, she has exhibited across Canada independently and participated with a Canada-wide touring exhibition with the Canadian Museum of Contemporary Photography.

In Alberta, public exhibitions have included the Art Gallery of Grande Prairie, the Art Gallery of Alberta, the Glenbow Museum, the Nickle Arts Museum and the Whyte Museum in Banff. Solo exhibitions include the Visual Arts Alberta Gallery and Bugeira Matheson Gallery in Edmonton and One-on-One Gallery at Medicine Hat College.

The Alberta Foundation for the Arts, the Art Gallery of Alberta and the Canadian Museum of Contemporary Photography in Ottawa have acquired her work.

As artist-in-residence for Calgary Board of Education, Linda developed curriculum-based visual art education. She also instructed for the Department of Art and with ContEd at the University of Calgary.

As President of a not-for-profit charity, the Alberta Society of Artists, Linda develops programming to fulfill the Society's mandate of art education: encouraging professionalism of artists and engaging the public-at-large with Visual Arts. She coordinates Provincial Board activity, initiates educational and exhibition programming, fundraising and grant streams to provide province-wide exhibition and guest-speaking opportunities for all Alberta artists.

Artist Statement

HOMETOWN DREAMS

'All Art is Experiential and Autobiographical.'

None of us live exclusively in the present. What we understand as being "now" is in fact an amalgamation of personal and collective experiences interacting with a current framework of existence. This defines who we are. In recent years, I have become more aware of the significance of this interaction not only in myself but also in that of colleagues, friends and family. As my mother aged with dementia, her own existence was permeated with increasingly vague and distant images and thoughts that made up who she was. I am now myself at an age wherein that level of awareness has become increasingly significant.

My previous works, all mixed media series, address the question of the illusiveness of experience, memory and time. "Transitional Form" Series addresses the linear movement through space and time whereby perceptions are merged into images of transitional motion. The metaphor is autobiographical and based upon the inevitability of change and alludes to loss of memory. My mixed media series, "Canyon Melt" addresses the transitional states from ice to

Artist Biographies/Statements

liquid to mist. This capacity for metamorphosis has autobiographical meaning and is related to the inevitable cycles of life, and the cycles within life.

The series, "Hometown Dreams", explores my increasing level of interest in both personal and social memory. I investigate the history and memories of that part of Alberta within which I was raised, namely the rural area of East Central Alberta. The importance of my relationship with the rural prairie community is paramount to my perception and my own hometown and family serve then as both subject matter and metaphor for an understanding of the complex relationship between my own background and that of Canadian society at large.

There are obvious personal complexities involved. Physically moving away from the area and having to view my own heritage from a different perspective has resulted in a perceptual stance of looking back at my own history and that of the individuals involved. I could distance myself or become more involved and this conflict became manageable through the use of photography and the positioning of the camera as being half way between the subjective and objective. The subsequent collage and painting activity is the framework that explores the conflict between conscious memory, subconscious memory and reality.

Artist Biographies/Statements

Candace Makowichuk

Biography

Candace Makowichuk, visual artist, arts educator and arts manager, specializes in historical photographic processes and techniques for her artwork. Committed to the unique and multi faceted aspects of photography, Makowichuk specializes in the following historical photographic processes: Cyanotype, Gum Bichromate, Silver Gelatin, Bromoil and hand tinting. Candace has extensive experience in educating the public on the importance and impact the visual arts have on our community and lives. Through workshops, residencies and exhibiting her artwork in historical photographic processes, she has instilled a renewed interest in analogue photography, film and other non-digital processes. Her work is represented in public collections within Alberta, private collections within Canada and exhibitions.

Artist Statement

The medium I work in is historical photographic processes including: Cyanotype, Bromoil, Gum Bichromate, and Silver Gelatin. I do photographic work because quite simply I have to. It is a part of me and who I am. My art is made solely by patience and quiet observations, using primarily a historic bellows sheet film camera, and 19th century printing processes. In our digital age of rapid-fire cameras and gigabytes I believe my methodology and approach projects my contemporary vision forward, while at the same time celebrating the roots of photography in its purest form.

The way in which we engage with our contemporary urban landscape is unique and encompasses places that we may pass by daily, taking no notice, while others we remember vividly. Our environment offers services, entertainment, comfort, and transportation and how we participate with this landscape can be very personal. By using photography, I take snapshots to reveal themes and memories of everyday life, capturing an element of time and space, memory and the human impulse to connect. My photos, like souvenirs, offer a moment to reminisce, supplying the imagination with a place to go. The subjects and moments I choose to photograph are very intuitive and are found in my daily movements through the world – they are at home, on a walk, in the car, at work, at my children's schools, and anywhere else that happens to be a part of my day. This work is simply my life seen through the eyes of a single individual, a trace of the way in which I walked through it. As an involved urban dweller using a variety of public spaces, I continually investigate the many aspects of the city I live in.

Artist Biographies/Statements

Colin Smith

Quietly embedded in Alberta's film community for over 20 years as a lighting technician and stills photographer, I have worked on numerous projects for local and international productions. Concurrently developing my career as a fine art photographer, my interest lays in both traditional and alternative photography processes including Camera Obscuras, pinholes, solargraphs and traditional film. Many of these works have and continue to be exhibited in numerous galleries, museums and traveling exhibitions.

Artist Interviews

Linda Craddock

For Calgary artist Linda Craddock, the past is very present and emotionally charged. Through most of her artistic career she has examined family history and her own memories of place and experiences, seeking through her work to free herself of the feelings these memories evoke.

Craddock was born in Vegreville in 1952. Her mother was of English heritage, raised in Montreal, and came west after she married Craddock's Ukrainian father. As both an outsider and 'city girl', Craddock's mother found it difficult to settle and be accepted in the very rural and primarily Ukrainian town of Vegreville and Craddock was raised with the understanding that there was more to the world than life in a town in north-eastern Alberta.

While in High School Craddock became interested in art and, following graduation, was accepted to study art at the Alberta College of Art (now the Alberta University of the Arts) in Calgary. As expressed by the artist

I didn't really know what I was doing but knew I had to communicate and art was the way to do it.

At ACA, while she was primarily interested in painting, Craddock was directed into the Crafts Program as were other young women of that era and graduated as a weaver in 1974. In 1976 she decided to attend the University of Calgary and majored in drawing and photography. It was during this time that she began working with mixed-media photography, which has been a staple of her practice ever since. Following her BFA, Craddock went on for her MFA where she agreed to study straight photography and leave her mixed media work behind. Upon completion of her MFA in 1988, however, she stopped working in photography and after selling all her camera equipment, left Calgary for Victoria and later Pender Island, BC. After a number of years of self-study she began painting professionally. Oddly, while isolated on the small southern gulf Island, her works were largely based on historical and personal narratives of her Ukrainian ancestors, the prairie and of her hometown of Vegreville. In 2003, Craddock moved back to Calgary where she has resided since.

Since returning to Calgary, Craddock has focused on both painting in oil and mixed-media collage, creating works that, while based on photography, allow through the application of paint a greater emotional depth than straight photography can relate. Craddock works in series and her art pieces included in the TREX exhibition *...fire and frost* focus on the town of Vegreville's urban landscapes and family narratives, accessed through both personally generated and 'inherited' photographs. While the actual subject matter may shift, all deal with a reassessment of memory. As stated by the artist:

I'm still caught in the past emotionally and psychologically and am looking at my own and my family's experiences in that small town. I keep going back to it and examining my feelings about it. I have come to understand that I carry a collective memory, the emotional residue of both my father and my mother, and of my heritage.

