Art 30

Alberta Distance
Learning Centre

ADLC

ART 30
FNA3400

ADLC | Alberta Distance
Learning Centre

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The Alberta Distance Learning Centre has an Internet site that you may find useful. The address is as follows:

http://www.adlc.ca

The Internet can be a valuable source of information. However, because publishing to the Internet is neither controlled nor censored, some content may be inaccurate or inappropriate. Students are encouraged to evaluate websites for validity and to consult multiple sources.

W ELCOME !

Welcome to FNA3400

We hope you'll enjoy your study of

Art 30

Throughout this Art 30 course, basic competencies (knowledge, skills, and attitudes) will be identified as follows:

Assignment: Indicates that you are to turn to the appropriate assignment book to complete related activities.

Idea: Presents an interesting idea or thought that is important. May be followed by an activity or assignment.

Internet: Indicates that additional information is available via the Internet.

Reading: Directs you to do additional reading either within the module or in additional sources.

Reminder: Serves as reminder to do an important task or activity, or may be used to reference previously read material.

Research: Illustrates that you are required to use additional resources to complete a specific activity or assignment.

Writing: Indicates that you are to do some form of writing outside of the assignment book.

These basic competencies build daily living skills useful for a broad range of future endeavours and careers.

The seven icons that appear here indicate to students and teachers that a basic competency has been identified. Not all of the seven icons appear in each course.

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Glossary

Welcome to Art 30!

Art 30 Student Artwork

Introduction

Overview

The main objective of this course is to help you develop your own style as an artist.

Style is an artist's individual manner of expression. It involves the artist's personality and philosophy. Style consists of the artist's treatment of variables such as subject matter or theme, colour, shape, type of composition, line, and texture. Groups of artists express themselves similarly, as in 'Impressionism' or 'Pop Art'.

Throughout this course, you will study the styles of several art movements, which will help you discover new ideas and concepts that should inspire you to improve your own creative endeavours.

Art 30 Student Artwork

The Importance of the Arts

We live in a global economy and environment that increasingly prizes innovation, creativity, critical thinking, collaboration, and communication. Hence, for tomorrow's world, you require authentic foundation skills in critical thinking, problem-solving, creative thinking, personal development, and communication to facilitate your individual inner resource development. As well, you need to clarify your values, develop a vision for your life, and set appropriate goals in flexible and meaningful ways.

Active engagement in Art 30 will assist you with the attainment of these foundation skills; as well, it will optimize your personal learning goals with the intent of moving you towards engaged world citizenship and empowerment through learning activities and varied creative and reflective activities. Meaningful engagement in this course will assist you to develop a healthy emotional intelligence and the lifelong ability to be more skillful and successful in your academic, professional, and personal activities.

In our evolving world, thinking critically and creatively 'like an artist' may be one of the most important skills.

Engagement in the arts (Visual Art, Drama, Music, and Dance) provides a forum for safe expression, communication, exploration, and imagination as well as cultural and historical understanding.

Pablo Picasso's statement exemplifies the experiences you will encounter in Art 30:

> *"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web... Through art, we express our understandings of the world around us; we give voice. We interpret the views and experiences of others; we learn to perceive. We create new understandings; we synthesize (and) develop new approaches."*

The Arts are essential because...

They assist to develop *higher order thinking skills* including analysis, synthesis, evaluation, and problem-finding.

They assist to develop the vital skills of both *independence* and *collaboration*.

They provide the potential to *employ personal strengths* in meaningful ways and to provide the opportunity to illustrate understandings of sometimes challenging abstractions through these strengths.

They improve academic achievement in all subject areas, by *enhancing problem-solving skills*, *world citizenry attitudes* and *social skills*, as well as *critical* and *creative thinking*.

They provide diverse possibilities for *every* student to learn and construct new knowledge.

They *provide universal modes of communication*, in which we all can speak and which cut across racial, cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness.

They provide opportunities for *self-expression*, bringing the inner world into the outer world of tangible reality.

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Contact Information

A distance learning course differs from a course delivered in a face-to-face classroom in that, instead of hearing the instructions and applying the visual materials in a classroom, you receive them in print format. This enables you to review the instructions and apply the visual material presented to you – which you can access anywhere, at any time, and at your own pace.

If you encounter any difficulties or require any additional clarification or assistance with the course material or any other aspect of the assignment instructions, contact your Art 30 teacher. Specific contact information is provided to you with the welcome documents that are e-mailed to you at time of enrolment in Art 30.

If you need clarification regarding the evaluation or feedback of your work, please contact the teacher evaluating your assignments. His or her contact information is provided to you in your welcome e-mail as well as online when you log in at our **Student Information System** (https://sis.adlc.ca) and click on your **Art 30** course.

Art 30 Visual Exemplars:
http://artdesignstudies.weebly.com/art-30.html

Student Artwork Gallery:
http://artdesignstudies.weebly.com/student-art-gallery.html

ADLC Art Blog:
http://artdesignstudies.weebly.com/art-blog.html

ADLC Art Events:
http://artdesignstudies.weebly.com/art-events.html

Student Artwork Gallery

Assessment

Art 30 is worth five credits and consists of twenty lessons.

You should require approximately 125 hours to complete this course meaningfully.

Although Art 30 is designed to be interesting and fun-filled, it is a challenging course. It requires you to research, to make significant choices, to be creative, and to experiment with and analyze information. Based on your own analyses as well as on the directions provided in the course material, you can complete all required assignments without the assistance of others.

Art 30 consists of the **Course Material Booklet,** which contains the course material for the twenty lessons, as well as twenty **Assignment Booklets**, one for each lesson. Each lesson provides background for the lesson's objectives as well as illustration of related concepts for the lesson. Your teachers encourage you strongly to review thoroughly the content of each lesson before you work on the required assignments in each Assignment Booklet.

After successful completion of Lessons 1 to 20, you are required to write the supervised **Art 30 Final Exam**, which is worth **15%** of your final mark. A Study Guide is included in your welcome e-mail.

Course Evaluation

Art 30 - 5-Credit Course	
Course Work for Lessons 1 to 20 (distributed evenly for each lesson)	85%
Supervised Final Exam	15%
Total	**100%**

Assessment Reminder

The evaluation of what is considered to be "good" art is, generally speaking, in the eye of a beholder and, thus, inherently subjective. However, in Art, educators assure students that all assessments of your submissions are objective, based on fairness and on merit. Hence, it is important that you *follow meticulously all requirements for each assignment* because they are the basis for evaluating your artwork. You must read carefully each lesson and assignment booklet and give special attention to the **directions** and **evaluation criteria** for each assignment. (See the 'Points to Ponder' section below.)

Opting for a zero on any assignment is **not** an option. All assignments in each lesson must be completed to meet the requirements of the Art 30 curriculum. Any incomplete Assignment Booklet will be returned to you unmarked. Therefore, ensure that you contact your teacher if you are unclear of any part of an assignment's directions or expectations.

Points to Ponder

A list of 'Points to Ponder' appears at the end of each Assignment Booklet. These are questions to help you evaluate your own artwork. You do not have to submit written answers for them. They are intended to act as guides to assist you to fulfill the requirements for each assignment. These points are also the criteria that your marker (the teacher who is evaluating your submissions) uses to evaluate your submissions.

Booklet of Reproductions

Because the Booklet of Reproductions referred to in your course material is no longer in print, please use the digital document below to locate the corresponding images indicated in your course material. The numbers in this document correspond to the images indicated in your course material.

NOTE: To view a digital copy of the **Booklet of Reproductions** online, please visit the following link: **http://artdesignstudies.weebly.com/ uploads/3/2/3/0/3230217/art_30_booklet_of_reproductions.pdf**

Art 30 Booklet of Reproductions

Link to Online Art 30 Visual Exemplars

If you visit the Art 30 link from the Department of Art & Design Studies website at http://artdesignstudies.weebly.com/art-30-exemplars.html you will find Art 30 visual exemplars (submitted from fellow Art 30 students) for each Art 30 lesson, which may inspire and assist you in Art 30.

Link to Art 30 Videos on CD

The instructional videos located on the Art 30 CD provided may be viewed online at

https://picasaweb.google.com/110046554559853905570/ Art30Videos?authuser=0andauthkey=Gv1sRgCKOx5o2 BvqCcMwandfeat=directlink

Art 30 Videos on CD

Plagiarism

Plagiarism is copying and/or submitting another person's ideas, words, images, or data as your own without acknowledging that person or source properly. ***Plagiarism is a form of academic dishonesty and is synonymous to stealing. Therefore, it is not tolerated in any course.*** If you are unsure if acknowledgment is needed for something you are using, or if you need assistance in citing your sources of information properly, please contact your teacher.

The penalties for plagiarism may include **loss of all marks** for the assignment with no opportunity to resubmit. This may lower your final grade significantly. Furthermore, plagiarism may result in ***suspension or other disciplinary action***.

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Your goal as a conscientious art student should be to develop your own artwork imagery through direct observation, significant research, expanded art experience, and personal exploration as well as discussion and critical feedback from others. The assignments allow you latitude in decision-making and in applying choices and broad themes to ensure that you develop your own ideas and style. You are expected to use your own experiences, views, and personal effort to produce original creative expressions through visual art ***without direct involvement of others***.

Other Reminders

We encourage you to take high-quality photos (digital or print) of your artwork after you have labelled it properly and before you submit it for evaluation. In the unlikely event that your submission is lost during mailing, we might be able to assess your work fully from photographs.

After you receive the Art 30 welcome documentation via email, you are required to complete **Art 30 Introductory Activity**, which you should access online via your Art 30 course in Moodle. Your responses will assist us to assess your current level of art knowledge and it will tell us something of your general interests. From this information, we can facilitate your learning process more optimally. Once you submit your completed Introductory Activity, it will be reviewed and responded to accordingly, and at which time you will receive a completion mark (i.e. 100% = Complete).

Unless an assignment indicates otherwise, please produce your artwork on full sheets of white ledger paper supplied or on similar art paper with similar format of not less than 45 cm × 60 cm (18" × 24"). To create effective, high quality visual artifacts, manipulate the elements of art according to the accepted principles of design. The elements and principles are concepts covered in Art 10 and 20. They are reviewed briefly in the 'Introduction' section.

You should receive the following supplies for your Art 30 course, if your school ordered the Print Course Resources (if anything is missing, please contact our Shipping Department at 1-866-774-5333 ext. 5200.):

❑ Art 30 Course Booklet containing Lessons 1 to 20

❑ Assignment Booklets for Lessons 1 to 20

❑ Lesson labels

❑ Mailing tubes, envelopes, and shipping labels

❑ Several sheets of white art paper

❑ One CD of Art 30 techniques

Your teachers' goal is to facilitate and guide you through this course and its related activities. This course will be valuable for you as a learner because it allows you to venture into new spaces, to explore, discover, and create new meanings, and to transform and enhance your knowledge.

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The Elements of Art

The Elements of Art are the basic components of art-making, in other words The *Building Blocks of Visual Art*. It is impossible to create a work of art without using at least one of the Elements of Art. To be successful in art creation, an artist must be able to employ intelligently the following Elements of Art:

- **Form** is the manipulation of media to develop art elements according to the principles of design in an effort to create a unified whole.

Primary Elements
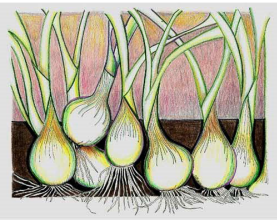
- **Line** - Lines can be the edges of objects. They may define boundaries, or make connections. They can be used to produce textures.

- **Shape** - A defined area, which can be organic or geometric is a shape.

- **Value** - Value includes lights and darks on a scale from white to black. This very important art element helps the viewer "read" the artwork.

- **Colour** - All known hues of the spectrum, along with their tints (with added white) and shades (with added black) and semi-neutrals (made by mixing primary and/or secondary colours) make up colour.

- **Texture** - The simulated or real "feel" of a surface is its texture.

- **Space and Shapes** – Space is depth, which can be shallow or deep. Shapes are defined areas that, may or may not be outlined.

Secondary Elements:

- **Time** - To walk around a sculpture or travel through an installation piece may require time.

- **Temperature** - Relative heat or cold may be a factor. Ice sculpture is an example.

- **Sound** - Sound may be a factor in installation art.

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The Principles of Design

The Principles of Design (the use or arrangement of the building blocks of visual art) generally illustrate the way the elements of art are composed within the work of art. Thus, the Principles of Design typically are concerned with composition. The following principles clearly deal with the specific placement of elements within artwork:

- **Balance** - The "weight" by which art elements are distributed in a composition is its balance, which can be informal or formal.

  a. *Informal Balance:* Asymmetry: One side is not the mirror image of the other; rather, the elements are distributed according to their "weights".

b. *Formal Balance:* Bilateral Symmetry: Art elements on one side of the artwork form a mirror image of those of the other side. OR Radial Symmetry: Art elements may be repeated around a circle and radiate from a centre.

- **Harmony** - The concordant (agreeing) employment of art elements such as colour or shape lend a feeling of serenity and beauty which is harmony.

- **Repetition** - Using and re-using the same art elements is significant repetition.

- **Rhythm and Movement** - The cadence or flow of art elements is similar to rhythm in music. This can correspond to the energy and direction of art elements and can involve gradation. Horizontal is calm, vertical is static, and diagonal is exciting.

- **Contrast Differences** between colours, values, shapes, and lines attract attention and produces strength in a composition. Such contrasts can be used to create a centre of interest.

- **Dominance** - One art element, such as a colour or shape, should dominate a composition to help produce unity. If this does not occur the elements can appear as if they are in conflict.

- **Unity** - A cohesive, integrated design that is produced by the skillful use of the principles of design has unity.
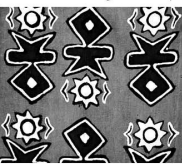

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Art Tools and Media

When you open the Art 30 web page, click on the **Art 30 Tools and Media** file located below the Introductory Activity. At the following link, you will discover general information related to basic art tools and media to assist you to experiment with various art supplies: **http://artdesignstudies.weebly.com/art-30.html**

You may wish to keep a sketchbook for your Art 30 course (and include it with your portfolio/exhibition for Lesson 18). This is a meaningful way to record observations, ideas, and inspirations as well as to experiment with various tools, techniques, and media.

Art 30 Art Tools and Media

A Note about the Creative Process

"Ultimately, creativity is a decision" (Sternberg, R.J., 2004, The Nature of Creativity, p. 1)

Creativity does not just happen. It is a cognitive (intellectual) process that produces new ideas or transforms old ideas into updated concepts.
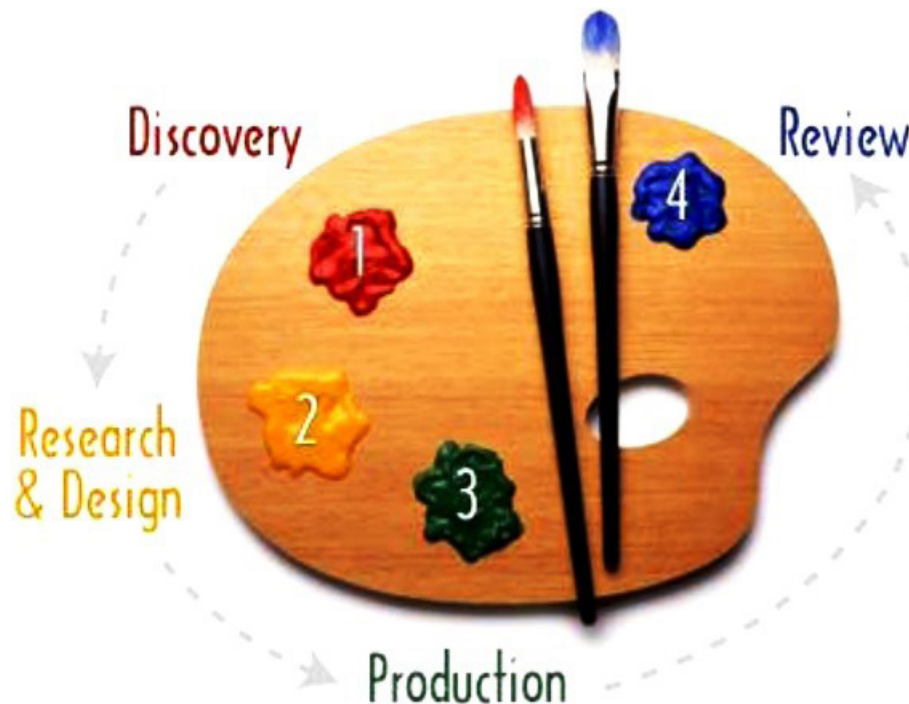
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One can approach the creative process multiple ways. Thus, you are encouraged to try more than one method to allow you to discover for yourself, which method works best for you. However, as you proceed in your artistic journey, you may find the need to adjust and/or change your process. You will find that the more you work with a creative process, the more spontaneous it will become.

The following online video describes, visually, *how creativity works:*

http://vimeo.com/38798735

Art 30 Creative
Process

Another Representation of the Creative Process:

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Example Approach to the Creative Process:

It all starts with a problem...
- Reflect and analyze to understand the problem clearly.
- Determine the parameters of the problem.

Research
- Gain knowledge and increase understanding - information gathering.
- Organize research ideas.
- Begin to synthesize ideas.

Generate Solutions
- Generate variations (alternatives) for every potential solution.
- Resist getting tied to a single solution or with your first idea.
- Explore and experiment.

Generate Rough Drafts
- Begin drafting your best solution into a cohesive whole.
- If possible, share your initial rough draft/sketch/answer to elicit feedback.
- Edit and refine.

Produce Finished Work
- Include a rationale (artist statement).
- Conduct an informal self-reflection.

Portfolio or Exhibition Requirement

Art 30 requires you to mount an art exhibition or present an art portfolio for Lesson 18 to display all your Art 30 work. Thus, remember to store all your Art 30 submissions in a protected environment. As well, take photos of your works for archiving purposes before they are submitted for evaluation.

A suggestion: Complete and submit Lessons 19 and 20 before you complete your portfolio. If you are producing a digital presentation such as a PowerPoint, please remember to take digital images of Lessons 19 and 20 before you submit them so that you can include them in your presentation without having to wait for their return. Please see the following instructions and checklists for Lesson 18.

Lesson 18 consists of two Assignments:

Assignment 1: Reflective Essay (which becomes part of your exhibition or portfolio)

Integral to your production of a portfolio is the process of reflection. Reflection is not an 'add-on' piece to your learning process and portfolio. It is central to the complex process of becoming a successful learner. Successful reflection enables self-awareness, personal and professional growth, and improved learning practices. Taking the time to reflect on any learning process is worthwhile.

The questions and/or ideas to which you should respond in your Reflective Essay include the following:

- Reflect on areas of your artistic achievement and areas of artistic need. Where do you need improvement? What are your strengths?

- What are your preferred media? Have you developed more proficiency with the use of certain media?

- Discuss your accomplishments and abilities in drawing, colour and painting, composition, value, texture, and line exploration. About what would you like to learn more? Where do you need improvement? What should those improvements be?

- Which artists do you admire, and from whom would you like to learn?

- What meaningful issues would like to explore through art, if any?

- How have you grown as an artist during your production of the works for your portfolio? Where have you improved?

- What goals have you realized through Art 30?

