Athletic

Aesthetics

Table of Contents

Acknowledgments

About

The **Alberta Foundation for the Arts** (AFA) has supported a provincial Travelling Exhibition program (TREX) since 1980. The mandate of the AFA TREX program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

TREX Northwest ➞ Art Gallery of Grande Prairie (*Grande Prairie*)
TREX Northeast ➞ Art Gallery of Alberta (*Edmonton*)
TREX Southwest ➞ Alberta Society of Artists (*Calgary*)
TREX Southeast ➞ Esplanade Arts & Heritage Centre (*Medicine Hat*)

Each year, more than 300,000 Albertans enjoy numerous exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. TREX also offers educational materials to integrate the visual arts into the school curriculum.

TREX exhibitions are curated from a variety of sources including private and public collections. The program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 2,000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.

The **Esplanade Arts & Heritage Centre** is where arts and heritage come to life in Medicine Hat, where the stories of our great collective culture are told through music and dance, theatre, visual arts, artefacts, archives and more. The centre is located on Blackfoot territory just steps from the South Saskatchewan River in the city's downtown. The Esplanade opened its doors in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has been proudly hosting a lively procession of artists and audiences, storytellers and story-lovers, from around the region and around the globe. To discover more, visit esplanade.ca.

Statement

Artistic and athletic endeavors exist as respected but often siloed pursuits. As a kid interested in seemingly everything — from poetry and painting to basketball, badminton and soccer — the stereotypical mutual exclusivity between "athlete" and "artist" seemed unnecessary and limiting. I am not the first to think this. In Ancient Greece, the ideal way to achieve harmony was by exercising both mind and body. In contemporary Western society, we seem to have gone away from this once lauded idea of a "Renaissance [Hu]man" in favor of specialization and camps. In presenting a collection of visual art concerning the subject matter of athletics, it is my hope that a common ground is forged where audiences can begin to consider the similarities between the two, develop appreciation for diverse human ability and perhaps be inspired to try something new.

Curated from the Alberta Foundation for the Arts Collection, **Athletic Aesthetics** presents 20 artworks each depicting a moment relating to sport, play or practice. Some highlights include photographs by Don Mabie and Sylvain Voyer of the 1978 Commonwealth Games in Edmonton, screen-printed golf lessons by Bill McCarroll and an experimental video by Lindsay McIntyre portraying a youth performing a traditional Inuit game. The exhibition content is varied in both artistic medium and athletic activity. Techniques include photography, video, printmaking, drawing and painting. Imagery includes sports such as football, cycling, badminton, skiing and golf, as well as activities one might not immediately think of when recalling "sport," but that are impressive feats of athleticism nonetheless — ballet, bull riding and gymnastics.

The term *aesthetics* is typically reserved for the nature and appreciation of beauty in regard to art. But in this context, viewers are encouraged to move fluidly between the realms of arts and athletics, appreciating the elegance of the diver in Paul Murasko's *Poolside* as equal to the beauty of the artist's hand-painted, dreamy gradients. Through the works, we recognize that there is emotion, passion, effort, humor, contemplation, concentration, evident in both artist and subject, and that the two worlds are more similar than at once thought. For example, both acts require practice and patience. Both are activities that many people engage in, with only a few elites rising to the top of their respective fields. Each has sub-sections

with imposed hierarchies of value. In the art world, think of "fine art" versus "craft". In athletics, think of the pay gap between male and female athletes at the professional level. The list goes on.

Ultimately, **Athletic Aesthetics** celebrates that we are a species who employs the earth as both canvas and playground, urging viewers to find pleasure in the joys of movement and activity and to delight in human ability, no matter what form it might take.

Curatorial Statement by Sierra Zukowski
TREX Southeast, Esplanade Arts & Heritage Centre

List of

all artwork collection of the Alberta Foundation for the Arts

Bill McCarroll
Lesson No.13
1984
screen print and oil pastel on paper

top
Marion Nicoll
Play
1963
clay print on paper

bottom
Egon Bork
Speed Skate
1985
cibachrome on paper
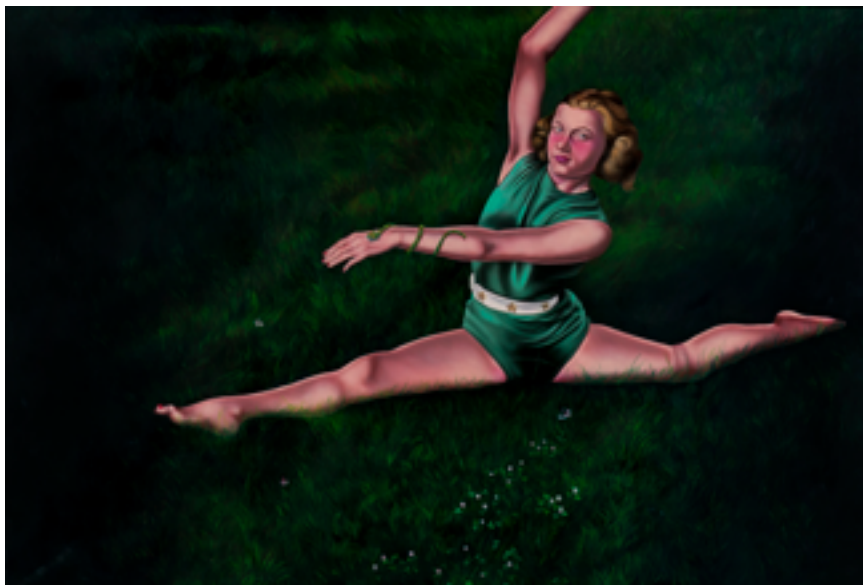
top
Dana Holst
Slither
2018
oil on board