Artist Interviews continued

Stylistically speaking, Craddock's works are semi-abstract in nature and very carefully structured. For the artist this is a way of tempering and containing the emotional nature of the pieces. At the same time, however, the works are expressive and symbolic elements predominate. One of these elements concerns weather. According to Craddock, one cannot deny Alberta's landscape or the effects and threats of the prairie weather and she uses weather, especially storms, to *...shake up and change my memories and express what I felt like...* growing up in Vegreville.

As expressed by Craddock, the title of this TREX exhibition - *...fire and frost* - is very apt for her works. The 'fire' is both literally expressed through the storms and lightening in some of her works which 'shake up' the structure of the scenes expressed, and also symbolic of how some memories are more emotionally charged than others. The 'frost', meanwhile, refers to how her perceptions and feelings are 'frozen in time'. As indicated by the artist:

My treatment of the subject matter and expressions of these feelings gives me a chance to revisit my memories. I don't have to keep them in that frozen state as the finished artwork acknowledges my experience. I have communicated what I felt and what I have experienced on an emotional level.

Regardless of the series Craddock is exploring, she has two main aims in her works. First, she wishes to provide viewers with an opportunity to understand another's experiences and interpretation of a place. In essence, she hopes that viewers look at their own environment - its history and the stories of other people - and so see the world through someone else's eyes. She also hopes that, through her works, viewers might access their own memories of a place or events.

Artist Interviews continued

Linda Craddock: Artist Reflections on Specific Art Works

HOMETOWN DREAMS: When the Sky became the Sea

I dreamed that the sky became the sea. I stood with my mother and father on the railroad tracks that split the town in two. We watched in awe as buildings floated high above the horizon, and away. Reflections of trees not yet uprooted, hung upside-down over our heads. I held an antique box camera but did not take a photograph. (1988)

All Art is Experiential and Autobiographical.

HOMETOWN DREAMS: Change & Memory

My prairie roots were intertwined with people from various sociological, ethnic and cultural backgrounds who shared an upbringing in and around a rural east-central Alberta community. Our great-grandparents and grandparents immigrated to Canada at the turn of the century, mine in 1902. Their children, my parent's generation, remained and built a vital community, their efforts culminating after WWII with the boom of the 1950s. But the Boomer generation left home for the sake of further education and employment in larger centers and many towns faltered. The subsequent development of corporate chains such as Canadian Tire and later Wal-Mart shut down what was left of locally owned businesses and the proverbial 'Main Street' storefronts were abandoned. Hardware stores, clothing shops, and local five and dime store were no longer viable. Even grain elevators, historically the essential visual signifier of rural Alberta, were replaced with large, more efficient, centralized systems.

HOMETOWN DREAMS: Embarkation

World War II was for many young men raised in rural Alberta an opportunity to leave the community, explore the world and to learn a new trade. In 1944 my grandmother commissioned a photographer to film her son as he said goodbye to his fiancée and the family. Titled 'Embarkation', the resulting 16 mm film was archived and replaced by an 8 mm version that was viewed by the family year after year. The 8 mm film slowly disintegrated. The film's lost and shifted color, torn and scratched surfaces all became for me, the whole of the experience.

Artist Interviews continued

Candace Makowichuk

Edmonton artist Candace Makowichuk was born in Lac La Biche, Alberta. Her father was a rural teacher whose teaching positions took him throughout the province and Candace was raised in Rich Lake, Milk River and Lac La Biche.

Makowichuk's family was a highly cultured one. Her father, besides being a teacher, was a photographer and avid guitar player and her mother is a painter. As Makowichuk relates

Art was always around. We were raised doing crafty/arty projects and history, museums, art and music all figured in the family growing up.

Upon graduating from High School, the artist moved to Edmonton to attend the University of Alberta. She entered the Department of Fine Arts, initially starting in painting but then switching to print making. While pursuing her Fine Arts Degree she took a Design course which had a photography component. Makowichuk states that she really enjoyed the photography element and so, after achieving her Bachelor of Arts Degree and since the University of Alberta does not have a photography department, she transferred to the Northern Alberta Institute of Technology (NAIT) to study photography. Makowichuk's interests in photography are totally artistic in nature, however, and so she only attended NAIT's program for the first year as the second year focused on commercial photography which she was not interested in. Her time at NAIT was very valuable, however, as she learned all the chemical and technical aspects of photography and also that there were numerous photographic processes to explore. Since leaving NAIT she has spent her artistic career exploring these processes.

Makowichuk describes her photographic works as being very reflective, paying close attention to her daily life, built environments and how these environments interact with the natural environment. Her works are primarily devoid of people and she is more concerned about looking at structures and what we as humans have created and built to meet our needs. In her 'playground' series, for example, she focuses on the formal elements and structures of playground equipment and how light and shadow interacted with these elements. In a more recent series on Edmonton cemeteries, on the other hand, her focus was on the landscape and the symbols found within it. Regardless of the photographic series she creates, Makowichuk wants the viewer to develop their own personal connection to what they are viewing and to relate what they are seeing to their own life experiences. She also aims to provide viewers with a different viewpoint or a different way of seeing the subject presented.

As concerns the TREX exhibition**fire and frost**, Makowichuk relates the she connects more with the idea of 'frost'. As she describes it, her works are contemplative and quiet and are definitely not 'fire': they are not loud or bold. As expressed by the artist:

I've always liked working smaller as it is more intimate. One has to come closer to experience (my works); they are not bold or loud or big – they're subtle.

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Artist Interviews continued

Colin Smith

Calgary artist Colin Smith has been involved in the arts since he was a teenager. Born in Saskatoon and raised in Calgary, Smith relates that he was always into drawing, art classes, and making things, but never really pursued these interests in any formal sense. Instead, he gravitated to the arts as an outlet and a way to have some 'me time' while growing up and so developed his interests in a very personal, informal manner.

Upon graduating from high school Smith faced the dilemma of attending film school or going into photojournalism. While he was accepted into film school in Vancouver, he opted for photography and attended Alberta College of Art and Design (now the Alberta University of the Arts) in Calgary for a year. After a year, however, Smith left College and went travelling for a year, driving his motorcycle down through the United States, Central America, and ending in Chile. Smith describes this as a *life altering experience where everything happened that one could imagine*. Following his exploits he then returned to Calgary but shortly afterwards, moved to Vancouver.

One of the main goals of Smith's South American journey was to allow him to develop his skills as a documentary photographer. As related by Smith, this trip forced him to interact with people in much more direct and personal ways he hadn't before so that he could create what he wanted. While in Vancouver, where he worked in the film industry, Smith continued his photographic work and also began work as a photojournalist and, for a time, as a commercial photographer.

Years of self-study, work experience, and experimentation all led to Smith's works included in the exhibition *...fire and frost*. As related by the artist, in order to entertain his young daughter he once built a camera obscura in her bedroom and he fell in love with the process. Around the same time he was creating a photo essay on abandoned prairie buildings and

...thought it'd be cool to take a camera obscura into these buildings and experiment: to bring the outside landscape inside the buildings and explore the idea of reclamation.