- What improvements and growth have you accomplished through Art 30?

- Are you closer to developing a personal style than you were at the beginning of the course? I what ways

- Consider, in further detail, the process of mounting your exhibition or producing your portfolio. What kind of problems did you encounter? What successes did you have? What might you do differently next time?

Assignment 2: Art Exhibition or Art Portfolio

In Assignment Booklet 18, detailed instructions outline the requirements for your exhibition or portfolio. **Note:** For Assignment 2 and the Portfolio choice, you may compile a PowerPoint presentation with digital images of your assignments. Include a Title Page and Table of Contents. As well, each image should be labelled with a brief description. The portfolio organizational points also apply to this type of presentation. To view a student example of Lesson 18 presented as a PowerPoint presentation, go to the Art 30 link (**http://artdesignstudies.weebly.com/art-30.html**) and scroll down to the Exemplar section, to Lesson 18.
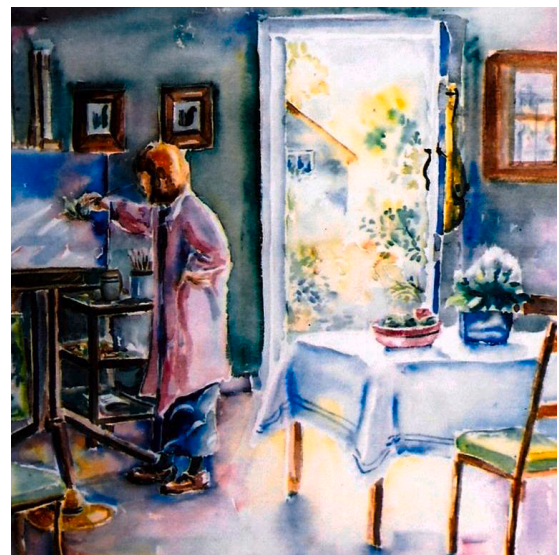
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Checklist for Art 30 Art Exhibition or Art Portfolio:

The following assignments should be included in your portfolio/exhibition:

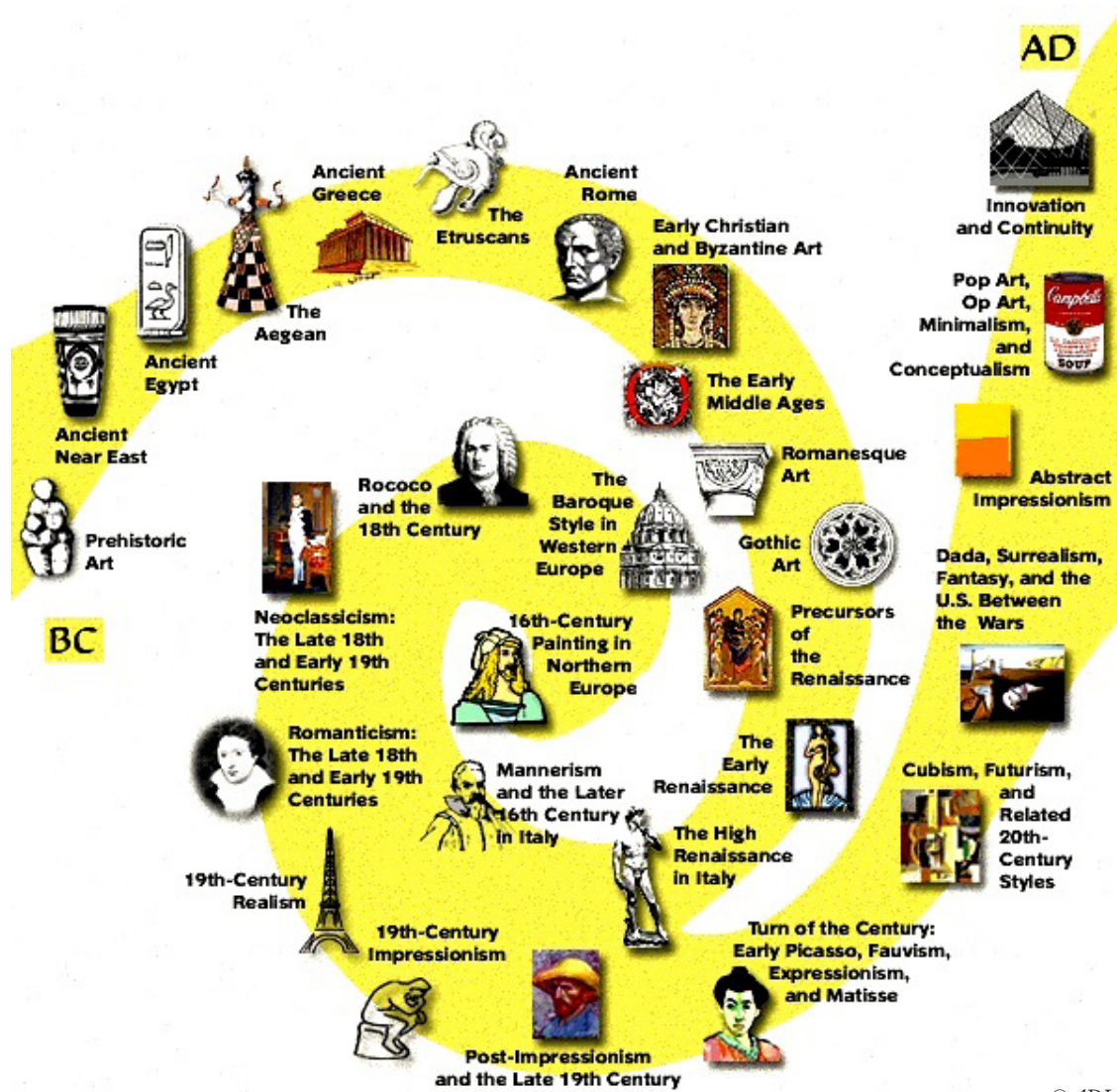|	
Stippled drawing, Lesson 1	
Crosshatched drawing, Lesson 1	
Monotype print, Lesson 2	
Conte crayon drawing that has been heightened with white, Lesson 2	
Expressive landscape drawing, Lesson 3	
Bamboo or calligraphy pen drawing, Lesson 3	
Ink wash drawing, Lesson 3	
Drawing in your own style, Lesson 4	
Drawing series, Lesson 5	
A Northwest Coast design, Lesson 6	
Relief Sculpture with its preliminary sketch, Lesson 7	
Assemblage Sculpture, Lesson 8	
Artist statement, formulated from Lesson 9	
An artwork using a monochromatic, analogous, or complementary colour scheme, Lesson 10	
An artwork using a triadic or split complementary colour scheme, Lesson 11	
Series of watercolour techniques, Lesson 12	
Nature study using drybrush, Lesson 12	
Watercolour landscape with four thumbnail sketches, Lesson 13	
Still Life with non-natural colours, Lesson 14	
Artwork in your own style, Lesson 15	
Artwork showing your life as a daily event, Lesson 16	
Landscape showing the spirit of where you live, Lesson 19	
A self-portrait using personal symbolism, Lesson 20	
Series of other artworks for an art show – extra artwork of your own (such as a sketchbook) - OPTIONAL	

Digital Submission of Assignments

- As an alternative way of submitting your assignments (instead of mailing them or dropping them at the ADLC office), you may submit your assignments online, digitally as digital images/files, by accessing your course in Moodle via our Student Information System. With the confirmation of your course registration, you will receive by e-mail your login information for on-line access to your course.

- To submit your assignments digitally, you must adhere to the Digital Submission Guidelines provided below. Please also see the Online Submission Instructions.

- Additionally, each lesson must be accompanied by the completed Digital Submission Form to assist your marker to evaluate meaningfully your digital submissions. This form is available on the welcome page of your Art 30. Please download it and save it first, and then type directly into it.

Digital Submission Guidelines:

- Take images (photos) of multiple viewpoints of your artwork as well as, if possible, multiple images of the various stages of the process that you followed to produce the artwork.

- Name each image clearly, including your name, lesson number, and assignment number. Your name must be visible on the front and verso (back) of the artworks.

- Because assessing the texture, media, technique, etc. of your artwork is more difficult than by viewing it in its actual form, please include a brief description of each artwork. This articulates your production of your artwork. Include the techniques and media used as well as any challenges and successes you encountered. Please include the size of your artwork(s). If possible, place your artwork beside a ruler or measuring tape and include this with your photo submissions.

- Be certain that you complete and include the fillable Digital Submission Form for each assignment you submit digitally. See format below.

Digital Submission Form	
Student's Full Name	
Course Name	
Lesson Number	
Assignment Number	
Media Utilized (materials used to create artwork)	
Title & Size of Artwork (If possible, place your artwork beside a ruler or measuring tape and include this with your photo submissions.)	
Description of Process (Include techniques employed, as well as any challenges and successes you experienced.)	

Art Timeline

AD

Innovation
and Continuity

Pop Art,
Op Art,
Minimalism,
and
Conceptualism

Ancient
Greece

The
Etruscans

Ancient
Rome

Early Christian
and Byzantine Art

The Aegean

Ancient
Egypt

Ancient
Near East

Prehistoric
Art

BC

Rococo
and the
18th Century

The
Baroque
Style in
Western
Europe

The Early
Middle Ages

Romanesque
Art

Gothic
Art

Abstract
Impressionism

Neoclassicism:
The Late 18th
and Early 19th
Centuries

16th-Century
Painting in
Northern
Europe

Precursors
of
the
Renaissance

Dada, Surrealism,
Fantasy, and the
U.S. Between
the Wars

Romanticism:
The Late 18th
and Early 19th
Centuries

Mannerism
and the Later
16th Century
in Italy

The
Early
Renaissance

Cubism, Futurism,
and
Related
20th-
Century
Styles

19th-Century
Realism

The High
Renaissance
in Italy

19th-Century
Impressionism

Turn of the Century:
Early Picasso, Fauvism,
Expressionism,
and Matisse

Post-Impressionism
and the Late 19th Century

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Course Material and Supplies

With the Art 30 Course Booklet and twenty Assignment Booklets, you will receive several sheets of white drawing paper, lesson and shipping labels, mailing envelopes, and mailing tubes. If you do not receive any of these supplies, please contact our Shipping Department at 1-866-774-5333 ext. 5200.

You also require the Art 30 Booklet of Reproductions that you can download from **http://artdesignstudies.weebly.com/uploads/3/2/3/0/3230217/art_30_booklet_of_reproductions.pdf**

Art 30 Booklet of Reproductions

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General Supplies

To complete most Art 30 assignments, you require the following art supplies:

- A set of tempera, watercolour, or acrylic paints (or a combination)
- Several sizes of brushes
- Several differing pencils (such as a set that includes various softness of leads such as 2B, 4B, 6B, etc.) and pens
- A package of coloured pencil crayons and wax crayons
- A ruler
- A sketchbook consisting of 20 to 30 pages (optional)

Please find below the list of supplies required for each individual lesson. Additional supplies are listed as suggested or optional. (Many of these extra supplies might be available in your household.)

Note: Many "Dollar Stores" now carry art supplies, and although the quality of these items is obviously not the same as artist-grade supplies, they are sufficient for completing this course. Alternatively, you may wish to check with a local art supplies store in your area, but be sure to mention that you are an Art student at ADLC. Most stores offer student discounts. For example, you will find excellent artist grade supplies at reasonable costs at Delta Art Supplies in Edmonton (http://www.deltaart.ca/), and they ship anywhere.

***A reminder about paper: Although most assignments indicate for you to use the supplied white paper, you may choose to use any other art paper to which you have access as long as it meets the size requirements indicated in each particular assignment.

Specific Supplies for Each Lesson

Lesson 1

- Pencil(s)
- Fine-tipped felt pen or ball-point pen
- Supplied white paper

Lesson 2

- Brayer roller, small rolling pin, or pop can
- Plexiglas or cookie sheet
- Watercolour, tempera, or acrylic paint
- Comb
- Coloured chalk
- Q-tips
- Supplied white paper

Lesson 3

- Ink (such as India Ink)
- Paintbrushes
- Pencil(s)
- Pens
- Bamboo or calligraphy pen
- Supplied white paper

Lesson 4

- Watercolour, tempera, or acrylic paint
- Paintbrushes
- Pencil(s)
- Supplied white paper

Lesson 5

- Watercolour, tempera, or acrylic paint or ink
- Paintbrushes
- Pencil(s)
- Supplied white paper

Lesson 6

- Watercolour, tempera, or acrylic paint or ink
- Paintbrushes
- Pencil(s)
- Supplied white paper

Lesson 7

- Sculpting media (modelling clay)

Lesson 8

- Found objects (such as wood pieces, buttons, feathers, fabric, wire, etc)
- Index card

Lesson 9

Depending on choice of presentation:

- PowerPoint program
- Video camera
- Sketchbook (or similar) pages, pencils and pens

Lesson 10

- Watercolour, tempera, or acrylic paint
- Paintbrushes
- Brass paper fastener
- Supplied white paper

Lesson 11

- Watercolour, tempera, or acrylic paint
- Paintbrushes
- Supplied white paper

Lesson 12

- Pencil(s)
- Watercolour paint
- Paintbrushes
- Supplied white paper

Lesson 13

- Pencil(s)
- Watercolour paint
- Paintbrushes
- Supplied white paper

Lesson 14

- Pencil(s)
- Pen(s)
- Watercolour, tempera, or acrylic paint
- Supplied white paper

Lesson 15

- Pencil(s)
- Pen(s)
- Watercolour, tempera, or acrylic paint (or other preferred medium)
- Supplied white paper

Lesson 16

- Pencil(s)
- Pen(s)
- Watercolour, tempera, or acrylic paint (or other preferred medium)
- Supplied white paper

Lesson 17

- Pencil(s)
- Pen(s)
- Supplied white paper

Lesson 18

- Pencil(s)
- Pen(s)
- Your choice of Art Portfolio or Art Exhibition will determine needed supplies. See Lesson 18 for specific details.

Lesson 19

- Pencil(s)
- Pen(s)
- Watercolour, tempera, or acrylic paint (or other preferred medium)
- Supplied white paper

Lesson 20

- Pencil(s)
- Pen(s)
- Watercolour, tempera, or acrylic paint (or other preferred medium)
- Supplied white paper

©ADLC

*L*₁   LESSON ONE

Making Your Mark

Materials required:

- Drawing pens in a variety of sizes, paper, pencil

Drawing can be defined as the development of images. This very broad definition can cover many media. This lesson will explore many drawing techniques such as:

- blind, complex, and modified contour drawings
- gesture drawing
- stippling
- hatching
- crosshatching
- contour hatching

drawing –
the development
of images

contours –
the edge or
outlines of a
shape

simple, blind
contour
drawing –
the use of one
continuous line to
draw the edge or
outline of a shape

Contour Drawing Review

In Art 10, we learned that **contours** are the edges of objects and figures. In order to execute a **simple, blind contour drawing** the artist observes and draws the outline of the object. He or she studies and records each bump and curve. A blind contour drawing is a drawing for which the artist *does not look at the paper* while drawing the object. Therefore, only one continuous line is used.
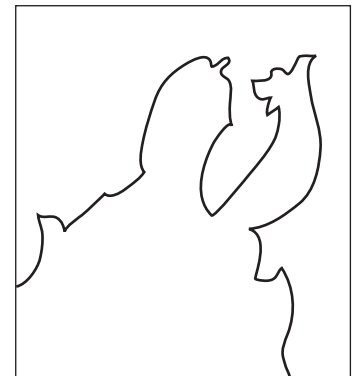
This blind contour drawing example shows only the edge of an object.

When an artist wants to include interior detail, he or she uses a **complex blind contour drawing**. Notice how the line loops over areas in its search to record the interior and exterior shape of a hole punch. Because the eye is examining the object, the artist's glance should not fall on the page while the drawing is being created. Blind contour drawing represents the search for shape, rather than perfect proportion. The artist never uses an eraser because there are no mistakes in contour drawing.
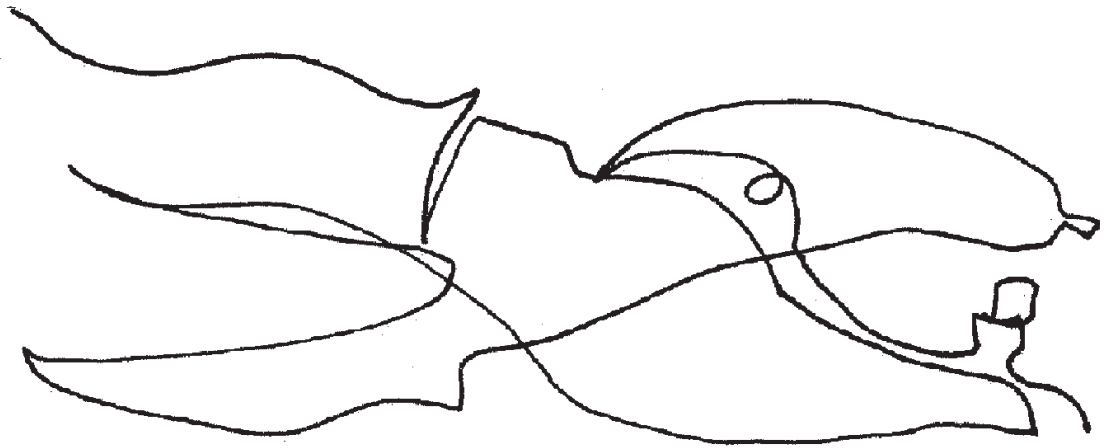
This is a Complex Blind Contour Drawing of a hole punch using one continuous line.

modified contours – *are created when an artist looks back and forth between the object and the paper*

When an artist looks back and forth between an object and the paper, this is called **modified contour** drawing. Blind contour drawings are an excellent way to sharpen one's powers of observation. They are also a very good way to warm up for extended drawing sessions. You will be using these types of drawing as a basis for most of the drawing lessons in Art 30.

Gesture Drawing Review

*gesture
drawing –
a quick sketch
that is meant
to capture
movement, not
detail*

Artists use quick sketches when they want to suggest movement. Since action happens so quickly, there may only be time to record the suggestion of a stance or an activity. Therefore, particulars like facial features or costume details are not included. What kinds of lines do artists use in this instance? In a gesture drawing, coiled, scribble-like and looped lines suffice to suggest body placement, limbs, and head.
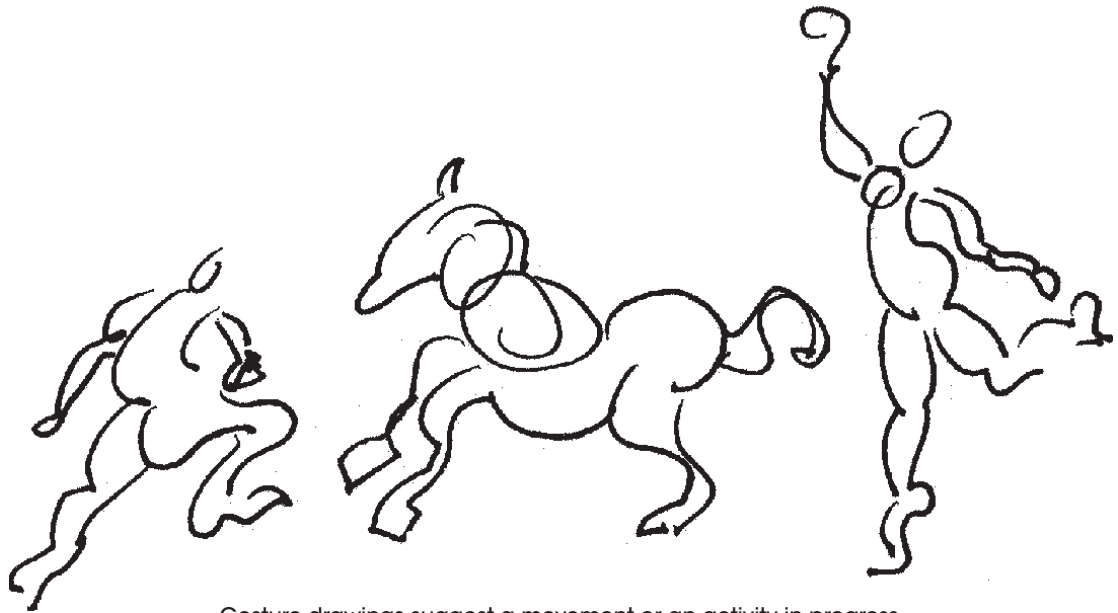
Gesture drawings suggest a movement or an activity in progress.

