ART EDUKIT
An Art Resource for Elementary School Teachers
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Cornelius Krieghoff
(Canadian, 1815-1872)

Merrymaking | 1860

oil on canvas
88.9 x 121.9 cm
The Beaverbrook Art Gallery/
The Beaverbrook Canadian
Foundation (in dispute, 2004)
What can we learn from looking at Krieghoff’s *Merrymaking*?

**Let’s look**
Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

**Let’s describe**
What time of year is it? What time of day is it? What are the people doing? How would you describe the atmosphere in the painting? What visual elements support your ideas?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

**Let’s imagine**
If you walked through the house what would be happening? Why is that? If you sat on the rooftop and looked all around you what would you see? How do you know? Would you like to stay here overnight? Do you think you would sleep well? What sounds would you hear through the night?
Art-making inspired by Cornelius Krieghoff’s *Merrymaking*

**Play Time!**

**Curriculum Connections:** Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

*Merrymaking* (CD version or Smartboard)
Tempera paint
Brushes
Pencils
Erasers
Heavy paper or Bristol board (at least 16”X 20”)
Water containers
Paper towels
Let’s Get Started

Discuss!

The different seasons offer a perfect opportunity to explore colour and the differences that can be seen throughout their world. It gives students the opportunity to explore how the different seasons and the activities associated with them can be represented artistically through painting. Think about what characteristics from Merrymaking could the students include in their work? Stylistic features, such as Krieghoff’s use of colour, his grouping of people and the activities they are engaged in, the type of landscape, even the time of day are components students can reflect on and incorporate in their own paintings.

Prepare!

The class will discuss the characteristics of each season. Things such as the colours in nature, outdoor activities, and their “favourite” part of each season are great starting points. This preparation discussion will help students do some initial brainstorming before the painting activity begins. Perhaps having some images for outdoor scenes from different seasons would be helpful.

Create!

Note: Have the example image of Cornelius Krieghoff’s painting Merrymaking on display for the class to refer to if needed.

1. Have students choose their most “fun” season of the year, to make a painting in the spirit of Merrymaking!
2. With their seasonal activity sorted out students can create a sketch that will guide their painting. Their sketches are meant to help them organize their characters and the activities, time of day and landscape setting. Encourage students to pay close attention to the expressions and gestures of the many people in *Merrymaking*. What will the students have to do to get their characters to look like they are in motion? Perhaps they will pose for each other?

3. Have the sketches done in pencil so that any mistakes can be easily erased. The more detail in their images the better for this activity.

4. Once their initial sketches are done students must think about the colours they will need to achieve the best look for the season they chose. Their colour choices are key for this activity. Some discussion questions that may help are: Should the colours be bright or dull, warm or cold? Any questions relating to colour and how they affect art are welcome at this point.

5. Once students have decided on their colours they may begin painting their image. Have students try to keep as much detail as possible considering constrictions with paintbrushes. (Smaller brushes help with this)

6. When the paintings have finished students will have the opportunity to create a second piece if time allows. For this second painting students can select their second favourite season/activities.

7. After all paintings are dry students can take time to share their pieces with the class are describe the activities that are depicted in their image. They can also share and stories that they have from their personal lives about why they chose a particular season.

**Tips and Tricks**

Having paint colours divided into warm and cold colours before class starts can help with time constraints during this activity.
Artist Biography

Cornelius David Krieghoff was born in Holland in 1815 and spent the better part of his youth in Germany. At age 22, he moved to the United States, where he enlisted for a three-year term with the U.S. Army. During the three years following his service, he spent most of his time working in the household trades: house painting and furniture upholstering.

In 1844, Krieghoff moved to Toronto with his francophone wife, Emilie Gauthier, and his son. He began advertising himself as an “artist” and making large sums of money doing portraits. In 1846, at age 31, he established himself as a professional artist in Quebec, when he began combining Genre painting, favoured by Dutch masters such as Breughel and Jann Steen, with the Canadian landscape and people. In doing so, he found success and helped establish a national identity.

Krieghoff became famous in Canada for his depictions of Aboriginal and Francophone life in Quebec. His rural “habitant” scenes portray a vast array of everyday situations in 19th century Quebec society. For example, some of his paintings render scenes of Francophone folk greeting one another, playing cards, or racing sleds. The happy people in these scenes seem oblivious to the harsh landscape that surrounds them. Krieghoff’s depiction of Aboriginal peoples, however, is much less realistic and much more romantic. In these scenes, Aboriginal figures are at the mercy of the Canadian landscape. They camp, hunt, and journey through the land, but are conveyed as mere ornamentation, overwhelmed by nature and its grandeur.

Krieghoff’s work demonstrates the use of brilliant colours, finely tuned gestures and facial expressions, and remarkable attention to detail. His work continues to be recognized today for its historical, social, and artistic aspects. It provides a remarkable representation of one citizen’s attempt to capture his perception of Canada in images. Krieghoff has produced an estimated 1500-1800 paintings and prints, and has become a widely recognized figure in Canadian Art: “There is hardly a Canadian home without some memento of him.”

Krieghoff left Canada to live in Europe from 1863 to 1870. He returned to Québec City for one year before he moved to Chicago to live with his daughter. He died there in 1872.
And I quote:

“Perhaps they were better artists. But they owe a great deal to Krieghoff. Henri Julien, Suzor-Côté, Gagnon, Cullen and even Morrice, all painters of distinction in the late nineteenth century and the first quarter of the twentieth century, were influenced by him. Through Cornelius Krieghoff, the Habitant comes to life, the landscape takes on colour, the winter is a form of national expression freed of its terrors, and painting becomes one with the cultural aspirations of the whole world. Krieghoff was a pioneer in all this.”

-Arthur Lismer, member of The Group of Seven, 1954.

Art Terms

Genre (jahn’re): The category used to describe a painting’s dominant subject.

Genre painting: The depiction of the daily activities of ordinary people.

Narrative: A genre of painting in which a story is depicted or implied. Two types of narrative paintings are Genre and Historical.

Movement: A principle of design in which the arrangement of lines, shapes, forms, and textures create motion in order to move the eye over the work.

Representational art: Art that depicts the natural world in a recognizable manner.

Romanticism: An early 19th century movement and style in which artists strove to express the “ideal” through expression of emotional, intuitive and instinctual experiences.
Resources

The Canadian Encyclopedia: Kreighoff, Cornelius David
A detailed biography of Kreighoff, including images and links to other sites.
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0004378

McCord Museum: Cornelius Krieghoff
An extensive collection of digitized images, including many art works by Krieghoff. Information included with each image.

Artcyclopedia: Cornelius Krieghoff
A comprehensive list of links to paintings in museums and galleries, pictures from image archives, articles, books, and posters.
http://www.artcyclopedia.com/artists/krieghoff_cornelius.html

Artlex: Romanticism
Romanticism defined with images, great quotations, and links to other resources.
http://www.artlex.com/ArtLex/r/romanticism.html

NGA Kids: Dutch Dollhouse
An interactive website where children can create their own stories about life in an 18th century Dutch home.
http://www.nga.gov/kids/zone/dollhouse.htm

Met Museum: Timeline of Art History
A world map of the 14th to 16th centuries with a Timeline, Overview, and Key Events.
http://www.metmuseum.org/toah/hm/08/hm08.htm
Lawren Stewart Harris
(Canadian, 1885–1970)

*Morning* | 1921
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oil on canvas
97.2 x 112.4
Gift of The W. Garfield Weston Foundation
What can we learn from looking at Lawren Stewart Harris’s *Morning*?

Let’s look

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

Let’s describe

What do you see in *Morning*? Is it early or late morning? What time of year is it? How would you describe the atmosphere in the painting? How would you characterize the mood? Support your responses by pointing to visual elements in the painting. Pay particular attention to the inter-play of light and dark, warm and cool, background and foreground.

Let’s imagine

Harris named his painting *Morning*. What other name could this painting have and why? Looking closely at the painting, what do you think happens next? Who lives in the building? What are they doing or what are they about to do? If you lived in this building what might you be doing, hearing, or seeing in the morning? If you walked through this neighbourhood who or what would you meet? What would you see? (stores, schools, playgrounds, animals, people.)
Art-making inspired by Lawren Stewart Harris’s *Morning*.

*Out the Window!*

**Curriculum Connections:** Elements of Art and Principles of Design.
Explore the expressive qualities of warm and cool colours, light and dark

**Materials Needed**
- Watercolour Paint or Block Tempera
- Pencils
- Erasers
- Watercolour Paper / or thick card-stock if materials are limited
Let’s Get Started

Discuss!

This activity engages students’ imagination and gets them to think about how light affects the world around them. The way we see things is affected by the time of day and how light is reflected on our surroundings.

Prepare!

This activity requires very little preparation in regards to materials. Watercolour paint/Block Tempera, pencils, erasers, and paper are all that are required. It would also be helpful to have a few images of cities/buildings in different light.

Create!

Note: Have the example image of Lawren Stewart Harris’s Morning display for the class to refer to if needed.

1. The class can start with a discussion by having students think about what their neighbourhood, houses or apartments look like in early morning light. Examples will be displayed at this time showing images of buildings/cityscapes in different light, and discussing how it affects the image. Does more sun make the image happy? Sad? If it is night, are the colours warm? Cold?

2. After the discussion the students will be told that they are going to create their own drawing using watercolour paint. The teacher can explain that watercolour paint is similar to regular paint, only a bit more watery!
3. Students will be told that they are going to create their own image, first in pencil, of buildings. This drawing can be a city, town, or just their house if that is what they want. As long as it includes a building then there are no limits.

4. Students will be told to think about whether they want their image to be of the buildings in day light, evening light, night, etc, and to base their colour selections on that decision.

5. Colour selections can take place at this time with the paint to colour in the drawing. Be sure to remind the students that colours reflect light, which is based on the time of day as that is the focus of this lesson.

6. Once all drawings are completed students can have a class discussion and talk about their drawings and how they are representing the light within their image.

**Tips and Tricks**

Salt is a great add on as when it is sprinkled on watercolour or block tempera as it absorbs the water and creates unique effects!
Artist Biography

Lawren Stewart Harris (1885-1970) was a Canadian landscape painter and an influential member of the Group of Seven. Born in Brampton, Ontario, Harris devoted his life and work to art. He attended the University of Toronto in 1903 and spent the following three years (1904-1907) at art school in Berlin. In Berlin, Harris became interested in Theosophy – a mystical division of religious philosophy. He was fascinated by the theosophical concept of nature, and this fascination heavily influenced his later painting.

Harris returned to Canada in 1908 and began a series of painting trips to northern parts of the country. He spent seven consecutive autumns (1917-1922) painting in Algoma and Lake Superior. He began painting annually in the Rockies (1924-1927) and in 1930 went on a painting trip to the Arctic. In 1920, Harris joined with other Canadian artists to form the Group of Seven – Canadian artists who created bold, new representations of the Canadian landscape.

In 1934, Harris moved to the United States, where he began expressing his spiritual ideals through Abstraction. He helped to found the Transcendental Painting Group – artists who advocated spiritual abstraction. In 1940, Harris settled in Vancouver, British Columbia, where he continued to explore Abstraction until his death. Harris led the way for other artists to move into Abstraction and Modernism and had a profound influence on three generations of Canadian artists.

Art Terms

Cityscape: A work of art in which city buildings are the primary object.

Repetition: When an element of art is used repeatedly to contribute to movement, rhythm, and unity.
Shape:  An element of art in which an area on a flat surface having only two dimensions (length and width) is defined by line, colour or texture. Through the application of perspective, a shape may appear to have volume and three-dimensions (length, width and depth).

Form:  An element of art that is three-dimensional (height, width, and depth) and encloses volume.

Group of Seven:  A group of seven landscape painters in Canada in the early twentieth century who used intense colour, bold brushwork, and stylized curvilinear forms to express their love of nature and their nation.

Post-Impressionism:  An art movement and style of painting from the late 19th century to the early 20th century which emphasized emotional expression, strong colour, and outlined forms.

Art Nouveau:  A late nineteenth and early twentieth century international art movement characterized by exaggerated, curvilinear interpretations of nature.

Resources

The Brantford Public Library: Lawren Stewart Harris
A detailed breakdown of the life of Lawren Stewart Harris
http://www.brantford.library.on.ca/genealogy/lharris.php

The Canadian Encyclopedia: Lawren Stewart Harris
Biography with images, suggested readings, and links to other sites.
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0003597

CyberMuse: Lawren S. Harris
Excellent biography of Lawren Stewart Harris.
http://cybermuse.gallery.ca/cybermuse/docs/bio_artistid2326_e.jsp
The Group of Seven

This lesson offers a general introduction to the original members of the Group of Seven and Tom Thomson.

http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=2

The CBC Archives — The Group of Seven: Painters in the Wilderness

Numerous audio clips from CBC Archives about The Group of Seven.

http://archives.cbc.ca/300c.asp?id=1-68-754

CBC Archives For Teachers: Depicting Canadian Identity

A lesson plan that explores what it means to be Canadian.

http://archives.cbc.ca/294p.asp?IDCat=68&IDDos=754&ActProf=552&Nav=AvPr&IDLan=1

Artlex: Art Nouveau

A brief overview of Art Nouveau as an art movement and international style of decoration.

http://www.artlex.com/ArtLex/a/arnouveau.html
Maurice Galbraith Cullen
(Canadian, 1866-1934)

Logging at Beaupré | 1896

oil on canvas
61.0 x 73.7 cm
Gift of The Second Beaverbrook Foundation
What can we learn from looking at Maurice Galbraith Cullen’s *Logging at Beaupré*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What is taking place? How would you describe the person in the painting? What are the person and the ox doing? How do the trees in the background relate to the person and the ox in the foreground? What can we say about the landscape? What time of year is it? What time of day is it? Support your answers with visual elements in the work.

*Let’s imagine*

Imagine yourself as the ox. What would you be thinking? Imagine yourself as the man. What would you be thinking and saying to the ox? If you could enter the scene, what would you do? Cullen’s painting shows a man and ox hauling logs out of the woods in 1896. If you could re-create this painting today, what would it look like?
Art-making inspired by Maurice Galbraith Cullen’s *Logging at Beaupré*.

**All Work and No Play**

*Curriculum Connections:* Elements of Art and Principles of Design; explore images from a variety of historical and cultural contexts.

**Materials Needed**

- *Logging at Beaupré* (CD version or Smartboard)
- Oil Pastels
- Pencils
- Paper (at least 16” X 20”)
- Paper towels
Let’s Get Started

Discuss!

Canada has a long history of people working hard to achieve their goals. Early in Canada’s history this work was done without the help of elaborate machines. This lesson gives the students an opportunity to think about Canada’s past, and look at the history of its development.

In a pastel drawing, students will create a New Brunswick scene, and how they think it would have looked in Canada’s past. Like Cullen’s man and ox, think about the relationship between the machines and the people portrayed in the image.

Prepare!

Take some time to talk about what types of animals and equipment would have been used early in Canada’s history. Depending on the grade level this discussion will vary greatly. Allow students to have an open discussion about what they think Canada may have been like when the first settlers arrived. Depending on resources, having a few photographs or paintings (aside from Logging at Beaupre) of early life in Canada can be helpful to students when it comes time for them to create their own image.

Create!

Note: Have the example image of Maurice Galbraith Cullen’s, Logging at Beaupré on display for the class to refer to if needed.

1. This lesson will begin with a general conversation about animals and equipment used in Canada’s past as a refresher of the previous conversation.
2. Students will be told that they are going to create their own drawing using oil pastels to representation what they think/interpret a day in the life of a Canadian would have been like earlier in Canada's history.

3. Students will be given some time to brainstorm and then will be instructed to begin their drawing. This part of the lesson will be done in pencil so that students can erase any mistakes that are made.

4. Once the pencil drawing has been completed, the drawing can be coloured in with the oil pastels. Tell students that oil pastels are similar to chalk or crayons, only softer and a bit messier!

5. After the image has been completed students will have an opportunity to discuss their image with the class. A possible cross-curricular lesson that can be tied in would be to have students create a short story about the scene that is being displayed in their image using what they know about Canada's history.

**Tips and Tricks**

Oil pastels can be a bit messy at times and because of this baby wipes can be your best friend. Great for removing marks on tables, and they also work great on fingers!
Maurice Galbraith Cullen, a Canadian landscape painter, was born in Saint John’s, Newfoundland, in 1866. Cullen moved to Montreal with his family as a young child, where he began training as a sculptor at the Conseil des arts et manufactures, under Louis-Philippe Hebert. In 1889, Cullen moved to Paris, France, where he studied painting at Ecole des Beaux-arts. In Paris, he became familiar with the French Impressionists, whose work was considered revolutionary at the time. He adopted their use of light and colour in his own paintings.

In 1895, Cullen returned to Montreal and introduced fellow Canadian artists William Brymner and James Morris to the Impressionist approach. Through their exhibitions and teachings, these three artists made Impressionist-style painting of Canadian scenery popular. In time, Cullen became famous for his Impressionist paintings of the cityscapes of Montreal, especially night scenes with glistening lights. He also became one of Canada’s great painters of snow.

In 1918, Cullen was appointed by the Canadian War Memorials Fund to depict Canadian experiences in World War I. His dark paintings show that the artist struggled with the depressing subject matter. After the war, Cullen continued to paint in his Impressionist style.

Maurice Cullen was recognized and celebrated throughout his career. In 1895, he was the first Canadian to be elected member of Société nationale des Beaux-arts, Paris. In 1899, he was elected associate member of the Royal Canadian Academy of Arts. In 1911 and 1913, he was awarded the Jessie Dow Prize from the Art Association of Montreal. In 1912, he was elected first vice-president of the Arts Club, Montreal.

Maurice Cullen died in 1934 in Chambly, Québec.
**Art Terms**

**Landscape:** A painting or drawing of the land or natural environment.

**Cityscape:** The urban equivalent of landscape, cityscape refers to the artistic representation of a city.

**Balance:** The visual impression of order and internal logic in a composition in which the characteristics of different elements (i.e. colour, direction, shape, scale, texture, tone, and apparent weight) are successfully integrated as a coherent image.

**Value:** The lightness or darkness of a tone, judged on a monochromatic range from black to white, through dark, mid- and light greys.

**Positive and negative space:** Positive space refers to the main form in a composition, while negative space refers to the area that surrounds or penetrates the main form and thus contributes to the overall image without itself having a positive form.

**Art movement**

**Impressionism:** A style of painting that started in France in the 1860s. Artists focused on everyday scenes and the effect of sunlight on objects.

**Resources**

**Maurice Cullen**

The Canadian Encyclopedia: Maurice Cullen

A detailed biography of Maurice Cullen with selected works.

http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&TCE_Version=A&ArticleId=A0002066&MenuClosed=0
Cybermuse: Maurice Cullen
A gallery of Maurice Cullen’s work, including a short biography.
http://cybermuse.gallery.ca/cybermuse/search/artist_work_e.jsp?artistid=1229

Landscapes
Narratives of Nationhood: Is This Landscape Your Landscape?
An excellent website where Canadian landscapes are discussed and several related lesson plans are offered.
http://www.nationhood.ca/html_en/module_core.cfm?modNum=3&tab=intro

Panoramas: The North American Landscape in Art
Developed by the Virtual Museum of Canada, this site gives you a chance to explore the influences of landforms on human occupancy, celebrate the diversity of North American cultures, learn how artistic decisions affect the portrayal of the land, and consider multiple perspectives on issues addressed by landscape artists. Each section contains images, suggested activities, media, and resources.
http://www.virtualmuseum.ca/Exhibitions/Landscapes/edu-e.html

Impressionism
Download or browse eight teacher lessons (grades 1-8) introducing the major themes of Impressionism, or take a guided tour through turn of the century France and explore the interesting concepts that defined the Impressionist art movement.
http://www.impressionism.org/

Incredible Art Department: Impressionism/ Post-Impressionism
A variety of links to sites about Impressionism and Post-Impressionism and the major artists of the period, including Monet and Van Gough. Links to related lesson plans are also provided.
http://www.princetonol.com/groups/iat/lessons/middle/impress.htm
David Milne (Canadian, 1882-1953)

*Saranac Hills, Evening* | 1927

oil on canvas; panel
23.2 x 31.8 cm
Gift of the Douglas M. Duncan Estate
What can we learn from looking at David Brown Milne’s *Saranac Hills Evening*?

Let’s look

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

Let’s describe

What season is it? What time of day is it? What is the weather like? What visual elements support your ideas? What colours did Milne use? How do you think he made them? If you could put yourself in the scene, where would you be in order to take in the view the Milne painted?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked? What visual elements support their answers?

Let’s imagine

You are bird flying high and free above the Saranac hills in the evening. What would you see? Where might you be going? Are you with anyone or are you alone?
Art-making inspired by
David Brown Milne’s *Saranac Hills, Evening*.

**Monochromatic Masterpiece**

*Curriculum Connections:* Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

*Saranac Hills, Evening* (CD version or Smartboard)
Tempera paint, primary colours, black and white
Brushes
Paper (at least 16” X 20”)
Water containers
Paper towels
Let’s Get Started

*Discuss!*

When students are working on a painting, they are not only learning about perception and representation through imagery, but they are also learning about colours, textures, and shapes. Often the focus of the lesson is more on the technical skills of drawing, or image representation, and less on the use of colours and how they work together.

*Prepare!*

Students will be engaged in a conversation with the teacher as to what monochromatic means, all the same colour base, just different variations. Having examples in the class will make this task easier for students to understand. Also, discussing with students how different variations are made by adding black or white to the base colour will be helpful at this point.

*Create!*

*Note:* The example image of David Brown Milne’s *Saranac Hills, Evening* will be on display for the class to refer to if during this activity.

1. During this activity students will be advised that they can paint a picture of anything they want. This will allow the focus to be less on imagery, and more on playing with colour. The class can have a brainstorming session of different things they can paint as some students actually shy away when they are given open topics. Some ideas that can be tossed around are landscapes, buildings, people, abstract shapes, animals, etc. The ideas are limitless.
2. Once students have discussed what they want to paint, hand out their paper. If students want to do a preliminary sketch then they can at this point. If they want to just begin painting, they can take this opportunity to get their paint and brushes.

3. Students will be told that they can select one colour, primary or secondary. They will then receive this colour along with black and white. Be sure to not give out too much black as it will over power the other colours very easily.