Smith has long been interested in the past and believes his work with the camera obscura and in the abandoned buildings gave him a connection to the people who had lived there. Through his work he wishes to share his vision and hopes viewers find what he is doing interesting and allows them to also make a connection to the past.

Memory - a brief overview

Memory is the faculty of the brain by which information is encoded, stored, and retrieved when needed. Through memory we draw on our past experiences in order to use information in the present and influence future action. If we could not remember past events, we could not learn or develop language, relationships, or personal identity.

Researchers have determined that there are three types of memory. The first is **sensory memory**, which holds information for less than one second after an item is perceived. Sensory memory is out of cognitive control and is an automatic response. The second type of memory is **short-term memory**. This is also known as working memory and has a very limited capacity, allowing recall for a period of several seconds to a minute with out rehearsal. The final type of memory is termed **long-term memory**. Long term memory can store much larger quantities of information compared to sensory and short-term memory and can store this information, potentially, for an unlimited duration. A part of long-term memory is episodic memory which attempts to capture information such as 'what', 'when' and 'where'. With episodic memory individuals are able to recall specific events such as birthday parties, weddings etc.

Besides the three types of memory listed by researchers, **researchers also distinguish between recognition and recall memory**. Recognition memory tasks require individuals to indicate where they have encountered a stimulus before. Recall tasks ask participants to retrieve previously learned information. Other types of memory include:

Topographic memory - memory which involves the ability to orient oneself in space, to recognize and follow an itinerary, or to recognize familiar places.

Flashbulb memories - are episodic memories of unique and highly emotional events; for example, remembering where one was when a major world event happened.

Declarative memory - Declarative memory, also called explicit memory, is memory which requires conscious recall. This type of memory can be further divided into semantic memory, which is memory concerning principles and facts taken independent of context; and episodic memory which concerns information specific to a particular context, such as time and place. Semantic memory allows the encoding of abstract knowledge about the world while episodic memories often reflect the 'firsts' in life.

Memory is not a perfect processor and is affected by many factors. The ways information is encoded, stored and retrieved can all be corrupted. The amount of attention given new stimuli can diminish the amount of information that becomes encoded for storage. Also, the storage process can become corrupted by physical damage to areas of the brain that are associated with memory storage. Finally, the retrieval of information from long-term memory can be disrupted because of decay within long-term memory.

Memory - Selected Quotes

Images flicker, each one bringing its own sorrow or its own smile, sometimes both. At the very worst an impenetrable and sightless black and at best, a happiness so bright that it hurts the eyes to see....One, then another. The hollow click of the shutter. Now stop. Freeze this frame....

Pittacus Lore, I Am Number Four

And the memories of all we have loved stay and come back to us in the evening of our life. They are not dead but sleep, and it is well to gather a treasure of them.

Vincent van Gogh, The Letters of Vincent van Gogh

...memories were moving pictures in which meaning was constantly in flux. They were stories people told themselves. Overtime...they shifted and (she) understood how the passage of time affected them....

Melissa de la Cruz, The Van Alen Legacy

The past is a foreign country; they do things differently there.

L.P. Hartley, The Go-Between

Memories are dangerous things. You turn them over and over until you know every touch and corner, but still you'll find an edge to cut you.

Mark Lawrence, Prince of Thorns

Memories, even bittersweet ones, are better than nothing.

Jennifer L. Armantrout, Onyx

"But that's how memory works", Bitterblue said quietly. "Things disappear without your permission, then come back again without permission. And sometimes they come back incomplete and warped".

Kristin Cashore, Bitterblue

Memory is the diary we all carry with us.

Oscar Wilde

What I like about photographs is that they capture a moment that's gone forever, impossible to reproduce.

Karl Lagerfeld

Memories are bullets. Some whiz by and only spook you. Others tear you open and leave you in pieces.

Richard Kadrey, Kill the Dead

Nothing is ever really lost to us as long as we remember it.

Lucy Maud Montgomery, The Story Girl

Those who cannot remember the past are condemned to repeat it.

George Santayana (1863-1952), Philosopher, poet, novelist

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Art Styles: Abstraction

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

Wassily Kandinsky (1866-1944)

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

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



Linda Craddock
Hometown Dreams: Change & Memory: Grain Elevator Gone, 2014
Oil and photo collage on birch
Private collection of the artist

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

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

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

Art Styles: Expressionism

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

Expressionist artists proclaimed the direct rendering of emotions and feelings as the only true goal of art. The formal elements of line, shape and colour were to be used entirely for their expressive possibilities. In European art, landmarks of this movement were violent colours and exaggerated lines that helped contain intense emotional expression. Balance of design was often ignored to convey sensations more forcibly and DISTORTION became an important means of emphasis. The most important forerunner of Expressionism was **Vincent van Gogh** (1853-1890). Van Gogh used colour and line to consciously exaggerate nature 'to express... man's terrible passions.' **This was the beginning of the emotional and symbolic use of colour and line where the direction given to a line is that which will be most expressive of the feeling which the object arouses in the artist.**

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

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



Edvard Munch
The Scream, 1893

Art Processes: Collage



Linda Craddock
Hometown Dreams: Change & Memory: Main Street Drift, 2014
Oil and photo collage on birch
Private collection of the artist

A technique of art production used by Linda Craddock in the exhibition *...fire and frost* is that of Collage. **Collage is a technique of art production where the artwork is made from an assemblage of different forms to create a new whole.** The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as a distinctive part of modern art.

The term *collage* derives from the French 'coller' meaning 'glue'. Such works may include newspaper clippings, ribbons, bits of coloured or handmade papers, portions of other artwork or texts, photographs and other found objects, which are glued to a piece of paper, canvas, wood or other support.

Techniques of collage were first used at the time of the invention of paper in China, around 200 B.C. The technique appeared in medieval Europe during the 13th century when gold leaf, gemstones and other precious metals were applied to religious images, icons, and also to coats of arms. Despite these earlier uses, however, many art historians argue that collage did not emerge until after 1900 with the early stages of modernism.

Collage in the modernist sense began with cubist painters Georges Braque and Pablo Picasso. According to the Guggenheim Museum's glossary, collage is an artistic concept that entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches 'collided with the surface plane of the painting'. In this perspective, collage was part of a reexamination of the relation between painting and sculpture and Braque and Picasso's works 'gave each medium some of the characteristics of the other'. These chopped-up bits of newspaper also introduced fragments of externally referenced meaning into the collision. This juxtaposition of signifiers, both serious and tongue-in-cheek, was fundamental to the inspiration behind collage.

Art History: The Development and Art of Photography

Many of the art works presented in the exhibition ...fire and frost are photographic in nature and this exhibition is thus an excellent vehicle for understanding photography as a means of artistic expression. Since the early 1970s photography has increasingly been accorded a place in fine art galleries and exhibitions, but what is this medium? How and why did photography develop, how is photography related to artistic pursuits such as painting, and what makes a fine-art photograph different than the 'snapshots' virtually everyone takes with their digital cameras or cell phones?

The following pages briefly examine the history of photography and photographic genres and styles in order to answer the above questions and provide an entry into the photographic works in the exhibition ...fire and frost.

Photography: A brief history

While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.