A Gesture drawing by Diane Grbavec

tone –
a quality of colour that refers to its value or intensity (It can also refer to shading within a black and white artwork.)

value –
an element of art that refers to luminosity–the lightness and darkness of a colour–which results from the addition of black or white
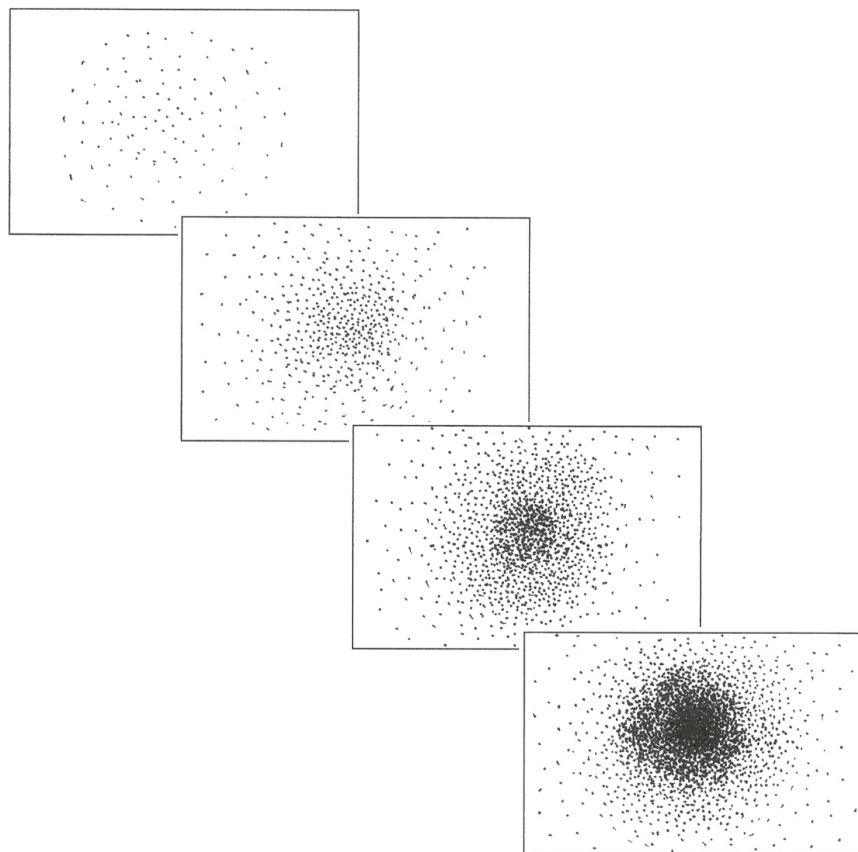
stippling –
the technique of using dots to develop tone

hatching and crosshatching
– these are tonal or shading effects using closely spaced parallel lines (Crosshatching occurs when a second set of lines is placed at an angle over the first.)

Stippling and Crosshatching

Stippling and crosshatching are used to build **tone** (**value**) information in a drawing. Crosshatching may be done in either pencil or pen; stippling is usually most effective in pen. **Stippling** consists of dots, and **hatching** and **crosshatching** consist of lines.

Stippling is a very time-consuming process that uses dots to build up gray or even nearly black areas. Although it requires a great deal of time, the end results are finer and more detailed than hatching, which can look coarser. Stippling is a very finely controlled process that allows an artist to show minute details. Sometimes, to speed up the process, an artist uses modified stippling to fill small areas with minute strokes.

Illustrations of Stippling and Modified Stippling

To see an example of stippling, review Lesson 12, Watercolour Techniques, on your Art 30 CD.
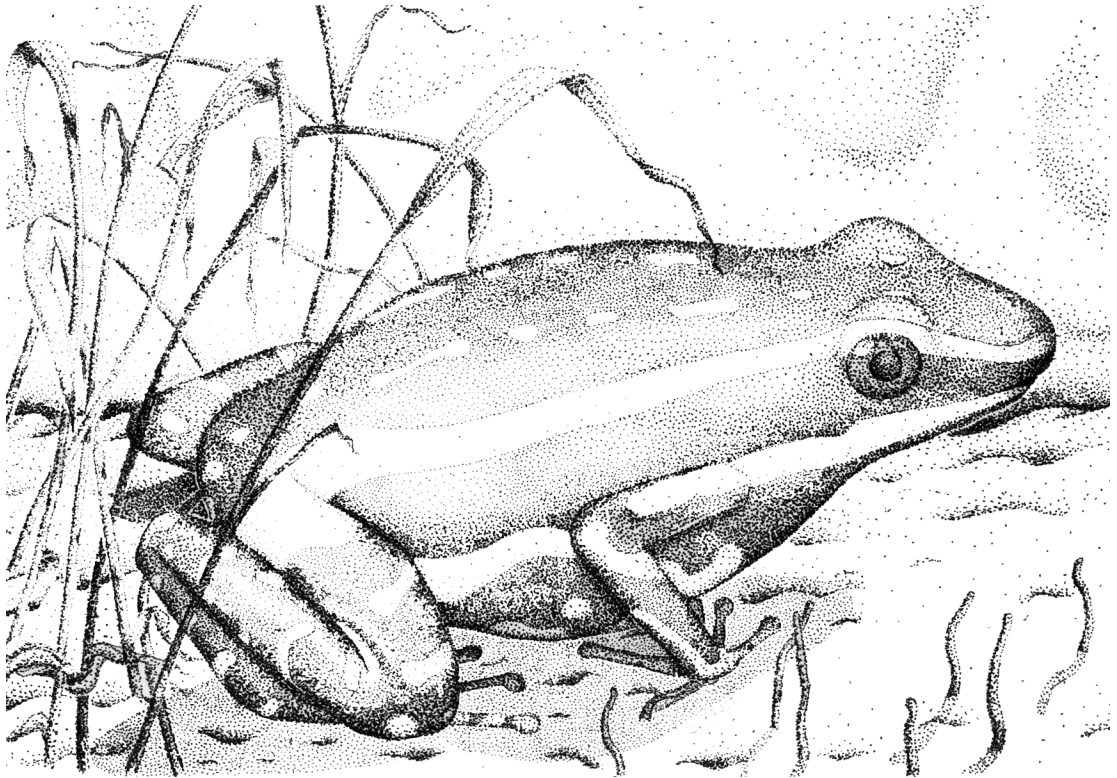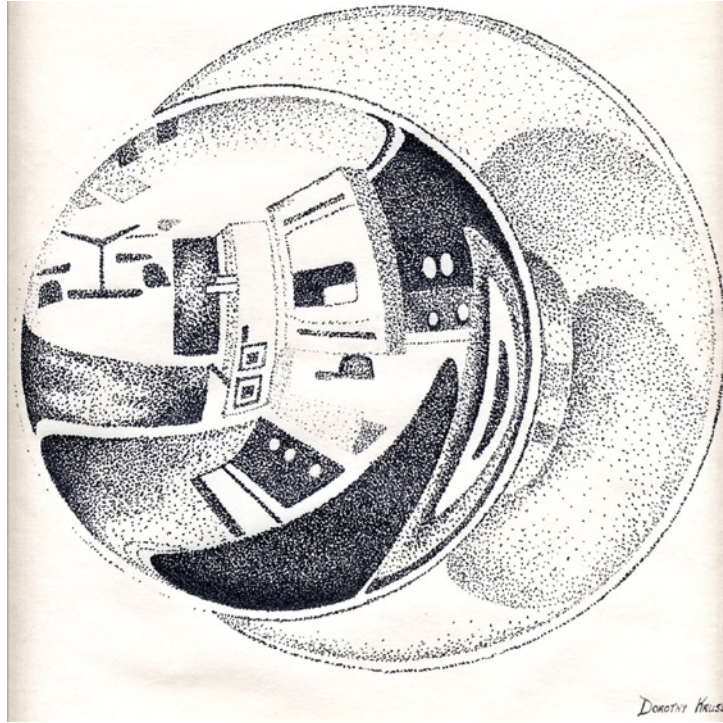
"Frog" by Stefan Kruse

contour hatching – consists of parallel lines that follow the form of an object

Hatching uses parallel lines to build tone. Crosshatching consists of layers of hatching that cross at an angle. Each layer always uses parallel lines. **Contour hatching** uses parallel lines to follow the form of an object, and can directly model a figure.
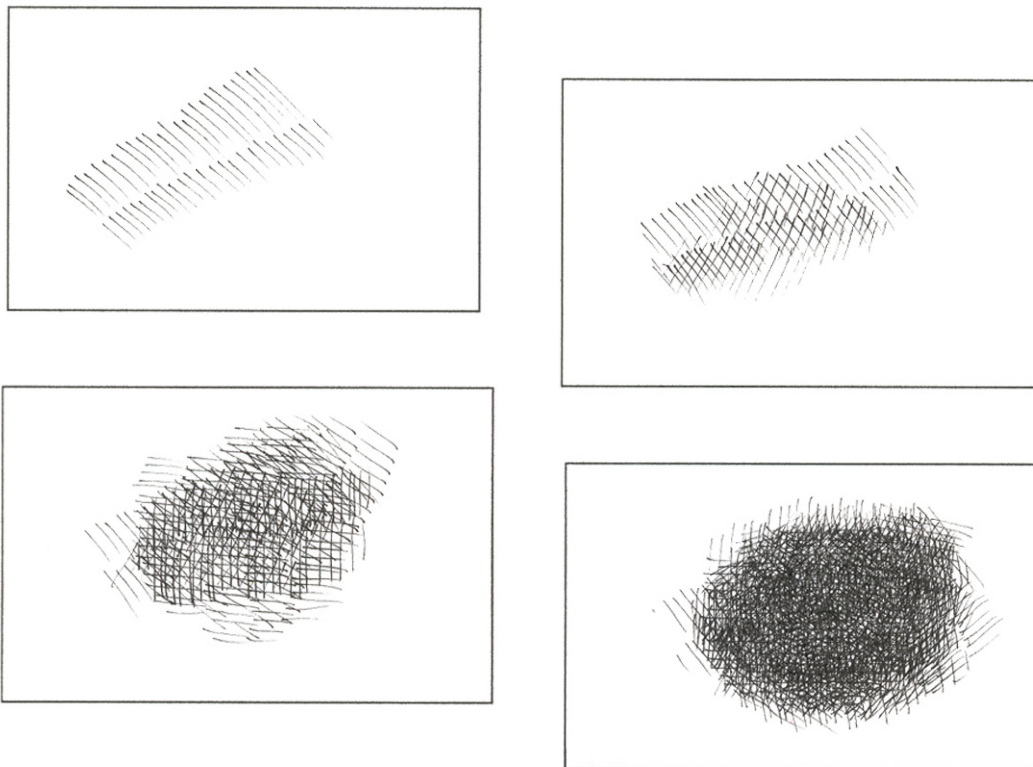
Illustrations of Hatching and Crosshatching

Jasper Lake

Review Watercolour Techniques in Lesson 12, Hatching and Crosshatching, on your Art 30 CD.

Albrecht Dürer, 1471-1528, "The Great White Horse" (Engraving), 1505.

technique –
any method of
working with
art materials
to produce an
artwork (For
example, wet on
wet technique for
watercolour)

perspective –
the art of
representing
three-dimensional
objects on a flat
surface

Hatching is a time-honoured **technique** that was used by the Old Masters including Rembrandt van Rijn, Albrecht Dürer, and Leonardo da Vinci. These artists used hatching to "sculpt" their drawings, thus incorporating shadows and creating depth. In this engraving by Dürer, note that the hatching follows **perspective** lines and contours.

Other hatching examples are shown below.

Sometimes a drawing combines crosshatching and stippling to create a particular effect.
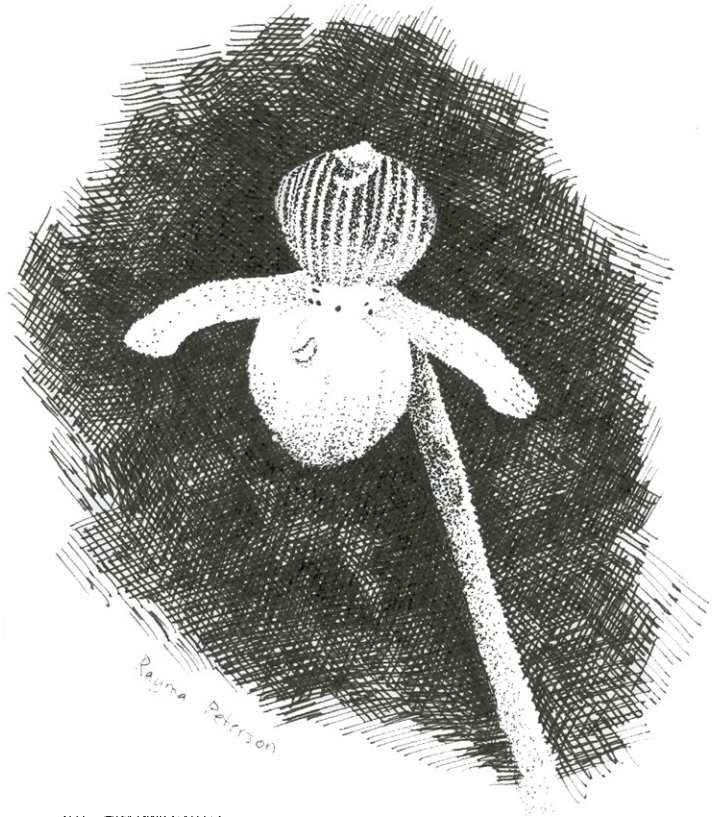
Artist Amy Gothard shows us her interpretation of "The Cycle of Life". At the top right side of the drawing we see the radiating sun. The human, seeds, plants, and roots all depend on, and grow towards, the sun. The crows represent decay. Locate the crosshatching and contour hatching in the drawing.

Review

simple blind contour drawing – uses one continuous line to record the edge of a subject (The artist does not glance at the paper while creating the drawing.)

complex blind contour drawing – uses one continuous line to record a subject's edge and internal details (The artist does not glance at the paper while creating the drawing.)

modified contour drawing – technique that allows the artist to look back and forth between the subject and the paper while developing the image

gesture drawing – an artist uses quick strokes to show movement

stippling – uses hundreds of dots to build tone in a drawing

hatching and/or crosshatching – uses many parallel lines to build tone in a drawing

contour hatching – uses many parallel lines to show an object's contours/tone
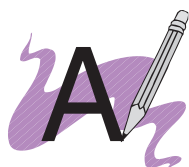
In Assignment Booklet 1, complete Assignments 1 to 4.

End of Lesson 1

L₂ *LESSON TWO*

Model Drawings and Monotype Prints

> **Rationale**
>
> Personal issues, philosophy, and historical events influence an artist's work.

Materials required:

- charcoal or dark chalk
- white chalk
- gray or other coloured paper
- one bottle of a dark-coloured liquid tempera paint
- coloured chalks
- brayer or pop can
- cookie pan or acetate sheet
- Q-tips and found objects such as a comb, bamboo, or **calligraphy** pen
- variously sized **waterproof** drawing pens
- drawing paper

*calligraphy –
the decorative art
of lettering*

*medium –
the materials
used to create
an artwork
(Examples
include graphite,
marble,
watercolour,
found objects, oil
paints, etc.)*

Many Old Masters used the **medium** of modeling with light and dark chalks on a coloured piece of paper. It is still used today. Michelangelo created the "Study of a Lybian Sibyl" as a red conte crayon drawing, while he prepared his painted masterpiece on the ceiling of the Sistine Chapel, which is in the Vatican in Rome, Italy.
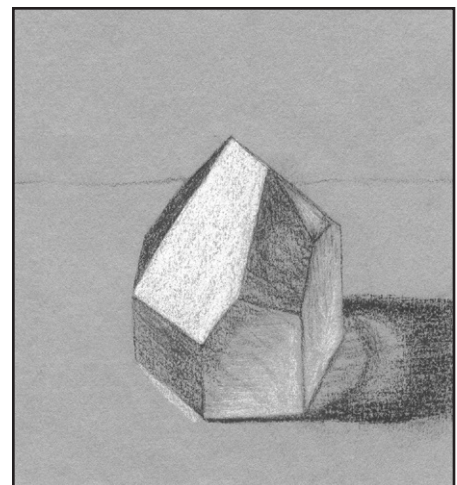
Michealangelo Buonarroti, 1475-1564, "Studies for the Lybian Sibl" (Red Chalk Drawing), c. 1510.

conte crayon –
a dry medium
made of pressed
pigment, similar
to coloured chalk

Michelangelo was a master of the human figure. Because he dissected cadavers in secret as a young artitst, he knew where to place each bone and muscle. Dissection of this kind was strictly forbidden in Renaissance Italy, but he found a way to access a morgue and this experience taught him a great deal about anatomy. This drawing shows his love of sculpting. Indeed, using only **conte crayon** on paper, he almost sculpts the figure in two dimensions. Here, we can appreciate a Master's very fine modeling and foreshortening.

draftsman –
an artist who is especially skilled in drawing

engraving –
a drawing/ printmaking technique in which a drawing is cut into a metal sheet that is inked and used as a printing plate

metalpoint –
a drawing medium in which a fine metal wire (such as copper, silver, gold, or bronze) is used as a drawing instrument

neutral –
a colour that has been mixed using equal amounts of two complementary colours, resulting in a variation of gray

German born, Albrecht Dürer (1471–1528) was an artistic genius who brought the ideas of the Italian Renaissance to northern Europe. Dürer was a master **draftsman** who worked in different media, including oil paint, **engraving**, woodcuts, watercolours, **metalpoint**, charcoal, and pen and ink. He heightened many of his drawings with white. The "Praying Hands" is a good example of white and dark work on a gray or **neutral** piece of paper. He uses white for the lightest values in the drawing and uses light and dark values to "sculpt", or give the illusion of three dimensionality. These hands have been "sculpted," or given the illusion of three dimensions, by use of light and dark values only. The darker values recede, while the lighter grays and whites advance.