4. Take a moment to advise the students to begin mixing colours on their paint palette to see how many variations of the one colour they can get as an experiment before they begin their painting. This can be a fun discovery time for the students to see what they can create.

5. Once students have a good selection of colour, they may begin painting their image.

6. Because of the freedom in image selection, some students may finish this activity before others, and in this case, encourage them to create another painting, possibly with different imagery, using a different primary or secondary colour. Have students repeat step 4 if they create a second painting as it is good practice with colour mixing.

7. After all students have completed their painting set them aside to dry.

8. Once all paintings are dry, the class can take to opportunity to look at the rainbow of colours they have created. This is also a time where the class can discuss the difference between cold and warm colours and how they affect an image.

**Tips and Tricks**

Having palettes ready with black and white on them will help save time for this activity. Recycled Styrofoam trays make great inexpensive paint trays.
Artist Biography

David Brown Milne (1882-1953) was born near Paisley, Ontario. He drew well as a child but did not like art classes at school because the time was spent copying drawings from books. He took a commercial-art correspondence course. At the age of 21 he moved to New York to pursue an artistic career – a decision he called “a jump in the dark”. Five of Milne’s watercolour paintings were included in the landmark 1913 Armoury Show in New York, amongst paintings by Claude Monet, Henri Matisse and many other artists.

After WWI, Milne travelled throughout Europe for the Canadian War Memorials Program to record the activities of Canadian soldiers. Always a sensitive and spiritual man, this experience caused him to withdraw from society, to live and paint in isolation. After this, his work reflected his belief that God is in Nature.

Landscapes were always the focus of Milne’s artistic vision. Formal elements of line, colour, shape, and composition were foremost in his paintings. Like the Post-Impressionists, forms were outlined in his trademark calligraphic style, and he used colour boldly and unconventionally. Blocks of dark and intense colour used for the landscape features were contrasted with bright, unpainted areas for representing water and sky. The Impressionist Claude Monet was his greatest influence. He was especially drawn to the balance of representation and abstraction in Monet’s Waterlily series.

Milne sacrificed and suffered greatly in his quest to become a great artist. He was not as widely known in Canada as his contemporaries, the Group of Seven, until recent years. Today, national and international critics consider David Milne one of the greatest artists Canada has ever produced. He died in Bancroft, Ontario.
# Art Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>The plan, placement or arrangement of the elements of art in a work. It is often useful to discuss these in reference to the principles of design, as well as to the relative weight of the composition's parts.</td>
</tr>
<tr>
<td>Line</td>
<td>A continuous mark from one point to another</td>
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<tr>
<td>Colour</td>
<td>Produced by light of various wavelengths, and when light strikes an object and reflects back to the eyes. An element of art with three properties: (1) hue or tint, the color name, e.g., red, yellow, blue, etc.; (2) intensity, the purity and strength of a color, e.g., bright red or dull red; and (3) value, the lightness or darkness of a color.</td>
</tr>
<tr>
<td>Monochromatic</td>
<td>Consisting of only a single color or hue; may include its tints and shades.</td>
</tr>
<tr>
<td>Art movement</td>
<td>An artistic style or tendency seen in the intentions or works of a number of artists, because there is a striking similarity among the techniques, philosophy or goals they have embraced, or in the attitudes which they espouse in a (more or less) organized effort. Art movements have each thrived for a limited time — measured in a few months, years or decades.</td>
</tr>
<tr>
<td>Impressionism</td>
<td>An art movement and style of painting that started in France during the 1860s. Impressionist artists tried to paint candid glimpses of their subjects showing the effects of sunlight on things at different times of day.</td>
</tr>
<tr>
<td>Post-Impressionism</td>
<td>An art movement where the artists showed a greater concern for expression, structure and form than did the Impressionist artists. Building on the works of the Neo-Impressionists, these artists rejected the emphasis the Impressionists put on naturalism and the depiction of fleeting effects of light.</td>
</tr>
</tbody>
</table>
Fauvism: An early twentieth century art movement and style of painting in France. The name Fauves, French for “Wild Beasts,” was given to artists adhering to this style because it was felt that they used intense colours in a violent, uncontrolled way. The leader of the Fauves was Henri Matisse (French, 1869-1954).

Resources

David Milne:
This link has lesson plans, games, images, and “My Personal Museum”
  Virtual Museum of Canada: David Brown Milne
  http://www.virtualmuseum.ca/English/index_flash.html

This link includes biographical material and images of his fabulous watercolours –
  The Metropolitan Museum of Art – Special Exhibitions: David Milne Watercolors: ‘Painting Toward the Light’

Colour:
  You and your students will love this site! Everything you could ever want to know about colour with great activities included.
  http://www.worqx.com/color/

Impressionism:
  Overview of Impressionism and links to the artists, their lives and works.
  http://www.artchive.com/artchive/impressionism.html
Beautiful selection of Monet images and time-line of images and life

http://www.artofmonet.com/

Post-Impressionism:
A thorough cross-section of the art movement and its artists.
http://www.metmuseum.org/toah/hd/poim/hd_poim.htm

Fauvism:
Read more about the Fauves at the National Gallery of Art
Art Terms:
Definitions from: http://www.artlex.com/
Emily Carr (Canadian, 1871–1945)

Forest Glade | date unknown

oil and gouache on paperboard
92.1 x 59.1 cm
Gift of Mr. John W. McConnell

Emily Carr Art EduKit
What can we learn from looking at Emily Carr’s *Forest Glade*?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

**Let’s describe**

What season is it? What time of day is it? How would you describe the atmosphere in the painting? What visual elements support your ideas? Encourage the students to ask questions. What visual clues prompt the questions asked?

**Let’s imagine**

What would it be like to walk through *Forest Glade*? Why? If you sat on the patch of yellow and looked all around you as well as up above, what would you see? What would you hear? What would smell? How would the air feel on your skin?
Art-making inspired by Emily Carr’s *Forest Glade*

*Do You See What I See*

**Curriculum Connections:** View and discuss objects and images in their community.

**Materials Needed**

- Image of Emily Carr’s image *Forest Glade*
- Liquid Tempera Paint in Primary and Secondary Colours
- Liquid Tempera Paint in White and Black
- Paint Brushes
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Pencils
- Erasers
Let’s Get Started

Discuss!

Students have been exposed to multiple types of landscapes such as the school playground, their backyards, the street they live on, etc. By giving students the task of painting familiar landscapes, they have the opportunity to share a piece of their lives with their fellow classmates. Using Emily Carr’s painting entitled Forest Glade as inspiration, students will have the chance to create a landscape painting of a location of their choosing.

Prepare!

Students will be asked to pay attention to their surroundings at home and at school on the days before the intended class. Give students the option to bring in a photograph if they so choose, but it is not necessary. (This is important as some students need visual prompts and cannot work from memory).

Many examples need to be shown alongside that of Emily Carr. These images can be created either by the teacher, or found examples can be used from the Internet.

Create!

Note: The example image of Emily Carr’s painting will be on display for the class to refer to if needed.

1. When the art class begins students will be instructed to take a few minutes to visualize their landscape.
2. They will be told to close their eyes for 30 seconds and think of what they want to paint and get a mental image of the landscape. Those students who chose to bring in a photograph can also participate in the mental mapping of their landscape.

3. Using a pencil, students will be instructed to quickly sketch out general placement of prominent landmarks in their image. (This can be as simple as where to place trees, buildings, etc) This is an important step as once they begin to use paint, it cannot be removed from the paper.

4. Once their sketch is complete, they can begin the next step.

5. Students will identify their favourite colours from the choices available. The ideal would be to have a primary red, primary blue, primary yellow, secondary green, secondary purple, and secondary orange available for students to choose from.

6. Students will be given their paint tray with their chosen colours, along with some black and white paint. Be sure to not use too much black as it overpowers most colours very easily. Once students have their paint they will begin painting.

7. Students will be encouraged to add as many details as they can possibly remember.

8. The teacher can use this as an opportunity to circulate the room and asked questions to the students to attempt to remind them of details. Questions such as: Were there any other trees? How many windows are on the front of your house?

9. If certain students finish their paintings early they can be given the task of cleaning up their workstation or perhaps starting another painting.

10. This is dependent on the amount of time left in the class as well as the resources available.

11. After all the paintings are complete and dry (probably the next day) students may be asked to present their masterpieces to the class and describe their landscape.
Tips and Tricks

Use small paintbrushes as it will allow students to add more details and will encourage them to be more patient. Most younger students will not look for smaller brushes to add detail so the size of the brush determines the amount of detail that will result in their final painting. Use a limited amount of water in the water containers as spills are bound to occur.

Artist Biography

Emily Carr (1871-1945) was born in Victoria, British Columbia. Carr began drawing and sketching at a young age and decided to become an artist as a teenager. At age 18, she left Victoria to study art in San Francisco, London, and Paris.

For several years, Emily Carr continued to paint her bold “French style” and to explore the native culture of Western Canada. When she returned home from Europe, Carr made a six-week trip to native villages in northern B.C., where she produced many drawings and watercolours. Although her paintings were well received by local critics, Carr was not able to support herself by the sale of her art. To earn an income, she opened a boarding house, taught art classes, and drew cartoons for newspapers. She painted very little during the following 15 years.

It was not until Carr was over fifty that she began to receive recognition for her work. In 1927, she was invited by the National Gallery of Canada to participate in an exhibition of Western Canadian art in Ottawa. Here, she met Lawren Harris and other Group of Seven artists, who inspired her to redefine herself as an artist. Carr began painting canvases depicting abandoned Native villages and totem poles set in deep forests. A year later, she moved away from Native subjects and devoted herself to depictions of Nature. Her paintings expressed the dynamic beauty of Western Canadian forests, beaches, and skies.
In 1937, Carr suffered a severe heart attack and, with little energy left for painting, she began to devote her time to writing. During the last eight years of her life she published five books, including *Klee Wyck*, which won a Governor General’s award. Today, Emily Carr’s work fills galleries and libraries across Canada, and she continues to be recognized as one of Canada’s most talented artists.

**Art Terms**

**Landscape Painting:** A painting of natural forms, i.e. open countryside, parkland, or forest, often covering a considerable range of distance. Figures may be included to give a sense of scale, but they are subordinate to the view as a whole.

**Art movement**

**Group of Seven:** A group of seven landscape painters in Canada in the early twentieth century who used intense colour, bold brushwork, and stylized curvilinear forms to express their love of nature and their nation.

**Post-Impressionism:** An art movement and style of painting from the late 19th century to the early 20th century which emphasized emotional expression, strong colour, and outlined forms.
Resources

Emily Carr

Vancouver Art Gallery: Emily Carr
A comprehensive site about Emily Carr including featured works, a biography with pictures, and a variety of educational resources for various grade levels.

Emily Carr at Home and at Work
An excellent site from the Library and Archives of Canada containing links to images, a virtual tour of Carr’s home, information about Carr’s family, a wealth of lesson plans and teacher resources, and links to sites about Carr’s writing.
http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/EmilyCarrHomeWork/default.htm

Historica Minutes: Emily Carr
A variety of one-minute movies about Emily Carr by Historica, which make valuable teaching aids.
http://www.histori.ca/minutes/minute.do?id=10214

Aboriginal Culture & Art
“The First Totem Pole”
An illustrated Haida story useful for teaching about Aboriginal culture.
To The Totem Forests: *Emily Carr and Contemporaries Interpret Coastal Villages*

A virtual exhibit in which the voice of the First Nations people is used to describe drawings, paintings, and prints by Emily Carr, Walter Phillips, A.Y. Jackson, George Pepper, Langdon Kihn and F.M. Bell-Smith. Incorporates historical photographs taken before and during the years these artists painted.

http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/totems/contents.htm

**Women in Art**

**Women Artists in Canada**

Biographies of 23 female artists in Canada from the past 150 years, including pictures and suggested readings. A biography of Emily Carr is included. Provided by the Library and Archives of Canada.

http://www.collectionscanada.gc.ca/women/002026-500-e.html

Jean-Paul Riopelle (Canadian, 1923-2002)

Hameau | 1957

oil on canvas
73.0 x 92.1 cm
The Beaverbrook Art Gallery / The Beaverbrook Canadian Foundation (in dispute, 2004)
What can we learn from looking at Jean-Paul Riopelle’s *Hameau*?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

**Let’s describe**

What can we say about the way Riopelle painted *Hameau*? Does the paint appear thick or thin? Organized or disorganized? Planned or unplanned? What visual elements support your ideas? Finish this sentence: It looks like he ________.

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

**Let’s imagine**

You have been asked to demonstrate the artistic importance of the “automatic” approach to painting Riopelle perfected to a group of very skeptical adults. What would you do? How would you prepare for your demonstration? What would you need to know and what would you need to be able to do? What would you have the adults do?
Art-making inspired by Jean-Paul Riopelle’s *Hameau*

**Playful Painting:**
*A mixture of materials*

**Curriculum Connections:** Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world. Explore a range of materials, tools, equipment, and processes.

**Materials Needed**

- Image of Jean-Paul Riopelle’s painting *Hameau*
- Liquid Tempera Paint
- Plastic Palette Knives
- Acorns
- Popsicle Sticks
- Feathers
- Sponges

- Leaves
- Any small found object
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Pencils
Let’s Get Started

Discuss!

When it comes to painting materials most students think of paintbrushes and paper (or canvas). Students will have the opportunity to explore alternative materials to see what types of marks they make on the paper, and how they can add a sense of texture to paintings. Stylistically, abstract paintings are ideal for introducing students to different painting materials. This lesson introduces students to alternative materials, and the style of Abstract painting.

Prepare!

The teacher will have a collection of a variety of different materials that students can explore during this class. Collection of found materials from nature work perfectly, are easily accessible, and are cost and environment friendly.

Create!

Note: The example image of Jean-Paul Riopelle’s painting will be on display for the class to refer to if needed to show the concept of abstract art.

1. The teacher will initiate a discussion about the fact that in this painting there is no real subject, there are a variety of lines, marks and colours. The teacher will ask the students what they see in the painting. Another question that can be addressed to the students is if they see emotion in the painting. Is it a happy or sad painting? Why or why not?

2. Following the short discussion, students will be told that they are going to create their own abstract painting using all different materials, everything except the typical paintbrush.
3. The teacher will have an area set up before class where all alternative materials will be placed. This is where students will go to select their painting materials and they will be encouraged to try as many as possible. Try to limit them to 3 different materials at one specific time, or their desks can become chaotic, but the students will be allowed to come and exchange those materials at any time.

4. After the initial discussion period, students will also be invited to select the colours of their choosing and also select a few items from the supply table. Students will be told that abstract art is often about expression and feeling, and for them to try to show feelings on the paper. This may influence their colour choices.

5. Students will be given their paint tray with the spectrum of colours (which varies depending on resources).

6. The paper can also be distributed at this time by a student who is waiting his/her turn to get his/her paint. Students will now be instructed to begin painting. It can be said here that because of the nature of this assignment, most students will complete at least one painting.

7. Students will be directed to focus on the different types of marks that the different materials make on the paper. Are there certain marks that they like? Are there any that they don't?

8. An opportunity for added activity is available if the students begin a painting and then stop and allow for it to dry overnight. After it has dried, students paint over the original colours and see what interesting colours and marks show up on the paper.

9. If students complete their painting, they can attempt to create a different painting using materials different from those selected for the first painting.

10. After all the paintings are complete and dry (probably the next day) students will hang their work up in the classroom.

11. The teacher can initiate a discussion period where other students try to guess the different materials used on the paintings and the different emotions shown. Students will be encouraged to discuss their peers’ work as it helps develop confidence and pride in their work.
Tips and Tricks

Try not to give students all 3 primary colours, as when they are mixed together; the end result is always a brownish colour. Put simply, use red and blue but no yellow (white should always be available, and a bit of black). Using orange, red, and blue will give the same brown effect since its base colours include all primary colours. If students really love yellow, perhaps give them yellow, blue, black and white.

Artist Biography

Jean-Paul Riopelle (1923-2002) was an internationally acclaimed painter and sculptor. Born in Montreal, he studied art with Paul-Emile Borduas at the Ecole du Meuble, where he was introduced to Surrealism and Abstraction. Between 1942 and 1945, Riopelle, Borduas and a number of Borduas’ students, formed a group known as the Automatistes, named for their spontaneous or “automatic” method of painting. Riopelle exhibited with the Automatistes in Montreal in 1946 and 1947, and signed the Refus Global manifesto, an anti-establishment and anti-religious manifesto written by Borduas, in 1948.

In 1948 Riopelle settled in France. He had his first solo exhibition at a surrealist meeting place called the Galerie La Dragonne (Paris), in 1949. Riopelle emerged into the Parisian cultural scene shortly after and his reputation grew quickly. His work appeared in major retrospectives at international museums and galleries, including the Musee d’Art Moderne de la Ville de Paris.

During this time, Riopelle moved from the Surrealist style to Lyrical Abstraction, and began to take more risks with his art. He began to experiment with gestural brushstrokes, squeezing paint from the tube directly onto the canvas, and using a palette knife to create mosaic-like surfaces of paint. He pioneered a style of painting in which large quantities of paints, in a variety of thick colours, were applied to a canvas with a trowel. During the 1960s Riopelle began to renew his ties with Canada, with exhibitions held at the National Gallery of Canada, Ottawa (1963) and the Musée du Quebec (1967). In 1972, he settled once again in Quebec, making his home and studio in the Laurentians. He died at Isle-aux-Grues, Quebec.
**And I quote:**

“To recall the past... is to exercise my write to make mistakes, to get things wrong...” “I have the right to stray from reality, not always stick to the truth.”
- (In Conversations with Riopelle)

**Art Terms**

**Abstract Art:** An art form or object that is primarily an arrangement of basic visual elements, i.e. colour, line and contour, mass, shape and texture. Real objects in nature are represented in a way that wholly or partially neglects their true appearance.

**Art Movement**

**Automatism:** A surrealist technique inspired by stream-of-consciousness writing, where the artist was required to paint spontaneously and without preconceptions.

**Surrealism:** A twentieth century movement that was founded by the French writer, André Breton. The movement was influenced by the theories of the psychoanalyst Sigmund Freud. Surrealist works are as confusing and as startling as those of dreams. These works can be realistic, but can be totally irrational in their depiction of dreamlike fantasies, or they can be abstract. If they are abstract, conscious control is eliminated in order to express the unconscious.

**Resources**

Jean-Paul Riopelle: A Tribute

Dedicated entirely to Jean-Paul Riopelle, this site includes a biography, several works, and links to books about Riopelle.

http://jeanpaulriopelle.com/
Cyermuse Artist’s Page: Jean-Paul Riopelle
   An excellent biography and gallery of Riopelle provided by the National Gallery of Canada.
   http://cyermuse.gallery.ca/cyermuse/search/artist_e.jsp?iartistid=4649

**Surrealism & Automatism**

History of Surrealism
   A detailed history of Surrealism and the emergence of the Automatistes.
   http://www.gosurreal.com/history.htm

Paddy O’Brien on Canadian Surrealism
   A look at the history of Surrealism in Canada from the Centre for Contemporary Canadian Art.
   http://ccca.finearts.yorku.ca/c/writing/o/o’brien-p/obri001t.html

**Francophone Artists**

Francophone Artists of Canada: Gestures and Words
   An excellent website from the Virtual Museum of Canada dedicated to the work of Francophone artists in Canada.
   http://www.virtualmuseum.ca/Exhibitions/Gestes/anglais/index.html

**Refus Global Manifesto**

CBC Digital Archives: Le Refus Global (Revolution in the Arts)
   A series of seven radio and television clips surrounding Le Refus Global manifesto and the Automatistes.
   http://archives.cbc.ca/arts_entertainment/visual_arts/topics/109/
   http://www.thecanadianencyclopedia.com/
Miller Gore Britain (Canadian, 1912-1968)

Jennifer | 1962

charcoal and pencil on paper
45.6 x 30.5 cm
Bequest of Dr. Paul Toomik
What can we learn from looking at Miller Gore Brittain’s Jennifer?

Let’s look

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

Let’s describe

Describe the lines you see in the portrait: fine, thick, straight, curved. Describe the face you see and the person in the portrait. Can you describe her expression?

Can you describe her mood? Who do you think she may be looking at? What would you think she would be saying if she could talk?

Now encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

Let’s imagine

There is a saying that the “eyes are the windows to the soul.” What do you see in Jennifer’s eyes?
Art-making inspired by Miller Gore Britain’s *Jennifer*.

**Through the Looking Glass: Self Portrait**

*Curriculum Connections:* Explore basic art skills, techniques, and vocabulary.

**Materials Needed**

- Image of Miller Gore Britain’s image *Jennifer*
- Pencils
- Erasers
- Conte
- Paper Towel or Q-Tips – For Smudging
- Heavy Paper or Bristol Board (at least 16 x 20)
- Mirrors
- Photograph of self or another individual (Face only)
Let’s Get Started

*Discuss!*

A sense of self, where does it start? Does it begin in the mirror or the mind? We look into the faces of others each and every day. We identify them by their physicality and recognize someone when we “see” them. A question we must ask though is, do we really “SEE” them? This lesson introduces students to what it means to carefully examine the lines and shapes of faces, and the details that differentiate them through a pencil/charcoal drawing.

Self portraits are sometimes a cause of anxiety, as students know what they “should” look like. Take time to make sure that this lesson is more about fun, detail and line, more than complete accuracy.

*Prepare!*

Students will be instructed a few days before the planned lesson that they are going to be doing a self-portrait. They will be encouraged to draw from a reflection in mirrors that will be supplied, however, if they do not feel comfortable, they can use a portrait from home. This will allow for time to ensure all students that wish to, have the image for class. As the teacher, a few images from magazines can be brought in just in case and extra mirrors need to be on hand.
Create!

Note: Have the example image of Miller Gore Britain’s painting on display so that a discussion can begin on the concept of portraiture, where a picture of a person is created.

1. For this particular portraiture lesson, the central focus will be on detail and shapes. Since it is to be done in pencil and charcoal, advise students not to have too many background details. There can be a few, but they should be limited and not done in colour as the related focus is on line and what they show.

2. The teacher can start by showing the class different ‘lines’ and how they work. Thick lines, thin lines, squiggly ‘happy’ lines, jagged ‘angry’ lines, flowing ‘happy’ lines, etc. As the teacher ask what types of lines they see in Miller Gore Brittain’s painting Jennifer.

3. Students will be instructed to draw a variety of lines based on the emotions/feelings that the teacher tells them. (For example: Can you show me what a HAPPY line looks like?)