Dorothea Lange



Image credit: <http://en.wikipedia.org/wiki/Camera>

The word photography derives from the Greek words *phōs* meaning light, and *gráphein* meaning 'to write'. The word was coined by Sir John Herschel in 1839.

Artists and scientists have been interested in the properties of light, chemistry and optics for over 1000 years. In the tenth century the Arab mathematician and scientist Alhazen of Basra invented the first 'camera obscura', a device which demonstrated the behavior of light to create an inverted image in a darkened room. Artists turned to mathematics and optics to solve problems in perspective.

The development of the *camera obscura* allowed artists to faithfully record the external world. The principle of this device involved light entering a minute hole in a darkened room which formed, on the opposite wall, an inverted image of whatever was outside the room. The camera obscura, at first actually a room big enough for a man to enter, gradually grew smaller and by the 17th and 18th centuries it was the size of a two foot box which had a lens fitted into one end. By the mid 18th century the camera obscura had become standard equipment for artists.

Art History: Photography: A Brief History continued

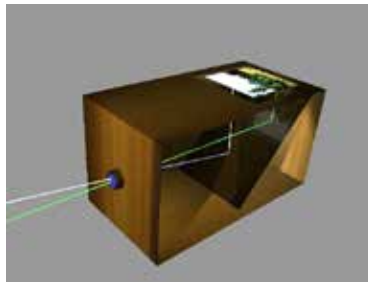


Image credits: http://en.wikipedia.org/wiki/Camera_obscura

In the early 1700s it was discovered that light not only formed images, but also changed the nature of many substances. The light sensitivity of silver salts, discovered in 1727, opened the way to discover a method to trap the 'elusive image of the camera' (The History of Photography, Beaumont Newhall, pg.11)

Developments in optics, and the incentive to find a practical means to capture images produced by the camera obscura, were stimulated by the growth of the middle class in the 18th century which created a demand for portraits at reasonable prices. By the 1800s a number of inventors were working towards a means to obtain an image using light and to fix the image making it permanent.

The first inventor to create a permanent photographic image was Nicéphore Niépce of France in 1826. In 1829 Niépce signed a contract with Louis Jacques Mande Daguerre who, while '...he did not invent photography, made it work, made it popular, and made it his own' (The Picture History of Photography, Peter Pollack, pg. 19) In partnership with Louis Daguerre, Niépce refined his silver process and, after his death in 1833, his experiments were furthered by Daguerre. In 1839 Daguerre announced the invention of the *daguerreotype*, which was immediately patented by the French government and the era of the camera began.



Louis Daguerre
L'Atelier de l'artiste, 1837
Daguerreotype

The daguerreotype proved popular in responding to the demand for portraiture emerging from the middle classes during the Industrial Revolution. This demand, which could not be met by oil paintings, added to the push for the development of photography. This push was also the result of the limitations of the daguerreotype, which was a fragile and expensive process and could not be duplicated. Photographers and inventors, then, continued to look for other methods of creating photographs. Ultimately the modern photographic process came about from a series of refinements and improvements in the first 20 years. In 1844 George Eastman of Rochester, New York, developed dry gel on paper, or film, to replace the photographic plate. This was followed in 1888 by his Kodak camera, with the result that anyone could take a photograph. Photography became readily available for the mass-market in 1901 with the introduction of the Kodak Brownie.

The Picturesque in Photography

Like all genre in the visual arts, photography can be divided amongst various modes of expression. Almost from the beginnings of its invention in the mid-1800s a philosophical debate concerning the use of photography came to the fore amongst the medium's earliest practitioners. On the one hand, certain photographers believed that photography should aspire to the artistic and the 'exercise of individual genius'. Those who believed in this mode of photographic expression took their inspiration from the Picturesque Landscape Tradition in painting.

In the early days of photography, many photographers believed that if their work was to be taken seriously as a new art form the medium had to compete with painting and, to do so, adopt the methodology of the painting styles of the period. In painting the concepts of the sublime and the picturesque were dominant and so photographers began to manipulate images, to retouch negatives, and even to paint over the prints to create a pictorial effect. Many also used soft focus, special filters, gel and later combination printing - using several negatives to make one picture - to create allegorical compositions. Such manipulations, which were major tools in the genre of **Pictorial Photography** or **Pictorialism**, were meant to allow photographers to achieve 'personal artistic expression' and 'atmosphere' in their works.



Robert Demachy (1859-1936)
Speed, 1904
Published in Camera Work, No.5,
1904
[http://en.wikipedia.org/wiki/
Robert_Demachy](http://en.wikipedia.org/wiki/Robert_Demachy)

Art History: Photography as Art

continued: The Picturesque in Photography

continued



Candace Makowichuk
Waiting: The Playground is Closed Series, 2016
Bromoil photographic print
Collection of the artist

As expressed by Henry Peach Robinson in 1869:

Any 'dodge, trick, and conjuration' of any kind is open to the photographer's use.... It is his imperative duty to avoid the mean, the base and the ugly, and to aim to elevate his subject, to avoid awkward forms, and to correct the unpicturesque.... A great deal can be done and very beautiful pictures made, by a mixture of the real and the artificial in a picture.

(The History of Photography, Beaumont Newhall, pg. 61)

Photographic Methods: Bromoil printing and Cyanotypes



Candace Makowichuk
Waiting: The Playground is Closed Series, 2016
Bromoil photographic print
Collection of the artist

Candace Makowichuk makes use of a number of different photographic print processes in her artistic practice. Two of these are bromoil printing and cyanotypes.

Bromoil printing is a photographic printmaking process developed in the early twentieth century. Bromoil printing is a subtype of oil printing developed in the mid 19th century. Oil prints are made on paper on which a thick gelatin layer has been sensitized to light using dichromate salts. After the paper is exposed to light through a negative, the gelatin emulsion is treated in such a way that highly exposed areas take up an oil-based paint or ink, forming the photographic image. Bromoil prints allow for enlarging of images and both oil prints and bromoil processes create soft images similar to paint or pastels but with the distinct qualities of a photograph. For this reason they were popular with the Pictorialists during the first half of the 20th century and appeal to many contemporary art photographers.

Cyanotype are a photographic printing process that produces a cyan-blue print. The process was developed in 1842 and uses two chemicals: ferric ammonium citrate and potassium ferricyanide. The photosensitive solution is applied to a receptive surface, such as paper or cloth, and allowed to dry in a dark place. Prints can be made from large format negatives and lithography film, digital negatives or everyday objects. A positive image is produced by exposing the treated paper to a source of ultraviolet light (such as sunlight). The combination of UV light and the citrate leads to a complex reaction which creates an insoluble, blue dye. After exposure, developing the picture involves rinsing off with running water the yellow unreacted iron solution. While blue is usually the desired colour, there are a variety of effects that can be achieved. One of these involves **toning** where the colour of the iron in the print cyanotype is changed. The colour change varies with the reagent used. Elements that can be used are tannic acid, oolong tea, wine, cat urine, and pyrogalllic acid.



Candace Makowichuk
Submerged I, 2020
Cyanotype
Collection of the artist

Visual Learning and Hands-On Activities



Linda Craddock
*Hometown Dreams: When the Sky became the
Sea: Main Street, Headlights, 2012*
Oil and photo collage on birch
Private collection of the artist

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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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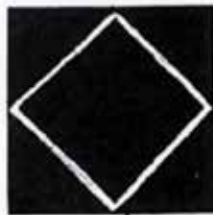
Elements of Composition Tour

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

The elements of art are components of a work of art that can be isolated and defined. They are the building blocks used to create a work of art. In this tour each element is discussed by focusing on one work in the exhibition.