bottom
George Horvath
In the Back Yard
n.d.
oil on canvas

12

R. Gyo-Zo Spickett
(Study for Concrete Form)
1959
ink on paper

Craig Pelzer
Javelin: Studies 1 & 2
1978
acrylic, graphite and ink on paper

14

top
Lindsay McIntyre
All Around Junior Male
2011
video, 7:31 minutes

bottom
Martha Houston
Skiing Country, Banff
1955
linocut on paper

Christine Stephenson
Pirouette
1995
silver gelatin on paper

top
John Snow
Game
1984
lithograph on paper

bottom
Don Mabie
The Marathon: The Start
1978
colour xerox on paper

top
Paul Murasko
Poolside
1988
silver gelatin and hand-painting on paper

bottom
John Will
Great Moments in Sport X, that Awesome Downhill
1980
lithograph on paper

Sylvain Voyer
Untitled
1978
cibachrome on paper

20

top
Jerome Martin
Karen, Elaine and Heidi Before the Game
n.d.
silver gelatin on paper

bottom
Don Mabie
Pedal Power
1978
colour xerox on paper

top
Francine Gravel
The Game
1971
etching on paper

bottom
Wally Houn
Bullrider on El Toro
1976
silver gelatin on paper

22

Artist

Egon Bork → *biography unavailable*

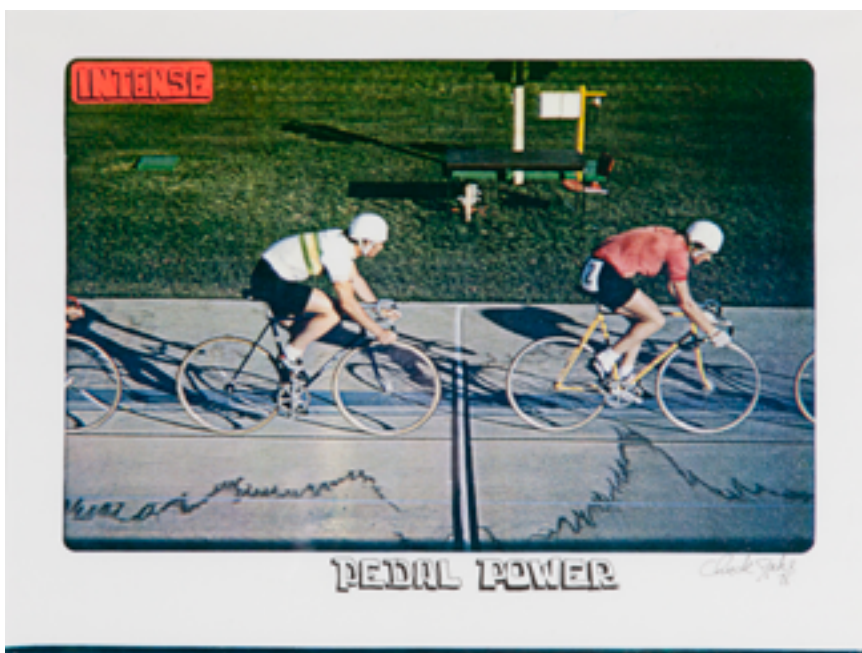**Francine Gravel** → Born in Montreal, Francine Gravel studied at l'École des Beaux Arts, Montreal (1961–66), in Antwerp, Belgium (1964, 1967) and obtained an M.A. from the University of Calgary in 1975. Gravel works mainly in oil and some watercolour, but she has also worked with colour etchings, linocuts, lithographs, aquatints and drawings. She taught at the University of Calgary (1972–76), Concordia University (1978), and University of British Columbia, Vancouver (1978). Gravel settled in Kelowna, BC in 1980. In her paintings, the artist draws from her love of theatre and dance to create an imaginary world and capture an inner sense of concentration and peace in her figures.

Dana Holst → Dana Holst (b.1972, Canada) is an Edmonton, AB based artist who received her B.A. in Fine Arts from the University of Waterloo in 1995. Working primarily in figurative painting and drawing, her work is an ongoing investigation into the human experience, focusing on the feminine self and it's nebulous place within society. Holst creates theatrical and speculative narratives around the emotional lives of young women, who are depicted in the process of building their identities and learning about the world. Using portraiture as a catalyst, Holst's girls are caught in situations of import and fate, where dark social secrets are explored with ambiguous outcomes offering further opportunity to navigate from a place of innocence to deeper understanding.

Holst has mounted several solo exhibitions, including *The Tell-Tale Heart* at Ottawa's Galerie St-Laurent, *Lo and Behold* at Toronto's Katharine Mulherin Contemporary Art Projects, *Sometimes Rainbows Are Black* at White Water Gallery in North Bay, Ontario, and *Prey* at Edmonton's Latitude 53. Multiple collections house her work including those of the Kingston's Agnes Etherington Art Centre, the Sin-Forest Corporation of Mississauga and the Canada Council Art Bank.