4. After talking to the class about lines, take this time to hand out paper and pencils to all students. Ask them to wait until everyone has their supplies before they begin. Explain to the students that they can use pencil or conte; it is up to them. To add variety allow students to switch back and forth so as to try both materials.

5. Using a pencil, instruct students to quickly sketch out general placement of prominent lines or shapes in their image. (This can be as simple as the placement of their object on the page to give borders and outlines)

6. Once students have the basic drawings done, tell them to start adding details. Ask them to look at the shapes of their eyes: are they circles? Ovals? Cat eyes? What is the shape of their mouth, round? Slanted up? Slanted down? Is one lip shaped differently then the other? Where are their ears? The middle of their head? Slightly higher? Slightly lower? It’s the details that help us identify others around us and this is their opportunity to show these differences.
7. For students using the mirror: Try to keep looking back into the mirror at the beginning for 10 seconds trying to look at all the different details.
   1. Ask them while they are looking, what makes them unique/special? Once they have started drawing, tell them to look back into the mirror to make sure that they are drawing the right shapes.
   2. Tell them to keep the mirror and paper for drawing close together for ease of drawing.

8. For students using a photograph: Before the class begins, tape the photograph to either the desk or the corner of the student’s paper so that they do not have to keep picking it up. This also helps prevent the pictures from getting too dirty. Ask the students to glance back and forth at the picture continually so as to try and get the details.

9. Students will be encouraged to add as many details as they can possibly can by really looking at their mirror image or picture and focusing on lines in detail. For students who have completed their assignment they can switch images using one the teacher provided, or try to draw a friend who is still in the room.

10. Students will be encouraged to participate in a sharing circle when everyone has completed their drawings. An informal session will take a certain amount of pressure off students.

11. This type of activity will produce varied results. There will be some students who draw a circle with two circle eyes, a line for a nose and a line for the mouth. At the same time, there will be students who surprise you with the accuracy and details they add. Be sure to let students know that all of their drawings are just as amazing and unique as they are and to be proud of their work as artists.

**Tips and Tricks**

Strength - Lines need to be done lightly as the harder they press, the harder it will be to erase. Make sure to tell the students this important part, as younger students tend to press relatively hard when using pencil.

Also advise that have hard lines advance and soft lines recede in an image and they can use this technique the add detail in their image.
Artist Biography

Miller Gore Brittain (1912-1968) was born in Saint John, New Brunswick. He served as a bomb aimer with the Royal Canadian Air Force in World War II and became an official war artist in 1945. Brittain studied for three years at the Art Students’ League in New York (1930-1932), where he was influenced by the social realism so popular at the school during this time.

When he returned to Canada, Brittain brought with him a unique style. While many artists, like the Group of Seven, were concerned with landscape painting and non-objective art, Brittain's work was primarily figurative with an unerring sense of structure and composition. Later, he began to combine figurative work with abstraction and surrealism, and his compositions became filled with emotion, from despair to ecstasy. He experimented with colour to intensify his messages and to make his works vibrate and move. Brittain's paintings had many Biblical themes, and flowed from the inner pain he experienced after the death of his wife.

Miller Gore Brittain's work can be found in many collections, including the National Gallery of Canada, the Montreal Museum of Fine Art, the Art Gallery of Ontario, the Beaverbrook Art Gallery, the Winnipeg Art Gallery, the Canadian War Museum, and the New Brunswick Museum. Brittain died in Saint John, New Brunswick.

Art Terms:

**Portrait:** An image in two or three dimensions representing an actual person.

**Abstract Art:** An art form or object which is primarily an arrangement of basic visual elements, i.e. colour, line and contour; mass, shape and texture. Real objects in nature are represented in a way that wholly or partially neglects their true appearance.
Figurative Art: An image which depicts recognizable forms (i.e. figures, objects, landscape), though these may be broadly interpreted and not necessarily shown as a realistic or accurate representation.

Line: A mark with length and direction(s). Some types of line include: vertical, horizontal, diagonal, straight, curved, bent, angular, thin, thick, and interrupted. It may define a space, or it may create patterns, movement, outline, or the illusion of mass or volume.

Mood: The overall feeling or emotion of an artwork.

Art movement
Surrealism: A twentieth century movement that was founded by the French writer, André Breton. The movement was influenced by the theories of the psychoanalyst Sigmund Freud. Surrealist works are as confusing and as startling as those of dreams. These works can be realistic, but can be totally irrational in their depiction of dreamlike fantasies or they can be abstract. If they are abstract, conscious control is eliminated in order to express the unconscious.

Resources
McMichael Canadian Art Collection: Miller Brittain
A detailed biography and selected works. Includes a video of Tom Smart (curator and author), discussing Brittain and his recent book, Miller Brittain: When The Stars Throw Down Their Spears.
http://www.mcmichael.com/exhibitions/millerbrittain/indexpast.cfm

You Tube: Tom Smart Discusses Miller Brittain (video)
Tom Smart, author and curator of the McMichael Canadian Art Collection, discusses Miller Brittain on the Canada Art Channel.
http://www.youtube.com/watch?v=YxNGah3Zzto&feature=related
CyberMuse: Miller Brittain
A comprehensive biography and information on the work Street Scene (1935) by Miller Brittain.

Portraiture
Library and Archives Canada: Portrait Gallery of Canada
A collection of more than four million paintings, prints, drawings, sculptures, photographs, films and caricatures amassed since the 1880s.
http://www.portraits.gc.ca/

Canadian Heritage
Canvas of War
View gripping scenes of war on the battlefront. Wartime paintings by some of Canada's greatest artists are on display at this Canadian War Museum website.
http://www.warmuseum.ca/cwm/canvas/tre/cwc1e.html

Telling Stories: Narratives of Nationhood
Find out what Canadian art can tell us about our geographical, historical and cultural make-up. This multimedia presentation is accompanied by extensive K-12 educational resources. From the Confederation Centre Art Gallery in Charlottetown, Prince Edward Island.
http://www.nationhood.ca/
Kenojuak Ashevak (Canadian/Inuit b. 1927)

Triumvirate | 1968

stonecut on paper
62.2 x 86.4 cm
Gift of Mrs. A Murrany Vaughan
What can we learn from looking at Kenojuak Ashevak’s *Triumvirate*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What do you see when you first look at this image? Where do your eyes go first? Is there anything unique about the image? Look closer. Is there more to the image than what you see at first glance? Count out how many birds you can see. Can you find all three? Think about how the artist chose to use the image of 3 birds, while at the same time, chose to blend the birds in together. Why do you think the artist made this decision? Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

Have you researched what the word and title of this artwork, *Triumvirate* means? Ashevak used three birds in his *Triumvirate*. If you were to create a triumvirate, what symbol would you use? And why?
Art-making inspired by Kenojuak Ashevak’s *Triumvirate*.

*Three’s Company: Clay Tiles*

*Curriculum Connections:* Discuss their own visual images to share their intentions; recognize that images are developed for a variety of purposes, and discuss their own intentions in creating art objects.

*Materials Needed*

- Image of Kenojuak Ashevak’s painting *Triumvirate*
- Liquid Tempera Paint
- Plastic Palette Knives
- Plastic Knives, Spoons, Forks
- Clay
- Water Containers
- Cardboard
- Pencils
- Paper
Let’s Get Started

Discuss!

Students love working with alternative materials. Clay is an excellent medium for students to work with as it allows them to really engage with a medium. This activity will introduce students to the world of relief tiles and repetition. It will also give them the opportunity to work with line, shape and balance and how it relates in nature.

Prepare!

We suggest that the teacher have a collection of images of animals from nature. Wild animals that can be found around the world would be interesting to have. These can simply be cut out images from magazines such as National Geographic. Students are going to reinterpret these images and carve strong relief lines in clay. Clay can be pre-cut and pressed with a rolling pin into tile like pieces and put aside, covered in plastic, to keep it from drying. This will save time when it comes to giving students their clay. Place the slabs of clay on pieces of cardboard so that they can be easily transported. Make the slabs either 3x3 or 4x4 depending on the amount of clay available.

Create!

Note: The example image of Kenojuak Ashevak’s painting will be on display for the class to refer as an example of how animals can be interpreted in different ways.

1. The students will be asked to identify the 3 birds in the image.
2. The class will be encouraged to have a discussion about how strong and bold the lines are and how, even in a stylized image, you can still identify the 3 birds in the print. Following the short discussion, students will be told that they are going to create their own multiple animal drawing, only they are going to do it in clay.

3. Students will be told that they are going to be using a plastic knife or pencil and then carve it out in the clay tile piece. They will also be told that they can add on to the clay tile by adding extra clay to build out from the base.

4. After the discussion and description students will be given paper in order to allow them to do preliminary drawings of their altered animals.

5. Students will be told that they need to blend three different versions of the animal image they chose. After they have finished their drawings they will be given their clay to begin work.

6. A variety of plastic tools would be very helpful for students to use for carving and marking their clay tile. Plastic knives, spoons, and forks work perfectly for this task. Students will have to use just a little drop (literally a drop) of water if they want to attach additional clay, as if it is too wet, the clay will not stick.

7. Students will make sure that they focus on marking bold strong lines when they carve into the clay, to create an animal that can be identified.

8. Once the carvings are all done, put the tiles aside to dry. When the tiles are dry, students can take the opportunity to paint them. Use only one prominent colour, with a white background. They can choose any colour they want for the relief part as long as it is one colour.

9. When they are ready to paint the students will be given their paint tray with the selected colour (which varies depending on resources). Black is a colour that can be used here if wanted, as black and white make a great contrast.

10. Students who finish their clay tile early can use leftover clay pieces and form a miniature sculpture of their chosen animal. This can also be painted, and displayed alongside their relief tile.
11. When all the relief tiles are painted and dry students will take turns discussing their tile and why they selected their chosen animal for the carving.

Tips and Tricks

Drape pieces of wet paper towel over the clay that students are working on to prevent it from drying out. This simple trick can save a lot of clay. Using a hairdryer to help dry the tiles can cut down on drying time.

If using dark coloured clay, the tiles can all be painted white as a primer, and then allowed to dry, in order for the colours to remain vibrant.

Artist Biography

Kenojuak Ashevak was born on South Baffin Island. She has been a sculptor and graphic artist for more than forty years and is one of the most widely recognized living Inuit artists today. Kenojuak Ashevak spent her childhood living on the land and following the traditional Inuit lifestyle in South Baffin Island and Arctic Quebec. She married artist Johnniebo Ashevak, and in the late 1950s they began drawing and carving together. In 1966, they moved to Cape Dorset and worked closely together until Johnniebo’s death in 1972.

Since 1959, her work has been represented through the artists’ cooperative and has been shown in numerous exhibitions throughout Canada, the United States, Europe, and Asia. Kenojuak’s prints are made by stone cutters and printers and based on her drawings. The favourite subjects of her drawings and prints are birds, fish, and human faces, which are usually solitary icons, without any background or context.
Kenojuak has received many honours throughout her career. In 1961, she was featured in the film “Eskimo Artist: Kenojuak” by the National Film Board. In 1970, her print *The Enchanted Owl* was reproduced on a stamp commemorating the centennial of the Northwest Territories. In 1993, Canada Post selected her drawing *The Owl* for their 86-cent stamp. Kenojuak is a Companion of the Order of Canada and has been awarded Honorary Degrees from Queen's University and the University of Toronto. In 1996, she received the prestigious Lifetime Aboriginal Achievement Award, and in 2001 she was inducted into Canada’s Walk of Fame. Kenojuak is currently the senior member of the Cape Dorset group of graphic artists.

**And I Quote:**

“I just take these things out of my thoughts, and out of my imagination, and I don’t really give any weight to the idea of its being an image of something. In other words, I am not trying to show what anything looks like in the material world. I am just concentrating on placing it down on paper in a way that is pleasing to my own eye, whether it has anything to do with subjective reality or not. And that is how I have tried to make my images and that is still how I do it and I haven’t really thought about it in any other way than that. That is just my style, and that is the way I started and that is the way I am today.”

- From An Interview With Jean Blodgett, 1980

**Art Terms**

- **Zoological Art:** An artwork in which animals are the primary subject.
- **Design:** The composition of an image, i.e. the overall organization of elements in a drawing, painting, print, or sculpture.
- **Print:** An image made indirectly by a process in which a surface prepared to transfer ink is pressed against another surface, usually paper, which receives the ink.
**Stonecut Print:** A common technique used to make prints in the Canadian Arctic, whereby a drawing is traced onto a stone slab, the areas that are not to be printed are chiseled away, the carved image is covered with ink, and, finally, the image is transferred to paper.

**Resources**

The Canadian Encyclopedia: Kenojuak Ashevak  
A detailed biography featuring selected works, suggested readings, and external links.  
http://www.canadianencyclopedia.ca/index.cfm?PgNm=TCE&Params=A1ARTA0004274

Cybermuse: Meet the Artist  
A series of video clips featuring Kenojuak Ashevak discussing her work and her life as an artist.  
http://cybermuse.gallery.ca/cybermuse/showcases/meet/artist_e.jsp?artistid=2882

Gallery Elca London: Kenojuak Ashevak  
A digital gallery of more than 35 works by Kenojuak Ashevak, including an accompanying biography.  

**Design**

The Incredible Art Department: Elements And Principles of Design  
An exploration of the elements and principles of design with accompanying activities and illustrations.  
http://www.princetonol.com/groups/iad/Files/elements.htm
**Inuit Art And Culture**

**Iqqaippa: Celebrating Inuit Art**

A website dedicated to the celebration of Inuit art, which includes an exhibition and brief history of Inuit art, information on Inuit culture and art making, and related links.

http://www.civilization.ca/aborig/iqqaipaa/home-e.html

**The Virtual Museum of Canada: Holman—Forty Years of Graphic Design**

An excellent resource for teachers, this site features detailed lesson plans that explore design through Inuit art. Lesson plans include videos and links.

http://www.virtualmuseum.ca/Exhibitions/Holman/english/classroom/index.php3#top

**The Centre for Contemporary Canadian Art: Inuit Artists Project**

A detailed list of Intuit artist biographies, a community map, legends and stories, and Inuit music samples offered by the Centre for Contemporary Canadian Art.

http://www.ccca.ca/inuit/

**Cybermuse: Drawings in Contemporary Inuit Art**

A collection of lesson plans for Grades K-12 that provides an introduction to contemporary Inuit prints and drawings in the National Gallery of Canada’s collection.

http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=144
Alex Colville (Canadian, b.1920)

Snow Plow | 1967

serigraph on paper
61.0 x 81.2 cm
Gift of Jack and Joan Craig
What can we learn from looking at Alex Colville’s *Snowplow*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

Why is the person standing with their back to the viewer? What effect does it have? What time of year is it? What time of day is it? How would you describe the atmosphere in the painting? What visual elements support your ideas?

*Let’s imagine*

If you tapped the person on the shoulder, what do you think would happen?
Art-making inspired by Alex Colville’s *Snowplow*.

**Plasti-Scene (a diorama in plasticine)**

*Curriculum Connections:* Explore the relationships between natural and built environments.

**Materials Needed:**

- Image of Alex Colville’s print *Snowplow*
- Plasticine (in a large variety of colours)
- Modelling Clay (in a large variety of colours)
- Play-dough (in a large variety of colours)
- Popsicle Sticks
- Heavy Paper or Bristol Board (at least 16 x 20)
- Pencils
- Plastic Coverings (shower curtains or table cloths)
- Markers
- Coloured Pencils
Let’s Get Started

Discuss!

Students generally love sculpting. It gives them the opportunity to work with something tangible and malleable. This is something unique, as most art classes focus mostly on painting and drawing. In this lesson students will create a Diorama that is based on an “outdoor scene”. This lesson can be done with any type of modelling clay that will not dry out. Play-doh, store bought or homemade, and plasticine are perfect for this task.

Prepare!

Covering the tables with plastic sheets will save a lot of wear and tear. This can be simple shower curtains bought at a dollar store, or more industrial rolls of plastic for craft use. If students desks are pushed together, one piece of plastic can cover multiple desks. The reason for this covering is both plasticine and play-dough leave a residue on desks that can be difficult to remove. If there is a covering on the desks, then clean up is fast and easy.

The Bristol board can also be folded into a card shape that the dioramas will sit on. Pieces of tape can be placed on the corners to ensure that the back stays up. This will be the setting for their diorama.

Create!

Note: Have the example image of Alex Colville’s print on display for the class to refer to.

For the sake of this activity, the mentioned material will be plasticine, however, this can be substituted for any modelling clay.
1. During the class the teacher will display the image of Alex Colville’s *Snowplow* to show the concept of a “scene”.

2. Students will be encouraged to discuss the image and have a short discussion about the “scene”. Is the person going towards the machine? Were they walking away and just turned around for a second to look at it? Were they walking by, and stopped for a moment? Is the machine stopped or driving away? Why is the person there at all? These discussion questions open up the image to individual interpretation. Allow the students to give their ideas and thoughts on the image.

3. Following the short discussion, students will be told that they are going to create their own scene, a plasticine diorama.

4. The teacher will have an area set up before class where the plasticine will be placed. This is the designated area where students will go to retrieve their supplies. It is important to have a specific area as it helps with clean up and helps to avoid confusion within the classroom.

5. After the initial discussion period, students get their piece of folded paper that will be their base and background. The first step they need to complete is to draw on their background and base. Do they want to have buildings in the background? Trees? Mountains? What about the base? Will there be grass? Roads? Sand? Does their scene take place on a beach, or in space?

6. Students need to plan their backgrounds and draw it with marker or coloured pencil. Stay away from crayons, as the wax will prevent the plasticine from sticking to the paper.

7. Once they have completed drawing the background, students will get their plasticine. When they have selected their needed colours, they will begin sculpting the figures, buildings, machines, trees, or objects that are in their scene.

8. This scene can be anything they want as long as it is an “outdoor scene”. Let them know that they can use their imaginations and create a world of their liking; they have the freedom to make what they want.
9. The pieces that they sculpt will be placed in the card and pressed down to the bottom of their decorated paper base. This will stick the pieces enough so they don't tip over.

10. The pieces are not permanently attached so make sure students don’t drop pieces when transporting their diorama. They have now completed a 3-dimensional diorama.

11. For students who have completed their assignment early, they can try to create a different background that they believe would also go along well with their sculptures.

12. Once all of the dioramas are complete, students can take turns guessing what the scene was about. Funny stories can be created, and the lesson can extend to creative writing in Language Arts class.

**Tips and Tricks**

When it comes to plasticine and Play-doh it must be said that both materials have their advantages and drawbacks. Plasticine is harder, which is a drawback and a bonus as it holds stronger and can be shaped with more detail. Play-doh will stay soft for a considerable time, but eventually will dry out so it should be used and stored with care.

Try not to mix the Plasticine. Keeping the colours separate insures variety. So, no mixing please!
Artist Biography

Alexander Colville (1920- ) was born in Toronto and as a boy moved with his family to Amherst, Nova Scotia. After his fine art studies at Mount Allison University (1938-1942), he joined the Canadian army and was sent to Europe as a war artist (1944-1946). Following his service, Colville taught art and art history at Mount Allison University for eighteen years, resigning in 1963 to devote himself full-time to art.

The 1950s marked a transition in the direction of Colville’s work, from war pictures to a personal approach. His art became associated with that of American regionalist artists like Andrew Wyeth. Colville’s subject matter is chosen from his personal environment: his family, his pets, and the landscape near his home. The unsettling juxtapositions of figures and objects in his compositions reveal an underlying feeling of anxiety. Colville has changed his medium many times, from oil, to tempera and oil, to oil and synthetic resin, to acrylics. He follows a long, cautious process for each composition, using precise geometry and a technique that consists of meticulously dabbing paint, dot by dot. He works on one composition at a time, producing only three to four pieces each year.

Throughout his career, Colville’s fame grew and he received many honours. In 1985 a retrospective exhibition of his work was held at the Art Gallery of Ontario. It also toured Germany and the Far East. Another major exhibition of his work was held at the Montreal Museum of Fine Art in 1995. He designed the 1967 Canadian Centennial Coins and the Governor General’s Medal in 1978. He was made Companion of the Order of Canada (1982), and won a Governor General’s Visual and Media Arts Award (2003). Alex Colville has made his home in Wolfville, Nova Scotia, since 1971.

And I Quote:

“I do have a fear of chaos and a strong sense of the fragility of civilization.”

– Alex Colville, 1983
Q & A with Alex Colville (April 2, 2007)

1. When and where were you born? 
   Toronto 1920.

2. Do you have brothers and sisters? 
   One brother, born 1915.

3. Did you like them when you were growing up? 
   Yes.

4. What was your favourite thing to do when you were a child? 
   Drawing, making model airplanes.

5. Did you have any jobs you had to do for your parents? 
   No.

6. What were your favourite classes at school? 
   I liked them all.

7. Did you have a favourite game or sport? 
   No.

8. Did you have a favourite book? 
   No, but I read a lot.

9. Did you draw or paint as a child? 
   Not much until about 10.

10. Did you know any artists when you were a child? 
    No.

11. Did people think you would grow-up to be an artist? 
    No.

12. How old were you when you decided to be an artist? 
    17.

13. Why did you decide to become an artist? 
    I liked art.

14. Did you go to art school? 
    From age 15 I went to an after-school art class.

15. Who is your favourite artist? 
    Vermeer.

16. What is the best thing about being an artist? 
    I enjoy working.

17. What is the worst thing about being an artist? 
    I can’t think of anything bad in being an artist.

18. If you could be anything else in the whole world, what would you be? 
    A lawyer.
Art Terms

Figure: A representation of a human figure.

Art Movements

Magic Realism: An artistic genre in which magical elements or illogical scenarios appear in an otherwise realistic setting.

Pointillism: A style of painting in which tiny, distinct points of primary colours create the impression of a wide selection of secondary and intermediate colours.