LINE !



SHAPE!



COLOUR!



TEXTURE!



SPACE!

The Alberta Foundation for the Arts Travelling Exhibition Program

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: *Piapot School*, 2013
by Colin Smith

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 composed of mainly vertical and horizontal straight lines. The lines are both thick and thin and serve to define structures in the image such as walls, door frames, blackboards etc. The lines are mainly geometric in nature rather than organic.

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

The lines in the composition move the viewer's eye around the piece and allows the viewer to take in the entire image. Furthermore, the varying size and characteristics of the lines provide the work with a sense of depth and create visual interest. Vertical lines, seen in the door frame for example, draw the viewer's eye from the bottom of the composition to the top. Perpendicular lines in the floor and the ceiling draw the viewer's eye into the composition to the far back wall. Horizontal lines, seen in the wall boards (blue), the blackboard and the red wall on the right, draw the viewer's eye from the left side of the image to the right. Through the use of these various lines the viewer is drawn to study all parts of the composition.

Elements of Composition continued

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

See: *Stepping Stones: The Playground is Closed Series*, 2016
by Candace Makowichuk



What kinds of shapes can you think of?

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

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

Static shapes: shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image?

This image contains both geometric and organic shapes. Geometric shapes are seen in the circles of the playground equipment and the triangular shapes within these circle formed by the tire spokes. Organic shapes are seen in the shadows cast on the ground by the circular tire shapes.

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

Formally, the repetition of the various shapes hold or tie the image/elements together and move the viewer's eye around the composition.

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: *Embarkation 1944 #5*, 2012
by Linda Craddock



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. Red and yellow are also classed as warm colours while blue is described as a cool colour.

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. Red + green, for example, create brown which is a tertiary colour.

This image is primarily made up of tints/tones of the primary colours of yellow and blue.

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

The viewer's eye is probably first drawn to the broad light 'yellow' band just off center in the work. This is because this is the 'warmest' area of the image, is almost directly in the center of the image and is the largest complete area of one colour.

The placement and repetition of tints/tones is very important as this moves the eye from one section of the work to the other. The large 'yellowish' band, for example, complements the pale blue band, both in shape and colour, on the left side of the image which may make the viewer's eye move to the left hand side. The spacing of cool followed by warm colours, then, causes the eye to move from the left to the right.

Elements of Composition continued

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

See: *Hometown Dreams: Change & Memory: Grain Elevator Gone*, 2014
by Linda Craddock



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

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

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

This work shows both real and implied texture. If one looks closely at the surface, the varnish/ gel which covers the work is applied unevenly, creating a slightly textured surface. Also, the collaged element (shape of the grain elevator) is slightly raised above the rest of the surface.

The artist creates implied texture in the work through the use of colour. Yellow and rust-red are both warm colours and appear to sit on top of the blue and green, both of which are cool colours. The result is that a sense of depth is created on what essentially is an even surface. The use of black adds to this sense of depth, not only outlining shapes/areas and thus 'raising' them but also giving the effect of deep crevices in the work.

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

Answers will vary - perhaps the expressiveness of the paint handling and real application of shapes through collage mirror the turbulence of memory and the fact that memories are often 'created' rather than based on strict fact.

Elements of Composition continued

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

See: *Vulcan Aerodrome*, 2010
by Colin Smith



What is space? What dimensions does it have?

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

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

In this work we see two distinct scenes. We see two interior rooms of a building and an upside down view of the outside land and sky. In this composition the viewer is placed in the front room looking through a doorway to another interior space.

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

The use of light, perspective and line all contribute to a sense of deep space in this work.

Through a diagonal band of light the artist directs the viewer's gaze from the front room into the back room and then, following increasingly small bands of light, deep into the space. The use of linear perspective, with shapes becoming smaller as they recede into space, is seen in the windows of the back room. Finally, the 'placement' of the light fixture in the front room also indicates space - its placement is obviously closer to the viewer than the wall behind it.

Perusing Paintings: An Art-full Scavenger Hunt

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

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

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

Instruction:

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

Sample List:

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

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

An Art-full Scavenger Hunt Template

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

Experiments in Colour - Grades 3-9



When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition *...fire and frost* 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



Colin Smith
Ranchmen Motel, 2011
Photography
Collection of the artist

Methodology:

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

Questions to guide discussion:

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

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

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

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

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

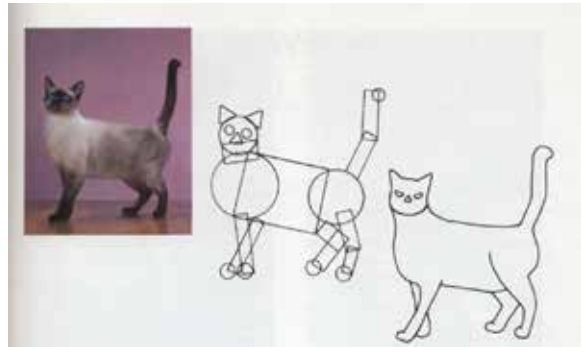
Instructions for Creating Art

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

Basic Shapes - Grades 3-5



Candace Makowichuk
Stepping Stones: The Playground is Closed
Series, 2016
Bromoil photographic print
Collection of the artist



Art in Action, pg. 12

Almost all things are made up of four basic shapes: circles, triangles, squares and rectangles. Shapes and variation of shapes - such as oblongs and ovals - create objects. In this lesson students will practice reducing objects to their basic shapes and then filling in the areas with colours 'natural' to the central object and complementary to the background.

Materials:

- drawing paper
- pencil and eraser
- magazines
- paints and brushes
- mixing trays

Instructions:

1/ Have students look through magazines for pictures of objects made up of several shapes.

Basic Shapes continued - Grades 3-5

2/ Direct students to choose **one** object and determine the basic shapes which make up that object.

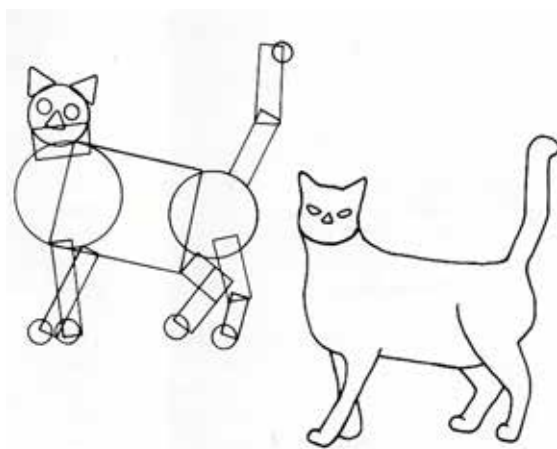
3/ Have students draw their one object using the basic shapes which make up the object.

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

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

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

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



Art in Action, pg. 12

Extension (for older students)

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

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

- display both of students' drawings and then discuss.

Discussion/Evaluation:

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

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

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

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.