George Horvath → George A. Horvath quickly established himself in Canada after immigrating to Calgary, AB in 1956. One of eight children, he had artistic ambitions early in his youth. Several years of training in fine art in Hungary led to continued studies after his arrival to the West, graduating from the Art Institute School in Minneapolis, Minnesota in 1964. He has been painting professionally since 1966.

Wally Houn → Wally Houn is a photographer, writer and actor who immigrated to Medicine Hat from China when he was 10 years old. He first became interested in photography as a junior high school student, and in the late 1970s, when Houn was living and teaching in Hussar, AB, he began exploring documentary photography. He undertook an extensive photographic portrait of the town and its people and captured intimate shots of daily life in Hussar. These photographs led to a solo exhibition that toured throughout Canada. Houn participated in a number of solo and group exhibitions between 1974 and 1996 and took visual arts courses at the University of Lethbridge and the University of Oregon. Houn has donated over 3,800 photos and negatives of his work to the Provincial Archives of Alberta. Houn graduated with a Bachelor of Education degree from the University of Calgary and taught English in public schools in Swift Current, SK; Nobleford, AB; Edmonton, AB; Hussar, AB and Strathmore, AB until retiring from teaching in 1996. Since then, Houn has worked as an actor, with speaking roles in films and TV, and is a member of the Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA).

Martha Houston → Martha Houston was a high school teacher in High River where she taught English, French and Art. When she retired she decided to stay in High River as the surrounding landscape was ideal for painting. It was Houston who organized the High River Sketch Club, which inspired community interest in art for numerous years. During the summer, Houston attended classes at the Banff School of Fine Arts (now The Banff Centre). Training under Walter J. Phillips, she won honours four times at the Banff School for watercolours. Houston also took evening classes at the Alberta College of Art. She produced many black and white linoleum prints, a few of which were exhibited at the Royal Ontario Museum in Toronto, with the Canadian Society of Painters-Etchers. Some of her prints were also published in Canadian Forum Magazine.

Don Mabie → Don Mabie, also known as Chuck Stake, has been performing, drawing, assembling, trading and mailing art since the early 1970s. Mabie's illustrative mixed-media drawings combine hand-created text with fragments of images, collage and abstract elements. His work is reminiscent of the psychedelic rock posters and underground cartoons of the late 1960s. Mabie adopted the name Chuck Stake in 1972 when he became involved with correspondence/mail art. He continues to use this name with correspondence/mail art and in the Artist Trading Card (ATC) scene. Mabie has been an active contributor and proponent of the ATC movement, which was first initiated as a project by Zurich artist M. Vänçi Stirnemann in 1996. Mabie attended early ATC sessions in Zurich and brought the idea back to Calgary in 1997.

Mabie graduated from the Alberta College of Art and Design (now AU Arts) in 1969 and did post-graduate work at the Instituto Allende, San Miguel de Allende in Mexico in 1970. After living in Toronto and travelling throughout Europe, Mabie came back to Calgary and began working and teaching at the University of Calgary, and then the Alberta College of Art and Design. He was co-founder of The Parachute Centre for Cultural Affairs in Calgary, spent a decade operating The New Gallery and continues to exhibit extensively. In 2001, Mabie received the ACAD Board of Governor's Award of Excellence for his lifetime contribution to the arts. In 2006, Mabie and his partner, artist Wendy Toogood, retired to Nakusp, British Columbia where they both continue to create and exhibit art.

Jerome Martin → Jerome Martin is an Edmonton-based photographer who has been photographing seriously since 1970. Martin was born in Maple Creek, SK, on the edge of the Cypress Hills. He lived on a farm north of Maple Creek, and in the nearby village of Golden Prairie. Martin pursued an education and graduated from the Universities of Saskatchewan and Alberta. While living and working in Edmonton in the late 1960s, he attended photography sessions with Hubert Hohn through the Edmonton Art Gallery (EAG), where Hohn was a curator and educator. Martin was one of several artists featured in the first exhibition of photography at the EAG in 1974.

Martin has continued to photograph the Canadian prairies, especially the "Palliser Triangle" (southeastern Alberta and southwestern Saskatchewan). He has also photographed extensively on the Great Plains of North America and in California, North Carolina, New Mexico, France, England, China, Taiwan and Japan. Martin continues to produce his art with old-fashioned film, enlargers, darkroom chemicals in trays, silver gelatin paper, timed exposures, red lights — working in the same well-designed darkroom for decades.

Bill McCarroll → Billy McCarroll is a multi-media artist who resides in Lethbridge, AB. He is best known for his witty paintings and prints about the game of golf. His work is inspired by his experiences playing competitive golf as a youth in California, later receiving a golf scholarship to the California State University and eventually changing his direction to earn a Master of Arts in Visual Art from the school in 1969. He has since spent more than 30 years as a printmaking instructor, artist and jazz musician at the University of Lethbridge, AB.