Resources

Alex Colville

Cybermuse: Meet the Artist (Alex Colville)
A series of video clips featuring Alex Colville talking about selected works and about his life as an artist.
http://cybermuse.gallery.ca/cybermuse/showcases/meet/artist_e.jsp?artistid=1087

Cybermuse Artists Gallery: Alex Colville
A selection of paintings and sketches from the National Gallery of Canada.
http://cybermuse.gallery.ca/cybermuse/search/artist_work_e.jsp?iartistid=1087
Canada Council For The Arts: Alex Colville

A comprehensive biography of Alex Colville with sample works.
http://www.canadacouncil.ca/prizes/ggavma/to127240202739375000.htm?subsiteurl=%2fcanadacouncil%2farchives%2fprizes%2fggvm a%2f2003%2fcolville-e.asp

Canadian War Artists

The Canadian Encyclopedia: War Artists
Information provided about the war art program in Canada (Canadian War Memorials Fund).
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0008436

Canadian War Artists:

Biographies and Exhibitions of eighteen Canadian WWII artists, including Alex Colville, from the Library and Archives of Canada.
http://collectionscanada.gc.ca/war-artists/05100206_e.html

**Magic Realism**

Art: 21- Describing the Real

A series of lesson plans that explore abstraction and realism by integrating visual arts with language arts. Poetry, novels, memoirs, and epic stories are explored through their visual counterparts—still life, portraiture, and historic representations in art. One of these lessons specifically explores Magic Realism through the work of artist Pepon Osorio.
http://www.pbs.org/art21/education/abstraction/lesson1.html
Molly Lamb Bobak (Canadian, b. 1920)

Cosmos | 1970

watercolour on paper
79.5 x 64.3 cm
Gift of Molly Lamb Bobak in memory of Elizabeth Baker
What can we learn from looking at Molly Lamb Bobak’s *Cosmos*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can. Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s describe*

We know from the title that the flowers are Cosmos, but what can we say about them? Artist Molly Lamb Bobak used watercolour paint to represent them. What effect has the watercolour paint had on the personality of the flowers?

*Let’s imagine*

If you were to gather up this bunch of Cosmos, where would you put them and why? Would you keep them? Or give them to someone? Why?
Art-making inspired by Molly Lamb Bobak’s *Cosmos.*

**Blooming Artists:**
*Flower (or still life) Painting*

**Curriculum Connections:** Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

- Image of Molly Lamb Bobak’s painting *Cosmos*
- Block Tempera Paint
- (Water colour alternative) Watercolour Paint
- Sponges
- Leaves
- Water Containers
- Paper Towel
- Plain Paper
- Watercolour Paper (at least 16 x 20)
- Pencils
- Flowers
Let’s Get Started

Discuss!

Tempera paint comes in two mediums, liquid tempera, which is similar to acrylic, and block tempera, which is similar to solid watercolours. Giving students the opportunity to work with block tempera and watercolour paper lets them see how the same base paint material can be used in a variety of ways and how it works differently on different paper. Flowers make the perfect subject for still life watercolour paintings as they vary in colour, shape and texture.

Prepare!

Have a collection of real or fake flowers that students can look at during class. These flowers will be displayed in a manner that all students can see them. This may mean that multiple still life examples need be set up, or that desks will need to be made into a circle with the still life in the centre.

Create!

Note: Have the example image of Molly Lamb Bobak’s painting Cosmos on display for the class to refer to as an example of watercolour still life.

1. The class will discuss the fact that in this painting the subject does not cover the entire page, but is rather placed on the page in the top centre. The teacher will ask if the students like the way it is displayed. Do they think the flowers look realistic? Or like a cartoon drawing? Why or why not?
2. Following the short discussion, students will be told that they are going to do their own watercolour still life painting. Set up art materials before class.

3. After the initial discussion period, students will also be given their paint tray. Ideally students will try to paint true to life colours, however, some students may have problems with this, and if this is the case, as long as they attempt to paint the subject accurately, they can alter the original colour.

4. The plain paper can also be distributed at this time by a student who is waiting his/her turn to get their paint. The plain paper is for a trial of the paint, as it moves quite differently then liquid tempera paint. Have students practice moving the paint around on the paper and see how it flows differently.

5. Students will now be instructed to begin painting. Due to the nature of this assignment, most students will complete at least one painting. Students will be told to pay attention to how the colours mix. They will bleed very easily if it is still wet, however, if left to dry, they will not.

6. Students will practice bleeding the colours and trying to keep them separate. Notice what effect happens if they use paper towel to soak up some of the damp areas, and what happens if it dries naturally. (This paint will dry much more quickly compared to other paints).

7. After they have done approximately 2 paintings on regular paint paper, they will move on to watercolour paper.

8. Students will be told that watercolour paper acts differently compared to plain paper, and does not bleed as much. Instruct students to try and pay attention to how different it is as there will be a discussion about it later.

9. Students will begin their floral painting at this time. If they want to, they can draw it LIGHTLY with pencil as watercolour can be transparent and if they draw darkly with pencil, it will show through.

10. Their wet drawings will be put aside to dry flat as if they are hung while wet the paint will drip and bleed. After all the paintings are complete and dry (probably the next day) students will hang their work up in the classroom or hallway.
11. Students will be encouraged to discuss their peers’ work as it helps develop confidence and pride in their work. They will talk about their favourite part of the painting, and this will help them to notice unique differences that happen even when all students paint the same subject.

**Tips and Tricks**

Block Tempera can be used instead of watercolour paint. Just be sure to add a lot of water to the blocks or the paint gets too thick. While teaching, walk around the room and pour a small amount of water onto each block to prevent it from drying out. This should be done by the teacher as students may spill the water and paint.

For an added fun effect, students can sprinkle a bit of salt on the WET watercolour paint and watch the effect it gives. The salt will soak up the paint to create a unique effect from the dye it leaves behind. The salt can be brushed off after the painting is completely dry.

Dripping will occur if the paints are tilted or held up. This may be an effect some students desire, and if that is the case allow them to experiment with this method.
Artist Biography

Molly Lamb Bobak (1922-) is one of the most well-respected artists in Canada today. She was born in Vancouver, British Columbia, and studied at the Vancouver School of Art from 1938-1942, where she met her mentor, Jack Shadbolt. Upon graduating, Bobak joined the Canadian Women’s Army Corps and became the first woman in Canada to receive designation as a Canadian war artist. During her service in Europe, Molly met fellow war artist Bruno Bobak, whom she married upon returning to Canada. They settled first in Vancouver and eventually in Fredericton, New Brunswick (1960), where they have maintained active careers as artists since.

Since 1945, Bobak has worked as both a teacher and artist. As an artist, she has focused her work on two primary themes: watercolour depictions of flowers and oil compositions of crowds of people in communal settings. Her floral compositions are elegant, simple, and oriental in their asymmetrical placement. Her crowd scenes are rich in colour, texture, and movement, and are meant to capture the essence of an occasion, rather than its details. These themes have allowed Bobak to explore the things she holds most important: paint, composition, and the moving human form.

Molly Bobak is the author of a book entitled Wild Flowers in Canada, which contains her own watercolours. She has illustrated two children’s books, (Toes in My Nose and Merry-Go-Day), and has been featured in Double Duty, a book illustrating her war diary. Her work has been exhibited internationally in England, Germany, Switzerland, and Brazil. She has also had exhibitions throughout Canada. Bobak’s work can be found in numerous private and public collections across Canada, including the National Gallery in Ottawa.
Q & A with Molly Lamb Bobak (April 11, 2007)

1. When and where were you born?

2. Do you have brothers and sisters?
   Not now.

3. Did you like them when you were growing up?
   Yes.

4. What was your favourite thing to do when you were a child?
   Play.

5. Did you have any jobs you had to do for your parents?
   Gardening, lawn-cutting, etc.

6. What were your favourite classes at school?
   History.

9. Did you draw or paint as a child?
   Yes.

10. Did you know any artists when you were a child?
    Yes.

11. Did people think you would grow-up to be an artist?
    I didn’t think.

12. How old were you when you decided to be an artist?
    I attended the Vancouver School of Art age 18?

13. Why did you decide to become an artist?
    Never decided – just a natural thing.

14. Did you go to art school?
    Yes.

15. Who is your favourite artist?
    Cézanne – now I have no “favourites.”

16. What is the best thing about being an artist?
    ?

17. What is the worst thing about being an artist?
    ?

18. If you could be anything else in the whole world, what would you be?
    Too late for this question! But I have never regretted my career. It has been good in Canada.
**Art Terms**

**Genre**

**Flora:** An artwork that depicts flowers or plants.

**Art Terms**

**Watercolour:** Paint consisting of finely ground pigments dispersed evenly in a water-soluble gum binder. Watercolour is thinned and mixed with water and is typically applied in a transparent film or wash of colour, strong colours and tones being built up gradually by successive overlaid washes. The most suitable pigments are therefore those that have an inherent degree of transparency.

**Art movement**

**Expressionism:** Art in which the image of reality is distorted in form and colour in order to make it expressive of the artist's inner feelings. Colour can be typically intense, brushwork is often free, and paint application tends to be generous and highly textured. Expressionist art is emotional and sometimes mystical and can be seen as an extension of Romanticism.

**Resources**

The Canadian Encyclopedia: Molly Lamb Bobak

A detailed biography with selected works.

http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000846

Portrait Gallery of Canada: Talking Portraits

Molly Bobak discusses her life as an artist in three videos.

http://www.portraits.gc.ca/009001-2301-e.html
Cybemuse Artist Page: Molly Lamb Bobak
A biography and gallery of Molly Bobak from the National Gallery of Canada.
http://cybemuse.gallery.ca/cybemuse/search/artist_e.jsp?iartistid=551

Canadian War Artists
WarMuseum.ca: Art and War
Browse paintings and sculptures by theme or collection and read essays by Canadian war artists.
http://www.civilization.ca/cwm/artwar/introduction_e.html

Canadian War Artists
Read about all 32 war artists from World War II and view two exhibitions of Canadian war art. Developed by Library and Archives Canada.
http://www.collectionscanada.gc.ca/war-artists/index-e.html

Watercolour Painting
Cybemuse: Drawing Techniques—Watercolours
A step-by-step demonstration of watercolour painting with detailed explanations and pictures from the National Gallery of Canada.
http://cybemuse.gallery.ca/cybemuse/showcases/techniques/drawings/watercolours/drawing_water_intro2_e.jsp
Norval Morrisseau (Canadian/ Ojibway, 1932-2007)

We must be child-like,
Simplicity of Spirit | date unknown

silkscreen on paper
61.0 x 76.0 cm
Gift from the collection of Bruno M. and Ruby Cormier
What can we learn from looking at Norval Morriseau’s *We must be child-like, Simplicity of Spirit*?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can. Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

**Let’s describe**

In what ways is, *We must be child-like, Simplicity of Spirit*, itself child-like and an example of simplicity of spirit? What graphic decisions did Morriseau make that support you answers?

**Let’s imagine**

Assuming they are penguins, what are they doing? Where are they and where are they going?
Art-making inspired by
Norval Morriseau’s *We must be child-like, Simplicity of Spirit.*

**Puffy Prints**

Curriculum Connections: Explore colour, shape, line, and texture and the visual principles of pattern and repetition in the visual environment. Explore a range of materials, tools, equipment, and processes.

**Materials Needed**

- Image of Norval Morriseau's print *We must be child-like, Simplicity of Spirit*
- Liquid Tempera Paint
- Ink
- Ink Roller
- Sponges
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Paper
- Pencils
- Puffy Paint or 3-D Paint
- Craft Foam paper (Fun Foam or Flexi Foam: available at craft stores)
Let’s Get Started

Discuss!

Printmaking is an important part of art practice and has been used for hundreds of years. Although the technology behind it has changed, the fundamental idea is basically the same. Prints can be made in many different ways, but generally they are made from tiles or blocks that are either low, or sunken relief. Low relief means the background of an image is carved away from the block and sunken relief occurs when the object of the image is carved away. With both of these processes, ink is applied to the block and then printed on paper. By using Puffy Paint to create a low relief tile, students can enjoy printmaking on a regular basis.

Prepare!

Have a large amount of Puffy Paint on hand, as students tend to go through it quickly. Have pieces of the foam, about 3 inches by 3 inches available.

Create!

Note: The example image of Norval Morriseau’s print will be on display for the class to refer to show the practice of print making.

1. The class will take the time to discuss the subject matter of his imagery and how it reflects nature. Following the short discussion, students will be told that they are going to create their own print block in order to do print making.

2. They will be told about the difference between low and sunken relief and that they are going to make a low relief tile. Students will be instructed that they need to come up with a concept for their relief tile.
3. Students will do preliminary sketches for their prints. Ask students to keep their imagery relatively simple because with the medium they are using details may get lost.

4. Once students have chosen which design they want to use they need to trace over their design with pencil until it is quite dark. (Using a soft pencil is best for this project, a 4B-6B) The reason for this is that it allows for the image to now be transferred to the flexi-foam.

5. The drawing will need to be pressed down hard on the flexi-foam and the pencil will transfer over so that the Puffy Paint will have guided lines to follow.

6. Students will now be given the Puffy Paint and told to trace their pencil marks. They will be careful to not allow the puffy paint to be too thick as it will take away from the detail.

7. The puffy paint will have to be at least 2 layers high. In order to do this, they need to apply one full layer around the tracing of their drawing and allow it to dry for a few minutes. Then they need to go over the first layer again, being careful to go directly on top so as to allow for it to become taller, rather then wider.

8. At this point students need to wait a few moments for the Puffy Paint to dry. After it has dried, they then need to apply the paint to their relief tile. This can be done with a print roller, or a paintbrush.

9. Students will be instructed not to apply too much paint, as it will detract from the print. Once their tile has paint, they are free to start stamping the print. They will apply the prints to their piece of Bristol board.

10. Students will be encouraged to try using a variety of paint colours, and applying it in different ways. Ask them to see what difference it makes if they apply more versus less paint. Which do they like better?
11. For students who have finished the initial printmaking activity on the Bristol board, they can take the time to decorate the background of their print, and add additional details.

12. After all the prints are complete and dry (probably the next day) students will hang their work up in the classroom. Have a discussion period where students talk about the print making activity and what they liked or did not like about printmaking. It is important to discuss art and what methods students like and open the dialogue about art making processes.

**Tips and Tricks**

If soft pencils are not on hand, overhead markers can be used for the line transfer as long as the process is done relatively quickly so the ink has not had the opportunity to fully dry.

**Artist Biography**

Norval Morrisseau (“Copper Thunderbird”) (1932-2007) was a self-taught artist of the Ojibwa culture. He was born at Sand Point Reserve, northern Ontario. Morrisseau was raised by his grandfather, who introduced him at a young age to Ojibwa Shamanism and the traditional stories and legends of the Ojibwa people. In the 1960s, Morrisseau began painting images to illustrate these stories and from 1963 to 1966 became the first person to paint ancient myths and legends of the Eastern woodlands. His style became known as the Woodland or Pictographic style, commonly referred to as x-ray art because it featured a “mystic x-ray vision” where animal spirits (sometimes people) were shown with symbolic-patterned interiors, representing the powers held within. Throughout the 1960s, Morrisseau’s pictographic style grew in popularity, and by the 1970s artists painted exclusively in his genre.
Norval Morrisseau’s art draws upon Ojibwa Midewiwin Society birch bark scrolls, rock painting, and Ojibwa decorative arts. It reflects the ideals of Shamanism, the importance of family, the interconnectedness of all living things, and the tensions that exist between Aboriginal cultures and Christianity. He uses striking colour, strong flowing lines, and a childlike simplicity to convey his messages.

Norval Morrisseau’s works are part of Canadian and international public collections. Morrisseau is a member of the Order of Canada and of the Royal Canadian Academy of Art. In 1989, he became the only Canadian painter invited to participate in the *Magicians of the Earth* exhibition at the Museum of Modern Art in Paris, France, for the Bicentennial of the French Revolution.

Morriseau died after a long battle with Parkinson's Disease.

**Art Terms**

**Abstract Art:** An art form or object which is primarily an arrangement of basic visual elements, i.e. colour, line and contour, mass, shape and texture. Real objects in nature are represented in a way that wholly or partially neglects their true appearance.

**Silkscreen:** A method of printing a flat image through a screen of fine, woven fabric stretched on a rectangular frame of wood or metal.

**Pictographs or Rock Art:** Canada’s oldest and most widespread artistic tradition, which is part of a worldwide genre of prehistoric art. It is linked with the search for helping spirits and with Shamanism. Rock art often depicts animals, hunting and fishing scenes, footprints and handprints, maps, mythological and spiritual figures, and ornamental designs.
Resources

Norval Morriseau

Coghlan Art: Norval Morriseau
A detailed biography of Norval Morriseau, including video footage of the artist and an extensive digital collection of his work.
http://www.coghlanart.com/norval.htm

NorvalMorriseau.com
A comprehensive website focusing on the life and work of Norval Morriseau. Features a biography, video, and links to several exhibitions and useful resources about the artist.
http://www.norvalmorriseau.com/

Norval Morriseau Blog
This is the first and only blog created during Morriseau's lifetime, and is dedicated to the preservation of his artistic legacy and the legacy of his people. This site includes many important discussions about the artist, his life, and his work.
http://norvalmorriseau.blogspot.com/

Pictographic Art/ Northern Woodland Painting
Norval Morriseau and Medicine Painting
An excellent site with detailed information about Norval Morriseau and Woodland painting, and links to the artworks of several Woodland painters.
http://www.kstrom.net/isk/art/morriss/art_morr.html

Canadian Native Art: An Ojibwa Elder’s Art and Stories
Learn all about Ojibwa culture and Woodland art through numerous stories, articles, and pictures. An entire section on Norval Morriseau is provided.
Aboriginal Art and Culture
Four Directions Teachings

Blackfoot, Cree, Ojibwa, Mi’kmaq, and Mohawk elders and teachers share oral lessons about their culture through animated graphics. Extensive learning resources, biographies, and transcripts are also provided.

http://www.fourdirectionsteachings.com/index.html
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005462
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005462
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005462
http://www.coghlanart.com/norval.htm
http://www.kstrom.net/isk/art/morriSS/art_morr.html
http://www.geocities.com/Athens/Acropolis/5579/ojibwa.html
http://www.geocities.com/Athens/Acropolis/5579/teachingrocks.html
http://www.geocities.com/Athens/Acropolis/5579/ojibwa.html
http://cybermuse.beaux-arts.ca/cybermuse/docs/bio_artistid3864_e.jsp
Bruno Bobak (Canadian, b. 1923)

*Flood, Waterloo Row* | 1973

oil on canvas  
75.6 x 121.8cm  
Gift of Miss Nan Gregg, 1992
What can we learn from looking at Bruno Bobak’s *Flood, Waterloo Row*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What time of year is it? What time of day is it? How would you describe the atmosphere in the painting? What visual elements support your ideas? Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

If you were to continue or extend this painting to the left and to the right, what would you include? Why?
Art-making inspired by Bruno Bobak’s *Flood, Waterloo Row.*

**Would You Be My Neighbour?**
*A Look at Our Community*

**Curriculum Connections:** Make images that reflect their culture and community. Draw upon experiences from personal, social and physical environments as a basis for visual expression.

**Materials Needed**
- Image of Bruno Bobak’s painting *Flood, Waterloo Row*
- Liquid Tempera Paint
- Plastic Palette
t - Knives
- Markers
- Coloured Pencils
- Crayons
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board
  (at least 16 x 20)
- Pencils
Let’s Get Started

Discuss!

Inspiration is all around us. It is just outside our windows and doors. We often walk past this inspiration without even noticing the beauty that surrounds us. This art activity is about opening our eyes and noticing the beauty in our backyards. Students will have to look at their surroundings and pay attention to what makes their neighbourhood or community special. Within their communities there are sure to be events, whether planned community activities such as fairs, or natural events such as floods or snowstorms. Students will be instructed to think of one such special event that they can remember occurring in their community.

Prepare!

Students will be given the opportunity to bring in a photo of their community, street, neighbourhood, etc. Have a few extra photos on hand just in case certain students forget to bring a picture each day. Students will use these images as guidelines and will add crowd, event and community details to them as they desire.

Create!

Note: Have the example image of Bruno Bobak’s painting Flood, Waterloo Row on display for the class.
1. Students will discuss the fact that in this painting the artist chose to paint something from his home community. As a class, discuss what parts of their community make it unique and special. Take time to discuss special events that occur within communities. Suggestions can be given from the teacher if students need prompting. Students will try to think of where these events specifically take place within their community and what makes these events memorable.

2. All students will be instructed to think about their favourite place in their community and ask if anyone wants to share this with the rest of the class.

3. The students will all have their image available to paint from as a guideline. A trick is to tape the image to their desks so that it does not move around too much or get lost.

4. Students will begin by doing a preliminary sketch on the paper so as to get general placement. After this point, they are ready to begin painting.

5. Students will be given their paint tray with their spectrum of colours (which varies depending on resources). Be sure to not use too much black as it overpowers most colours very easily. The paper can also be distributed at this time by a student who is waiting their turn to get their paint. Once they have their paint, they will begin.

6. For students who have completed their assignment they can attempt to create a different painting based on a different photograph. They can exchange it with one that the teacher has, or if their friends have finished perhaps they could swap their own images. The special event that occurs in this painting does not have to be a “real” event but can be something completely from their imagination.

7. After all the paintings are complete and dry (probably the next day) students will hang their work up in the classroom. Other students will see if they can identify the different locations depicted in the paintings.
Tips and Tricks

Make sure to have a variety of paintbrushes in different shapes and sizes so that students can work on adding detail.

Artist Biography

Bruno Bobak (1923- ) is a Canadian artist, born at Wawelowska, Poland. Bobak moved to Toronto with his family in 1925 and began taking Saturday morning art classes at the Art Gallery of Toronto. He continued his studies at Toronto’s Central Technical School. During World War II, Bobak enlisted with the Canadian Armed Forces and, in 1943, went to battle in England. During this time, he submitted a watercolour called Cross Country Convoy to an army exhibition and won first prize. By 1944, he was appointed Canada’s youngest official war artist. Bobak’s World War II art used an expressive-realist mode and focused on the aftermath of battle.

During his service, Bobak met and married Molly Lamb, a fellow war artist. After the war, they settled in Vancouver, where he developed a “surrealist” style in response to the mystical qualities of Western Canadian landscape. In 1960, following several visits to Europe, Bobak and his family moved to Fredericton, New Brunswick, where he became the Director of the Arts Centre at the University of New Brunswick, a post he held from 1962 to 1988.

Bruno Bobak’s favourite subjects have been the figure, landscape, and still life, although he never confined himself to one single subject, medium, or technique. He was equally skilled at drawing, watercolour, printmaking, oil painting, and sculpture. He often portrayed emotion through an expressionistic style, with simplified forms and bright, unblended colours applied with a palette knife.