Albrecht Dürer, 1471-1528, "Praying Hands" (Drawing), 1508.

The Renaissance

In the early 1400s, a new intellectual movement called Humanism was born. It was characterized by the rediscovery of Greek and Roman classics, and an emphasis on human interests over those of religion or nature. This movement broke the Medieval tradition of Scholasticism that insisted on traditional doctrines. The result was a renewed interest in language, literature, and the wonders of the ancient world.

Italian artists looked back to the ideals of Roman art and Flemish artists (which were in modern-day Belgium and Northern France) focused on Naturalism. Naturalism consisted of close adherence to nature in literature and painting. As an aside, this movement contrasts with Realism, which does not idealize subject matter that focuses on nature or real life.

Statue of Titus

Renaissance –
a period of
rebirth or revival

This focus on Naturalism and a return to the Classical Age gave birth to modern European art and spurred the Renaissance. **Renaissance** is a French word that means rebirth. The Early Renaissance occured the 1400s and the High Renaissance in the 1500s.

Renaissance Scribe

Renaissance Man

Renaissance Players

The Sistine Chapel

The murals of the Sistine Chapel were painted by Michelangelo Buonarroti, who was commissioned by Pope Julius II. He worked on the ceiling from 1508–1512. The paintings on the ceiling portray main stories from the book of Genesis. Michelangelo was reluctant to do this work because he considered himself to be primarily a sculptor, and he was frustrated that he could not sculpt while working on this enormous project. Luckily for us, Pope Julius forced him to complete it. Pope Julius had increased the papal domain by the sword, and he bullied Michelangelo like a drill sergeant, once hitting him with a cane, and once threatening to throw him off the scaffolding. The artist grumbled constantly, asking for his release and signing his letters "Michelangelo, Sculptor." He worked on these frescoes when he was between the ages of 33 and 37. In little more than four years, he filled the ceiling and upper walls with dozens of compositions: the ancestors of Christ, Old Testament prophets, and **Sibyl** of the ancient pagan world. Sibyls were women who prophesied under the inspiration of a Greek or Roman deity. On an area of ceiling 40.2336m by 13.4112m, he painted scenes from Genesis, backward from the "Flood" to "Creation". The wall behind the altar consists of a scene of the Last Judgment that contains many disturbing images. Over the last fourteen years, paintings in the whole of the chapel have been restored.

Sibyl –
a woman who prophesied under the inspiration of Greek or Roman deities

Monotype Prints

In Monet's Garden by Rosalette Toma Mandryk

Rosalette Toma Mandryk is a native Albertan who discovered the challenges of painting in the early 1970s, while majoring in Interior Design at Grant MacEwan College. Mandryk was captivated by rich colours and various paint textures, and was inspired to continue her studies for a third year, during which she focused on Fine Arts. She took more painting and montotype print making courses at University of Alberta and Red Deer College. Her richest sources of inspiration come from land formations, trees, and flowers, and the details of life and culture. Mandryk was inspired to create the artwork depicted on the previous page from a painting trip she took to France. While there, she visited the painter Claude Monet's legendary garden at Giverny, where he had painted his famous series of "Water Lilies" paintings.

Monotype Prints

*baren –
a flat circular tool made of bark (more recently Teflon) that is used in Japanese printmaking*

A monotype print is a one-of-a-kind print made by painting on a smooth plate, such as Plexiglass, and then printing that painting onto paper. It is a unique process that combines printing and painting techniques. The artist uses oil-based etching inks to paint on glass, Plexiglass, or a copper plate. The painted image is then transferred onto a dampened piece of printmaking paper by placing the paper over the painting and then using a **baren** (a flat circular Japanese tool). Ideally, the transfer is made with a printing press, but presses are very expensive.

*monoprint –
one in a series of prints in which each print has differences in colour, texture and/or design, that have been applied to an underlying image*

A **monoprint** is different from a monotype print. It is one in a series of prints in which each individual print may have differences in colour, texture, or design that have been applied to an underlying original image. Rosalette Mandryk makes **monotype prints,** and in this lesson we will be making a simplified monotype print.

*monotype print
– a one of a kind print made by painting on a smooth plate, such as Plexiglas, and then printing that image on paper*

The earliest monotype prints were made in Italy in 1640 by the artist Giovanni Castiglione. There are two methods of making monotype prints: additive and subtractive. To create an additive monotype print, the artist paints images onto a clean plate. The paper is then laid on top of the image, and then pulled off. To make a subtractive monotype print, an artist inks the plate, and then uses rags or other tools to wipe off the ink. The paper is laid on top of the plate, transferred, and then pulled off to reveal the image. Rosalette Mandryk uses the additive method.

Rosalette Mandryk's Process

Mandryk starts by drawing an image on paper. Then, she decides which type of printmaking paper to use. These papers come in a variety of colours and weights and can be sized or unsized (waterleaf). Waterleaf papers should not be soaked prior to printing; rather, they are just sprayed with water and placed in a large plastic bag until the artist is ready to print.

The artist then uses a metal T-square to tear the chosen paper. She allows about a 2" border beyond the size of the image on the Plexiglas.

foam core –
a type of board
made from two
sides of thin
plastic and
a Styrofoam
interior

She then brings out her registration panel, which is a piece of **foam core** with scaled colour-coded markings that shows various plate sizes and appropriate paper sizes. This panel is covered with heavy-duty clear plastic to protect it from ink smears. It needs to be cleaned with rubbing alcohol after every print is pulled. The artist tapes metal L-shaped registrations and anchors them where the corners of her paper will be. The placement of these pieces is important because it ensures that the paper will be perfectly aligned and will give the print straight, even edges.

Mandryk paints with oil-based etching inks. These inks are quite thick and require thinning with plate oil. She decides on the colours she will use and premixes them all. If they are too thick, they are difficult to apply; if they are too thin, they will be runny. She does not want the paints to dry out while she is painting, however, because dry paints will result in what she calls "bald spots" on her finished print. If she needs to take a break or stops for the evening, she places her Plexiglas palette in a plastic cake pan that she has covered with a wet, thin sponge topped with wax paper. She then covers it with an airtight lid to prevent the paint from drying out. Sometimes she rethins her colours with plate oil if they start to dry.

craftsmanship –
the skill evident
in an artwork
(This sometimes
involves neatness,
and always
involves care and
expertise.)

Mandryk places her drawing under the Plexiglas on which she is going to paint. Then she starts to paint with bristle brushes, using her drawing as a guide. She starts in the upper left corner, and works from left to right and top to bottom to prevent ink smudging. Once the painting is complete, she uses toothpicks or Q-tips to stroke gently, and outline and emphasize chosen shapes. Meanwhile, she has soaked her paper in the bathtub for 20 to 30 minutes. While the paper is soaking, she makes her final adjustments to the painting. She stresses that it is very important to wipe the edges of the Plexiglas carefully to produce a cleanly outlined print. Good **craftsmanship** and neatness are important when creating a professional looking print. The artist places the completed painting on the registration panel and aligns it carefully.

The edges need to be perfectly placed on the registration outlines. Mandryk then takes two large bath towels to her kitchen table and places one of them on it. She also brings a rolling pin to the table. Next, she grasps the wet paper by two corners, brings it to the table and carefully lays it on the towel. Because wet paper is very fragile, it is important to lift it by two corners instead of one. She then covers the paper with the second bath towel and gently rolls the rolling pin over the towel-covered paper. Mandryk carefully uncovers the paper, flips it over, covers it again, and rolls a second time. She drags a towel over the right side of the paper (the side with most texture) to fluff up the tooth of the paper, thus making it receptive to the paints. She then rolls the paper, with the textured side up, onto the painted surface where the registration L-shapes perfectly align it with the L-shapes. Then, she covers the wet paper with heavy duty brown paper.

Mandryk uses the baren to press and rub with a steady circular motion over the back of the paper to transfer the paints to the paper. She starts in the middle of the surface and covers the entire print area repeatedly. It is important that she press firmly around the outer edges of the Plexiglas to get a sharp edge on her print. For her last step, she slowly lifts the paper, again using two corners, and views her monotype print. She places her finished print on a rack with air flowing beneath it and lets it sit there for about half an hour. Then, she places smooth cardboard on the floor, places an absorbent paper on top of the cardboard, then lays out the print, then more absorbent paper, and then another layer of cardboard. She places heavy objects on top of this stack so that the print will dry flat. Once it is dry and flat, she signs and frames the finished print.
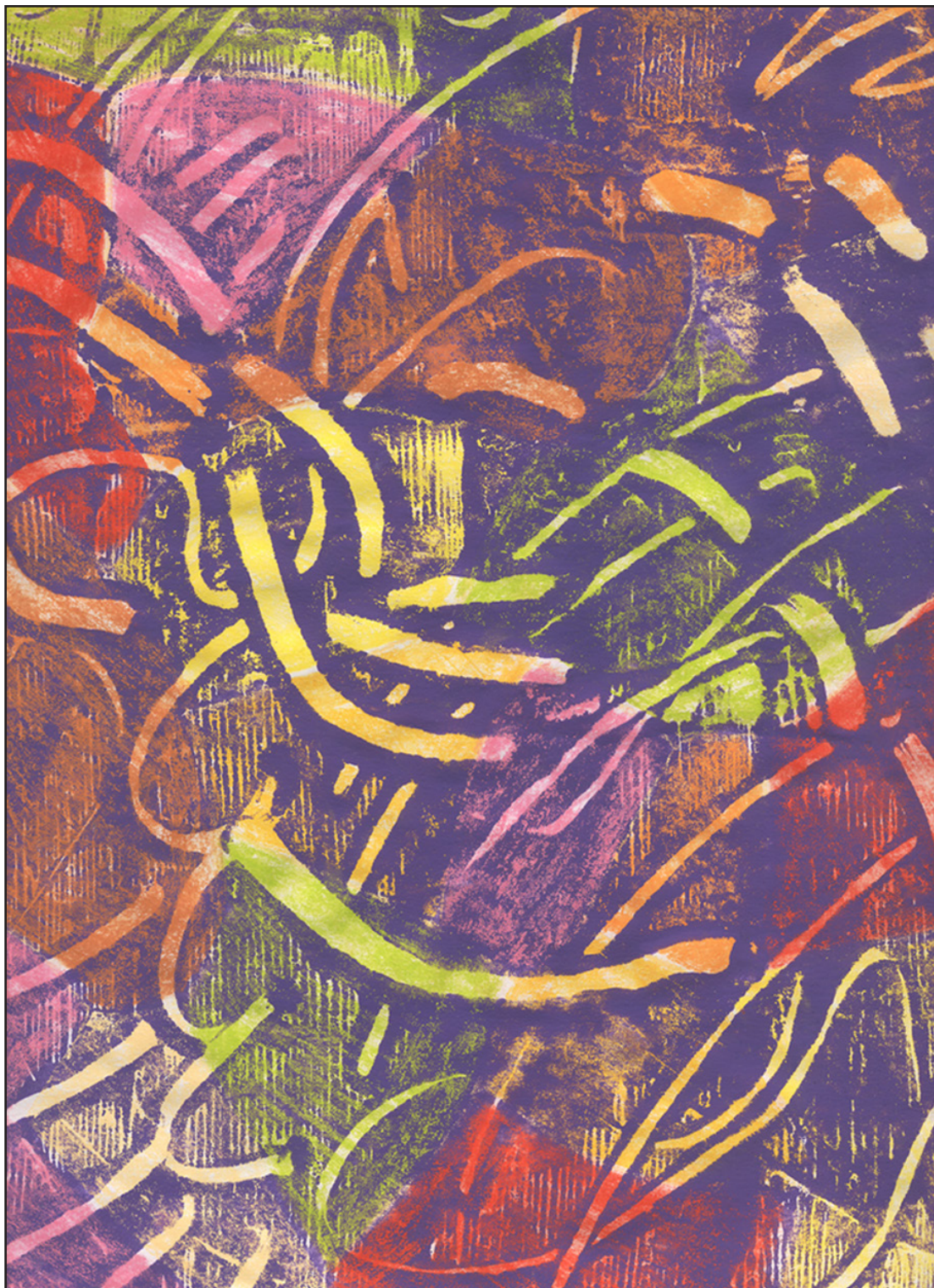
Our monotype print will be simpler to produce than those just described.

In a monotype process, registration lines are marks used when placing one colour beside or on top of another colour.
Below is a preparatory sketch for a monotype print.

Watch the Monotype Demonstration for Lesson 2 on your Art 30 CD, or at the following link: Art 30 Videos

Review

Chalks can be used to create light and dark values to model a subject.

The Renaissance meant a rebirth in language, literature, and the wonders of the ancient world. The Early Renaissance occured in the 1400s, and the High Renaissance in the 1500s.

Michelangelo Buonarroti painted murals on the ceiling of the Sistine Chapel in Rome, Italy. He was commissioned by Pope Julius II, and painted stories from the book of Genesis.

A monoprint is one in a series of prints in which each individual print has differences in colour, texture, and/or design which are applied to an underlying image.

In Assignment Booklet 2, complete Assignments 1 to 3.

End of Lesson 2

L3   LESSON THREE

Expressive Drawing

> **Rationale**
>
> Perfecting technical aspects creates personalized work sessions.

Materials required:

- India ink
- brushes of different sizes
- paper
- drawing pens
- calligraphy pen nibs and pen holder (see page 26)
- margarine containers and water

gesture drawing –
a quick sketch
that is meant
to capture
movement, not
detail

In Art 20, you created **gesture drawings**. These are very similar to weight and action drawings and are quick sketches that are meant to capture movement, or a figure's transitory positions. They may take a few seconds or a few minutes to draw, and do not include detail. Gesture drawings are useful when drawing figures or expressive landscape elements.

Diane Grbavec

Expressive Drawing

Expressive Drawing by Rayma Peterson

This style is very **free**, as compared to more controlled techniques like stippling and crosshatching. There are different types of line patterns or schemes within the above drawing. For instance, the steps have a different look to them than do the various trees. Artists carefully observe objects surface quality and surface direction. Each type of vegetation (wood, grass, and flowers) has its own texture. The artist vividly portrays the expressive nature of each subject.

Sometimes, depending on the desired effect, the artist may add crosshatching or stippling, but these techniques are secondary to the expressive use of line in this type of drawing.

Bamboo or Calligraphy Pen

Van Gogh was another artist who created a strong feeling of movement in his drawings and paintings.
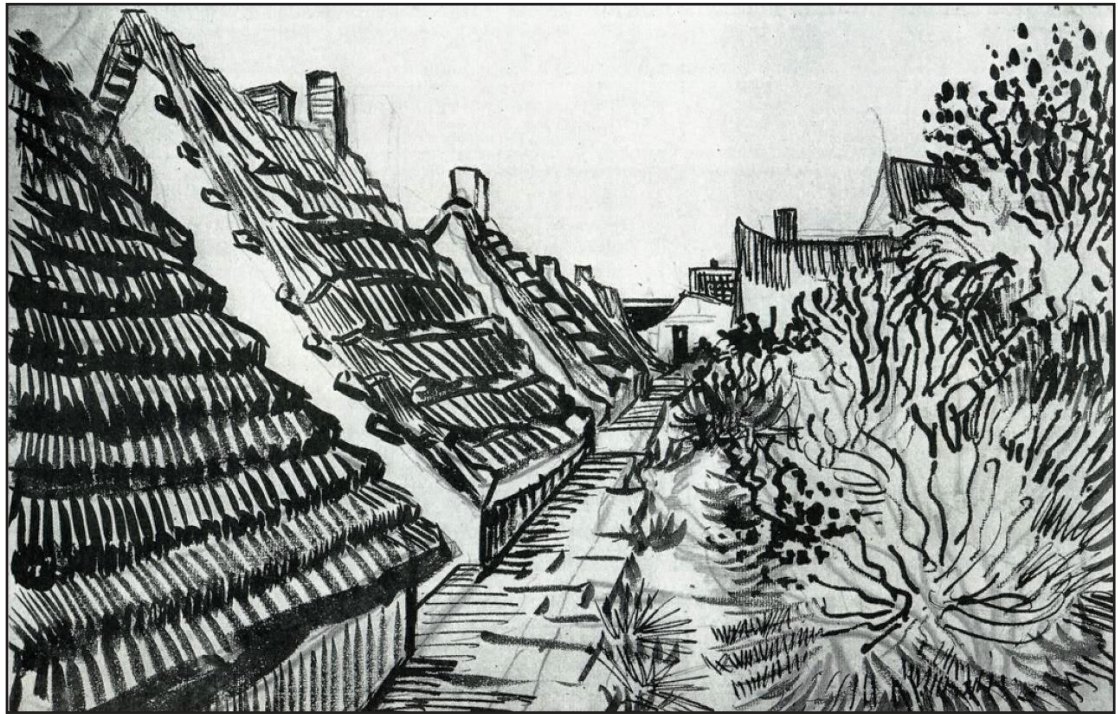
Vincent van Gogh, 1853-1890, "A Street in Saintes Maries" (Drawing), 1888.

This piece is a study for a painting, but is also a fully realized work of art. The artist simplifies and exaggerates the forms of houses, gravel, smoke, and plants, giving tremendous impact to their expression. Again, each subject has been given its own characteristic feeling or texture.

Please note the exemplary one point perspective.

Van Gogh's drawing instrument of choice was a handmade bamboo pen with the tip cut off in a straight line. This tool produces a flat, thick line. It must be dipped in ink quite frequently; as a result, so many of the strokes are short. Van Gogh has also used diluted ink for some of the areas that he wanted to keep light in value. The smoke rising from chimneys is an example of this.

Bamboo pens are still available today, but can be difficult to find. Today, many shapes and colours of calligraphy pens are available. A calligraphy pen with an angular nib can simulate the look of a bamboo pen. Felt markers are too blunt to work well for this lesson's assignment.
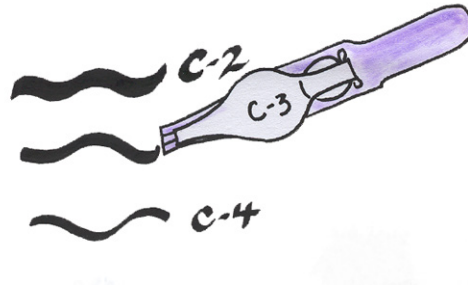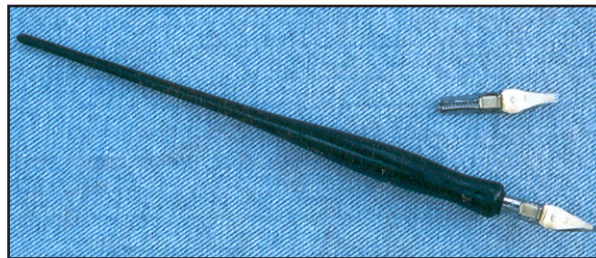

C-nib pens are most often used in calligraphy, but you can also try drawing with them. The lower the number, the wider the mark it makes.

Ink Washes

Different dilutions of inks are also useful for illustrations.

This toad was drawn first with pencil, then outlined with a drawing pen. Values were developed with different strengths of ink.

Mix several different dilutions of India ink, from light to dark, and keep them in separate containers. You should mix just a few drops of ink in a small container with a bit of water. For the next container, use the same amount of water, but add a few more drops of ink. Do this until you get a range of dilutions, up to pure black.