In 1983, McCarroll was given the 1953 Dell paperback edition of Sam Snead's *Natural Golf*, a how-to book of instructions from the famous golfer that became an ongoing influence in the artistic course of

McCarroll's work. He has had numerous solo exhibitions including *How to Play a Winning Game Your Way: A Survey 1971–2011*, Southern Alberta Art Gallery, Lethbridge, AB (2011); *Bill McCarroll, Golf Lesson*, Jennifer Kostuik Gallery, Vancouver, BC (2005) and *The Golf Lesson*, Appleton Museum, Ocala, Florida (2002). He has also been included in numerous group exhibitions. McCarroll's works are featured in public collections including Alberta Foundation for the Arts, Banff Centre for the Arts and Creativity, Canada Council Art Bank and the Glenbow Museum as well as many private collections. He was inducted into the Royal Canadian Academy of Art in 2009.

Lindsay McIntyre → Lindsay McIntyre is a film artist and creator from Edmonton, AB who specializes in analogue film work that emphasizes documentary, experimental and handmade techniques. She employs handmade emulsion, manufacturing film stock, and various kinds of celluloid manipulation in her work. She also does film projection performance. Her short films explore the themes of portraiture, place, form and personal histories, and she generally prefers to do everything "the hard way." Her current filmic obsessions involve handmade emulsions and the chemical manipulation of celluloid. She completed a Master of Fine Arts degree in Film Production at Concordia University (Montreal, QC) and holds a Bachelor of Fine Arts with Distinction in drawing and painting from University of Alberta (Edmonton, AB). She has studied at the Kent Institute of Art and Design in England and at the New School in New York City (NY). In 2016, she was the visiting artist for the 24th annual $100 Film Festival (Calgary, AB). She has created more than 25 short 16mm films. Her work has been shown at multiple national and international festivals. She has worked as an Art Director, Production Designer, Scenic and Props Master and in various other capacities in art departments for many projects in Montreal, New York and Alberta.

Paul Murasko → Paul Murasko is an Edmonton-based photographer. In his work cultural influences, timeless light, space and common values are just a few of the vast variety of elements that may find themselves incorporated into a piece. Murasko's works start with archival black and white photographs on double-weight fibre-based paper. He then tones the paper with selenium and uses oil paints specially made for colouring photographs to bring the stills to life. Murasko's interest in this technique developed many years ago. As described by the artist: "My father was a photographer, and I'd seen him do a couple, but I'd also seen it in magazines and thought, 'That looks pretty neat.' So I said to my dad, 'How do you do that?' and he threw me an old set of paints from the 50s and I started to do it by trial and error." In Murasko's work, colour allows him to punch up the features that we usually take for granted, adding

interest, fantasy and surrealism to the scenes. Painting also allows him to add special effects elements that exist only in the artist's mind.

Marion Nicoll → Marion Nicoll was born in Calgary, AB in 1909. Nicoll initially studied at the Ontario College of Art but returned to Calgary after two years and graduated from the Provincial Institute of Technology and Art (now Alberta University of the Arts). At the Institute, Nicoll flourished under the tutelage of A. C. Leighton, who taught her to trust her intuition about tone and colour. In 1931, A. C. Leighton insisted Nicoll should become an instructor at the Alberta College of Art, where she then taught until 1965, with occasional sabbaticals. Nicoll was also involved in teaching summer classes in Seebe, AB, which was the catalyst for the Banff School of Fine Arts (today The Banff Centre). Nicoll married engineer and artist Jim Nicoll in 1940. During WWII, as an engineer for the Royal Canadian Air Force, Jim travelled around Western Canada and Marion moved around with him. From the 1930s through the 1950s, she produced a plethora of watercolour and oil paintings. In 1946, Jock MacDonald encouraged her to start producing automatic drawings, which ultimately lead her to start creating abstract work. Later in her career, Nicoll also experimented with many different printmaking techniques, such as woodblock and clay prints. Nicoll was highly influential in the creation of the art scene in Alberta, and the Alberta College of Art named a gallery, the Marion Nicoll Gallery, in her honour.

Craig Pelzer → Craig Pelzer was born in St. Francis, ON in 1952. Pelzer studied at the University of Saskatchewan (1970–72) before earning a BFA from the University of Alberta (1972–76). Pelzer also studied at the Banff School (now The Banff Centre) from 1976–77. Pelzer works primarily in printmaking and painting. About his works on paper, he notes: "Paper provides me with a vehicle with which to research ideas and techniques for larger projects. Often they are within themselves finished pieces."

John Snow → John Harold Thomas Snow was raised between Vancouver, BC; England, UK; Olds, AB and Innisfail, AB. At age 15, he told his father he wanted either to be a banker or a painter, and had successful careers as both. In 1928, he joined the Royal Bank of Canada, first in Bowden, AB, then in Calgary, AB from which he retired after 43 years at age 60. His time with RBC was interrupted only once, with his enlistment and overseas tour during World War II from 1940 to 1945. Once back in Calgary, Snow began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself both as a master

lithographer and an instrumental mentor to colleagues and new artists. He exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles and intaglio relief helped usher Alberta into the modernist period. Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are the Salon des Beaux Arts, Paris (1965), an honorary Doctorate from the University of Calgary (1984), the Alberta Achievement Award (1984) and the Alberta Order of Excellence (1996).

R. Gyo-Zo Spickett → Ronald Spickett (1926–2018) also known by his Buddhist name Gyo-zo lived a rich and unique life. His experiences were vast and any attempt to summarize will be incomplete. Spickett was a child of the Great Depression, a crewman on the HMCS New Waterford during WWII, a gifted artist, a family man, a mentor and Buddhist lay-priest. Until the early 1980s Spickett taught drawing, worked on commissions or retreated to his studio where he produced a remarkable body of work. During his tenures at the Alberta College of Art and University of Calgary, Spickett helped to inspire many young artists.