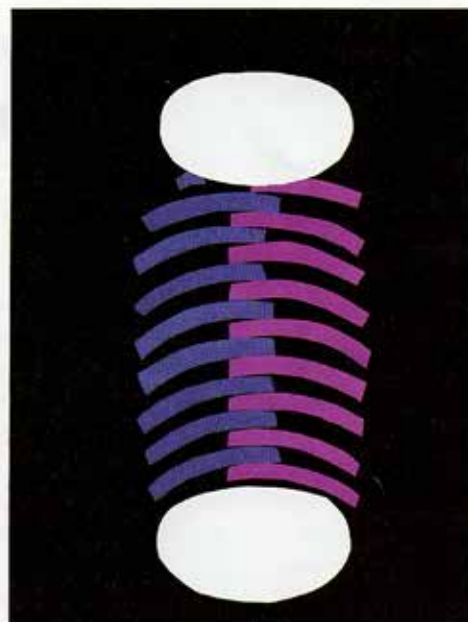
Observe the cut out paper shapes Matisse used in his snail of many colors. Can you see how the simple blue rectangle represents the foot of the snail? Notice which parts of a snail Matisse omitted, and which parts he thought were essential.

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?

Collage Constructions Grades 9-12

Objective: Inspired by collage works created by Linda Craddock seen in the exhibition, students will refine their use of collage by emphasizing subject matter and the use of colour and paint handling to create mood.

- Focus is on colour composition and use of analogous and complementary colours and analysis of tone.
- Through this project students will engage in compositional planning, forecasting, colour mixing and artistically responding to previous actions.

Materials:

- scissors
- assorted magazines
- white glue and acrylic mat gel
- mat board, card board or masonite board for base
- acrylic paint
- paint brushes
- water/paper towels/rags
- masking tape or painters tape (optional)
- light and/or coarse sand paper

Procedure:

1. Visit works in the exhibition and discuss with students the intent and actual construction of various collage works in the exhibition. Refer to the Elements of Design tour in this Education Guide for insights into various works.

Define for students various art terms such as complementary colours, analogous colours, tints and tones, repetition and balance.

2. Provide students with one mat board (or substitute) each - approximate size: 10 inches x 12 inches

3. Provide each student with a pair of scissors, brushes, and access to white glue or acrylic gel.

4. Direct students to magazines and have students find 1-3 images/advertisements which 'speak' to them emotionally and as concerns content.

5. Following consultation where students discuss why images chosen appeal to them and how they can see manipulating them, have students choose one -two image(s) to work with and mount it/them to backing surface.

* original magazine advertisement/image



Collage Constructions continued

6. Once image is mounted, have students brush on 3 layers of acrylic mat gel over top to fix image to surface and to protect/preserve image for further stages of the project.

7. Once surface is completely dry, have students use acrylic paints with expressive paint handling to **re-define the image** and **achieve the mood and content meaning** they are striving for.

In painting, students to consider:

- colour choice to accentuate mood/meaning



8. Once 'image' is completely dry, have students use warm water over image and then use light sandpaper to sand away paint and reveal hidden areas.

- use paper towels/rags to wipe off excess water and paint



9. Continue to re-paint and sand back as necessary to achieve the desired effect of hidden and revealed areas.



Collage Constructions continued

10. Add paint - of a colour which reflects the mood and idea of the composition - to highlight certain areas and create focus in the composition.

Also, continue to paint/sand to achieve desired result



11. If desired, experiment with gel transfer techniques to add to image



12. cut out an image/images from photographs or magazines that will complete the idea of the composition/respond to other parts of the composition and glue on to surface.

13. Once work is completed, cover entire surface with matt gel to protect the surface. Once dry, work can be matted and framed.



Blueprint Photograms: Grades 7-12

PROJECT 9-6 THE BLUEPRINT PHOTOGRAM

FOR THE TEACHER One of the earliest photographic processes that did not require a darkroom was that of cyanotype. A modern-day version of this process is the *blueprint*. The blueprint process was used in Victorian times to make what Victorians called *Sun Gardens*. Although professionals were using cameras by that time, this process was used to make scientific photographic records of plant life. Objects such as ferns or leaves were laid on light-sensitized paper and held in place with glass.

Your students can make photograms by using opaque objects—such as photographic negatives, lace, shells, leaves, sticks, feathers, raffia, or designs cut from black construction paper—that will block out the light. They could also draw pictures on overhead plastic with black permanent marker and place that on top of the blueprint paper. When the paper is exposed to sunlight, images are made, then developed in the fumes of ammonia. An alternative blueprint process that is more expensive but allows developing in water is Nature Print® paper available through art supply catalogues. Light-sensitized cloth squares for the cyanotype process are also available through these catalogues.

Vocabulary

photogram	blueprint
light sensitized	composition
variety	space

Preparation In dim light, cut the paper into usable sheets (it comes in large sheets or rolls). Keep inside a black plastic bag until needed. Look in the Yellow Pages under "Blueprints" for sources where you may purchase paper by the roll or cut sheet. Household ammonia is adequate for this project (it needs to be changed at least daily). If you are doing the developing, industrial-strength ammonia is available at industrial cleaning or blueprint suppliers. (I have used it safely with students, but it has a very strong odor.) **SAFETY NOTE: Caution students to take a deep breath and hold it before inserting their paper, and to keep the developing jars with the open side down to avoid taking a big whiff of ammonia.** Large prints can be developed overnight inside an upside-down cardboard box (the ammonia dissipates by morning).

Alternative Projects

NATURE PRINTS Using the same blueprint process described, select a subject such as butterflies, insects, fish, mammals, flowers, trees, etc., and photocopy a "class set" on overhead transparencies from an encyclopedia. This would give you enough reusable individual copies for each student to have an individual transparency. They could draw a "scientific image" with a transparency marker and write a few sentences directly on the reproduction transparencies (which could be cleaned for reuse later). Any of these diverse subjects could also be combined with natural objects and placed on blueprint paper for exposure. For older students, this blueprint could be the cover for a research project on such a subject.

PHOTOGRAPHIC SELF-PORTRAIT PHOTOGRAMS (NON-DARKROOM) Take black-and-white close-up photos of each student and have them developed for high contrast; then enlarge on an overhead transparency to approximately 8 × 10 inches. An alternative is to enlarge students' largest black-and-white or color school photos on transparency film.

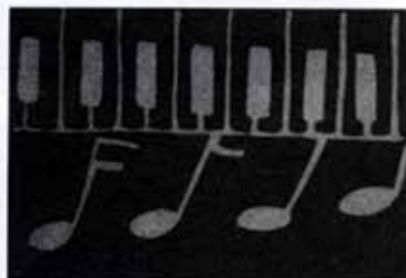
Blueprint Photograms continued

PROJECT 9-6 THE BLUEPRINT PHOTOGRAM

STUDENT PAGE

Materials

Diazo black-line positive dry reproduction paper (available by the roll or cut paper at blueprint supply houses)
ammonia (household or industrial-strength)
several 1-gallon plastic mayonnaise jars
small plastic bottle caps
11 × 14-inch plexiglass or plate glass
(tape edges)
8½ × 11-inch copy paper
black construction paper
scissors
cutting knives for older students
overhead transparencies
transparency markers
colored pencils (*optional*)