Western Toad, Ink and Watercolour

Ying Yu-Chien, Sung Dynasty, 13th Century, "A Mountain Village in Mist" (Ink on Paper).
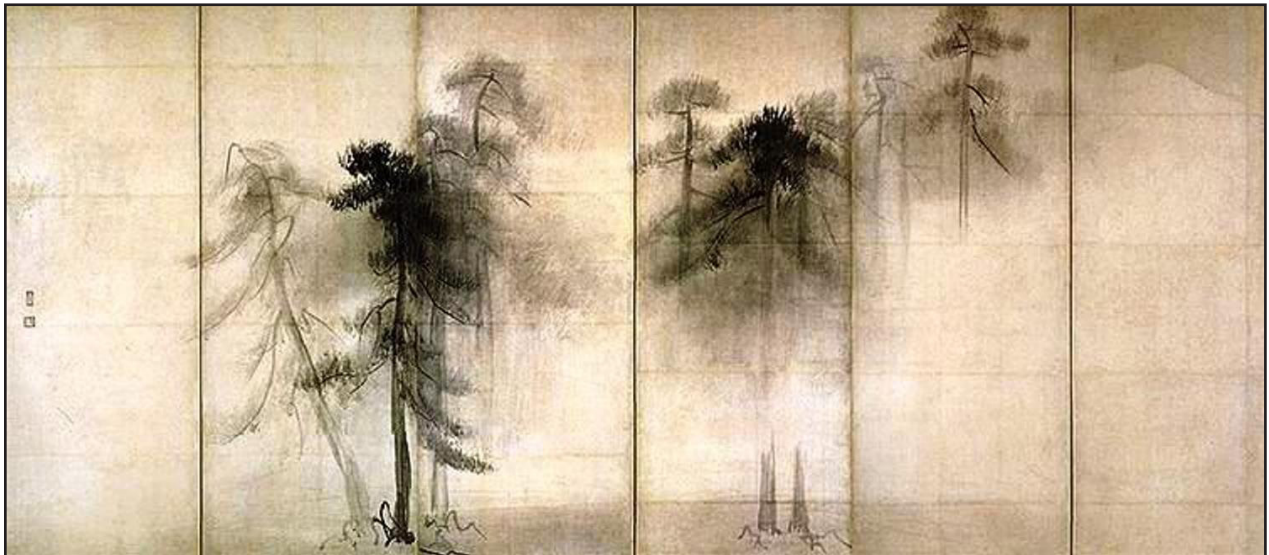
Hasegawa Tohaku, Momoyama Period, 1539-1610, "Pine Trees" (Ink on 6-fold screen), 1580.

Value can be considered the most important art element. It helps the viewer "read" an artwork. It can create a sense of depth and contrast and make objects easy to clearly view. The artists of the above two artworks use several different value strengths in these exquisite artworks. How many are you able to locate? Please note the suggestion of houses in "A Mountain Village in Mist".

Review

Expressive drawing involves freer use of media. An artist may choose to draw with a bamboo, calligraphy, or technical pen. This type of drawing is concerned with line/surface quality and texture. An artist may also use ink washes to build up value in an expressive picture.
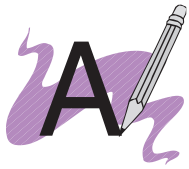
In Assignment Booklet 3, complete Assignments 1 to 4.

End of Lesson 3

L_4 LESSON FOUR

Style Defined

> **Rationale**
>
> Artists' unique styles can be identified by their subject matter and treatment of media.

style –
an artist's characteristic manner of expression (There can also be group style.)

art elements – the basic components an artist uses when producing works of art (These include line, shape, value, colour, texture, and space. Secondary elements include time, temperature, and sound.)

space – an element of art that refers to the distance around, between, above, below, or within forms

Materials required:

- drawing materials—such as pencil, paper, pen—depending on the style chosen

An individual artist's treatment of a subject or theme may help others to identify that artist. It can also help you identify the era in which the artist lived and the school of art or art movement with which the artist was associated. Artists have their own interests, **styles**, methods, favourite colours, topics, or subject matter. They have their own statements to make about their chosen subject matter. Their treatments of **art elements** support the statements they are trying to make with each artwork. For example, if you see an oil painting of Tahitian women that includes vibrant colours and flattened **space,** it is likely to be an artwork of the Post-Impressionist Gauguin. See pictures #20 to #27 in the Booklet of Reproductions for examples of his work. Or, if you look at a large canvas that contains a 1960's style action cartoon version or a small box that is made up of tiny dots, it is probably one of Roy Lichtenstein's Pop Art paintings. See #115 "Drowning Girl" and #116 "As I Opened Fire" in the Booklet of Reproductions.

Style is an artist's individual manner of expression. It involves the artist's personality and philosophy. Style consists of the artist's treatment of variables such as subject matter or theme, colour, shape, type of composition, line, and texture.

"People of the Street"

Alberta artist Janet Mitchell's #217 (See the **Art 30 Booklet of Reproductions.)**
"People of the Street" is a watercolour painted in 1970, an exuberant work that
expresses houses, people, a sky with birds, and activity on a street. Its colours are
mainly reds (red, red-orange, red-violet, brown) with greens (yellow-green, green,
and blue-green) and some yellow, and orange. The colours are fairly high-key with
brilliant intensity (purity). Mitchell uses colours expressively to portray a mood or
feeling of life overflowing.

organic shapes –
shapes that come
from life forms
- usually flowing
and curved

There are various line and shape qualities and many **organic shapes** in this work**.** The
people and birds are organic shapes, but there are angular buildings which are loosely
geometric. There are straight and angular lines as well as loose flowing lines that
outline the people.

linear
perspective –
the appearance
of distance
by means of
converging
lines that come
to a point on
a horizon line
(Perspective is
used to create the
illusion of three
dimensions on a
two-dimensional
surface.)

There appears to be a yellow underpainting in this watercolour. Mitchell painted
reds over the first layer to define the buildings, people, and birds. The shapes of the
figures (buildings and birds) are negative areas. This is particularly apparent from the
shape of the TV antenna on the right side of the painting.

We know that "People of the Street" is a contemporary painting, not Cubist or
Impressionist, because it was painted in 1970. Loose watercolours of cityscapes were
not being done until the mid-20th Century. Because the colours are used to express a
feeling, that painting exhibits Expressionistic qualities.

The sky becomes darker the
higher it goes. The street is
darker than the houses, but
value is generally not used
to create shadows or depth.
Mitchell uses some **linear**
perspective to create depth,
but does so in a very casual,
loose manner. There is also
some diminution of size in the
buildings and people, which
creates some space. However,
Mitchell has generally flattened
space.

Notice the strong linear
perspectives the railings form
in *A Higher View.*

Mitchell's masterful, loose handling of watercolour contributes to the feeling of exuberance and life in the work. The flat textures of the quickly-created shapes, and the riotous colours also contribute to the festive feeling. The densest texture is in the street.

balance –
the harmonious
proportion of a
design

Mitchell has used a casual form of **balance**—**asymmetry**—in which both sides of the paper are similar, but different. This also contributes to the piece's casual feeling. There are three definite horizontal bands, the birds and sky, buildings, and street with people. Each band has its own character, and contributes a different feeling to the whole.

asymmetry –
occurs when one
half of the design
is different from
the other, thus
creating informal
balance

This painting could be a weekend or rush hour downtown scene, or a festival scene. The vibrant colours, casual shapes, and loose watercolour technique are all characteristic of Janet Mitchell's work, and all of these contribute to this scene's overall feeling of exuberance and joy.

pastiche –
a work of art
that is made in
an intentional
imitation of
a particular
artwork or style

Review

Artists' styles can be recognized by the subjects, colours, or methods with which they choose to create. The way in which an artist uses variables is a personal form of expression.
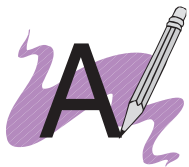
In Assignment Booklet 4, complete Assignments 1 to 3.

End of Lesson 4

L_5 LESSON FIVE

Personal Style

Rationale

Develop a visual statement about yourself as an artist by creating a series of complete compositions, presented for public display.

Materials required:

- paper
- pens
- inks
- printing inks

- pencils
- brushes
- paints
- chalks – depending on your preference

Creating a Series of Drawings for Exhibition

To help you develop your artistic style, you will be creating a series of artworks. Some of these artworks will be displayed in your own personal exhibition. (Lesson 18)

geometric shapes –
angular and straight shapes that can be made using mathematical instruments (Circles, triangles, and rectangles are examples.)

Many artists find themes that interest them, and they explore these in depth through a series of artworks. There are several examples of artists' series in your **Art 30 Booklet of Reproductions**. See pages 27–29 for several examples of Piet Mondrian's artworks.

negative shape –
the shape around an object

Mondrian was interested in trees and in breaking up space in new ways. He combined these interests in his tree series. See these examples: #94 "The Red Tree" and #95 "The Grey Tree". Mondrian looked at trees' organic shapes and converted them into **geometric shapes**. To do this, he concentrated on the **negative shapes** between the branches. He wanted to show the harmony and peace of nature. Do you think that he achieved this goal in the tree artworks that you see here? "The Red Tree" predates "The Grey Tree" by four years. How did his style evolve over time?

Paul Gauguin was an artist who moved to the South Pacific island of Tahiti. He was fascinated by the people and landscapes that he found there. Many of his works portray an idealized vision of the beauty of Tahitian life. He also explored spiritual themes. These can be seen in #20, "The Yellow Christ", #22 "Where do We Come From? What are We? Where are We Going?", and #24 "The Day of the God (Mahana No Auta)". There are almost always figures in Gauguin's works, as well as flowing organic shapes and bright colours.

Georgia O'Keeffe is a more contemporary artist. Turn to pages 44 – 45 to see three paintings in her "Jack-in-the-Pulpit" series, #146, #147, and #148. O'Keeffe takes a particular subject and extensively explores line, shape and colour. She uses these art elements to create very strongly-designed compositions. **The positive and negative shapes fit together like jigsaw puzzles. This use of shapes is a mark of strong composition.**
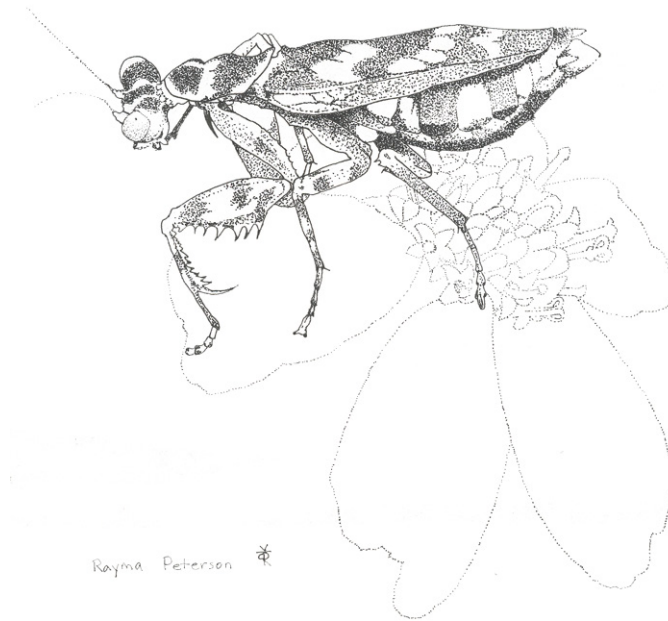
Female Mantid Acontista Species by Rayma Peterson
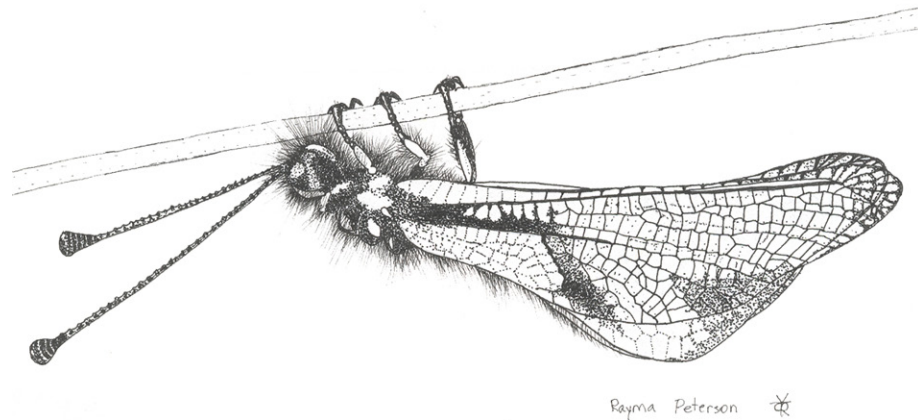
Ascalaphus macaronius (Ant Lion Fly) by Rayma Peterson

These drawings are part of a series on insects.

Review

Creating a series of artworks based on a theme and displaying them in an exhibition helps an artist develop a visual statement.
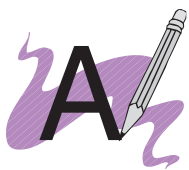
In Assignment Booklet 5, complete Assignments 1 to 4.

End of Lesson 5

L_6 LESSON SIX

Northwest Coast Design

Rationale

Treating media consistently develops a personal style.

Northwest Coast Design
Totem Pole Haida Gwaii.
ADLC

Bella Coola Face Masks, Late 14th Century, Northwest Coast Design.

Tsimshian Face Masks, 14th Century, Northwest Coast Design.

The art of the First Nations peoples of the Northwest Coast has become extremely well known and highly prized around the world. The Northwest Coast style of design is very distinctive and easy to recognize. The large groupings of ethnographically distinctive peoples that create art in this style are Coast Salish, Nootka, Kwakiutl, Tsimshian, Haida, and Tlingit. The Bella Coola people who live in close proximity to the Kwakiutl, are sometimes also considered part of this group.

The Coast Salish live in the area that spreads from north of Vancouver to northwestern Oregon. The Nootka are found on the west side of Vancouver Island, except for the northwest corner. The Kwakiutl spread from the northwest side of Vancouver Island to north of Bella Coola, excluding that village, and its surrounding area. The Tsimshian live in the region that encompasses Prince Rupert and Hazelton. The Haida domain is the Queen Charlotte Islands. The Tlingit live all along the Alaska panhandle and into the Yukon and northwestern B.C.

The Northwest Coast First Nations share environmental, economic, and cultural backgrounds. Traditionally, they have been hunters and gatherers in a very rich environment that encompasses sea, rivers, mountains, and forests. Food has always been abundant in this region, thus its in habitants have had the freedom to develop highly-sophisticated cultures and art forms.

argillite –
a sedimentary
rock similar to
shale and slate

template –
a pattern used
as a guide
in shaping
something
accurately

myth –
a sacred story

This bold, elegant, flowing style of art is found on carved wood items, and —since the 1970s—in two-dimensional silkscreen designs. European missionaries and teachers worked hard to suppress the cultures of all the First Nations peoples, and, for a time, were somewhat successful. But in the 1960s, there was a renaissance in Aboriginal art and designs. Northwest Coast designs are traditionally found on totem poles, house posts, masks, goat horn spoons, pendants, charms, bentwood boxes, canoes and paddles, dishes, rattles, ceremonial garments and chairs, baskets, and hats. These designs can now also be found on **argillite** carvings, silver jewellery, and silkscreen prints. Northwest Coast designs have traditionally been carved into wood and then painted with natural pigments. Sometimes artists use **templates** to achieve uniformity in design elements. The carvings show the owner's lineage, wealth, and status. They have **mythical** and spiritual meaning.

tertiary colours – colours that are produced by mixing equal amounts of a primary and a secondary colour (Yellow-orange and blue-violet are examples.)

abalone – an edible shellfish that is lined with iridescent mother-of-pearl

form line – in Northwest Coast design, it is the contour line that delineates the animal's form

Traditional pigments are black and red. Blue-green and yellow were **colours of tertiary** importance. Artists made black, the primary colour, from charcoal, graphite, or lignite. Red, the second most important colour, was generally made from the minerals red ochre or hematite. The pigments were ground and mixed with a binder of salmon eggs and shredded cedar bark. Artists now use commercial paints but the main colours remain the same. Sometimes pieces of **abalone** (or mother-of-pearl) are cut into ovoid shapes and inlaid in the woodcarvings. These iridescent pieces of shell greatly enhance the work's beauty. They may be placed in ears or eyes, made to look like teeth or to serve as decorations that surround a design.

Northwest Coast Design System

Northwest Coast art uses a general system of design elements. This system is broken down into the broad categories of **form line**, *Ovoid*, *U-form*, *Split U-form*, and *S-form*. When forms are joined they create negative shapes. These negative shapes are also important elements in this type of design.

The *form line* is the strong contour line upon which basic design of the mask or animal is structured. It defines the head, body, wings, and tail. Form lines flow, curve, and continuously connect throughout the artwork. Where a thick line meets a curved one the artist inserts a small negative shape, such as a T, Y, or circle. This negative area helps the design to flow.