Bobak’s work has been exhibited throughout Canada, the United States, and Europe. In 1971, a major touring exhibition of his work entitled Humanism toured the Atlantic Provinces. In 1996, he received the Order of Canada. Bobak currently makes his home in Fredericton, New Brunswick.
Q & A with Bruno Bobak (April 11, 2007)

1. When and where were you born?
I was born 84 years ago in Wawelowska, Poland on December 28 1923, in the middle of winter on the kitchen table. The snowstorm was so severe that we were snowed in and my dad did the whole business by himself.

2. Do you have brothers and sisters?
I had 2 brothers – I was the youngest my oldest brother Henry was adopted-out because my parents couldn’t afford to bring him up. I never knew him or where he lived for 60 years until my cousin located him in Louisiana – he died shortly afterwards.

3. Did you like them when you were growing up?
When I was 4 years old my parents broke up – I lived with my father – my other brother, Ernie, lived with my mother – we became good friends when we met 35 years later in Fredericton. The one passion we had in common was our love for fishing.

4. What was your favourite thing to do when you were a child?
Water was like a magnet to me – I loved fishing & I loved swimming. I remember one warm spring day when there was stiff ice on the river. I was so desperate to get into water that I ended up putting on my bathing suit and getting into the rain barrel, and I pretended I enjoyed it. And when it got warmer I’d go fishing and come home with a perch or two, not much bigger than a gold fish. My step-mom would cook it up for me – and I pretended to enjoy it!

5. Did you have any jobs you had to do for your parents?
As a kid I had certain responsibilities mostly connected to the stove in the kitchen. It was my duty to keep a steady supply of kindling & split wood in the wood-box. And also to carry coal up from the basement, and sell newspapers on the corner of Queen and Spadina [in Toronto, Ontario] before going to school.

6. What were your favourite classes at school?
In school I just couldn’t get enough artwork. I also found the same kind of magic in arithmetic and physics.

7. Did you have a favourite game or sport?
I loved Phys-Ed. I was on both the swimming team & the tumbling team [gymnastics]. I stayed clear of the bully type sports like football, hockey, boxing etc.

8. Did you have a favourite book?
I can’t recall ever owning a book as a kid.
9. Did you draw or paint as a child? My means of escape was to make pictures with crayons and pencils, and when I heard the art gallery was giving art lessons I immediately joined the Saturday morning classes [the Art Gallery of Ontario].

10. Did you know any artists when you were a child? I thought I had died and gone to heaven – the exposure to these art lessons was like stepping into a world of magic – a fantasy world that I alone could create. My favourite teacher was Arthur Lismer – and I knew he was a famous artist and how lucky I was to be associated with a member of The Group of Seven. I knew then and there that I would spend the rest of my life doing art work.

11. Did you go to art school? When I got to high school age I decided to go to art school. Some of my favourite teachers were Doris McCarthy and Carl Schaeffer.

12. Who is your favourite artist? My favourite artists were The Group of Seven, particularly Varley, Tom Thomson and A.Y. Jackson.

13. What is the best thing about being an artist? The best thing about being an artist is you can create your own vision of the world. And the real reward is when that vision is shared with a wider audience, the viewer.

14. What is the worst thing about being an artist? The downside is when (like an actor) I didn’t have an audience to communicate with.

15. If you could be anything else in the whole world, what would you be? I’d probably end-up being a commercial artist, probably doing nasty editorial cartoons because there is a streak of sarcasm in my character. In any case, I’d like to think that I leave the world a little richer because of my effort.
Art Terms

Landscape: A painting of natural forms, i.e. open countryside, parkland, or forest, often covering a considerable range of distance. Figures may be included to give a sense of scale, but they are subordinate to the view as a whole.

Monochromatic: A drawing, painting, or print in a single colour or in various tones of one colour.

Mood: The overall feeling or emotion of an artwork.

Art movement

Expressionism: Art in which the image of reality is distorted in form and colour in order to make it expressive of the artist’s inner feelings. Colour can is typically intense, brushwork is often free, and paint application tends to be generous and highly textured. Expressionist art is emotional and sometimes mystical and can be seen as an extension of Romanticism.

Resources

Canadian Encyclopedia: Bobak, Bronislaw Josephus
A complete biography with selected artworks.
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000845

Cybermuse: Artists Gallery (Bruno Bobak)
Sixteen works by Bruno Bobak, from the National Gallery of Canada.
http://cybermuse.gallery.ca/cybermuse/search/artist_work_e.jsp?artistid=550
Canadian War Artists
WarMuseum.ca: Art and War
Browse paintings and sculptures by theme or collection and read essays by Canadian war artists.
http://www.civilization.ca/cwm/artwar/introduction_e.html

Canadian War Artists
Read about all 32 war artists from World War II and view two exhibitions of Canadian war art. Developed by Library and Archives Canada.
http://www.collectionscanada.gc.ca/war-artists/index-e.html

Expressionism
Artyencylopedia: Expressionism
A detailed explanation of Expressionism, including external links and a chronological listing of Expressionists with sample works.
http://www.artencylopedia.com/history/expressionism.html
Gershon Iskowitz (Canadian, 1923-1988)

Greens B | 1982

oil on canvas
142.2 x 119.4 cm
Gift of the Gershon Iskowitz Foundation
What can we learn from looking at Gershon Iskowitz’s *Greens B*?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can. Encourage students to ask questions. What visual elements in the artwork prompt the questions they ask? Can they name them?

**Let’s describe**

From what perspective are we looking at this painting? How do the colours relate to each other? Is the green in the background or foreground? What can you say about the way Iskowitz’s organized this paintings and the colours he chose?

**Let’s imagine**

If you were to put this painting or part of it under a microscope, what do you think you would find?
Art-making inspired by Gershon Iskowitz’s *Greens B*.

**Playful Patterns - A World of Colour**

*Curriculum Connections:* As per the Foundation Document: students will explore colour, shape, line, and texture and the principles of pattern and repetition in the visual environment.

**Materials Needed**

- Image of Gershon Iskowitz’s *Greens B*
- Construction Paper
- Glue
- Sparkles
- Popsicle Sticks
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Pencils
- Decoupage Paste - Depending on financial resources
Let’s Get Started

Discuss!

Students often are limited in what they use for creating art that is similar to “paintings”. This activity gives them an opportunity to work with an alternative material, while at the same time, their final pieces will have the look of a “painting”. This activity also deals directly with primary and secondary colours and is a good opportunity for students to learn more about colours and the colour basics.

Prepare!

Have a variety of coloured construction paper available. It is very important that the selection has all primary colours, and at least two of the secondary colours. Although the papers need to be torn up, this should NOT be pre-done, as it is a part of the process the students will take part in.

Create!

Note: Have the example image of Gershon Iskowitz’s painting on display for the class to refer to see an example of abstract art.

1. Students will discuss the fact that in this painting there is no real subject. There are a variety of lines, marks and colours. Ask the students what they see. Another question that can be addressed to the students is if they see emotion in the painting. Is it a happy or sad painting? Why or why not? A good discussion can come from these questions.

2. Students will start with a white piece of paper and build their image up from this base. Students will select a colour of construction paper from any of the secondary colours (green, orange, purple).
3. Students will tear up the piece of construction paper into small pieces and glue down these torn up pieces on to the original white paper. Have students try to cover all of the white paper. Their pieces can be rough around the edges so as to create an organic feel.

4. After they have their base layer of the secondary colour, students will then each receive pieces of construction paper in the three primary colours. Students will now be instructed to tear these pieces of construction paper into small pieces and add them on top of their secondary colour layer.

5. The manner in which they lay out these new pieces may be slightly abstract but advise students to form some sort of pattern, symmetrical symbol, or geometric shape. They will be instructed to try and stay away from representations of objects.

6. Students will take the time to experiment with different configurations and images they want to display, by moving the small pieces of primary colour construction paper around their background colour for a while, before deciding on a final image.

7. Once they have finally decided what they would like their image to be, they will then glue down these pieces.

8. A layer of decoupage paste may be applied over their art piece to make sure that all pieces of construction are securely glued down. The paste will appear slightly foggy, but this will disappear as it dries. This layer will also make the piece more durable.

9. For students who have completed their assignment they can attempt to create a different piece by beginning with a different secondary colour and adding a completely different pattern, or geometric shape.

10. After all the pieces are complete students will create a hallway gallery to display their pieces. It is a good opportunity for students to look at each others’ work and see how different they can be, despite the fact that they all used the same basic colours.
Tips and Tricks

While it is important for most students to take time to tear up their construction paper, it is good to have some construction paper pre-ripped for those students that have difficulty with this tactile task.

If students are having difficulty with the glue, the teacher may pour some glue into a small container. The students can use Popsicle sticks to dip into the glue and then apply the glue to the back of the paper.

Artist Biography

Gershon Iskowitz (1921-1988) was born in Kielce, Poland and died in Toronto. Iskowitz showed talent in drawing figures at a young age, but his plans to study fine art at the Warsaw Academy were interrupted by the outbreak of World War II. For the following four years, he suffered from fear and starvation within the concentration camps of Auschwitz and Buchenwald, where his entire family was murdered by the Nazis. Following the war, Iskowitz received his first formal training at the Munich Academy and under the private instruction of the great Austrian artist Oskar Kokoschka.

In 1949, Iskowitz immigrated to Canada where he, at first, painted dark, expressionist depictions of his painful wartime experiences. Gradually, he abandoned these dark images and began to paint landscapes filled with light and brilliant colour. In 1967, Iskowitz took a helicopter ride over Churchill, Manitoba, and was immediately inspired. He began to create abstract aerial perspectives of the landscape, using more intense colour and combining the elements of texture and transparency. By painting irregular forms layer after layer, Iskowitz was able to create the sensation of looking down through the clouds.

Gershon Iskowitz held his first solo exhibition at the Here and Now Gallery (1960) in Toronto. Beginning in 1964, he exhibited his work regularly.
at the Gallery Moos (Toronto). Iskowitz received national recognition in 1972, when he represented Canada at the Venice Biennale. In 1982, a major retrospective of his work was held by the Art Gallery of Ontario and circulated five major Canadian art centres, as well as the Canada House Gallery in London, England. In 1985, Iskowitz created The Gershon Iskowitz Foundation, a charitable organization dedicated to the support and promotion of the visual arts in Canada, which awards the prestigious Gershon Iskowitz prize to visual artists each year.

**Art Terms**

**Abstract:** An art form or object that is primarily an arrangement of basic visual elements, i.e. colour, line and contour, mass, shape and texture. Real objects in nature are represented in a way that wholly or partially neglects their true appearance.

**Landscape:** A painting or drawing of the land or natural environment.

**Texture:** The surface quality or “feel” of an object (such as rough, smooth, or soft). Actual textures can be felt, while simulated textures are implied.

**Transparency:** The quality of a substance that transmits rather than reflects light, i.e. can be seen through. As a property of paint, the term means that the colour will not conceal the surface to which it is applied.

**Aerial Perspective:** The method of creating the illusion of distance in a painting by representing distant objects and landscape with less emphasis on outline, detail, tonal contrast and colour intensity than applied to objects in the foreground.

**Movement:** A principle of design in which the arrangement of lines, shapes, forms, and textures create motion in order to move the eye over the work.
Resources

Cybermuse Artist Gallery: Gershon Iskowitz
A large collection of works by Iskowitz from the National Gallery of Canada.
http://cybermuse.beaux-arts.ca/cybermuse/search/artist_work_e.jsp?iartistid=2654

The Canadian Encyclopedia: Gershon Iskowitz
A brief biography, sample work, and links to other sites about Iskowitz.
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0004073

Landscape Painting
Narratives of Nationhood: Is This Landscape Your Landscape?
An excellent website where Canadian landscapes are discussed and several related lesson plans are offered.
http://www.nationhood.ca/html_en/module_core.cfm?modNum=3&tab=intro

Panoramas: The North American Landscape in Art
Developed by the Virtual Museum of Canada, this site gives you a chance to explore the influences of landforms on human occupancy, celebrate the diversity of North American cultures, learn how artistic decisions affect the portrayal of the land, and consider multiple perspectives on issues addressed by landscape artists. Each section contains images, suggested activities, media, and resources.
http://www.virtualmuseum.ca/Exhibitions/Landscapes/edu-e.html
**Perspective**

Incredible Art Department: Perspective Drawing

An excellent site about perspective drawing from Princeton Online. Includes lesson plans, sample student work, and numerous online resources for teachers.

http://www.princetonol.com/groups/iad/lessons/middle/perspective.htm

**The Holocaust**

Learning About the Holocaust Through Art

This comprehensive site offers a unique way to learn about the Holocaust: through art. Browse Holocaust artists and artworks, choose from numerous lesson plans, student activities, and other teacher resources, or set up your own personal collection of artworks.

http://art.holocaust-education.net/home.asp?langid=1
http://www.calder.org
Stephen May (Canadian, b. 1957)

Toy Boat | 1985

oil on canvas
137.6 x 183.1 cm

Purchased with the financial assistance of The Canada Council for the Arts Art Bank, 1989, and funds from The 1985 Friends’ Art Auction Wallace S. Bird Memorial Collection
What can we learn from looking at Stephen May’s *Toy Boat*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can. Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s describe*

What colours did Stephen May use in this painting? And to what effect? This is a large painting, 137.6 x 183.1 cm or 4-1/2’x6’ of a toy boat. Describe the impact the size has on your experience of the painting.

*Let’s imagine*

If you could set sail, where would *Toy Boat* take you? Who would be with you?
Art-making inspired by Stephen May’s *Toy Boat*.

*A Few of My Favourite Things: A Close-Up Look at Our Stuff*

**Curriculum Connections:** Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

- Image of Stephen May’s painting *Toy Boat*
- Liquid Tempera Paint
- Paint Brushes
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Pencils
- Erasers
- Students selected object
Let’s Get Started

Discuss!

Many students have a favourite object. Whether it is a stuffed animal, an action figure, or a toy car (for example Hot Wheels). All students have a “toy” they love and have an emotional or personal connection with. This lesson will give students time to closely examine their favourite object in a still life painting, while at the same time play with perceived sizing.

Prepare!

Students will be instructed a few days before the planned lesson to bring in their object. This will allow for time to ensure all students have their selected piece. As the teacher, have a few small objects on hand as back up, as it is not uncommon for some students to forget, or possibly not have an object they can bring to class.

Create!

Note: Have the example image of Stephen May’s painting *Toy Boat* on display for the class to see an example of “larger than life”, where the object they are painting will be ‘floating’ on their paper.

1. Explain to students not to add detail in the background that would allow the viewer to indicate sizing. The background can be textured or filled in with artistic detailing. (Sponges work great for this.)
2. Students will now be instructed to place their object on their desk at least a forearm’s distance away from them, for the duration of this activity. This will ensure that their still life drawing is as accurate as possible. The students will be given a small piece of masking tape that they can place under their item to prevent it from moving.

3. Using a pencil, students will be instructed to quickly sketch out general placement of prominent lines or shapes in their image. (This can be as simple as the placement of their object on the page to give borders and outlines) This is an important step as once they begin to use paint it cannot be removed from the paper.

4. Once their sketch is complete, (try not to take more then 5-6 minutes as it is just general spacing) they can begin the next step.

5. Students will be given their paint tray with their spectrum of colours (which varies depending on resources). Be sure to not use too much black as it overpowers most colours very easily. Once students have their paint they will begin painting.

6. Students will be encouraged to paint their image in colours true to life. This means they will need to carefully examine the colours they see and try to replicate them by mixing. This gives them an opportunity to work on colour variety.

7. Students will be encouraged to add as many details as they can possibly can by really looking at their object.

8. For students who have completed their assignment they can either swap objects with another student and work on a second image, or select and object from the teacher’s collection.

9. After all the paintings are complete and dry (probably the next day), students may be asked to present their masterpiece to the class along with their original objects. Students will be encouraged to discuss their peers’ work. An example of a good discussion opener could be: “One thing I like about this painting is ______.”
10. Each student can say one nice thing about one other student’s work. This opens art dialogue and encourages art practice.

**Tips and Tricks**

Sponges – Cheap sponges can be purchased and then cut into smaller pieces so that all students will have a variety of sizes and shapes. Give students a piece of paper towel to use during the class.

**Artist Biography**

Stephen May was born in Temiscaming, Quebec. He studied art at the Ryerson Polytechnical Institute (Toronto), the Ottawa School of Art, and at Mount Allison University, where he received a Bachelor of Fine Arts degree. During his studies, May realized that drawing and painting came naturally to him, and he has remained devoted to these media since then.

Early in his career, May found deep inspiration in nature. While many artists were concerned with the latest trends and -isms of the day, May worked in solitude, using only his surroundings as his muse. From this interest came his favourite subject matter, things from around his house, garden, or studio, and views from his windows. He became enthralled with the effects of light on colour and form, and has shown that still life and portraiture can be given life if light and colour are balanced just right.

Stephen May has become known for his “larger than life” paintings, which focus on an “up-close” view of the subject, as well as the formal qualities of the painting, like light, colour, and brushstrokes. May is dedicated to art as a method of accomplishing both beauty and truth.
Since moving to Fredericton in 1984, May has exhibited extensively and has been an active member of the arts community. In 2006, the Beaverbrook Art Gallery presented a solo retrospective of his work, *Embodiments*, and in 2007 he was awarded the prestigious Miller Brittain Award For Excellence in the Visual Arts.

Q & A with Stephen May (March 14, 2007)

1. When and where were you born?
I was born on September 13, 1957, in a small town called Temiscaming in Quebec. I also lived in Hawkesbury and Ottawa in Ontario. I moved to Sackville, New Brunswick to study art at Mount Allison University in 1979. I have lived in Fredericton since I graduated from university in 1984.

2. Do you have brothers and sisters?
I have one older sister and three younger brothers.

3. Did you like them when you were growing up?
Yes, I liked all my brothers and my sister but sometimes she got too serious when we played a game and it stopped being fun.

4. Was anyone in your family an artist?
My mother’s mother painted as a hobby and my father did, too, but very rarely. My father takes a lot of photographs. My mother likes to sing. My sister and youngest brother are good musicians.

5. What were your favourite things to do when you were a child?
I liked to play hockey and loved being at my grandparents’ summer cottage on an island on Lake Temagami in Ontario.

6. Did you have any jobs you had to do at home for your parents?
I was the oldest boy so I had to mow the lawn and walk the dog. In the winter I cleared the driveway with a snow blower. I always complained about having to do these chores, but the funny thing was, when my younger brother was asked to mow the lawn instead of me, I didn’t like that either.

7. What were your favourite classes at school?
Mostly it depended on who the teacher was so if I liked the teacher I liked the class. Other than that, I liked gym class and art class.
8. What were your favourite sports?  
   Hockey and downhill skiing.

9. Did you draw or paint as a child?  
   Yes, but I don’t think any more than most children.

10. Did people think you would grow up to be an artist while you were in school?  
    I never asked them but I don’t think so.

11. When did you decide to be an artist?  
    I think I was 19 or 20 and taking art lessons at the Ottawa School of Art and I felt like I was really good at it. It started to be very thrilling making paintings and drawings like the old masters.

12. Why did you decide to become an artist?  
    I wanted to have a job that didn’t feel like a job.

13. Did you go to art school?  
    I went to the Ottawa School of Art for about 2 years. Those were evening classes for hobby painters. Then I went to Mount Allison University for 4 years and got a degree in Fine Arts.

14. Who is your favourite artist?  
    My favourite artist is a 19th century French painter named Édouard Manet. People think of him as one of the inventors of Impressionism.

15. What is the best thing about being an artist?  
    Having a job that doesn’t feel like a job. Being able to only do things that I believe in and having the opportunity to try and make the world a better place.

16. What is the worst thing about being an artist?  
    Sometimes I don’t know if I am going to have enough money to pay the bills. Sometimes I think I am not a good artist and I should be doing something else, like I am wasting my time.

17. If you could be anything else in the world, what would you be?  
    God, so I could fix all the things that don’t make any sense, or at least understand why things are the way they are. Or maybe dust so I won’t have to think about it anymore ... but that will come soon enough, I guess. When I was growing up I wanted to be an NHL hockey player.
Art Terms

Still Life: A representation of inanimate objects. Still life compositions reflect a range of everyday items (like food, books, or flowers) in any particular period.

Balance: The visual impression of order and internal logic in a composition in which the characteristics of different elements (i.e. colour, direction, shape, scale, texture, tone, and apparent weight) are successfully integrated as a coherent image.

Value: The lightness or darkness of a tone, judged on a monochromatic range from black to white, through dark, mid- and light greys.

Brushwork: The manner in which an artist uses a brush to apply paint to a support, as visible in the marks in the paint surface that demonstrate the movement of the brush.

Art movement

Impressionism: A style of painting that started in France in the 1860s. Artists focused on everyday scenes and the effect of sunlight on objects.

Resources

Stephen May

Gallery 78: Stephen May

A biography with several sample works from Gallery 78.

http://www.gallery78.com/smay.htm
Still Life Composition
Cybermuse “How-To” Videos: Painting a Still Life Composition
  Follow painter Nathalie Mantha as she demonstrates the steps to creating a still life with acrylic paints.
  http://cybermuse.gallery.ca/cybermuse/teachers/demo/videos_e.jsp

National Gallery of Art Kid’s Zone: Still Life
  This interactive site allows you to create compositions that mirror the paintings of the old masters. Experiment with light, perspective, colour, and object arrangement. For all ages.
  http://www.nga.gov/kids/zone/stilllife.htm

Impressionism
  Download or browse eight teacher lessons (grades 1-8) introducing the major themes of Impressionism, or take a guided tour through turn of the century France and explore the interesting concepts that defined the Impressionist art movement.
  http://www.impressionism.org/

Impressionist Paintings Collected by European Museums: A Resource Packet for Educators
  An excellent introduction to Impressionism for teachers, including several lesson plans, resources, and suggested readings. Created by the High Museum of Art (Atlanta), the Denver Art Museum, and the Seattle Art Museum.
  http://www.impressionism.org/teachimpress/resourcepacket.doc

Incredible Art Department: Impressionism/ Post-Impressionism
  A variety of links to sites about Impressionism and Post-Impressionism and the major artists of the period, including Monet and Van Gough. Links to related lesson plans are also provided.
  http://www.princetonol.com/groups/iad/lessons/middle/impress.htm
Mary Pratt (Canadian, b. 1935)

This is Donna | 1987

oil on canvas
188.0 x 106.7 cm
Gift of Jim Coutts in memory of Marion McCain
What can we learn from looking at Mary Pratt’s *This is Donna*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What time of year is it? What time of day is it? What is the woman doing? How would you describe the atmosphere in the painting? What visual elements support your ideas? What effect does the shadow cast?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

If you could replace the name Donna with a name of your choosing, what would it be and why? *This is…*
Art-making inspired by Mary Pratt’s *This is Donna.*

**Full Figure Portrait**

**Curriculum Connections:** Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

Image of Mary Pratt’s painting *This is Donna*
Heavy Paper or Bristol Board (at least 16 x 20)
Pencils
Erasers
Coloured Pencils
Let’s Get Started

Discuss!