Spickett's artistic talents were not limited to visual arts. He has left us with wonderful writings, the odd piece of furniture, homemade bells and he spent some of the 1990s at a keyboard creating music. Spickett returned to drawing and especially collage in the early 2000s until failing eyesight put an end to those efforts. Spickett is perhaps best known for a series of paintings he executed during the 1960s with Western themes. However, the scope of Spickett's work includes genre paintings, landscapes, non-representational paintings, sculptures and paintings with religious and spiritual themes.

Christine Stephenson → *biography unavailable*

Sylvain Voyer → Sylvain Voyer attended the Alberta College of Art and Design in Calgary where he majored in painting and minored in printmaking. He lived and worked in Montreal and New York during the 1960s, but returned to Alberta, where in the 1970s, he turned full time to landscape painting. He has taught painting at the Edmonton Art Gallery and the University of Alberta's Department of Extension. Voyer's paintings deal with space and the illusion of space. His hyper-realistic landscapes capture the intensity of Alberta's blue skies and radiating yellow canola fields in a distinct style that can be identified immediately. Although he is now best known for his rural landscapes, he made significant national contributions to the visual arts as an experimental

artist in his early career: co-founding Edmonton's first artist-run gallery, instigating the province's art collection and the first national president and a founding member of the Canadian Artists Representation (CARFAC). Voyer's work is in the National Gallery of Canada, the Canada Council Art Bank and numerous corporate collections. He was voted one of Alberta's top 10 "artists of the century" by an independent panel of art historians and artists from across the province. Although much of his artwork is acrylic landscape painting, Voyer has also created impressive printmaking and sculptural work.

John Will → John Will is a senior painter, printmaker and performance artist with a career that spans nearly 50 years. Born in 1939 in Waterloo, Iowa, and educated at the University of Iowa (MFA 1963), he moved to Canada in the early 70s and has taught across Canada all the way from NSCAD, to the University of Calgary, to Emily Carr School of Art. Will has exhibited internationally and has an extensive list of exhibitions, performance projects, writings, videos, articles and awards. His work can be found in the collections of Art Institute of Chicago, Art Gallery of Ontario, New York Public Library, Museum of New Mexico, Vancouver Art Gallery, Alberta Foundation for the Arts, Winnipeg Art Gallery and many, many more. Will's impact on his community and the Canadian art scene spans generations and will be felt for years to come.

Sources

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Guide

leave a mark!

Overview

Calgary artist and educator Marion Nicoll (1909–1985) was an influential figure in shaping contemporary art in Alberta. Throughout her career, she worked in a diversity of mediums and styles to create increasingly abstracted images. One of the techniques she employed was clay printmaking, which we see an example of in her work *Play* (image above). Printmaking generally refers to the process of creating an image on one surface then directly transferring that image to another using ink. Clay printmaking undergoes the same process but specifies that the first surface the image is created on is clay.

In this lesson, participants will learn to create clay prints of their own using everyday objects as mark-making tools, just as Nicoll did. In choosing objects for this activity, participants are encouraged to think differently about the items around them — to ignore function and colour and instead focus on shape, texture, weight and depth. While creating these prints, they will also learn about inversion and composition. The final images can be abstract, representational or about their favourite sport.

Vocabulary

Abstraction → Art that does not accurately represent anything found in reality. The opposite of representational.

Composition → How different elements are combined to create an image.

Inversion → To reverse the position of something, or turn it upside down, inside out, or inward. For example, with the capital letter 'A', the black lines are considered positive space while the blank space in the middle is a negative space. If the 'A' were to be inverted, the blank space would come forward and become the positive space, and the lines would become negative space.

Printmaking → The artistic practice of directly transferring an image from one surface to another using ink.

Representational → Also known as figurative, this is art that accurately presents objects and people as they are in reality. The opposite of abstraction.

Materials

➔ Modelling clay (plasticine or oven-bake)
➔ Ink pads (various colours)
➔ Paper
➔ Found objects with interesting textures or shapes (combs, coils, paper clips, etc.)
➔ Rolling pin (optional)

Instructions

1. When choosing objects, consider them for their form, rather than their function. Take some time to feel them: What shape do they have? Are there any textures, ridges or sharp points? Are they heavy or light? Does one side of the object look different to the other? Choose objects that are different from one another to achieve a variety of forms in your piece.

TREX TIP → For this activity, we recommend choosing objects with solid surfaces. It may be difficult to press fabric or squishy items into the clay to produce clean marks.

2. Roll out a piece of modelling clay. It can be any shape you want — big, small, narrow, wide, circular — so long as it has one flat, smooth surface and a bit of thickness.

3. Press your chosen objects into the flat surface of the clay. The pressure, orientation and angle will all affect how the mark will appear. Consider: What part of the object do you want to highlight? Can you move or bend the object in a certain way on the clay to create a different pattern or image? What would happen if you repeatedly pressed the same object into one area of the clay? What would happen if you layered different objects on the clay?

4. When you're happy with the marks you've made, press the marked side of the clay into the ink pad. Make sure to cover the surface well and try not get any ink in the marks left behind by your objects. If you do, you can wipe it away with a paper towel.