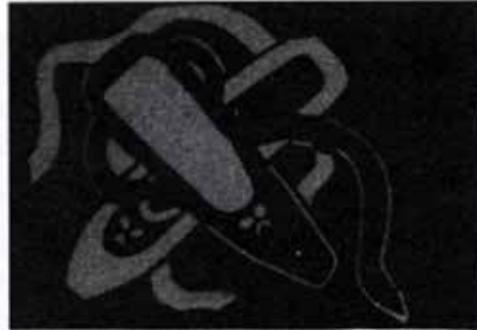


Directions

1. Plan your arrangement before removing the copy paper from the bag because it will quickly change color (be exposed). For practice, arrange the images you will use to block out light on newsprint or copy paper of the same size. Black construction paper can be cut into almost any shape and combined with objects you have brought from home. (CAUTION: If using a cutting knife, always remember to keep the non-cutting hand behind the cutting edge.)
2. Remove the blueprint paper from the bag and work very quickly on your arrangement. The actual exposure time may be from 10 seconds to 3 minutes, depending on the time of the year and how close the sun is to the Earth where you live. Cover the design with a piece of plexiglass or glass to hold everything flat and place it in sunlight (perhaps on the floor near a window) or under a photoflood lamp. The surface will turn from yellow to white when the exposure is complete.
3. The blueprint may be developed in large upside-down plastic jars filled with ammonia fumes. These inverted (open side down) jars will be on a work surface, and fresh ammonia will be in small bottle caps sitting right at the center of the opening. Keep the jar upside down (to prevent the fumes from escaping), and quickly put your blueprint paper inside, with the exposed (yellow) side facing inwards. Quickly replace the gallon jug over the bottle cap to allow the ammonia fumes to develop the blueprint.

Blueprint Photographs continued

4. The blueprint may be matted (put in a frame), or you can use colored pencil to further enhance it.



Student work. These 5 × 7-inch blueprints were made by cutting stencil designs in black construction paper. The guitar picture was combined with a texture screen made by printing computer texture on an overhead transparency. They were exposed and developed as described in this project.

Create a Camera Obscura

© 2011 J. Paul Getty Trust 1

Inspired by the works of Colin Smith in the exhibition, students will create their own camera obscura. Artists in the 17th and 18th centuries sometimes used a tool called a camera obscura (Latin for “dark room”) to make precise drawings. With a camera obscura, an artist could project an image of a scene onto a piece of paper and trace over the projection to create a realistic, detailed drawing.

A simple camera obscura can be made with a box that contains an opening on one side where light can pass through. When light passes through the opening, an image is reproduced upside down on an opposite surface. Create your own camera obscura using the steps below.

Materials

- 7" x 7" x 7" boxes (available at Paper Mart, www.papermart.com)
- Black duct tape
- Templates A and B (cut out and ready to use)
- Pencil
- X-ACTO® knife
- Magnifying lens (2 ½" diameter)
- Masking tape or blue painter's tape
- Cutting pad (or a stack of old magazines or newspapers)
- Vidalon tracing vellum, cut into 6" squares
- Scissors
- Colored pencils



1. Fold down the flaps of one side of the box and tape them down using black duct tape. This taped side will be the bottom of your camera obscura.



2. Place template A on top of one side of the box and center it. Trace around the inside of the window of the template to create a 1 ½" square.



3. Cut out the 1 ½" square with an X-ACTO knife to create an opening. Place a magnifying lens over the opening and tape it to the box, securing the lens on all sides with duct tape



4. Use template A again by placing it on top of the side of the box that is opposite the lens. Trace around the outer square with a pencil. Cut out the square with an X-ACTO knife, following the lines of the square you drew. You should now have a cardboard square that is about 6 7/8 inches. If needed, reinforce the sides and corners of your box with duct tape.



5. Place template B on top of the cardboard square you cut out in step 4 and center it. Trace around the template to create a 5" square. Use an X-ACTO knife to cut out the 5" square. You should now have a cardboard frame with a 5" square opening.



6. Take a 6" square of vellum and center it on top of the cardboard frame. Tape the vellum to the cardboard frame on all four sides using masking tape or blue painter's tape.



7. Place the framed vellum within the box with the vellum side facing away from the lens. Bring your camera obscura to a window and point the lens out the window. An image will appear on the vellum! Adjust the cardboard frame's position until the image on the vellum is focused.



8. Use a pencil to mark the best placement of the framed vellum. Make your marks close to the top of the edge on either side of the inside of the box.



9. Using your pencil marks as reference points, use scissors to cut slits in each of the side flaps towards the pencil marks. You should now have a total of six flaps.



10. Push down the flaps closest to the lens and rest the cardboard frame against the edges of the flaps. Make sure that the vellum side is facing away from the lens.



11. Double check to make sure the image appearing on the vellum appears focused. Adjust as necessary and tape the framed vellum to the flaps with masking tape or blue painter's tape.



12. Tape down all remaining flaps with masking tape or blue painter's tape. Only use as much tape as necessary to keep the flaps closed. You will want to open the camera obscura later to remove the framed vellum. Your framed vellum may have shifted, so adjust as necessary.

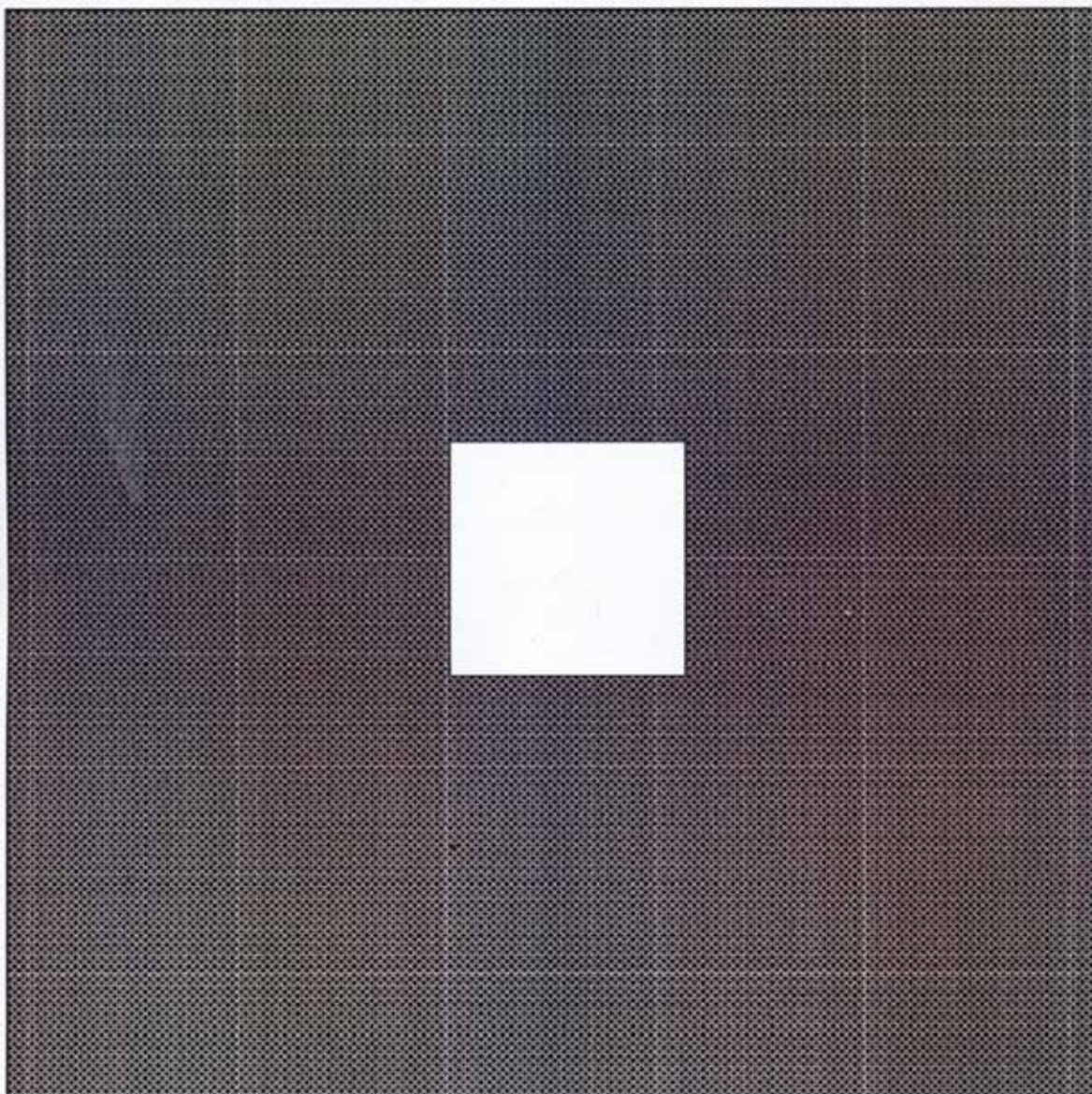
Your camera obscura is now ready for use. Look out of a window and through the vellum. Trace what you see through the screen onto the paper, paying particular attention to the lines and shapes found within the image.