In this activity students will get the opportunity to draw someone they love. It is a simple activity, using pencil and coloured pencils, but because of the subject matter it can lead to great personal enrichment and sharpened observation skills.

Prepare!

Have a collection of a variety of different materials that students can explore using during this class. A collection of found materials from nature work perfectly as they are easily accessible, and are cost friendly.

Create!

Note: Have the example image of Mary Pratt’s painting entitled This is Donna on display for the class to refer to to show the concept of portraiture, with emphasis on the full body, rather than just the face.

1. Students will discuss the subject of the painting. Mention that it is a woman in her underwear. Although this is apparent the students will want to laugh and giggle about the image. This is normal and not to be avoided, but discussed.

2. The students will be told to focus on the details of her face, and all the shadows that are on the walls behind the figure. Where is the light coming from? Is she sad? Happy? Angry? A good and open discussion can come from these questions. Once the students get a few giggles out of the way, the lesson can carry on.
3. Following the short discussion, students will be told that they are going to do their own portrait of someone they love. This portrait is going to be from memory. Ask students to all close their eyes for 10-15 seconds and picture someone they love.

4. Ask students to focus on the details and unique attributes that make the person they love special to them and then try to show these details in their image: If their chosen person is loving, perhaps they can draw a heart; if their chosen person is a musician, perhaps they can draw music notes or an instrument. Any information to help the viewer know why this person and location are special will help express emotions behind the image.

5. Students will be told that they are going to fill in their image with colored pencils. At this point students will also be asked to think about shadows. All students will begin to think about light and how it creates shadows. Is there a sun in their drawing? If so, where would the shadow be? Is there a light in the room that they drew? Which side, and where would the shadow lay?

6. Students will be made aware that shadows help the viewer get a sense of where light is coming from and make images seem more 3-dimensional.

7. For students who have completed their assignment they can attempt to add on to the activity by using construction paper to create a frame around the picture. For this, students cut strips of construction paper and tape it to the image. They can decorate their frame with marker, glitter, words, anything that is available for them to use.

8. After all the pictures are complete students will sit in a discussion circle to share their work. Try not to force the discussion as students will have the right to pass, but rather encourage them and assure them that the discussion circle is a safe place and they can feel free to talk about their art. Students will be asked to share who the image is of, and what location is in the background.
Tips and Tricks

With K-2 this lesson can go very quickly which means ideally there would be a lot of scrap pieces of paper available from them to paint on as they enjoy “getting dirty” with paint.

Try not to give students all 3 primary colours, as when they are mixed together, the end result is always a brownish colour. Put simply, use red and blue but no yellow (white should always be available, and a bit of black). Using orange, red, and blue, will give the same brown affect since its base colours include all primary colours. If students really love yellow, perhaps give them yellow, blue, black and white.

Artist Biography

Mary Pratt (1935- ) is a Canadian photorealist painter born in Fredericton, New Brunswick. She took her first colour lessons with her mother. She entered the Fine Arts program at Mount Allison University upon completing school. At Mount Allison, she was taught by artists Alex Colville and Ted Pulford. In 1961, Pratt graduated with a Bachelor of Fine Arts and moved to St. John’s, Newfoundland, with her husband (artist Christopher Pratt). She became an art teacher at Memorial University. Pratt had her first exhibition at the Art Gallery of Memorial University in 1967.

Mary Pratt has become well known for her domestic subject matter. In the 1980s, she produced work of greater complexity, as she expanded her subject matter to include figurative works, still life compositions, and landscapes. She used mixed media, watercolour, pastel, and charcoal, and her simple domestic images offered subtle metaphors, often of domestic aggression.
Pratt’s work has been part of several solo shows and group exhibitions across Canada and the U.S. In 1975, she was part of the exhibit *Some Canadian Women Artists*, which was held by the National Gallery of Canada. In 1981, the London (Ontario) Regional Art Gallery organized a major retrospective of her work, which toured Canada. Pratt has received many awards and recognitions, including the Woman’s Recognition Award (Zonta Club, 1988) and the Canada Council for the Arts Molson Prize (1997). She is a Companion of the Order of Canada and has received honorary doctorates from eight Canadian universities.

Mary Pratt currently lives in St. Mary’s Bay, Newfoundland. She continues to produce work and is one of Canada’s best-loved artists.

*And I quote:*

“I see something, I’ve got to have it, I’ve got to keep it, I’ve got to paint it. And then after I start to paint it, I realize why”

*(Laurence, p.26).*
Q & A with Mary Pratt (March 14, 2007)

1. When and where were you born?  
   Fredericton, NB. March 15, 1935.

2. Do you have brothers and sisters?  
   Barbara Cross – sister.

3. Did you like them when you were growing up?  
   Yes.

4. What was your favourite thing to do when you were a child?  
   Read – make scrapbooks from pictures in magazines – birthday cards etc.

5. Did you have any jobs you had to do for your parents?  
   Yes – my sister & I always “did” the dinner dishes (“washed up”), helped sweep and dust, make our beds – iron and help bakeweed & hoe the garden – cut the grass with a push mower – etc.

6. What were your favourite classes at school?  
   English, history

7. Did you have a favourite game or sport?  
   Soccer, in school. But we played “rounders” in the back yard, and the neighbours and our parents played croquet.

8. Did you have a favourite book?  
   The Little Princess by Frances H. Burnett.

9. Did you draw or paint as a child?  
   Yes.

10. Did you know any artists when you were a child?  
    Yes – Lucy Jarvis.

11. Did people think you would grow-up to be an artist?  
    Yes.

12. How old were you when you decided to be an artist?  
    10 years old.

13. Why did you decide to become an artist?  
    It was evident (prizes etc) that other people thought I was “good at it.” I liked to paint.

14. Did you go to art school?  
    Yes. Mt. Allison School of Fine Arts.

15. Who is your favourite artist?  
    Morandi – but I could also say Rembrandt? So many…

16. What is the best thing about being an artist?  
    Working at what I love – when and how I choose.

17. What is the worst thing about being an artist?  
    The demands it makes on my health.

18. If you could be anything else in the whole world, what would you be?  
    I have no idea. I don’t think about being “anything else.”
**Art Terms**

**Figure:** A representation of a human figure.

**Realism:** An artwork that represents a subject with accuracy in regards to appearance. Subject matter is concerned with everyday events and social conditions.

**Photorealism:** Photorealism is an art movement where the paintings created closely resemble photographs. The goal of photorealism is to recreate the image as realistic as possible. This movement began in the late 1960's and artists still use this technique today.

**Art Movement**
**New Objectivity:** A movement that started in opposition to Expressionism. It is characterized by a realistic style combined with a cynical and socially critical stance.

**Resources**

Canadian Encyclopedia: Mary Pratt
A brief biography with sample work and external links.
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0006455

Women Artists in Canada: Mary Pratt
A detailed biography with images from the Library and Archives of Canada.
http://www.collectionscanada.gc.ca/women/002026-519-e.html
Art Gallery Of Newfoundland & Labrador: Mary Pratt
   A comprehensive biography including sample work.
   http://www.heritage.nf.ca/arts/agnl/mpratt.html

Still Life Composition
Cybermuse “How-To” Videos: Painting a Still Life Composition
   Follow painter Nathalie Mantha as she demonstrates the steps to create a still life with acrylic paints.
   http://cybermuse.gallery.ca/cybermuse/teachers/demo/videos_e.jsp

New Objectivity/ Magic Realism
Art:21- Describing the Real
   A series of lesson plans that explore abstraction and realism by integrating visual arts with language arts. Poetry, novels, memoirs, and epic stories are explored through their visual counterparts—still life, portraiture, and historic representations in art. One of the lessons specifically explores Magic Realism through the work of artist Pepon Osorio.
   http://www.pbs.org/art21/education/abstraction/lesson1.html

Canadian Women Artists
Women Artists in Canada: Celebrating Women’s Achievements
   Detailed biographies highlighting the achievements of 23 women artists in Canada.
   http://www.collectionscanada.gc.ca/women/002026-500-e.html
Yvon Gallant (Canadian, b.1950)

*Aveugles au coin St-Denis et Cherrier, Montréal* | 1987

tempera; watercolour on paper

76.9 x 89.6 cm

Purchase, 1990

Wallace S. Bird Memorial Collection
What can we learn from looking at Yvon Gallant’s *Aveugles au coin St-Denis et Cherrier, Montréal*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What time of year is it? What time of day is it? What are the people doing? How would you describe the atmosphere in the painting? What visual elements support your ideas? What colours are missing from the painting?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

If you were walking down this street, who would you meet? What would you be doing? What would you be wearing? What time of day would it be?
Art-making inspired by Yvon Gallant’s Aveugles au coin St-Denis et Cherrier, Montréal.

Vanishing Lines – Introduction to Perspective

Curriculum Connections: Explore basic art skills, techniques, and vocabulary.

Materials Needed

- Image of Yvon Gallant’s image Aveugles au coin St-Denis et Cherrier, Montréal
- Liquid Tempera Paint
- Plastic Palette Knives
- Paintbrushes
- Markers
- Coloured Pencils
- Crayons
- Pencils
- Erasers
- Rulers
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
Let’s Get Started

Discuss!

Perspective. It’s all around us. It affects how we see everything in our environment. This lesson is an introduction to one point perspective for young students. This lesson can work with all students from K-5, but there will be a large variation on the final pieces. This lesson also deals with primary colours and is a good introduction to the use of colour.

Prepare!

For students K-2: have a drawing on the board with the drawing provided above.

This is important since all students must begin with the horizon line and vanishing point. For students K-2, prepare a sheet ahead of time that already has the horizon line and vanishing point printed on it. This will be the outline that the students base the rest of their drawings on. (Note: leave out the arrows and words from the student templates) Have students 3-5 draw these lines for themselves based on the one from the board.
Create!

Note: The example image of Yvon Gallant’s painting *Aveugles au coin du St-Denis et Cherrier, Montreal* will be on display for the class to see an example of one point perspective.

1. Students will discuss the fact that in this painting most of the main lines all meet in the very centre of the painting.

2. Students will be told that when an image looks like this it is called perspective. Perhaps having other images, including photographs that have great examples of one point perspective would be helpful for this discussion. These images can be found very easily by searching “one point perspective” online.

3. For students K-2: At the beginning of the lesson the students will given their template sheet with the same image as the one above.
   1. Have the vanishing point, two lines converging to it, and the horizon line pre-drawn on it. (A photocopied image works perfectly fine).
   2. After the discussion about perspective, students will be told to use a pencil and draw in their cityscape in the image.
   3. Instruct students that the background (for example: mountains, houses, forest) needs to be drawn ON and ABOVE the horizon line.
   4. Next students will be told to put their foreground in with an attempt to put larger images at the bottom of the page, and have them decrease in size as they go towards the vanishing point.
   5. This may seem complex for students around the age of 5, but they are capable of understanding the concept of “larger in front and smaller in back”.

4. For students 3-5: At the beginning of the lesson the students will copy the image from the board.
   1. Advise students to be careful when selecting their vanishing point and draw a straight horizon line and two converging lines.
   2. After they have completed the initial sketch and discussion they now free to add details into their image.
   3. Explain to students that the images at the bottom of the page appear larger and get smaller as they begin to converge at the vanishing point.
4. Students will also be told to try and make their objects in their image all point back towards the vanishing point. Instruct students to draw their background along the horizon line.

5. For all students: Once they have taken the time to draw out they picture, they will now take the time to colour in their image.

6. They will be told to only use primary colours (red, blue, yellow with the addition of white). The colour black should be avoided for this lesson. They can colour in their image with either paint, coloured pencils, markers, or crayons depending on school resources and time available.

7. Painting and the supplies needed for set up take a longer amount of time, and this lesson does not necessarily need paint. Therefore it is a good opportunity to work with coloured pencils and markers.

8. For students who have completed their assignment they can attempt to create a different image placing the vanishing point off to the side of the page.

9. Students draw their guiding lines to this point and base their image on this new vanishing point.

10. Have a discussion period where other students look at the variation of imagination from their peers. Students will be encouraged to discuss their peers’ work as it helps develop confidence and pride in their work.

**Tips and Tricks**

Students 3-5: use rulers to create their horizon and converging lines to help with accuracy.
Artist Biography

Yvon Gallant (1950- ) was born in Moncton, New Brunswick, and has lived there for most of his life. In 1976, he was one of the first artists to graduate from l’Université de Moncton’s visual arts program. While absorbing the teachings of modernism and contemporary art history as a student, Gallant’s Acadian heritage naturally attracted him to the folk art forms that were part of his upbringing and everyday life. Gallant began creating visual stories, full of wit and playfulness, using myths, superstitions, family rituals and social scenes for his subjects.

Since the 1970s, Gallant’s visual stories have accumulated to form a contemporary album of Acadian life. Signature features of his style include the blank faces of his figures, exaggerated hands, and vibrantly coloured shapes outlined in black. His work displays a strong relationship between life and art.

Yvon Gallant has worked for the National Film Board of Canada and the Galerie Sans Nom in Moncton. Over the course of his career, he has participated in numerous solo and group exhibitions in Atlantic Canada and throughout Canada. In 1994, a retrospective of his work was organized by the Confederation Centre Art Gallery and Museum (Charlottetown, PEI). He has received numerous awards and recognitions, including the Miller Brittain Prize for Excellence in the Visual Arts (1992).
Art Terms

Cityscape: A work of art in which city buildings are the primary object.

Tempera Paint: A paint consisting of pigments found in a water-miscible emulsion. The paint is translucent and quick drying, and when it dries it is tough, durable, and waterproof, and the colours retain their brilliance.

Folk Art: A general term for the native arts and crafts of any particular region, arising from traditional cultural forms which are practical rather than theoretical and handed on between individuals without the development of formal systems of training.

Narrative Painting: The category of figurative paintings in which the image describes a particular scene or incident or tells a story.

Resources

Gallery 78: Yvon Gallant
A biography and several works by Yvon Gallant from Gallery 78, New Brunswick.
http://www.gallery78.com/ygallant.htm

Folk Art
The Canadian Encyclopedia: Folk Art
A detailed introduction to Canadian folk art, with pictures, suggested readings, and external links.
http://www.canadianencyclopedia.ca/index.cfm?PgNm=TCE&Params=A1ARTA0002875
**Francophone Artists in Canada**

Francophone Artists of Canada: Gestures and Words

- A website created by the Virtual Museum of Canada dedicated to the work of Francophone artists in Canada.
  
  http://www.virtualmuseum.ca/Exhibitions/Gestes/anglais/index.html

Narratives of Nationhood: Canadian Symbol and Myth

- The Confederation Centre Art Gallery offers this valuable site which teaches about nationhood and nationalism through symbolism. Three works of art, including one by Yvon Gallant, are examined and accompanied by several related lesson plans.
  
  http://www.nationhood.ca/html_en/module_core.cfm?tab=intro&modNum=1#LPU

**Acadian Art and Culture**

The Canadian Encyclopedia: Culture of Acadia

- Learn about Acadian folklore, music, painting and sculpture, literature, theatre, and cinema through articles, pictures, and media.
  
  http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1SEC832672

CBC: The Acadians

- An excellent online feature about Acadian history and culture, this site includes Acadian facts, numerous articles, a timeline, and numerous resources about Acadian culture. A section on nine Acadian artists (including Gallant) is included, and features biographies, video clips, and artworks.
  
  http://www.cbc.ca/acadian/index.html
Nancy Morin (Canadian, b. 1944)

The Wedding of the Red Horse | 1988

oil; acrylic on canvas
132.1 x 132.1 cm
Purchase, 1990
Wallace S. Bird Memorial Collection
What can we learn from looking at Nancy Morin’s *The Wedding of the Red Horse*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What time of year is it? What time of day is it? Is the horse flying or jumping? How would you describe the mood the painting? What visual elements support your ideas?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

In *The Wedding of the Red Horse* who is the horse marrying?
Art-making inspired by Nancy Morin’s *The Wedding of the Red Horse*.

*Once Upon A Time…*

**Curriculum Connections:** Visually communicate stories, ideas, and experiences, using a variety of materials.

**Materials Needed**

- Image of Nancy Morin's painting *The Wedding of the Red Horse*
- Liquid Tempera Paint
- Plastic Palette Knives
- Pencils
- Plain Paper for preliminary sketches
- Erasers
- Water Containers
- Paper Towel
- Heavy Paper or Bristol Board (at least 16 x 20)
- Markers
- Coloured Pencils
Let’s Get Started

Discuss!

Art has the ability to tell stories. Sometimes they are quite clear to the viewer while other times they are hidden beneath the surface. In this activity students have the opportunity to use their imagination to create an artwork that tells a story. Their story. This lesson is open to the use of different media and can follow a Language Arts lesson on storytelling and fairytales. This lesson also deals with surrealism as it is based on the imagination.

Prepare!

The teacher ideally will talk to the students about storytelling and how stories can bring to mind vivid imagery. During a Language Arts class the students can write their own story or fairytale. This fairytale can be about anyone or anything they desire. Try not to have limitations on where their imagination leads them. The work they create is based on the fairytale they write. Paint can be put in paint palettes or on trays before the class to help with time restrictions.

Paint can be put in trays before the class.

Create!

Note: The example image of Nancy Morin’s painting will be on display for the class to refer to if needed. This lesson is based on the Language Arts lesson.

1. The students will all have their creative writing piece in front of them.

2. Advice students to take the time to read over their piece and try to think about what imagery comes to mind when they read it. Is there

3. For students K-2: The students will draw their image on the Bristol board.

4. For students 3-5: The students will now take some time and on the plain pieces of paper they can begin to sketch out some ideas for what they want their final piece to be.
   1. After they have done a few sketches, they can choose the layout for their final piece and draw it on the Bristol board.

5. For all students: Once the students have their drawing on the Bristol board they will now take the time to paint their image. They do not have to stick to realistic colours and can be as imaginative as they want to be. This activity is all about the fantastical and surreal.

6. Students will be given their paint tray with their spectrum of colours (which varies depending on resources). Be sure to not use too much black as it overpowers most colours very easily.

7. The paper can also be distributed at this time by a student who is waiting their turn to get their paint.

8. Students will now be instructed to begin painting with the tempera paint. While the students are painting the teacher can distribute the paper towel so that they have something to clean their brushes with when needed.

9. Their pieces can be filled in with markers or coloured pencils, but paint is more ideal for this lesson as it allows them the opportunity for colour mixing and fluid lines.

10. Once their pieces have had an opportunity to dry, probably the next day, students will share their stories and their images with the rest of the class.

11. An added activity would have students share their stories. Their fellow classmates then select the image they think belong with each story. This activity encourages students to share their work with their peers in a non-intimidating manner.
12. For students who have completed their assignment they can attempt to reinterpret their story in a different style of painting.

**Tips and Tricks**

Left over baby food jars and jam jars make perfect water containers for painting activities. Do not give students their paint and paintbrushes too early, as it will be very difficult from them to not play with their supplies before they are ready to.

**Artist Biography**

Nancy Morin (1944- ) was born in Cornwall, Ontario. She moved to Moncton, New Brunswick, in 1970, where she entered the visual arts program at l’Université de Moncton. After graduating in 1976 with a Bachelor of Visual Arts, Morin developed as an artist within Moncton’s rich Acadian culture, where she developed a close professional relationship with Acadian artist Yvon Gallant.

Morin’s work has a distinct dream-like quality, using fanciful imagery and bright primary colours. Her fairy tale settings, however, are drenched with a consciously feminine perspective. Among her favourite images are whimsical, leaping horses, snakes with colourful stripes and polka dots, exotic flowers, and graceful birds. Morin’s work is heavily influenced by the cycles of nature: the sun and moon, the changing seasons, and the death and renewal of Nature.

A long-time member of the Aberdeen Cultural Centre in Moncton, Morin has maintained her studio there since 1984. She is part of the Neo-folk Acadian tradition, along with artists like Yvon Gallant, Raymond Martin, and Mario Doucette. Morin’s work can be found in private and public collections and has been exhibited regularly across Canada and France.
And I quote:

“Follow me… I am floating inside a dream cave.”

-Quoted from the exhibition catalogue for Morin’s series of pony paintings.

Q&A with Nancy Morin (July 10, 2007)

1. When and where were you born?
   \underline{Cornwall, Ontario, 1944.}

2. Do you have brothers and sisters?
   \textbf{One sister.}

3. Did you like them when you were growing up?
   \textbf{Of course.}

4. What was your favourite thing to do when you were a child?
   \textbf{Painting and drawing, and making papier mâché.}

5. Did you have any jobs you had to do for your parents?
   \textbf{Helping in the garden.}

6. What were your favourite classes at school?
   \textbf{Art and science.}

7. Did you have a favourite game or sport?
   \textbf{Swimming and playing in nature.}

8. Did you have a favourite book?
   \textbf{Dr. Doolittle.}

9. Did you draw or paint as a child?
   \textbf{All the time.}

10. Did you know any artists when you were a child?
    \textbf{Just a few.}

11. Did people think you would grow-up to be an artist?
    \textbf{I wanted to be a farmer!}

12. How old were you when you decided to be an artist?
    \textbf{About 20 years old.}

13. Why did you decide to become an artist?
    \textbf{I wanted to be happy.}

14. Did you go to art school?
    \textbf{Yes, for four years.}

15. Who is your favourite artist?
    \textbf{Chagall, I think.}
Art Terms

Naïve Art: Art which is deceptive in its appearance as innocent, childlike, and spontaneous. Naïve artists may be self-taught, but frequently borrow conventional compositions and techniques from the history of art, and strive for precision and technical polish. In painting it tends towards bright colours, abundant detail, and flat space.

Colour: The perceived character of a surface according to the wavelength of light reflected from it. Colour has three dimensions: Hue (such as red or yellow), Value (its lightness or darkness), and Intensity (its purity or saturation).