5. Pick up the clay by the edges to peel it away from the ink pad and take care to not rub or smudge it. Position the clay above your piece of paper and press the inked side onto it firmly.

6. Use the palm of your hand to gently press or rub the clay to make sure that all the inked areas make contact with the paper. Then, pick the clay up by the edges and carefully peel it away from the paper.

7. You now have a clay print! Re-use your piece of clay with different inks and in different compositions, or repeat this process with different objects, coloured inks and papers.

Follow-up Questions:

➜ Did you make compositions that were abstract or representational?
➜ Can you recognize any of the original objects from the imprints left behind in the printmaking process on your final piece?
➜ How did the use of texture and imprints affect the outcome of your final piece? Did you enjoy experiments with different textures and inversions of objects?

Images Opposite

top left: pressing modelling clay against ridged pot
middle left: pressing pencil back into modelling clay
bottom left: gently inking modelling clay with ink pad
top right: inked clay
bottom right: inked clay stamped onto paper, leaving behind negative impressions of the marks

on the move!

Overview

How are we able to capture movement through and within still images? One approach to creating the illusion of action can be seen in Egon Bork's work *Speed Skate*. Here, he uses a blurring effect and horizontal lines to visually create a sense of speed, playing with how our slower eyes may interpret faster objects before us. Another artist, Craig Pelzer, introduces a different approach in *Javelin: Studies 1 & 2* (image above). This work depicts the same athlete in various stages of a javelin throw. If only one of these sketches were to be presented, the figure could appear very static. However, by presenting the same figure in these different poses side by side, the viewer is able to follow a dynamic sequence of action.

Animation uses a similar method to Pelzer, in that animators will draw the same image over and over again, changing them only slightly each time. For example, moving a figure's hand or foot to a different position. When these images are presented together in quick succession, viewers experience the illusion of a moving image. An early example of this process is in the kineograph. Created by Pierre-Hubert Devignes in 1868, a kineograph is a flipbook wherein each page is drawn upon to create a small animation when flipped through quickly. In this activity, participants will create their own kineographs.

Vocabulary

Animation → A technique in which images are shown rapidly to create the illusion of movement.

Kineograph → A flipbook with drawn images that become animated when the pages are flipped.

Storyboard → Sequential panels that visually organize narrative, frames and movement.

Materials

→ Stack of small paper (around 3.5 x 4.25 inches)
→ Light source to trace on (like a bright window or a light table)
→ Pencil
→ Pen
→ Glue, stapler, bull clip or tape
→ Markers, pencil crayons or pastels (optional)

Instructions

1. Begin with a storyboard. Take some time to think about the direction your animation will take from beginning to end. Ask yourself: What actions will you be animating? What characters will be involved and what items? Perhaps you will be inspired by the artwork in **Athletic Aesthetics** and animate an action linked to a sport or take an entirely different direction!

If this is your first time making a kineograph, it might be helpful to start simple with a single character, item and movement, and then build up complexity as you become more comfortable. Remember that you will be drawing out multiple versions of the image in order to create the illusion of movement.

Roughly sketch a panel for each of your pages. Smaller changes between panels will create a smoother continuous movement when flipped together, whereas bigger changes will create a choppier movement. It's your preference!

2. Prepare your flipbook by numbering each of your pages. This will keep your sequence organized.

3. Now you can draw out your first panel! If you plan on binding your book along the left edge, try to keep your illustrations to the right side of the paper, as anything drawn on the far-left will be covered by the binding. You could alternatively decide to bind your flip book along the top edge. In this case, you would want to avoid drawing anything too close to the top of the pages.

4. Draw your next panel by layering your second piece of paper on top of your first. Place these layered papers over a light source, either a light box or a window with natural light. This will allow you to trace the image from the first page to the second so that your image can stay consistent aside from the small changes you decide to make for the animation. Repeat this process with each new page and the one immediately before it.

TREX TIP → It could be helpful to draw first with a pencil, so that changes can be made, and then trace over with a pen once you are happy with each of your panels.

5. When you have finished drawing all your panels, decide if you would like to add colour or a background.

6. Finally, bind all the pages together in order. You can use a bull clip, thick rubber bands, glue or staples. Regardless of which binding method you choose, bind the pages along the edge opposite to where you drew your images. If you drew on the right side of the pages, leave the right edges open and bind the left edges. Likewise, if you drew on the bottoms, leave the bottom edges open and bind the top edges.

7. Now you're ready to watch your animation! Flip through your kineograph and enjoy the sequence you created. Share with a friend or a classmate so they can your enjoy your short animation as well!