**Nootka Wall Painting of Lightning Snake, Thunderbird carrying Killer Whale & Wolf,
Northwest Coast Design, c. 1850.**

This illustration shows the form line of a Thunderbird. Small long ovoids have been inserted where the wings meet the body.
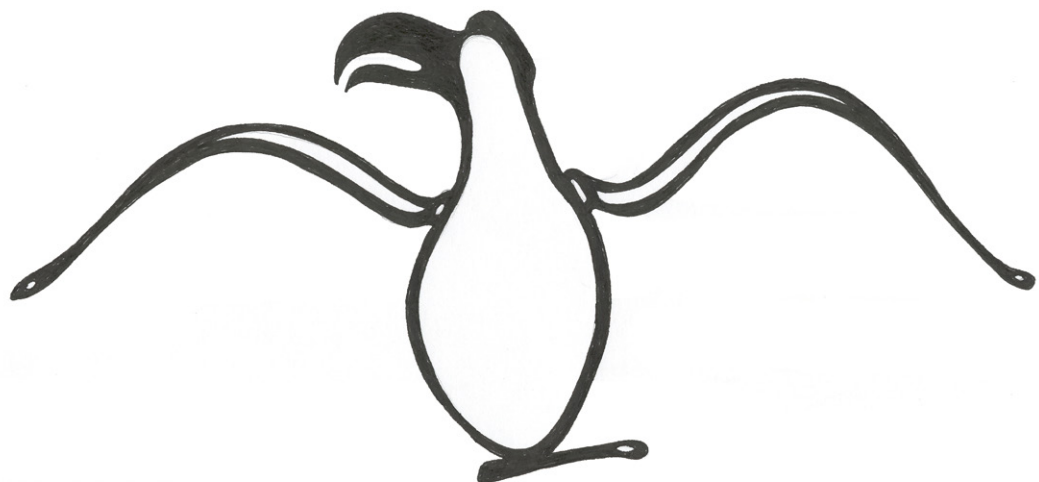
The **ovoid** is essentially a rounded rectangle. It is probably the most basic form in Northwest Coast design. Ovoids can be stretched and bent and may appear as part of a head, eyes, joints, ears, or tail. If used as an ear or the palm of a hand, it may also contain a face.
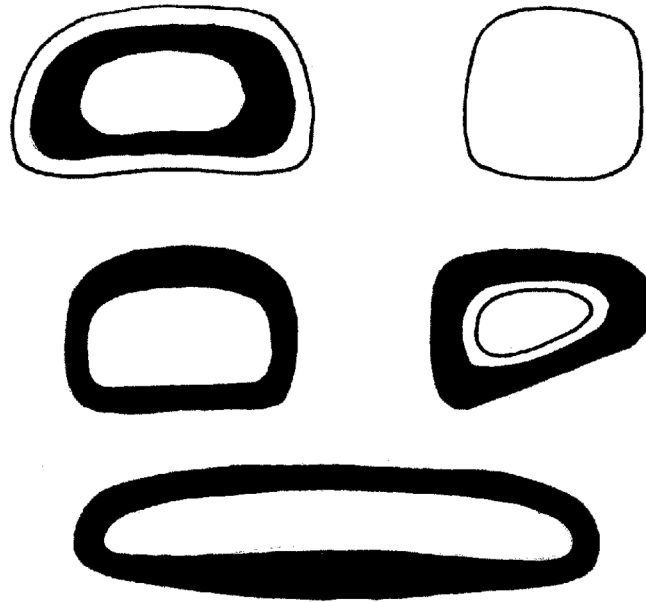
The *U-form* can help to shape the body, and can vary tremendously. It serves as ears, tails, and parts of hands or paws. Small U-forms can be feathers.
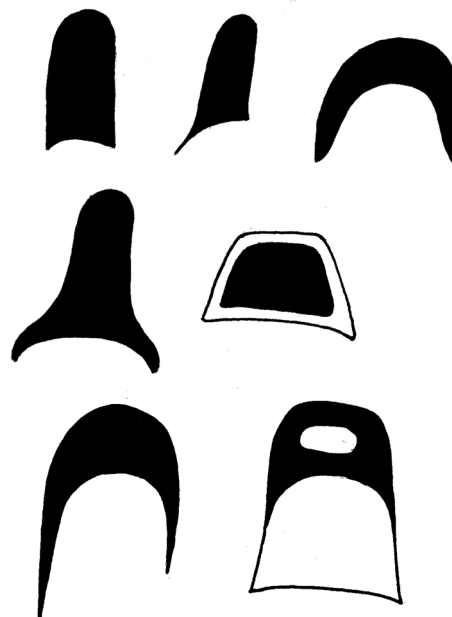
The *Split U-Form* is derived from the point of a Flicker feather. It is very decorative and distinctly Northwest Coast. The Split U-Form is often inserted within a larger U-form.
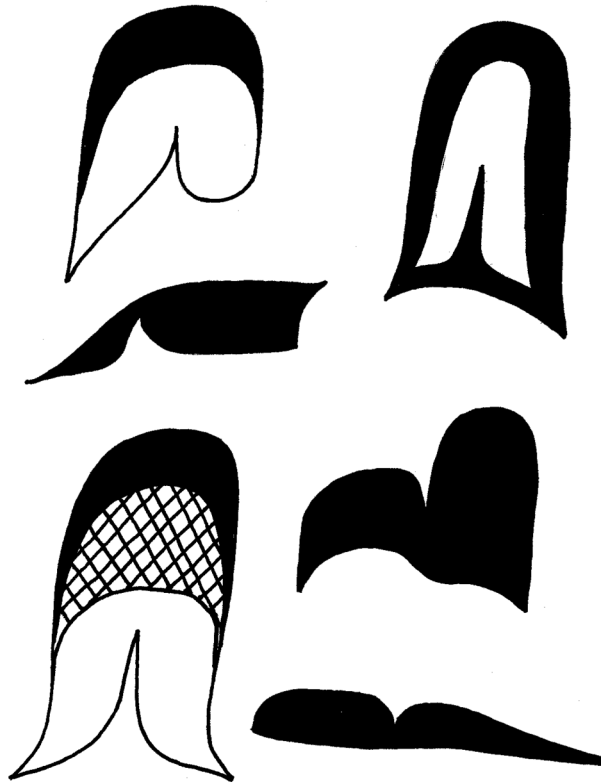
The *S-Form* is a small element that consists of two halves of a U that are joined in opposite directions. It can serve as a connector of body parts or form a body cavity or rib cage.

Facial Features

motif –
\a single
underlying theme
or element

Northwest Coast designs are used in many ways such as in crests, masks, and totem animals. This lesson focuses on **masks**. The motifs used are killer whale, bear, wolf, mountain goat, otter, beaver, sea lion, eagle, raven, Thunderbird, owl, frog, Sisiutl (a two-headed sea serpent), salmon, shark, sun, moon, and human. The Northwest Coast peoples usually combine an animal or human face with elements of the supernatural.

Below are a number of examples of representative anatomical shapes.

Noses

Eyes
Ears
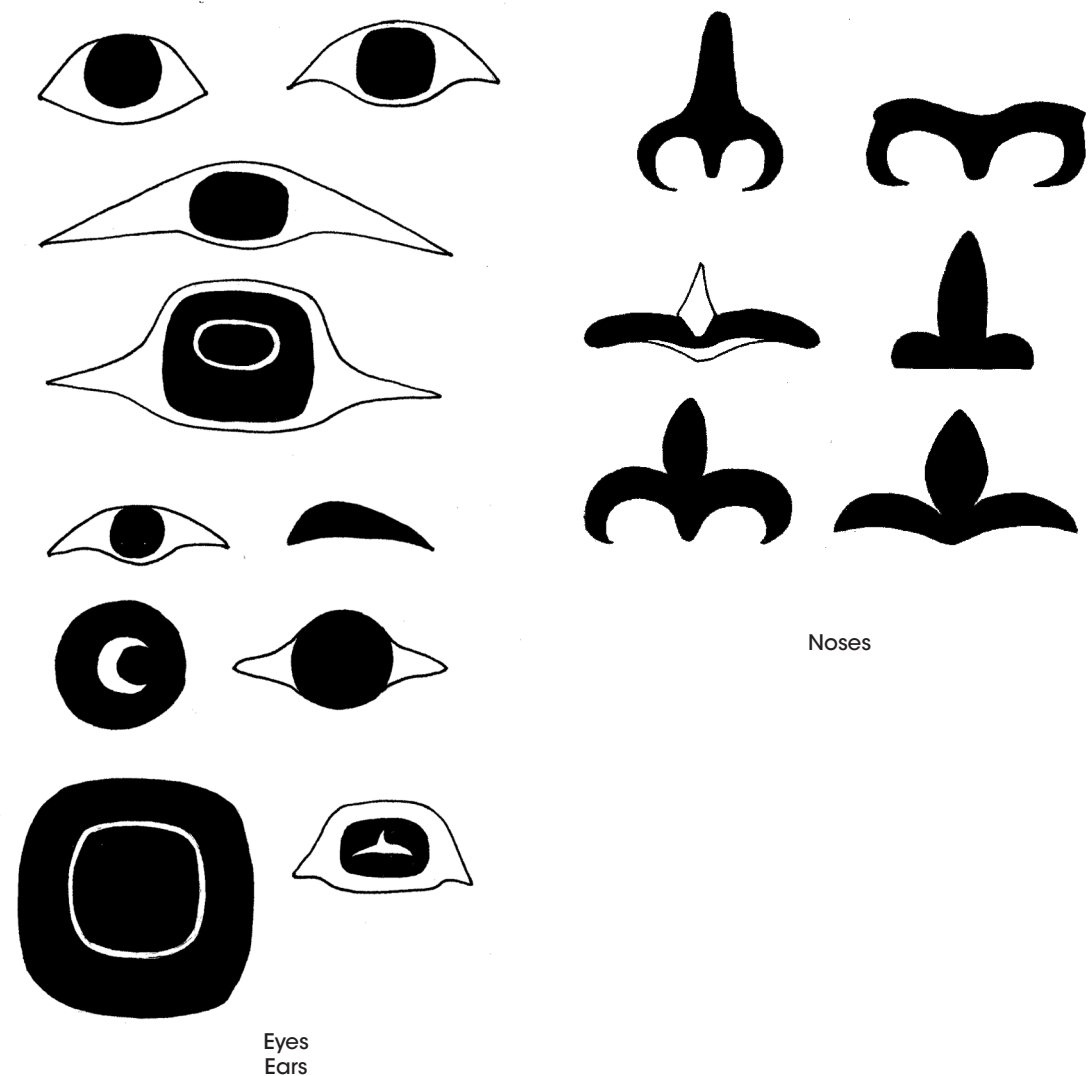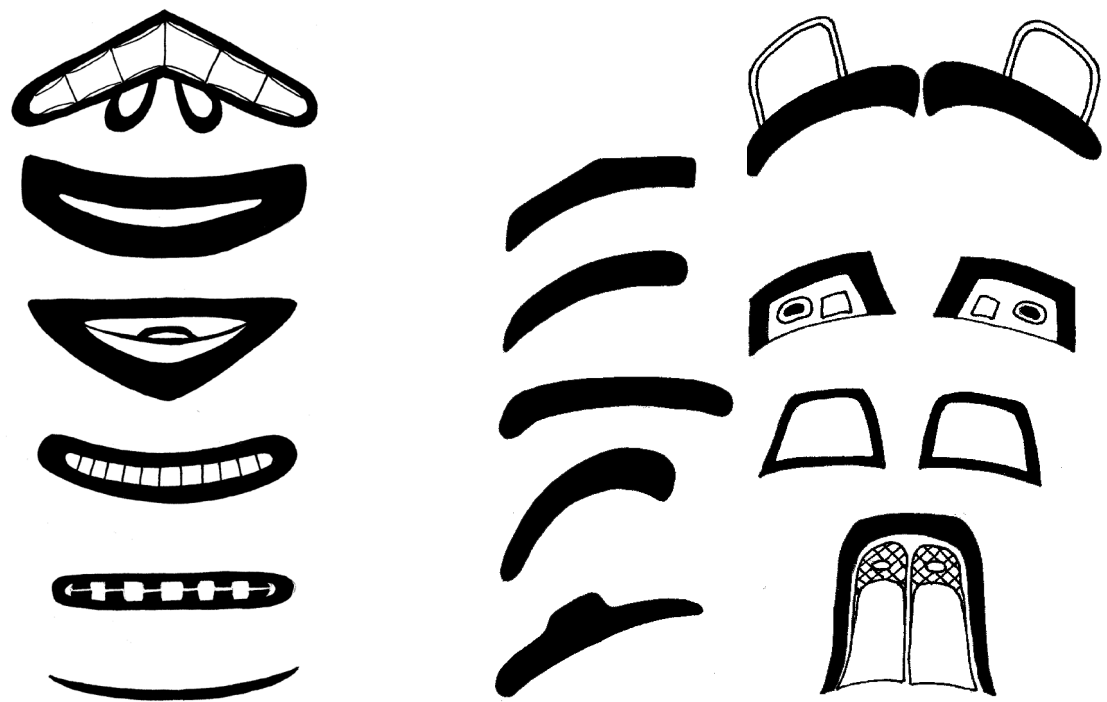
Mouths

There are many more variations, and these illustrations are by no means exhaustive. For more examples, see *Looking at Indian Art of the Northwest Coast* by Hilary Stewart or look at your local library for books on Northwest Coast art.

Transformation Masks

Transformation Face Masks, 14th Century, Northwest Coast Design.

According to sacred origin stories, all creatures used to look like human beings. The Transformer came along and changed creatures into different kinds of animals according to their personalities or activities. The Northwest Coast peoples believed that animals, humans, and mythical creatures could supernaturally change forms. Thus, humans could become animals and animals could become human. This act of transformation was portrayed in dances or dramatizations. Transformation masks play an important part in these dramatizations. When closed, this Haida mask shows a hawk in profile, and, when open, a human face.

Kenojuak and Morrisseau

Transformation, and the combination of spirit, human, and animal characteristics is an important part of many First Nations' cultures.

Kenojuak Ashevak is an Inuit artist from Baffin Island. See #201 "Spirit of the Raven," in your Art 30 Booklet of Reproductions. The Inuit see themselves as part of an environment where everything has its purpose and place. Kenojuak's art shows these animals, fish, birds (especially owls), foliage, and humans as well as spirit-figures. Her artworks often combine a spirit with animal and/or human features, have double heads or many legs. Kenojuak says that she does not try to paint stories because she does not want to misrepresent them. Instead, she draws on her environment and on Inuit life as she knows it.

Norval Morrisseau is an Ojibwa artist whose work founded the Woodlands **School of Art**. Please see #202, "Windigo" in the Booklet of Reproductions. Morrisseau is from the Red Lake area in northwest Ontario. His style is derived from ancient **pictographic** designs. Morrisseau's art is based on the stories and spiritual beliefs these rock paintings show. In Ojibwa legends, Windigo is a monster that has been transformed into a human-like being that devours humans and animals. This is yet another example of the transformation motif.

School of Art –
a group of artists
whose style has
a common origin
or influence

pictograph –
a drawing or
painting of a
figure or a picture
that represents
a word or idea
(Pictographs
were precursors
to written
language.)

Review

Northwest coast designs consist of strong contour lines, and can be categorized into ovoid, U-form, Split U-form, and S-form shapes. The Coast Salish, Nootka, Kwakiutl, Tsimshian, Haida, and Tlingit peoples create art in this distinctive style. These designs can be found on crests, masks, and totem animals. Common motifs include the killer whale, bear, wolf, mountain goat, otter, beaver, sea lion, eagle, raven, Thunderbird, owl, frog, salmon, shark, sun, moon, human, and Sisiutl (a two-headed sea serpent). Kenojuak Ashevak and Norval Morrisseau are two First Nations artists whose work combines spirits with human and animal characteristics.

In Assignment Booklet 6, complete Assignment 1.

End of Lesson 6

L₇ *LESSON SEVEN*

Relief Sculpture

Rationale

Personal issues, philosophy, and historical events influence an artist's work.

Materials required:

- clay, self-hardening clay (such as Model Magic or Fimo) or baking soda and cornstarch for the self-hardening clay recipe given in Assignment Booklet 7
- pin tool or nail, popsicle stick or wooden pottery tools, old toothbrush, water, and a margarine container

relief sculpture – a sculpture in which forms project from a background

bas-relief – a type of relief sculpture in which the forms project shallowly

intaglio – a type of relief in which forms are carved into a flat surface (also called sunken relief)

Relief sculpture is one of the world's oldest art forms. A relief sculpture is a sculpture in which forms project from a background. It is viewed from only one side, as opposed to sculpture-in-the-round, which can be viewed from any angle. There are three types of relief sculptures: high relief, **bas-relief**, and **intaglio**. In high relief, the forms stand far out from the background. Bas-relief is the most well-known type. The projecting forms are shallower than in high relief. Intaglio is also known as sunken relief, and in this type of sculpture, the forms are carved out of the surface. The flat surface that is being carved is the sculpture's highest surface.

Bas-relief
ADLC

Intaglio
ADLC

hieroglyphic –
a picture or
symbol that
represents an
idea or sound in
Egyptian writing

Other cultures have used relief sculpture as decoration of both the exteriors and interiors of buildings. In Art 20, you saw examples of beautiful Islamic and Indian decoration. The ancient Egyptians also used exquisite bas and intaglio relief decorations and **hieroglyphics** on the walls of their tombs and great buildings.

This diagram is an example of Egyptian **hieroglyphic** writing.

Giacomo Manzu, 1908-1991, Bronze Doors with detail of the Death of Pope John XXIII, 1964.

This exquisite bronze relief shows bas and intaglio techniques. One side of the door is the exact opposite, or sunken impression, of the other. Relief sculpture can be made of almost any traditional sculpture media. In this lesson, we will work with clay.

**Gupta Empire, 4th Century,
Standing Buddha from Mathura.**

*high relief –
a type of relief
sculpture in
which the forms
stand far out from
the background*

This beautiful 4th Century Indian sculpture shows both high and low (bas) relief. The Buddha is in **high relief**, while the rosette behind its head is bas relief.

Relief sculpture on a smaller scale.

"Flowers of Earth and Buds of Heaven" and "Forest Dweller" Sculptures by Rayma Peterson

Relief sculpture can be used to make smaller, more personal statements. Artists can use this form to create Christmas ornaments, garden sculptures, or story plaques. The sculptures in the illustrations above were made by using the methods listed on the following page.

Methods of Working in Clay Relief

There are three basic ways to work with clay when developing a relief sculpture: balls, coils, and cutout shapes. Almost all other methods are derived from these three approaches. Artists also use pinching when they modify forms. However, pinch pots represent a more three-dimensional approach to sculpture and pottery.

Review the Clay Textures Demonstration for Lesson 7 on the Art 30 CD, or at the following link: Art 30 Videos

Ball and Pinch

You can make heads, buttons, and body parts, both large and small, by simply rolling a piece of clay between your two hands. You can modify the ball by stretching, pinching, or rolling it. Using this method, you can create a pear shape, oval, or egg. You can also use the palm of your hand to flatten a ball into a circle. When working with balls on a relief sculpture, make sure to keep them small, or they will crack when they are drying.

Important: Never let any air pockets develop inside a piece of clay. If you are firing your project, it will explode if air is trapped anywhere inside your piece.
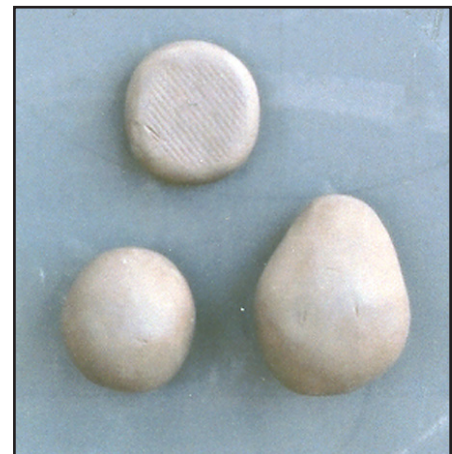
To make a pinch pot, use the ball technique. Simply take a ball and push your thumb deep inside the ball, but not all the way through it. Then, leave your thumb inside and keep your fingers flat on the outside, and squeeze the clay so that the hole becomes bigger. Turn the ball with your other hand and squeeze again. Repeat this motion all the way around the ball, making the walls of your pinch pot thinner, and the hole bigger. Be careful not to make the edges of the pot too thin.