Resources

Gallery 78: Nancy Morin
A biography and selected works by Nancy Morin from Gallery 78, New Brunswick.
http://www.gallery78.com/nmorin.htm

16. What is the best thing about being an artist?
You make yourself and others happy!

17. What is the worst thing about being an artist?
Being poor!

18. If you could be anything else in the whole world, what would you be?
Actually, now I’m a Buddhist nun and I paint and gild statues and temples so I guess that’s the answer!
Folk Art
The Canadian Encyclopedia: Folk Art
   A detailed introduction to Canadian folk art, with pictures, suggested readings, and external links.
   http://www.canadianencyclopedia.ca/index.cfm?PgNm=TCE&Params=A1ARTA0002875

Marc Chagall
Famous Artists Gallery: Marc Chagall
   Read the biography and explore works by Morin’s most important influence, Marc Chagall.

Acadian Art and Culture
Francophone Artists of Canada: Gestures and Words
   A website developed by the Virtual Museum of Canada dedicated to the work of Francophone artists in Canada.
   http://www.virtualmuseum.ca/Exhibitions/Gestes/anglais/index.html

CBC: The Acadians
   An excellent online feature about Acadian history and culture, this site includes Acadian facts, numerous articles, a timeline, and several resources about Acadian culture. A section on nine Acadian artists is included, and features biographies, video clips, and artworks.
   http://www.cbc.ca/acadian/index.html

The Canadian Encyclopedia: Culture of Acadia
   Learn about Acadian folklore, music, painting and sculpture, literature, theatre, and cinema through articles, pictures, and media.
   http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1SEC8326
Robin Collyer (Canadian, b.1949)

**Tower** | 1993

wood, vacuum-formed plastic
180.0 x 100.0 x 100.0cm
Gift of the artist
What can we learn from looking at
Robin Collyer’s *Tower*?

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

Although Collyer’s sculpture is titled *Tower*, what else does it look like to you and why?
Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

If you could walk inside the *Tower* what would you find? Would it be dark, light, warm or cold? *Tower* looks a bit like a rocket ship. If you could fly *Tower* where would you go and where would you land?
Art-making inspired by Robin Collyer’s *Tower*.

*Cardboard Castles*

**Curriculum Connections:** Make choices and decisions about tools and materials in the creation of art objects.

**Materials Needed**

- Image of Robin Collyer’s sculpture *Tower*
- Tempera Paint
- Water Containers
- Paper Towel
- Pencils
- Erasers
- Cardboard Pieces
- Paper Towel Rolls
- Toilet Paper Rolls
- Cardboard Boxes
- Tape
- Glue
- Decorating materials
  (feathers, leaves, buttons, etc)
Let’s Get Started

Discuss!

Sculptures can be made from many different materials. Cardboard is an excellent material that is available as a recycled material as it can be found in many homes. Giving students the opportunity to work 3-dimensionally allows them to experience a different type of the art making process and having students construct buildings allows them to use their imagination as well as personal memory to construct art.

Prepare!

The teacher needs to have a variety of cardboard shapes and pieces available for the class to use. If students are asked to collect pieces from their homes for a week or two prior to the project then the task of collecting pieces will not be solely left to the teacher. Aside from the cardboard materials the teacher should have a few decorating materials available for the students to use.

Create!

Note: The example image of Robin Collyer’s sculpture Tower will be on display for the class to show the concept of three-dimensional sculpture.

1. The class will discuss the sculpture and the teacher can ask what the image reminds them of. If prompting is necessary the teacher can ask questions such as: What do they think the image looks like? A tower as the name would suggest? A rocket? A castle? Do they think it looks realistic or like something from a fairytale? Can they imagine who or what would live in the structure?
2. Following the short discussion, students will be told that they are going to create their own sculpture. For the sake of the assignment, ask students to stick to creating a building.

3. After the initial discussion period, students will also given pieces of cardboard. If they have brought pieces from home they can use their own pieces. Students will also have access to the cardboard pieces that the teacher has supplied.

4. A few instructions will be given to the students once they all have their selected pieces at their desks. The students will be instructed that they will start with one piece of cardboard (a box or large tube shape works best) as their main structure and details can be added on to this supporting structure. Pieces can be attached with tape initially, and then secured with glue for extra strength.

5. Once students have selected their main structure encourage them to use their imagination in creating the rest of their building. The building does not have to be “realistic” but can be anything they want.

6. Students will be told to make sure that the pieces they attach are secured with tape so as to prevent problems later on. Once all pieces are added and secured down with tape, students will take glue and add it to the joins of the pieces for added strength.

7. After students have finished building their structures they are now ready to paint and decorate their buildings.

8. Students will be given their paint tray with their spectrum of colours (which varies depending on resources) when they are ready. Be sure to not use too much black as it overpowers most colours very easily. Once students have their paint are ready to begin painting.

9. The finished buildings need to be put aside to dry for the night, as the glue and paint will need a few hours.

10. The next day, students will take time to have an “open house” where the classroom is set up so that all students have their sculptures at their desks. The students will walk around their classroom and look at each others work as if they were in a gallery setting.
Tips and Tricks

Shoe boxes work great for the initial structure. An additional material that can be used for the main structure is a coffee can. They are solid enough to have other pieces attached on, and strong enough to support a lot of weight.

Artist Biography

Robin Collyer (1949- ) was born in London, England. His family immigrated to Canada in 1957. He studied at the Ontario College of Art and Design (Toronto) in the 1960s, and by 1971 he had his first solo exhibition at the legendary Carmen Lamanna Gallery (Toronto).

Since 1971, Collyer has exhibited sculpture and photography internationally. He is best known for his three-dimensional sculptures that use industrial materials, recycled objects, and images and text from advertising and media. His minimalist sculpture is created using geometric design, abstraction, and unadorned materials.

In his photographic works, Collyer often captures natural, urban, and suburban scenes, and uses irony and juxtaposition to show the impact of human beings on the natural landscape. Many of his photographs focus on language in media and advertising, playing with the unexpected appearance of words and phrases within otherwise ordinary environments. His sculptures reveal an ongoing interest in architectural form.

Robin Collyer has exhibited in galleries across North America and Europe. He represented Canada at Dokumenta 8 in Kassel, Germany, in 1987, and at the Venice Biennale in 1993. Collyer’s work is featured in numerous public and commercial collections, including the National Gallery of Canada, the Art Gallery of Ontario, the National Collection of France, and Susan Hobbs Gallery in Toronto. Collyer currently lives in Toronto and teaches in the Sculpture and Installation Department at the Ontario College of Art and Design.
Q & A with Robin Collyer (April 2, 2007)

1. When and where were you born?

2. Do you have brothers and sisters?
   2 younger brothers.

3. Did you like them when you were growing up?
   They were my brothers and I was preoccupied with my own activities.

4. Was anyone in your family an artist?
   No.

5. What were your favourite things to do when you were a child?
   I enjoyed making things and fixing things. I liked mechanical objects. I helped my father fix his car and I raced go-karts competitively during my teen years.

6. Did you have any jobs you had to do at home for your parents?
   No.

7. What were your favourite classes at school?
   I had no favourites.

8. Favourite sports?
   I didn’t play sports.

9. Did you draw or paint as a child?
   I did drawings of jet planes and cars.

10. Did people think you would grow-up to be an artist while you were in school?
    No.

11. When did you decide to be an artist?
    Second year of art college.

12. Why did you decide to become an artist?
    The lack of parameters.

13. Did you go to art school?
    18 months at the Ontario College of Art in Toronto.

14. Who is your favourite artist?
    Andy Warhol.

15. What is the best thing about being an artist?
    The freedom to follow your interests.

16. What is the worst thing about being an artist?
    The lack of predictability when it comes to income.

17. If you could be anything else in the world, what would you be?
    President of the United States
**Art Terms**

**Conceptual Art:** An artwork in which the physical object is not necessarily an end product. Instead, the idea of the work and examination of its theoretical value are the primary motivations, with the written word as an important vehicle of presentation.

**Sculpture:** The techniques and processes of creating three-dimensional forms and images by carving, casting, construction, or modelling.

**Form:** An element of art that is three-dimensional (height, width, and depth) and encloses volume.

**Space:** An element of art that refers to the area between, around, above, below, or within things. It can be described as two- or three-dimensional, as flat, shallow, or deep, or as positive or negative.

**Abstraction:** An art form or object that is primarily an arrangement of basic visual elements, i.e. colour, line and contour, mass, shape and texture. Real objects in nature are represented in a way that wholly or partially neglects their true appearance.

**Art movement**

**Minimalism:** Paintings and sculptures that thrive on simplicity in both content and form, using only a minimal number of colours, shapes, values, lines, and textures. Minimalism lacks both symbolism and personal expression.

**Resources**

**Robin Collyer**

The Canadian Encyclopedia: Robin Collyer

A detailed biography with sample works and suggested readings.

http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0009156
Centre for Contemporary Canadian Art: The Work of Robin Collyer
digital collection of over 200 works by Robin Collyer, from the very early to the most recent.

Photography
Learning Centre Toolkit: Decoding Photographs
Library and Archives Canada offers this excellent resource, which teaches us how to describe, analyze, interpret, and evaluate photographs. Examples of photography and resources for both teachers and students are provided.
http://www.collectionscanada.gc.ca/education/008-3080-e.html

Cybermuse Lesson Plans: Drawing with Light
Created by the National Gallery of Canada, this exceptional resource explores the art of photography. Includes activities for all grade levels, sample artists and artworks, a historical chronology, a “See and Compare” section, and a glossary of related terms. A section on Robin Collyer is also provided.
http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=183

Conceptual Art/ Minimalism
Cybermuse Lesson Plans: New Ideas New Materials
Created by the National Gallery of Canada, this resource teaches about Minimalism, Conceptual Art, and “Process” Art. Includes activities for all grade levels, sample artists and artworks, a historical chronology, a “See and Compare” section, and a glossary of related terms.
http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=125

Artlex: Minimalism
A brief definition of Minimalism, several examples of Minimalist art from the early 1900s to the present, and related links.
http://www.artlex.com/ArtLex/m/minimalism.html
Guy Duguay (Canadian, 1955-1996)

5 portraits d’artiste: Marc Paulin | 1994

monotype on paper
73.8 x 56.0 cm
Purchased with Funds from H. Harrison McCain
What can we learn from looking at Guy Duguay’s 5 portraits d’artiste: Marc Paulin?

Let’s look

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

Let’s describe

What time of day is it? It is a portrait, but what do the visual elements in the background tell us about the work? How would you describe the atmosphere in the painting? What visual elements support your ideas?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

Let’s imagine

Imagine you turn on your computer or television and this image comes on the screen to convey a very important message to you. What would that message be? And why?
Art-making inspired by 
Guy Duguay’s 5 portraits d’artiste: Marc Paulin.

Changing Faces: Alternative Portraiture

Curriculum Connections: Elements of Art and Principles of Design; 
Explore the expressive qualities of warm colours and cool colours. 
Development of Imagery; Create images from experiences, ideas and imagination. 
Visual Awareness; Use observational and memory images of the real world.

Materials Needed

Image of Guy Duguay’s print 5 portraits d’artiste: Marc Paulin
Liquid Tempera Paint
Plastic Palette Knives
Coloured Pencils
Crayons
Construction Paper
Sponges

Water Containers
Paper Towel
Mylar
Heavy Paper or Bristol Board
(at least 16 x 20)
Pencils
Glue
Let’s Get Started

Discuss!

Self-portrait is a difficult subject to portray. It’s hard to get the image to look “just right”. With this activity students create a self-portrait but have the freedom to use mixed media to help with personal expression. Having a variety of paint, pencil, and collage on Mylar instead of Bristol board also gives students the opportunity to work with a new material. Mylar is a type of translucent plastic that comes in sheets and is exciting for students to draw on as it creates unique effects that are not always possible on paper.

Prepare!

The teacher will need to have many different media available for drawing in a selected area. There should be at least 3 of the following materials: paint, ink, pencil, marker, oil pastel, paper (for collage), pen, chalk pastel, conte, vine charcoal. Students will also be told a few days before to bring in a self-portrait so that they have time to collect the necessary photos. The teacher also needs to have a few random photos from magazines available on hand in case some students do not have a self-portrait or forget to bring one in.

Create!

Note: Have the example image of Guy Duguay’s piece 5 portraits d’artiste: Marc Paulin on display for the class.
1. Students will discuss that in this print the subject is clear and visible, while at the same time is full of colour and bold lines. The teacher can ask the students what they think about the image. Have they seen images similar to that before? Does it remind them of comics? Or cartoons? Another question that can be addressed: who do they think the person in the image is? Are they happy or sad? Why or why not? A good discussion can come from these questions.

2. Following the short discussion, students will be told that they are going to create their own self-portrait using a range of different materials. They will be told to use an image of themselves as guidance and to refer to it regularly as they attempt to recreate the image, only with heightened colour and line.

3. Students will be told to do some initial sketching using pencil as it can be erased, while once the paint or pastels are on the Mylar, it will not completely come off.

4. The teacher will have an area set up before class where all materials are placed. This is where students will go to select their art materials and encourage them to try as many as possible. Try to limit them to 2 different materials at their desk at one specific time, or their desks may become chaotic, but the students will be encouraged to come and exchange those materials at any time.

5. After the initial discussion period, students will also be allowed to select their drawing materials from the supply table. Students will be told that self-portraits are often about expression of feeling and thought, and for them to try to show feelings on the paper. This may influence their colour choices.

6. For students who want to use collage materials: these students still need to sketch out the basic lines for their self portrait and fill in some of the main details, including eyes and mouth. Collage material can be used to add detail to the background by simply cutting construction paper into shapes and then using glue to attach it to the Mylar.
7. For the students who want to work mostly in paint: this is when their paint trays can be handed out with their spectrum of colours (which varies depending on resources). Be sure to not use too much black as it overpowers most colours very easily. The Mylar may also be distributed at this time by a student who is waiting to get their paint.

8. Students will now be instructed to begin working. Students will be told to focus on the different types of marks that the different materials make on the paper. Are there certain marks that they like? Are there any that they don’t?

9. Once students have completed their artwork they have the choice to display it from either side because the Mylar is slightly transparent. Sometimes the art is displayed uniquely by flipping it over and seeing it through the back of the sheet.

10. For students who have completed their assignment, they can attempt to create a different self-portrait using materials different from those selected from the first piece.

11. With this assignment, depending on age, it is very rare that a student will not have at least one painting completed. (Usually students K-2 finish more quickly then students 3-5)

12. After all the portraits are complete (and dry if they used paint), students will hang up their work in the classroom. There can be a discussion period where other students try to guess the different materials used on the paintings. Students will be encouraged to discuss their peers’ work as it helps develop confidence and pride in their work.

**Tips and Tricks**

Mylar does not tear and can be bought in larger sheets to save financial resources and then cut into 8½ x 11 sheets for the students.
Artist Biography

Guy Duguay (1955-1996) was a painter, sculptor, potter, ceramist, engraver, and graphic designer from Dieppe, New Brunswick. In 1978, he graduated from the Université de Moncton with a degree in Fine Arts. Duguay mastered a variety of techniques and was fascinated with technology. His work incorporates movement, rich colours, humour, improvisation, and the element of surprise. It reflects his ability to control the effects of chance and to make the decorative dramatic. Duguay’s work can be described as Abstract Expressionism.

Duguay’s work is in numerous public and private collections, including the Collection du 50e de la Fédération des Caisses populaires acadiennes, the Canada Art Bank, the New Brunswick Art Bank, the Loto-Quebec collection, and the Art Gallery of the Toronto-Dominion Bank. He received grants from the Canada Council in 1993 and the Province of New Brunswick in 1992.

At 41, Guy Duguay died of AIDS.

Art Terms:

**Portrait:** A painting, sculpture, photograph, or other artistic representation of a person, in which the face and its expression is predominant. A portrait often reveals the likeness, personality, or mood of the subject, and often shows the person looking directly at the painter or photographer.

**Shape:** An element of art that is an enclosed space defined and determined by other elements, such as line, colour, and value.
**Monotype Print:** A type of printmaking whereby an artist draws or paints on a non-absorbent surface, like glass, metal, or stone. The image is then transferred onto a sheet of paper, by pressing the two surfaces together, usually using a printing press.

**Art movements**

**Expressionism:** Art in which the image of reality is distorted in form and colour in order to make it expressive of the artist’s inner feelings. Colour can is typically intense, brushwork is often free, and paint application tends to be generous and highly textured. Expressionist art is emotional and sometimes mystical and can be seen as an extension of Romanticism.

**Abstract Expressionism:** A style and movement of non-representational painting originating from the 1940s and 50s, where artists apply paint rapidly, with force, and often with large paint brushes to express emotion. The often-large works appear to be accidental, but are actually highly intentional and planned.

**Resources**

Virtual Museum Artotheque: Guy Duguay
A detailed biography of Guy Duguay from the Virtual Museum of Canada.
http://www2.umoncton.ca/cfdocs/artotheque/EN/10/Biographie.pdf

Virtual Museum: Guy Duguay
An analysis of an untitled monotype by Guy Duguay as well as a short biography.
http://www.museevirtuel.ca/Exhibitions/Gestes/anglais/ec_gum_duguay.html
Artwork by Guy Duguay
   A gallery of 25 artworks by Guy Duguay.
   http://www.guyduguay.com/gallery/v/gd/

Portraiture
Library and Archives Canada: Portrait Gallery of Canada
   A collection of more than four million paintings, prints, drawings, sculptures, photographs, films and caricatures amassed since the 1880s.
   http://www.portraits.gc.ca/

Expressionism
Artcyclopedia: Expressionism
   A detailed explanation of Expressionism, including external links and a chronological listing of Expressionists with sample works.
   http://www.artcyclopedia.com/history/expressionism.html

Abstract Expressionism
Metropolitan Museum of Fine Art: Abstract Expressionism
   A detailed explanation of the movement with images offered within a larger timeline.
   http://www.metmuseum.org/toah/hd/abex/hd_abex.htm

ArtReview.com: Jackson Pollock
   A 4-minute video clip of Jackson Pollock, one of the most important artists in the Abstract Expressionist movement, painting and talking about his work (1951).
   http://www.youtube.com/watch?v=CrVE-WQBcYQ
Edward Ned A. Bear
(Canadian/ Plains Cree; Maliseet, b. 1954 )

Namoya Otehiw
Ayasawac
(Pawakon Mask)  | 2003

butternut, horsehair, bear fur
57.5 x 29.5 x 27.5 cm
Purchased with the financial assistance of the Canada Council for the Arts Acquisitions Assistance Programme and with funds from The Senator Richard Hatfield Memorial Fund
What can we learn from looking at Edward (Ned) A. Bear’s *Namoya Otehiw Ayasawac (Pawakon Mask)*?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

**Let’s describe**

How would you characterize the expression on the face of this mask? How do the addition of horsehair and bear fur contribute to the expression? How old do you think the mask character is? What visual elements support your ideas?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

**Let’s imagine**

If you could don the mask, who would you become? Where would you be from? What would you do? Would you dance, sing, speak or say nothing? Why?
Art-making inspired by Edward (Ned) A. Bear’s Namoya Otehiw Ayasawac (Pawakon Mask)

Making Faces: Paper Masks

Curriculum Connections: Elements of Art and Principles of Design; Explore the expressive qualities of warm colours and cool colours. Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

Materials Needed

Image of Ned Bear’s mask Namoya Otehiw Ayasawac (Pawakon Mask)  
Newspaper  
Plastic Wrap  
Masking Tape  
Flour  
Ice Cream Containers for water/paste mixture

Water  
Paper Towel  
Paintbrush’s  
Liquid Tempera Paint  
Hairdryer
Let’s Get Started

Discuss!

Quite often students are limited to working in 2 dimensional media. This lesson will help students gain experience working three dimensionally. They will create a mask using simple papier maché, inspired by a mask created by Ned Bear.

Prepare!

This is a messy activity so tables need to be prepped by covering them with garbage bags. This will make for easy clean up and save on time. A large amount of newspapers can also be collected which will be needed for this art activity.

Create!

Note: Have the example image of Ned Bear’s mask entitled *Namoya Otehiw Ayasawac (Pawakon Mask)*, on display for the class to refer to see an example of art masks.

1. Students will discuss the fact that masks can tell stories and also express emotions. The teacher can ask the class what emotion they think the mask is displaying. Ask students if they can think of a story for why the mask was created. Following the short discussion, students will be told that they are going to create their own mask using papier mâché.
2. The students will start with plain newspaper and crumple it up until they have the base of a mask. This base needs to be taped together with masking tape and then covered with plastic wrap.

3. The newspaper should be crumpled into an oval shape about 1-2 inches thick. Layers of masking tape will keep the newspaper in place. The plastic wrap will allow for the real mask to be removed from the base form without difficulty.

4. Students will be told that they are going to build up a mask on the plastic wrap layer by tearing up pieces of newspaper and dip them into the papier mâché mix. (1 part flour to 2 parts water.)

5. After they are dipped, begin layering these pieces up and eventually build up facial features including noses, lips, eyes, etc. If students want to deviate from the typical facial features they can do so, they will have the freedom to express whatever they want through their mask.

6. The base needs to be about 2-3 layers thick. These base layers will not completely cover the plastic base, because it if does then the base will not detach from the top mask. It will not go more then ¼” of the way down the side of their 1-2 inch thick base shell. The ‘built up’ pieces also need to be dipped and slowly formed into the facial features.

7. It is possible that the masks may be quite sticky and at this point, the students may want to take a break, about 5-10 minutes, and the teacher can use a hairdryer to help harden the pieces.

8. Alternative material: This can be done with prepared plaster material. This method allows for more detail, but it is more expensive. If financial resources are available it is a better method to use. The set up and basics are still the same with the newspaper base shell and plastic wrap.
9. The masks need to be left to dry overnight. Depending on how many layers of papier mâché are used, it may take more than one night. After the masks are completely dry, the students will take the opportunity to paint their masks. Tempera paint works perfectly for this task. Students will be allowed to paint the mask in any way they please, keeping in mind an attempt to express what they are feeling, or a story they are trying to tell.

10. For students who have completed their assignment they can try to help their fellow classmates with their masks or try to help clean up the classroom, as there will be quite a bit of mess from this project.

11. After all the masks are complete, students will have a sharing/talking circle where they show their masks and explain their story or expressed feelings behind the mask.