Follow-up Questions

→ What happens if you flip the kineograph at different speeds?
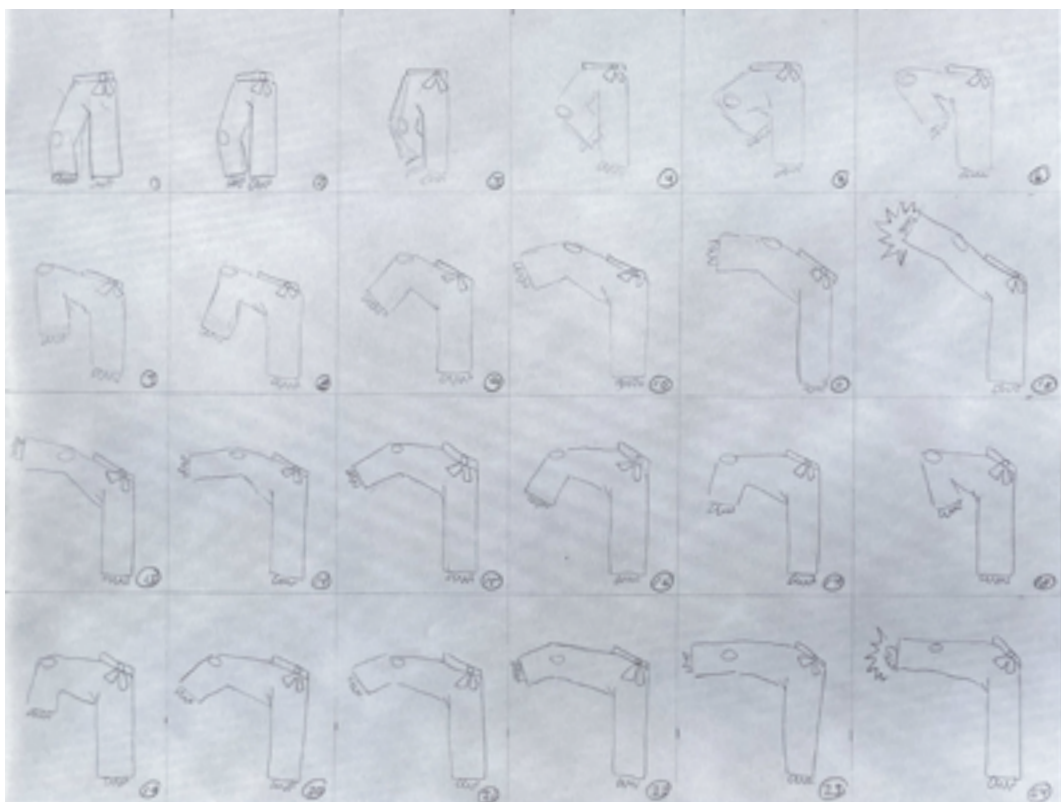→ Did you find one method of binding better than another?

Images Opposite

top: kineograph story board
bottom left: tracing using a bright window
bottom right: flipping through a completed kineograph

quiet on set

Overview

For many modern viewers, the ability to experience audio and dialogue within film is considered a given. It may be hard to believe that at one time, this was not the case. In North America, prior to the mid-1920s, filming equipment did not have sound recording capabilities. As such, film actors would use body language instead of speech to communicate, and sound would be introduced later by live orchestras in the theatres the films were shown in. These were called silent films.

In Lindsay McIntyre's work *All Around Junior Male* (video still above), she adopts some of the conventions of silent films. In the work, McIntyre foregoes dialogue and instead uses composition, music, colour, symbolism and body language as tools to influence mood and narrative. In this activity, participants will create their own silent film, thinking about how these various techniques drive a story without using dialogue. We invite you to create a film about certain memories, ideas or fantasies you have related to sports, activities or otherwise.

Vocabulary

Body language → Unspoken communication through physical behaviours (facial expression, posture, hand gestures, eye movements, etc.).

Composition → How visual elements are combined to create a scene.

Dialogue → An exchange of words between one or more characters.

Footage → Unedited material filmed by a camera.

Mood → The general atmosphere or feeling of a film.

Narrative → A story created by an ordered series of events occurring in a specific time and space.

Scene → A section of a film consisting of a continuous sequence of shots.

Shot → A continuous view filmed by a camera without interruption.

Silent film → A film with no recorded sound.

Storyboard → Sequential panels that visually organize narrative, frames and movement.

Transition → The movement of one scene to another.

Materials

→ Pencil
→ Paper
→ Smartphone or camera
→ Editing software*
→ Tripod (optional)

*TREX TIP → Social media platforms such as Instagram and TikTok have built-in video editing capabilities. There are also free apps available for smartphones or computers such as CapCut, Inshot, iMovie and Zoomerang. For more advanced video editing, consider paid options such as Adobe Premiere Pro, DaVinci Resolve Studio or Final Cut Pro.

Instructions

1. Begin with a storyboard. Breakdown your film into scenes from beginning to end. This will be your guide on what to film and the sequence in which to organize your footage at the editing stage.

Consider the narrative you would like to tell. Are there certain characters you would like to portray? How can we learn about the characters in the absence of dialogue? How can ideas be conveyed through things like clothing, props and mannerisms? Where would you like your film to take place? What kinds of emotions would you like to evoke in your audience? Can you use colour, composition and body language to create mood? What are some different shots you can take to draw the audience's attention? How will you transition from one scene to another? Do you want to add music? This process can be as complex or simple as you want it to be.

2. Next, plan the order in which to film your scenes. The order you film in does not necessarily have to correspond to the order of your storyboard. For example, if there are certain scenes that occur at different points in the story but take place at the same location, you can shoot those altogether. You could also shoot scenes in groupings according to certain times of day, weather, availability of actors, etc.

3. Now you can start filming! Try not to hold the filming device with your hands, this will cause the video to be shaky (unless this is an artistic decision that contributes to the mood of your film). Set the device on a stand, table or desk and lean it against something so that it stays upright and steady throughout the shoot. If you have access to a tripod or cellphone stand, you can use that for steadier film and adaptability.