Coil

At one point or another, almost everyone has used playdough to roll a snaky coil. It is easiest to roll a ball first, then place the ball on the table and roll it back and forth with the palm of your hand. Roll slowly for the greatest control. This wil also prevent the coil from becoming flat on two sides. If you roll the coil in your hands, it will become lumpy, so it is best to work on a flat surface. Coils can be short and stumpy or long and skinny. Remember that if the coil is too long and thin, it will become fragile and may break.
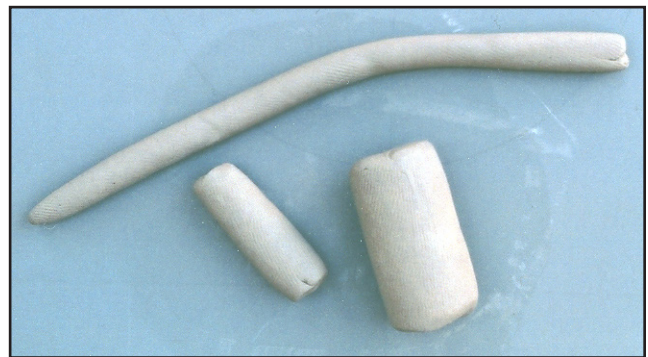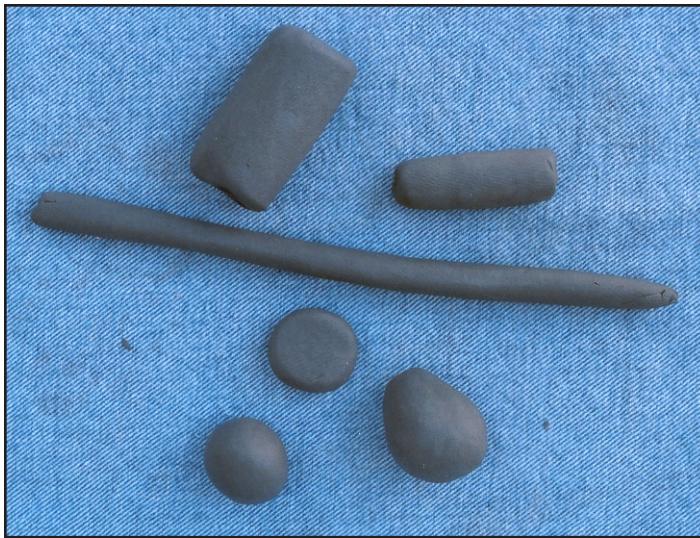
Slab

Cutting shapes from a flattened piece of clay is the third method for working in this medium. Roll a piece of clay into a ball, and then flatten it out with the palm of your hand. Don't press it too thin, or it will become very fragile and it may crack and break. Use a pin tool or a nail to draw the desired shape lightly onto the clay's surface. If you need to correct a mistake, use your fingernail or thumbnail as an eraser. When you have drawn your shape to your satisfaction, take your pin tool and cut out the shape. While cutting, hold the pin tool perpendicular to the flattened clay and table. You can smooth your shape with a water-moistened finger before you attach it to another surface or shape.
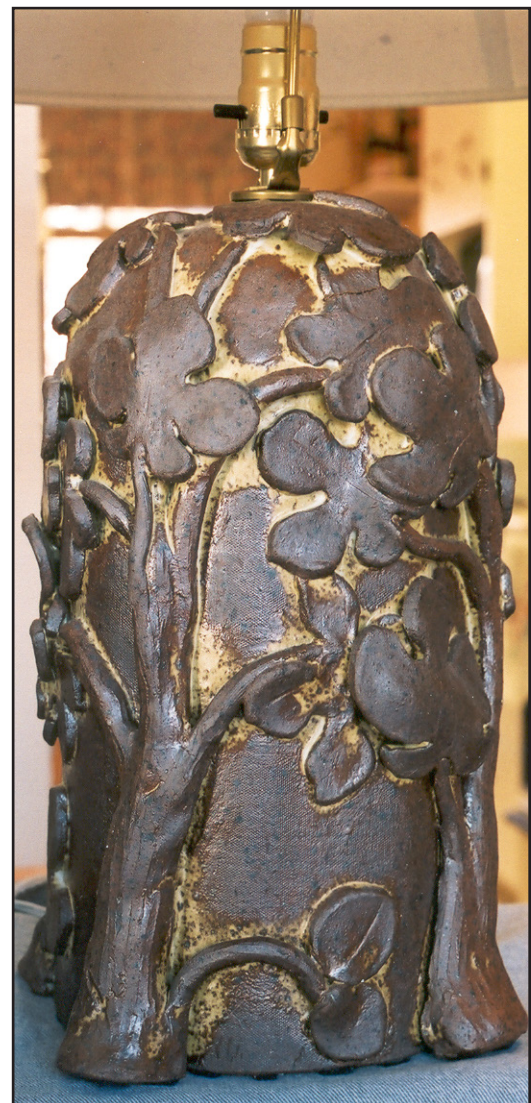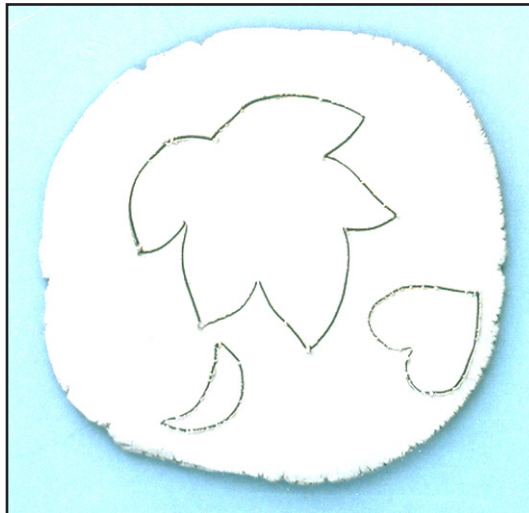
You can further modify all three of these types of clay shapes by using your fingers or stick tools to alter and smooth them.

Attaching Pieces Together

slip –
muddy liquid clay
that acts as glue
(Different colours
of slip can also
be used to paint
clay objects
before they are
fired in a kiln.)

Slip is muddy clay that acts like glue and holds clay pieces together. Use an old toothbrush to create **slip**. You can also make slip by mixing clay with water and creating a thick, creamy substance. Use a wet toothbrush to scratch the two clay surfaces that you want to stick together, and create a rough, muddy texture on each piece. Then, press the two pieces of clay together. If there is excess water left on the pieces, wipe it off. (Whenever your clay looks shiny, there is too much water on it.) You can wipe the wet clay off with your finger and wipe your finger on a towel or rag until the piece is not shiny anymore. If you use too much water, the project can become a muddy mass, or it can become so fragile that it will crack and tear.

Clay can also crack if it becomes too dry. A piece will become too dry if you reform it too often or play too much with it. When it starts to crack on the outside edges, moisten it with a wet finger, then gently smooth the cracks out. When working with clay, always use water **sparingly**.

Smoothing and Decorating

For seamless joints, you can use a stick tool to join and smooth clay pieces. There are many types of stick tools. Some have different heads on either end. These are used for smoothing, but also for surface decoration. You can also make several types of decorative textures with a popsicle stick.
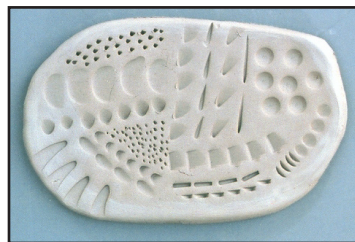
Review

Relief sculpture generally falls into three categories: high relief, bas-relief, and intaglio. To develop clay relief sculptures, artists use ball and pinch, coil, and slab techniques.

In Assignment Booklet 7, complete Assignment 1.

End of Lesson 7

L_8 LESSON EIGHT

Assemblage Sculpture

> **Rationale**
>
> Personal issues, philosophy, and historical events influence an artist's work.

Right and Left Brain Functions

The brain is split into two halves called the *left* and the *right* hemispheres. The left rules the right side of the body, and the right rules the left. That is why a blood clot on the right side of the brain affects the left side of the body. This diagram shows some functions of the left and right hemispheres. There are many other functions that utilize both sides of the brain. These include cooking, driving, thinking, experimenting, inventing, and studying.

Left	Right
Verbal	Nonverbal
Rational	Nonrational
Bookkeeping	Drawing
Computing	Painting
Memorizing	Visualization
Reading	Singing
Evaluating	Typing
Speaking	Nurturing
Supervising	Creating
2-D Thinking	3-D Thinking
Time-oriented	Lacking a sense of time
	Spatial
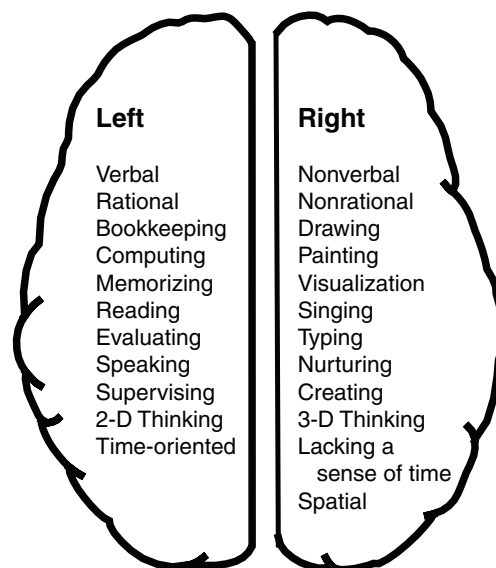
The Brain

When you perceive empty space and have trouble recognizing it as a shape in itself, the brain switches the problem over to the *right* hemisphere. It seems to be more flexible and interested in any unknown situation. For this lesson, you should become aware of, and use, the *right* hemisphere of the brain as well as the often dominant *left* side.

Each side of the brain is highly specialized. The left side of the brain is the side that is diligently trained. Its functions are verbal, analytical, two dimensional, intellectual, and objective. It is where reading, writing, and arithmetic occur. The right side of the brain is more creative. Its functions are nonverbal, global, emotional, intuitive, insightful, and subjective. **Creativity** can be described as the ability to process and combine available information in new ways. For example, a person may see a found object, such as a pair of pliers, and be able to transform it into an animal, such as an alligator, by simplifying form and adding other elements, such as eyes, feet, scales, and so forth. This type of thought comes from the right brain. Drawing is a right brain activity.

Interview with John Beaver, October 2004

John Beaver is an Alberta artist who works in metal. He collects old pieces of rusting farm equipment, then cuts them apart and welds them together into dynamic figures. His subject matter includes animals, such as fish and birds, and the human figure. His work is an example of superlative assemblage sculpture. He sometimes adds stained glass to create mixed media assemblage sculptures. He builds a framework or "wire sketch" of the figure to scale, then he builds a sculpture over this framework. He cuts and modifies pieces of the wire framework as he works from the feet up to the head. A skeleton model helps him place bones within the figure. He adds differently formed pieces of metal to create textured muscles, hair, facial features, feathers, scales, toes, and fingers.

Although most creativity is a right brain function, Beaver considers himself to be a left-brained artist. The following interview helps explain why.

The people participating in the interview are:

JB: John Beaver
RP: Rayma Peterson
JF: J. Foster
DF: D. Foster

JB: My background is all science. When I was in high school, science is what interested me. In college, I had a bachelor's degree in Physics, and I went with a minor in Chemistry and a Master's and PhD in Physics. But my wife is an artist; she's a watercolourist. Does landscape watercolour. So I think she kind of converted me from a scientist to an artist. But I'm, I guess by nature, and by training, I'm very left-brained. So I don't function like the usual right-brained artist. So, when I'm planning a piece, I get an idea. I don't do any drawing: because for me, in order to make it work, I have to have a clear picture in my mind. Gotta know what this is going to look like before I start. And then, I try to build a replica of what I see in my mind. But I do think about it quite a bit. When I'm in the process of developing this clear picture in my mind, I think of possibilities, you know, how are the arms and legs, body, and gesture and all of that, how is it supposed to be organized so that it says what I want it to say?

And then I do what I call a wire sketch. I use heavy wire, and I do kind of a stick figure, to scale, with the arms, and the legs, and the body, and the head. And in a way, I suppose, that takes the place of drawing. And I try to orient that according to this picture in my mind. But then I can do it through the fine tuning, you know, you can walk around it, and look at all the angles, see what might be parallel to something else which maybe hadn't ought to be, to do the fine tuning. But usually it doesn't change very much. It's still pretty much the picture that I have in my mind that I want to produce. And then I start building the figure. I do essentially a complete skeleton first. So, all of the bones are there, pretty much all of them. But the problem with a photograph is that you can't really see that. There are hardly any of the photographs of what I do that you can really see the same way as if it were standing in front of you. You look in there and you can't really tell what the bones are. But when you see it, and you look inside, then, you can tell what's there. So I do a complete skeleton. I have a plastic skeleton that stands there beside that I use for reference. So, that again is a very left-brained procedure. And then I get out my anatomy books and put the muscles in.

RP: So how big is your wire sketch?

JB: Exactly the same size, and I'll either just cut away the wire pieces or incorporate them as I go along. I start at the feet, and move up.

RP: Is it kind of like an armature for you, that wire sketch?

JB: In a way. But it's not so much an armature as it is a fine tuning of a design.

RP: So I'm just wondering how you get the bones to hang together.

JB: I weld them.

RP: So you weld everything, and you build up from the feet.

JB: So I weld the feet on first. And sometimes I'll have just a wire rod or two from the base on up to the wire sketch, just to kind of hold it in place, because I would usually have it cut away from the bottom, so if there weren't something it would fall over.

RP: Yes, I was just wondering how you kept things from falling over while you're working on it, but it's always balanced as you're building up?

JB: Yes. The toes or the feet are welded to a farm disc I use. I don't remember ever using anything else than a farm disc because they work so nicely, you know. It makes a really nice base. And a lot of the materials that I use, the pieces, a lot of small pieces, that people that have worked with the machinery that they're a part of, they can recognize that. I think that that's kind of neat. So, but I would weld a foot. Then I have another really left-brain aspect of what I do is I have pieces of wood that are cut out and they're all the right lengths for all the bones, according to a three point scale. So I can hardly go wrong on proportions, because I've established my proportions already. I have a piece of wood that's curved like the backbone and a piece of wood that's the right size for the foot and all of that.

RP: So your figures are always almost the same size then?

JB: They're all to the same scale. So that's not the way artists usually operate.

RP: Well, but some sculptors use callipers, and they're measuring all the time, so there's that measuring in sculpture.

JB: Yeah, so I would usually build a foot, kind of the bottom of the foot, then I would bend it or make it in whatever orientation that was appropriate, and then weld it to the disc, so that this foot piece would be there. And then, I would probably have built on some of the ankle bones to represent the ankle, so that I would have the right height on the foot. And I weld on the bones of the legs, and then I build the pelvis. That's one of the harder things to do, is to get the pelvis shaped right, because there are so many curves, and angles that are not particularly easy to see. And once that's in there, I put in the backbone. I generally save the head until last. So the back bone would go up into the neck, and I might weld on a little bit of something to represent the head, but I still have that wire sketch that would be there so I can see what it looks like. And then it turns out, this is something that when I started sculpture maybe everyone knows it but I didn't, the only bone attachment that the arms have is the collarbone. And shoulder blade is on top the back muscles. So I have to put in at least the under layers of back muscles before I put the arms on.

JF: What might you have used for a jaw which is a very strong, and beautiful piece?

JB: I haven't a clue! I've got pieces of junk all over. When I get to the jaw, and I want to build the jaw, I usually go around and collect four or five or a half a dozen pieces, and then I pick out the one that I think is going to work the best.

JF: And for the expression you have decided to use, it's quite animated. It sort of juts out.

JB: Yeah, at that scale it's really pretty tricky to do the face. If I get it half-way right, I'm happy.

JF: It's so beautiful the way it oxidizes, and it gives you that little bit of rust and aqua.

JB: These are photographs, so when you actually see the piece, you probably wouldn't see the colours the same. It's all rusty stuff. I don't use anything but rusty material.

RP: So do you go around to farms and ask farmers for their old junk?

JB: I don't have to ask. I get some material from dumps. It used to be easier to get stuff out of dumps than it is now. You can take stuff to a dump, but taking it out is another matter. If I talk to people and tell them what I want it for, they usually don't complain about me taking stuff out of the dump. Probably messes up their weighing system. I carry out as much as I take in! But, people in the community know I do this sort of thing, of course, and they all invite me to go through their scrap piles. Especially the farmers that can remember something of the Depression, whether they lived through it or not, they never throw anything away. Actually, they're really generally really pleased that somebody is using some of this stuff that they've saved all of these years.

JF: They saw value in it.

RP: Yes, that's right.

DF: The technical thing, now when you get all these different kinds of metals, how do you know how to weld them together? You know, cast?

JB: Right, no, I don't use a whole lot of cast. Other than that, almost anything that rusts, (E)60/10, (E)60/11, (E)70/14 rods (welding rods numbers), and they work fine.

RP: Now what is cast?

JB: Iron, that's cast. It would be poured into a mold. The problem with cast iron, and you probably know this, is that's really difficult to get a good strong bond between cast and cast, or cast and anything else. It tends to kind of crystallize.

DF: And break away underneath the weld.

RP: Especially with all the other rusty stuff that you're going to be attaching on to it…

JB: Yeah, I don't like to use cast iron in a critical location, if it's part of the structure, I tend not to use it. But anything that rusts, and it doesn't seem to matter a whole lot, how many percent carbon, or whatever. If it rusts, it seems to weld fine. And with a three-foot figure, structural integrity isn't really the main problem. It's not going to fall over, although with this piece, some of the pieces have fallen off. It's kind of embarrassing, that there have been some pieces that have fallen off.

RP: Each view is so incredibly different.

JB: Well, you know, that's the way sculpture is supposed to be.

JF: This shows very nicely how you're supposed to see it from all different sides, to constantly walk around your sculpture, which is something we hope that the students will do a bit more when they're working on theirs. But sometimes they tend to just work on the front or the part that interests them the most, usually the face, and then the back is kind of left. They don't find it to be that interesting, maybe because they haven't studied anatomy or something, and they don't know that it is quite interesting. Usually, they're just worried about features.

RP: So, could you say what other sculptors have influenced you or have interested you?

JB: Well, I can't name anyone. Actually, that's not true, I'm a member of the Sculptor's Association of Alberta. And I found that the people there haven't necessarily influenced me specifically, the style that I use. It's been an inspiration, to be part of that group.

JB: The very first pieces that I did, I did in Iowa. Glenda's family farm is in central Iowa. And I had just been introduced to the arc welding process. And I thought in terms of a process it was just absolutely wonderful. I really enjoyed, simply, the process of arc welding. When we travel to the States, we'd usually stay a week or two at the relatives. At Glenda's home, in the garage, they had an arc welder and box of scrap metal. And I haven't had any training in welding, so I figured, really, there isn't anything I can do that's practical, as far as welding is concerned, so I'm going to do a sculpture. So, for a couple of years, I did one sculpture a year there. That's how I got into it. I gave them away as gifts to Glenda's family. That was in kind of the mid-70s. In 1977–1978, I had a sabbatical. For part of those seven years I'd been working two people's teaching loads. The dean told me, "I don't care what you do. Do anything you want to do, just take the year." Usually, a bit of a project is required for a sabbatical, but he said, "whatever you want". So, I did this group of sculptures. I did some other physics-related things too, but spent most of my time on that.