**Tips and Tricks**

Construction paper can be used instead of newspaper when building up the mask, so that the mask has a base colour.
Artist Biography

Ned Bear (1954- ) is a sculptor from the Wolistoqiyik First Nations Community in Fredericton, New Brunswick. Bear, inspired by a Native Elder carver as a young boy, received formal training at the New Brunswick College of Craft and Design, where he became the first aboriginal student to graduate. Bear received additional training at the Saskatchewan Indian Federated College (now the First Nations University of Canada), the Nova Scotia College of Art and Design, and the University of New Brunswick, where he obtained a Bachelor of Education.

Bear creates sculpted masks and marble or limestone figure forms. His masks are approximately three feet high and are usually carved from butternut or yellow birch. Each mask is adorned with horse hair (symbolizing the free spirit), bear fur (symbolizing healing), and/or metal (symbolizing something which is of the earth). Each mask or “spirit helper” tells a story and offers a modern interpretation of traditional spiritual beliefs. When creating art, Bear considers himself to be simply a vehicle through which energy flows from the eternal Great Spirit to the medium he is using. He says: “I prepare no preliminary designs or sketches for any of my work…allowing the spirit to guide me, and the medium to speak on its own behalf.”

Ned Bear has made significant contributions as an instructor of Native art and culture, a curator, a guest speaker, and a juror. He has served as the Director of Education for Saint Mary’s First Nation and as a member of the New Brunswick Arts Board. In 2006, he won first prize at the prestigious Face the Nation competition at the UC Davis Design Museum. Bear is currently pursuing a Masters degree in Native art education at the University of New Brunswick.

And I quote:

“We delve into so many past wrongs of our lives that we forget to revel in the present. Learn to capture what you may never have again, now! Do what makes you content for this time, and begin to realize the true purpose of life.” -Ned Bear
Q & A with Ned Bear (April 10, 2007, via telephone)

1. When and where were you born?
I was born in Fredericton in 1954.

2. Do you have brothers and sisters?
I had four brothers and four sisters. I was number 5, right in the middle.

3. Did you like them when you were growing up?
We got along all right. We had our ups and downs like any family. My playmates were people in the community, not really my brothers and sisters. A bunch of us used to explore the woods around our community and make “Robin Hood” camps.

4. What was your favourite thing to do when you were a child?
When I was about 7 or 8 I would be an explorer and find all the wonders hidden in the woods. If I found something I thought was interesting, I would show it to my family or people I knew. But the magic was taken away when they would ridicule it or me. I learned to keep it to myself and bury the things I found. In a way, I buried the magic of childhood. I think the house I live in was built on the place where I buried my magical things.

5. Did you have any jobs you had to do for your parents?
We had a wood-burning stove and I had to load the basement with wood before the snow came.

6. What were your favourite classes at school?
I went to an Indian Day School for kindergarten on the reserve within Fredericton. The first thing we were taught was the catechism because the school was run by the Roman Catholic Church. We didn’t have a choice about our religion. I was raised a Roman Catholic and Christianity was shoved down our throats. After Grade 3 we left, went to Devon Elementary School. I liked science.

7. Did you have a favourite game or sport?
As a community we played “1 2 3 Red Light,” “Red Rover,” “Father, May I?” “Hide and Seek,” and tag - “It.” Sliding in the winter.

8. Did you have a favourite book?
Dao De Jing [Tao Te Ching] can be translated as The Book of the Way and its Virtue. I read this when I was about 12 or 13 and I thought, “I know this stuff.” It had a very profound effect on me.

9. Did you draw or paint as a child?
Draw. All kids like to draw.

10. Did you know any artists when you were a child?
I saw a carver once. Or was it a dream? I am not sure whether I really saw him or not. I had been playing with friends...
and they disappeared. I saw this carver in his workshop. His pipe smelled so good. I could hear the sound of the wood chopping. I stayed long enough to experience the essence of it. I wanted to recreate the atmosphere of that place [when I grew up] but not necessarily to become a carver. That experience was an epiphany for me.

11. Did people think you would grow-up to be an artist?
   No. They still don’t.

12. How old were you when you decided to be an artist?
   I never decided to become an artist. After high school I joined the army and was sent to Cyprus as a peacekeeper. Then I trained to become an art teacher. That led me to the New Brunswick College of Craft & Design where I studied for three years.

13. Why did you decide to become an artist?
   I didn’t decide. I just became one. I decide what I want to do, and then do it.

14. Did you go to art school?
   Yes.

15. Who is your favourite artist?
   Allan Houser, a Native sculptor from the southwestern United States. My favourite European artist is Rodin. I also like Aztec art.

16. What is the best thing about being an artist?
   Doing it.

17. What is the worst thing about being an artist?
   Finishing my woodcarvings. The sanding and oiling of each piece. I have an allergic reaction to tung oil so my uncle or son has to do it for me with my supervision.

18. If you could be anything else in the whole world, what would you be?
   A brain surgeon to fix my brain. [Note: Ned Bear suffered a stroke and is recovering from its effects.] To answer your question, I wouldn’t really want to be anybody else. As a kid, I always wanted to be somebody else. I have learned to like myself as I have grown older. It takes a lifetime to fully accept who we are. Can’t have the good without the bad.
**Art Terms**

**Sculpture:** The techniques and processes of creating three-dimensional forms and images by carving, casting, construction, or modelling.

**Carving:** The process of shaping a mass of solid material by breaking down the surface and using pointed, tipped, or sharp-edged tools to cut away sections of the material. Stone and wood are the traditional, most commonly used materials for carving, but a range of other substances, like soap, plaster, and plastics, can be employed for various purposes.

**Mixed Media:** The term is generally used when two or more media are used in a single work of art, e.g. metal and wood, or metal, wood and stone. Mixed media include plastics, fibres, and any man-made or natural element that can be used to model or otherwise construct a sculpture.

**Symbolism:** The use of symbols in an individual image or group of images to represent actual objects or abstract ideas.

**Resources**

**Ned Bear**

Shaman’s Quest: The Masks of Ned Bear

A biography of Ned Bear, including pictures, audio clips and images of his work.

http://www.lib.unb.ca/Texts/QWERTY/Qweb/qwerte/ned_bear/ned.htm
CBC Aboriginal
   Watch a video of Ned Bear talking about his masks.
   http://www.cbc.ca/aboriginal/artspots/

Masks
Another Face: Masks Around the World
   A wealth of information about masks from around the world, including games, activities, images, suggested books, and external links.
   http://gallery.sjsu.edu/masks/menu.html

Sculpture
The Getty: Working With Sculpture
   An excellent resource for teachers, this website offers a variety of useful lesson plans in sculpture for various grade levels, a sculpture image bank, a glossary of related terms, a section about sculpture in Western art, and a section explaining four basic sculpture techniques.
   http://www.getty.edu/education/for_teachers/curricula/sculpture/

Aboriginal Art & Culture
Cybermuse: Aboriginal Voices in Contemporary Canadian Art
   Six Aboriginal artists in Canada examine their past and present culture, and explore their place in the contemporary milieu. Includes activities, lesson plans, sample artists and artworks, a chronology, a glossary, and a “see and compare” section.
   http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=44

Aboriginal Art, Culture, and Other Traditions of the Aboriginal People
   Discover the cultures and lifestyles of Canada's Aboriginal peoples and learn about Aboriginal art at the Virtual Museum of Canada’s Teachers’ Centre.
Dan Steeves (Canadian, b. 1959)

Who Will Guard The Door When I Am Sleeping  | 2006

etching on Paper
45.0 x 60.5 cm
Gift of the Artist
What can we learn from looking at *Who Will Guard The Door When I Am Sleeping?*

*Let’s look*

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

*Let’s describe*

What time of year is it? What time of day is it? What are the people doing? How would you describe the atmosphere in the painting? What visual elements support your ideas?

Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

*Let’s imagine*

If you walked through the house what would be happening? Why is that? If you sat on the rooftop and looked all around you what you would see? How do you know? Would you like to stay here overnight? Do you think you would sleep well? What sounds would you hear through the night?
Art-making inspired by Dan Steeves’

Who Will Guard The Door When I Am Sleeping?

**Unexpected Places: Pencil Drawings**

*Curriculum Connections:* Elements of Art and Principles of Design;
Explore the expressive qualities of warm colours and cool colours.
Development of Imagery; Create images from experiences, ideas and imagination. Visual Awareness; Use observational and memory images of the real world.

**Materials Needed**

Image of Dan Steeves’ etching entitled *Who Will Guard The Door When I Am Sleeping?*
Paper
Pencils – the softer the better, 5B-HB is ideal
Erasers
Paper Towel for Smudging
Coloured pencils
Let’s Get Started

Discuss!

Because of the dangers of using chemicals to do a proper etching, this assignment will work more with subject matter, rather than with similar materials to that of the artist’s work.

Doing a drawing using a simple pencil can be exciting as it is a material that is so common, yet often forgotten about in art classes. This assignment makes use of pencil and paper, while keeping students imaginations alive. Students often draw pictures as realistically as they can. In this assignment students are asked to alter that perception, and draw a house in an unexpected place. This allows them to work on their detail skills, as the ‘unexpected place’ will come from their imagination.

Prepare!

For this assignment there is not a lot of preparation. There needs to be at least two pieces of paper per student in case students want to do a second image, or need to start their image over. Paper towel also needs to be torn up so that each student can have a small piece for smudging the pencil.

A table area will be set up with the drawing pencils on it. The pencils should be separated according to their softness with these separations clearly noted. This way, students will be able to come and select the pencil of their choice and switch their pencil if they want to achieve different lines.
Create!

Note: Have the example image of Dan Steeves etching *Who Will Guard The Door When I Am Sleeping* on display for the class to refer to see an example of abstract art.

1. The class will discuss the image and the teacher can ask what their initial reaction to the image is. If prompting is necessary the teacher can ask questions such as: Does the house look old or new? Would you want to live in this house? Who do you think would want to live here? Do you think the house is here on purpose, or accidentally? What kinds of feelings do you get from the etching? Why do they think the artist chose to put a house in this image?

2. Following the short discussion, students will be told that they are going to create their own drawing.

3. Students will be told that they need to create a drawing that incorporates drawing a house in an unexpected place. Express to them to be free to use their imaginations about this unexpected place. If they want to shrink the house down so as to fit it in a shoe, or enlarge it so that it sits on the moon, they can do so. Just allow them to have complete freedom as to where their image is set.

4. Before students start, tell them that they are going to be using drawing pencils, and that although they are very similar, they are not exactly the same. The teacher will give an example of how they can be smudged on the paper using paper towel if the students don’t want to have really bold lines, or a plain white background. Explain that the softer the pencil, the more it will smudge.

5. Students will be given a few moments to think about some locations that they think would work well, and they can discuss with their peers some ideas. Brainstorming ideas is a great part of the art process.

6. Once students have had a few minutes to brainstorm, hand out their paper and tell them to begin work on their image.
7. At this point students will be free to work on their image. Remind students occasionally to pay attention to details and think “outside the box”. Encourage them to let their imaginations run wild.

8. Once students have all finished their drawings they can leave them black and white, or they can colour them in using coloured pencils. Depending on the other art practices the students are familiar with, this can be an opportunity to work on introducing students to gray scale, where they add depth using only the pencil. Otherwise, the image can be coloured in using what is available in the class. Try to stay away from crayons, as sometimes they do not allow for as much detail as coloured pencils.

9. After all images are complete, students will hang their images in the classroom and discuss the images with the class.

**Tips and Tricks**

Coffee cans or large yoghurt tubs make great pencil holders and can be easily labelled. Using the pencil, simply draw a few lines and then smudging them (if possible) on a paper label outside the can will help the students when they are selecting which pencil to use.
Artist Biography

Daniel Steeves (1959–) was born in Riverview, New Brunswick. He received his Bachelor of Fine Arts in painting and printmaking from Mount Allison University in 1981 and, since then, has been exhibiting his prints all around the world.

Steeves is an intaglio printmaker. He uses a lengthy process of etching with nitric acid on a zinc plate, which is then pressed onto special paper. He produces stark black and white images of local landscapes and domestic scenes, like houses with laundry blowing in the wind. Steeves says: “Everyday things are what interest me—things you see, but might not fully understand.” His seemingly ordinary scenes are often laced with rich, dream-like qualities that are full of emotion. Steeves’ prints challenge his audience to rethink notions of time, place, stability and permanence.

Steeves has produced numerous books throughout his career, including The Bone Fields (1983) and Things We Put on a Hill (1999). In 2004, he published a hand-printed limited edition book, The Light That Lives in the Darkness, in collaboration with writer Mark Harris. The book features original prints with corresponding prose responses. Steeves calls it “a visual and verbal dialogue about place and hope, and the difference that both can make in this life.”

Steeves has been teaching printmaking and watercolour at Mount Allison University for 24 years, and has been a visiting artist at institutions and galleries across Canada. He has participated in group and solo exhibitions in Canada, the United States, Europe, and Asia. His prints are represented internationally in both private and public galleries. In 2007, Steeves was the recipient of the prestigious Strathbutler Award for his contribution to the artistic community of New Brunswick. Steeves currently lives in Sackville, New Brunswick.
**Art Terms**

**Landscape:** A painting or drawing of the land or natural environment.

**Printmaking:** A process in which a surface prepared to transfer ink is pressed against another surface, usually paper, which receives the ink, thereby indirectly creating an image.

**Intaglio Printing:** The process of taking an inked impression from a design or image that is engraved, etched, or scratched in the surface of a hard material, usually a metal plate.

**Etching:** An intaglio printing process in which a design or image is made on a metal plate, usually copper or zinc, by corroding parts of the surface with acid.

**Negative Space:** An area in a composition that surrounds or penetrates the main forms and thus contributes to the overall image without itself having a positive form.

**Resources**

Dan Steeves

Visit the artist's homepage and view his gallery, books, and artist CV.

http://dansteeves.com/
Abbozzo Gallery: Daniel Steeves
An excellent page about Dan Steeves, including a biography, gallery, and detailed explanation of the artist’s printing technique.
http://daniel-steeves.abbozzogallery.com/

**Printmaking/ Etching**
Cyermuse: Print Techniques
An introduction to the techniques of printmaking by the National Gallery of Canada.
This site gives detailed explanations and demonstrations of lithography, etching, woodcut, and serigraphy.
http://cyermuse.gallery.ca/cyermuse/showcases/techniques/print/print_intro_e.jsp

Cyermuse: Prints and Drawings Gallery
A gallery of over 700 lithography, etching, woodcut, and serigraphy prints from the National Gallery of Canada.
http://cyermuse.gallery.ca/cyermuse/showcases/techniques/gallery/gallery_print1_e.jsp

The Art Window: Crayon Etching

**Landscapes**
Panoramas: The North American Landscape in Art
Developed by the Virtual Museum of Canada, this site gives you a chance to explore Canadian landscapes, to learn how artistic decisions affect the portrayal of the land, and to consider multiple perspectives on issues addressed by landscape artists. Each section contains images, suggested activities, media, and resources.
http://www.virtualmuseum.ca/Exhibitions/Landscapes/edu-e.html-
Janice Wright Cheney (Canadian, b. 1961)

*Tephritidae*  
*(Goldenrod Gall Fly)*  | 2000-2001

Embroidery on linen handkerchief  
27.0 x 26.0 cm  
Purchased with the financial assistance of The Harrison McCain Foundation and The Canada Council for the Arts Acquisitions Assistance Programme
What can we learn from looking at Janice Wright Cheney’s *Tephritidae* (Goldenrod Gall Fly)?

**Let’s look**

Take your time. Look carefully. Where do your eyes go first? Then where? Take in as many details as you can.

**Let’s describe**

What are we looking at? What materials did the Wright Cheney use? Explain the effect the handkerchief has on your experience of the work? What about the fly and flower? What visual elements support your ideas? Encourage students to ask questions. What visual elements in the artwork prompt the questions asked?

**Let’s imagine**

The Kleenex has all but replaced the handkerchief, especially for women. Men still use them more readily. If you were the *Tephritidae* would you want to be used for a handkerchief?
Art-making inspired by Janice Wright Cheney’s *Tephritidae (Goldenrod Gall Fly)*

**Fun Fabric Paintings**

*Curriculum Connections:* View and discuss the works of others and consider the intentions of those who made them.

**Materials Needed**

- Image of Janice Wright Cheney’s embroidery piece entitled *Tephritidae (Goldenrod Gall Fly)*
- Tempera Paint
- Water Containers
- Paper Towel
- Paint Brushes
- Coloured Chalk (thin pieces)
- Fabric Squares cut into 10x10 inches
- Glue
- Decorating materials (feathers, leaves, buttons, etc)
Let’s Get Started

Discuss!

Images can be created on many different surfaces and one unique material that can be used is fabric. Fabric can be drawn on, painted, embroidered, or silk-screened. In this lesson students will have the opportunity to create a nature inspired painting on fabric. Using tempera paint on fabric is not permanent, so if students wash the fabric, their imagery will be ruined. The pieces they create are for display only.

Prepare!

The teacher needs to have the fabric pieces pre-cut. The fabric ideally will be plain and light coloured. White or beige works best for this assignment. The teacher also needs to have images or flowers and insects available for the students to use as inspiration. Students will be told that they are going to be creating a painting that shows both flora and an insect and that they need think about what insects they see on what plants. For safety reasons, students are going to use paint rather than needles and thread to create their imagery.

Have chalk on hand as students will use it for drawing their initial imagery on the fabric.

Create!

Note: Have the example image of Janice Wright Cheney’s embroidery piece *Tephritidae (Goldenrod Gall Fly)* on display for the class.
1. The class will discuss the image and the teacher can ask what the image reminds them of. If prompting is necessary the teacher can ask questions such as: What type of plant do you think it is? What type of insect do you think it is? Do you think this insect would live on/near this plant? Would they interact in nature? What do they think about the fact that the art piece is on a handkerchief? Why do they think the artist chose to use a handkerchief?

2. Students will be encouraged to use the images supplied by the teacher and the art piece Tephritidae (Goldenrod Gall Fly) as inspiration and design an image including on plant/flower and an insect. They need to think about what insects they see on different plants such as bumblebees on honeysuckles.

3. These designs will be sketched out on the paper provided. The image does not have to be extremely detailed as it is just a preliminary sketch.

4. Students will now be given their fabric pieces. Students will draw their imagery on the fabric using chalk. This will allow for errors to be ‘erased’ with ease, and nothing will be permanent until the paint is applied at a later time.

5. Once the base is drawn with chalk, students will be given their paint and asked to complete their image.

6. Students will be given their paint tray with their spectrum of colours (which varies depending on resources) when they are ready. Be sure to not use too much black when mixing as it overpowers most colours very easily.

7. If students want to add additional decorative materials they can do this at any point during the decorating phase.

8. The finished fabric paintings can be put aside to dry for the night as the paint will need a few hours.

9. The next day, students will take time to have a discussion circle where the classroom is set up so that all students can sit in a circle with their image. The students will talk about the plant and insect that they chose and why they chose it.
**Tips and Tricks**

A bed sheet purchased from a second hand store makes great fabric for this project. They can be purchased quite cheaply and then cut into the proper size.

A cross curricular lesson can follow where students research the plant/flora and insect they painted and then present this information to the class or in the form of a written assignment.

**Artist Biography**

Janice Wright Cheney was born in Montreal, Quebec, and grew up in Fredericton, New Brunswick. She received a Bachelor of Fine Arts from Mount Allison University in 1983, and graduated with a Master of Critical Studies in Education from the University of New Brunswick in 2003. Janice currently makes her home in Fredericton, where she is both a professional artist and art teacher.

Wright Cheney's art explores natural history, scientific imagery, and domestic labour through embroidery and textile-based pieces. Her work addresses environmental issues and explores the ways that humans understand nature. Wright Cheney’s studio practice involves scientific research and careful planning:

Janice has been teaching at the New Brunswick College of Craft and Design since 1996, where she is currently Studio Head of the Foundation Visual Arts program. She has also taught painting and drawing at the University of New Brunswick’s College of Extended Learning, and has offered art courses and workshops for both children and adults.
Janice Wright Cheney has received numerous grants from the Canada Council, and was the recipient of the prestigious Strathbutler Award in 2004 for her contribution to the artistic community of New Brunswick. Her textile-based pieces have been featured in both solo and group exhibitions across North America, and are included in “Craft Perception and Practice: A Canadian Discourse, Volume III” (2007).

And I quote:

“Several years ago I began making detailed studies of insects in embroidery. I strive to render the insects as realistically as possible by referring to field guides and often working from actual specimens.”

-Janice Wright Cheney

Art Terms

Textile Arts: The use of plant, animal or synthetic fibres to construct decorative or practical pieces of art.

Fibre Art: A style of fine art that uses textiles, such as yarn, fabric, and natural and synthetic fibres, as a medium.

Embroidery: The decoration of fabric or other materials with designs stitched in strands of thread or yard using a needle.
Resources

Janice Wright Cheney
CBC Artspots: Janice Wright Cheney
This excellent site from CBC provides a complete profile, a collection of short video clips, a gallery of works, and selected publications featuring Janice Wright Cheney.
http://www.cbc.ca/artspots/html/artists/jcheney/

Textile Arts
Textile Museum of Canada: Connecting Cloth, Culture & Art
An excellent site featuring textile art exhibitions, a wealth of information about textile arts in Canadian culture, and numerous teacher resources.
http://www.textilemuseum.ca/

Canadian Tapestry: The Fabric of Cultural Diversity
Explore Canada’s cultural diversity through cloth. Learn about the origins of textile art in Canada, read stories, view images, and play interactive games. An excellent site from Canadian Heritage.
http://canadiantapestry.ca/

New Brunswick Needlework Timeline
View a timeline of needlework in New Brunswick, from circa 1000 AD to present.
http://needleworknb.tripod.com/id12.html
**Canadian Women Artists**

Women Artists in Canada

- Biographies of 23 female artists in Canada from the past 150 years, including pictures and suggested readings. Provided by the Library and Archives of Canada.


**Canadian Natural History**

Canadian Museum of Nature

- A digital museum of nature in Canada, this site includes digital galleries, special exhibitions, and a “Teacher Zone,” which includes classroom resources, videoconferencing, glossaries, teacher’s kits, and special interactive features about the environment and natural science.

  [http://nature.ca/nature_e.cfm](http://nature.ca/nature_e.cfm)