Film more footage than necessary. It is easier to cut footage during the editing process than to re-shoot scenes. Shoot multiple "takes" of the same scene, so you have options to choose from in the editing process.

Film different types of shots. Wide shots show the entire subject and place it within a setting or context. Medium shots typically show the waist up of a character. Close-up shots fill the frame almost entirely with the actors face and are used for dramatic effect and impact. B-roll is supplemental footage that adds context to the primary storyline.

4. After filming, review and edit your footage. Be selective about the scenes you would like to include in your final film and consider cutting out any that are irrelevant to the story. Think about transitions between scenes and the pace you would like to set. How long should a scene be on screen for the audience to understand and remain engaged? At this stage, you can also decide if you would like to add filters or music.
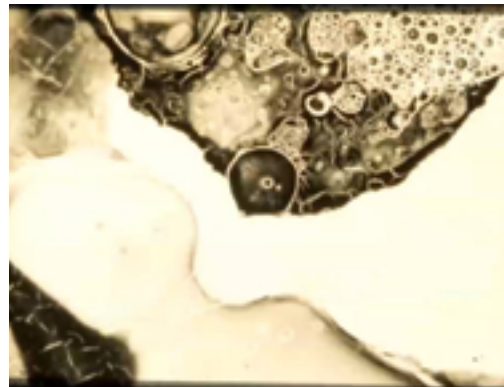
5. You're now ready for screening! Show your friends or try organizing a mini film-festival to showcase all of your movies!

Follow-up Questions

➜ Did you enjoy the filming or editing process more? In professional film making, there are usually a large group of people who contribute to the final product. For your next film, consider partnering with a friend or group to divide the work amongst each other.

➜ Which techniques did you employ to drive narrative and mood? Did some methods work better than others?

➜ How did you decide which footage to keep or cut from your film?

➜ Did you add any effects, filters or music? What did those contribute?

➜ If you showed your film to a friend, how did they respond? Did they understand the narrative you were trying to communicate? If not, how did they interpret it?
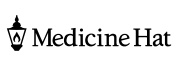
Images Below

Stills from Lindsay McIntyre's experimental film *All Around Junior Male* depicting a traditional Inuit game — the one-foot high kick. From left to right, top to bottom, there is an example of a wide shot, a transition, a medium shot and a close up shot.
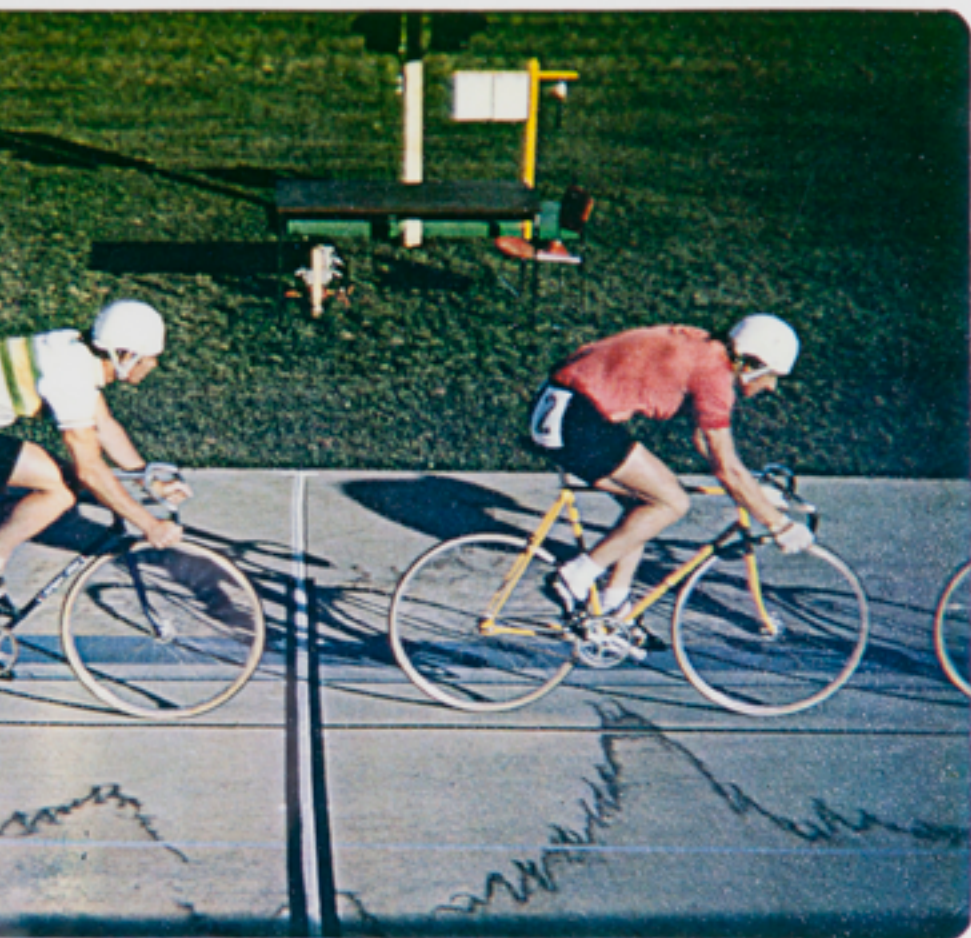
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