13. After tracing the lines and shapes, remove the framed vellum. Carefully remove the piece of vellum from its cardboard frame and add details to your drawing with colored pencils

Create a Camera Obscura

(Template A)

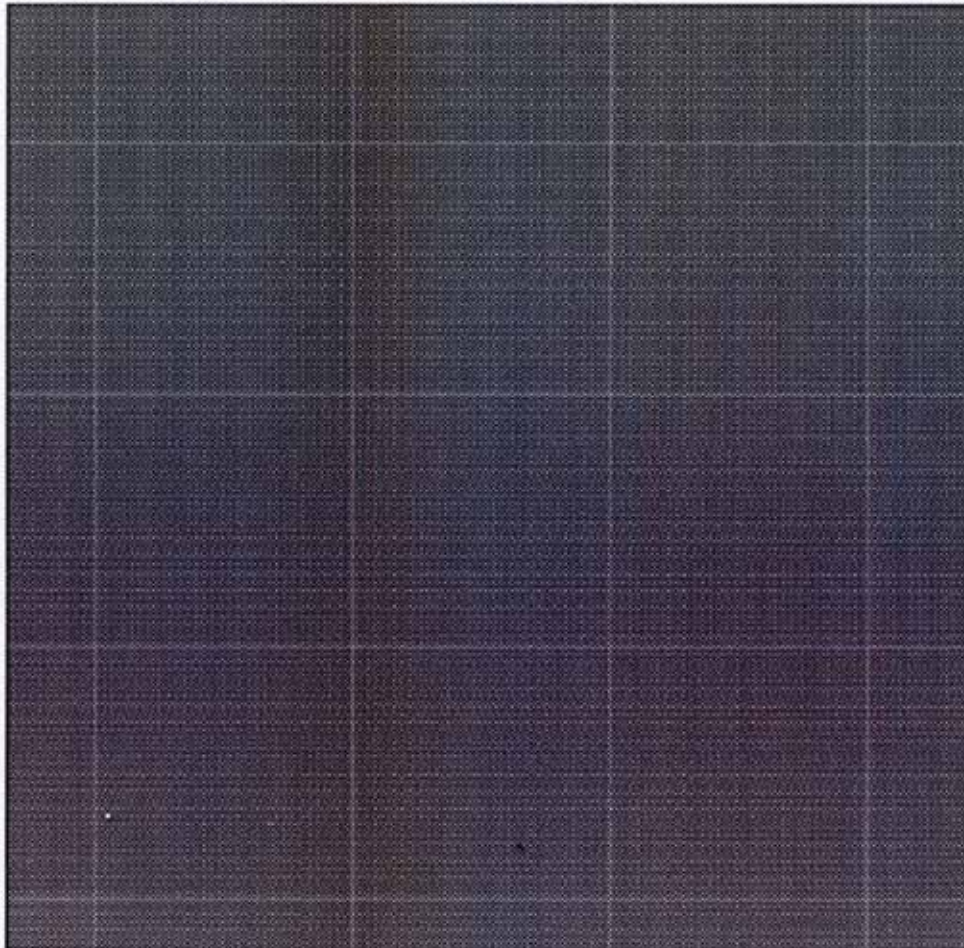
Cut out the template below, including the small square window.



Create a Camera Obscura

(Template B)

Cut out the template below.





Colin Smith
School Bus, 2013
Photography
Collection of the artist

Glossary

Glossary

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

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

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

bromoil printing - a photographic printmaking process developed in the early twentieth century. Bromoil printing is a subtype of oil printing developed in the mid 19th century. Oil prints are made on paper on which a thick gelatin layer has been sensitized to light using dichromate salts. After the paper is exposed to light through a negative, the gelatin emulsion is treated in such a way that highly exposed areas take up an oil-based paint or ink, forming the photographic image. Bromoil prints allow for enlarging of images and both oil prints and bromoil processes create soft images similar to paint or pastels but with the distinct qualities of a photograph. For this reason they were popular with the Pictorialists during the first half of the 20th century and appeal to contemporary art photographers.

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

cyanotype - a photographic printing process that produces a cyan-blue print. The process was developed in 1842 and uses two chemicals: ferric ammonium citrate and potassium ferricyanide. The photosensitive solution is applied to a receptive surface, such as paper or cloth, and allowed to dry in a dark place. Prints can be made from large format negatives and lithography film, digital negatives or everyday objects. A positive image is produced by exposing the treated paper to a source of ultraviolet light (such as sunlight). The combination of UV light and the citrate leads to a complex reaction which creates an insoluble, blue dye. After exposure, developing the picture involves rinsing off with running water the yellow unreacted iron solution. While blue is usually the desired colour, there are a variety of effects that can be achieved. One of these involves **toning** where the colour of the iron in the print cyanotype is changed. The colour change varies with the reagent used. Elements that can be used are tannic acid, oolong tea, wine, cat urine, and pyrogallol acid.

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

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

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

Glossary continued

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

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

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

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

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

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

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

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

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 - Linda Craddock, Candace Makowichuk, Colin Smith
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SOURCE MATERIALS:

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Credits

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Shane Golby - Curator/Manager

AFA Travelling Exhibition Program, Region 2

Elicia Weaver - TREX Technician

Front Cover Images:

Top Left: Linda Craddock, *Embarkation 1944 #2* (detail), 2012, Oil and photo collage on birch
Private collection of the artist

Bottom Left: Candace Makowichuk, *Stepping Stones: The Playground is Closed Series* (detail),
2016, Toned cyanotype, Collection of the artist

Right: Colin Smith, *Dorothy Church* (detail), 2009, Photography, Collection of the artist