The Finish by John Beaver
Arc Welded Steel
38"Hx16Kx20"D

A New Song by John Beaver
Arc Welded Steel
12"Hx10"Wx9"D
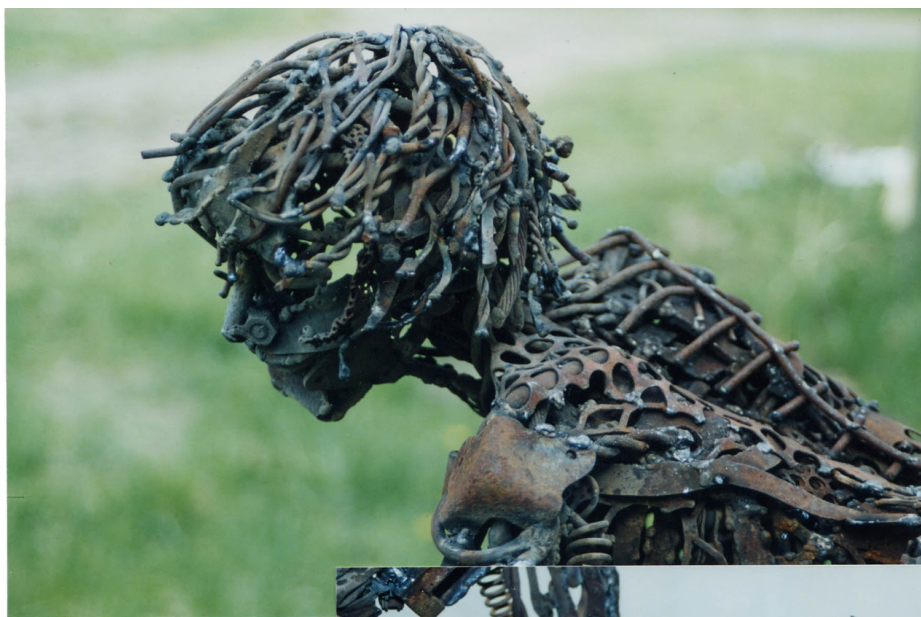
Give it Back by John Beaver
Arc Welded Steel
20"Hx34"Wx16"D
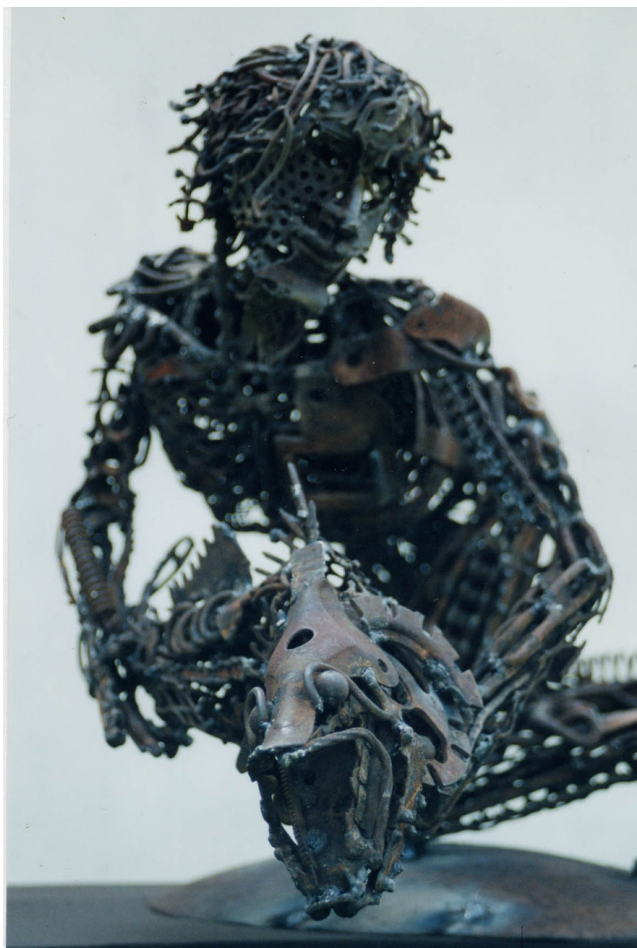
Give it Back by John Beaver

Assemblage Sculpture

The term Assemblage Sculpture is very broad. It is used to describe any type of sculpture for which several materials have been put together to create a unique whole. The types of materials depend on the artistic statement the artist is trying to make. Other images of assemblage sculptures can be found in your Art 30 Booklet of Reproductions: Proch #222, "Manitoba Mining Mask"; #196 "Colonne", by Comtois, #72; "Proposal…Typewriter Eraser", by Oldenburg and Laliqiue; #10, "Handmirror, Necklace, Two Brooches". These sculptures are made of many types of materials. How do the chosen materials support each sculpture's theme?

Jean Tinguely, 1925-1991, Motorized Sculpture, 1964.

Melanesian Masks

Mabuiag & Saibai Wood/Shell Melanesian Face Masks, Torres Straits, Southern New Guinea.

Many cultures make masks for ceremonial and/or spiritual purposes. These Oceanic masks from Melanesia are excellent examples of assemblage sculpture. The people that create these works do not see them as "art". This is also true of African Art, and most aboriginal art. Art is a concept. We attach different meanings to these objects than do the people who create them. We put them into museums for people to observe, and take them out of the context in which they were made. We do not know the purpose or meaning behind these masks; however, we can appreciate their originality, creativity, and construction. They possess a freshness and vitality that is sometimes lacking in Western Art.
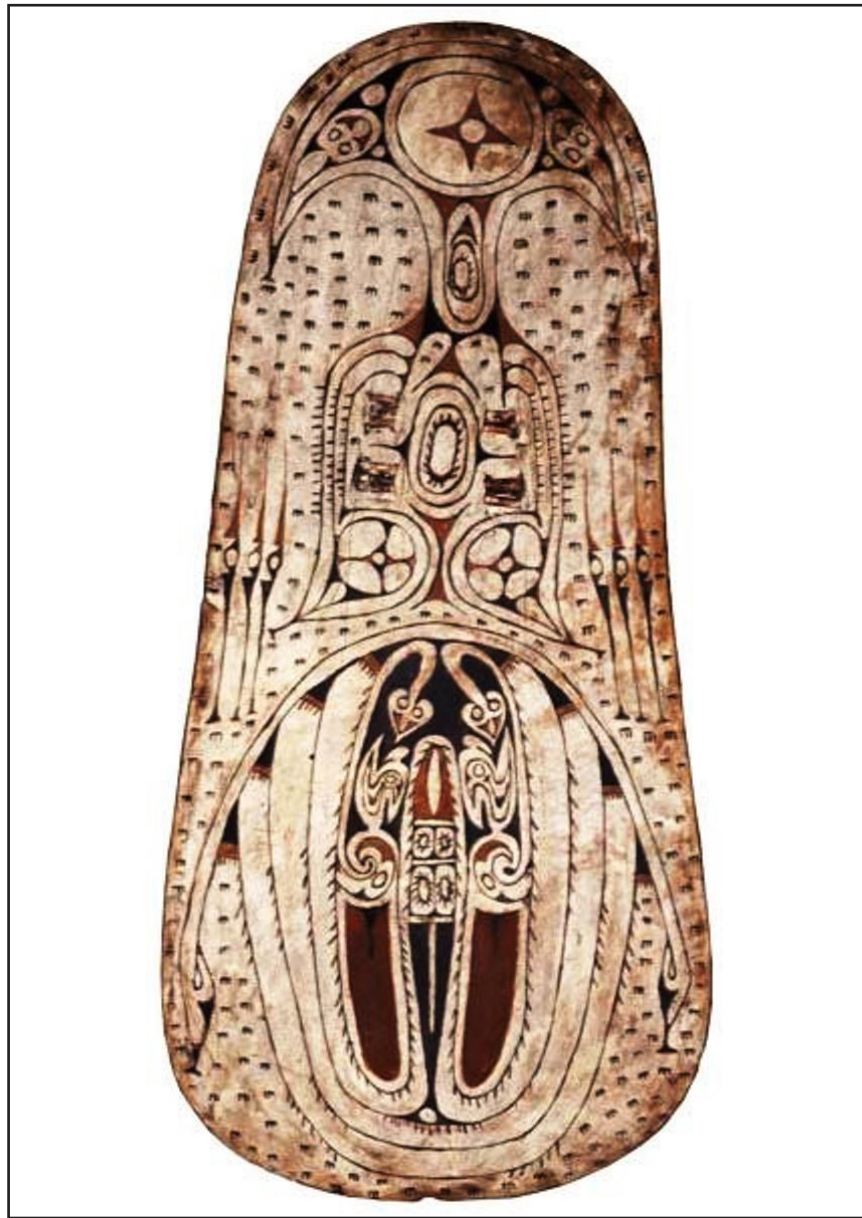
Painted War Shield from Trobriand Islands, Massim Area, Southeastern New Guinea.

Look at the sophisticated design painted on the war shield at the left of the postcard. The design on the spatula is a relief technique.

The images is this lesson were made with wood, string, shells, feathers, and paint. How are they different from John Beaver's arc-welded sculptures? Do you think that the thought processes these Melanesian artists went through are different from Beaver's? We don't know whether they had a preconceived idea of what they wanted to create, or if the materials suggested the image and were used as a springboard to the overall design.

Review

The brain is divided into two halves called the left and right hemispheres. The left side is responsible for our verbal, rational, and 2-D thinking. The right side deals with drawing, singing, typing, creating, and nonverbal/nonrational aspects.

Although assemblage sculpture is a broad category, it deals with different materials arranged to make a whole artwork. When creating their masks, Melanesian artists go through a similar process of assemblage.

In Assignment Booklet 8, complete Assignments 1 and 2.

End of Lesson 8

L_9 LESSON NINE

Designs and Compositions

> **Rationale**
>
> Many factors influence the creation of art.

We all have rich and varied lives. Art is a **part of life**. It can illuminate, express, and crystalize subjects that are important to an artist. Art is about visual communication. Artworks allow artists and viewers to communicate about aspects of an artist's personal life. Pieces can represent and celebrate environments, objects, feelings and moods, or personal history, and serve as social commentary.

Art is also influenced by environmental, social, political, and economic factors. **Environmental** factors include the artist's country, climate, and locale. **Social** factors involve family background, events, values, traditions, and culture. **Political** factors include events and circumstances such as wars, rulers, and revolutions. **Economic** factors include the artist's living conditions, prosperity, or depression, and the distribution of wealth. To understand art better, look for these factors in artists' works.

Many of Vincent van Gogh's paintings may be found in the Art 30 Booklet of Reproductions - #39 Self Portrait, #40 Potato Eaters, #41 The Sower, #42 The Starry Night, and #43 The Night Café. To appreciate and understand these works and van Gogh's other paintings more deeply, the student is encouraged to learn about some of the details of his life, including the following:

- He suffered from depression, great emotional torment, and self-doubt.
- Before becoming an artist, he trained as a lay minister, and worked with poor people.
- He was very poor, and painting supplies were expensive.
- He depended on his brother, Theo, for food, lodging, and other necessities.
- Theo had connections with art dealers, and made Vincent's work available to them. Theo was also Vincent's mentor, and encouraged him to develop his own style.
- For a time he lived with another artist, Paul Gauguin, and this helped give him the hope and courage to work from his imagination. Unfortunately, they quarrelled violently and, in 1888, went their separate ways.
- When van Gogh first began as an artist, his work was less bright and appealing than his later work.

Benjamin West, 1738-1820, "The Death of General Wolfe"
(Oil Painting), 1770.

Political Factors

"The Death of General Wolfe" shows the end of a battle on the Plains of Abraham that was responsible for the fall of Quebec on September 13, 1759. French troops, under the leadership of Louis de Montcalm, defended the city of Quebec from high on the cliffs that overlook the St. Lawrence River. General Wolfe, the British leader, learned about a narrow path to the top of the cliffs, and directed a large force there. During the 30-minute battle, both leaders were mortally wounded. The painting shows the dying General Wolfe. You might want to go on the Internet to research the details of this battle.

Why has Benjamin West, an American artist, romanticized a Canadian battle? At the time, the public enjoyed themes about battles and heroes. That may explain why later artists including George Romney , Edward Penny, William Woollett, and James Gillray reinvented this composition.

Mr. West (1738 –1820) carefully composed the painting so the viewer sees General Wolfe first. He is situated where the light illuminates his bright red uniform, which makes him the centre of interest. We see only a small drop of blood, which has fallen on the gold lining of his cloak. The unfurled flag acts as a strong vertical, which leads our eye towards him. Notice how attentive his solders are, and how grief-stricken the man on the right appears. Look at the uniform details Mr. West has included in the picture. Has the man in the green jacket, who points towards the background, just told General Wolfe that he has won the battle? How would you compose a battle picture that idealizes or condemns war?

"The Death of General Wolfe" resides in Ottawa at the National Gallery of Canada.

Review

Artists are influenced by environmental, social, and economic factors, and their artwork reflects these aspects.
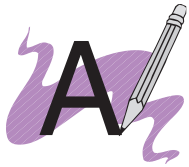
In Assignment Booklet 9, complete Assignment 1.

End of Lesson 9

L_{10} LESSON TEN

Colour

> **Rationale**
>
> Colour can be used to create emotion in artwork.

It is fascinating to study colour and how it affects us. Artists recognize that colour influences our emotions when we view their artwork.

You may have asked yourself the important questions about colour explored in this lesson.

What is Light Made Of?

In 1665, Issac Newton (1642 –1727) passed a beam of white light through a glass prism. The beam split into a seven colour sequence when it encountered a blockage. This process is called refraction.

Issac Newton
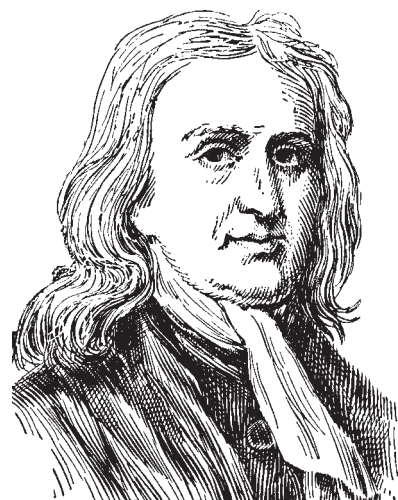
White light is comprised of seven different coloured rays: red, orange, yellow, green, blue, indigo, and violet. Each colour has its own wavelength and frequency. Blue and purple have higher frequencies than warm colours like red, orange, and yellow.

Refraction of Sunlight

Red (longest wavelength, lowest frequency)
Orange
Yellow
Green
Blue
Indigo
Violet (shortest wavelength, highest frequency)
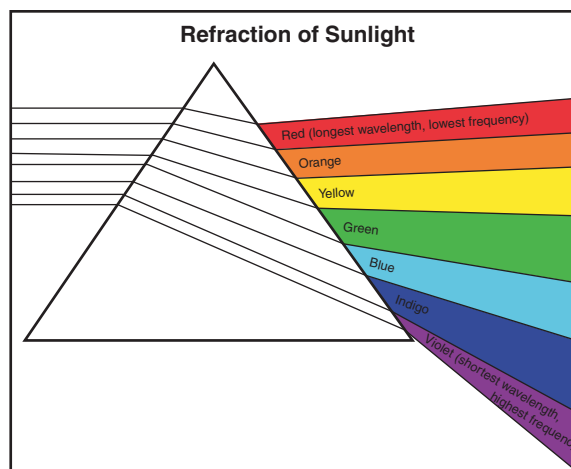
A Colour Wheel

How Do We Perceive Colour?

Inside the back of the eye is the retina, which contains special light sensing receptors called rods and cones. Cone cells are concentrated in a small area called the fovea. 160 million rod cells are found everywhere in the retina except the fovea. Within the cones are three different proteins that combine with vitamin A to become sensitive to one of the three primary source light colours: red, blue, and green. This statement **does not** refer to the primary colours: red, blue, and yellow, which are normally mentioned when dealing with colour theory.

Cone Cell   Rod Cell

Does everyone see colour in the same way? Maybe not, but the colour of things depends on surface absorption and on the reflection and refraction of light. People who suffer from "colour 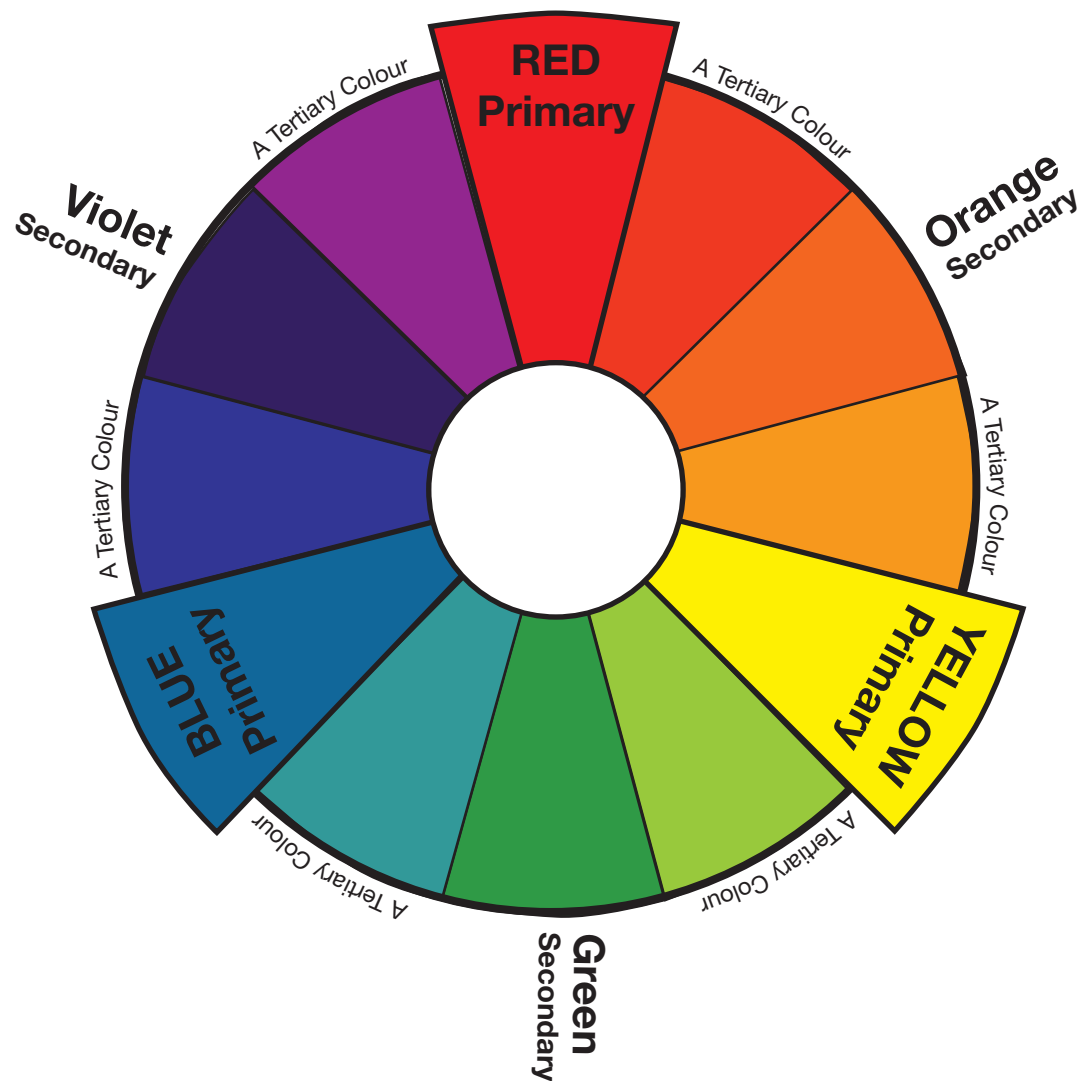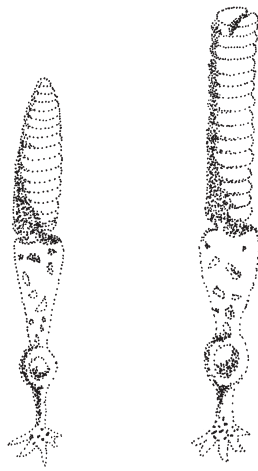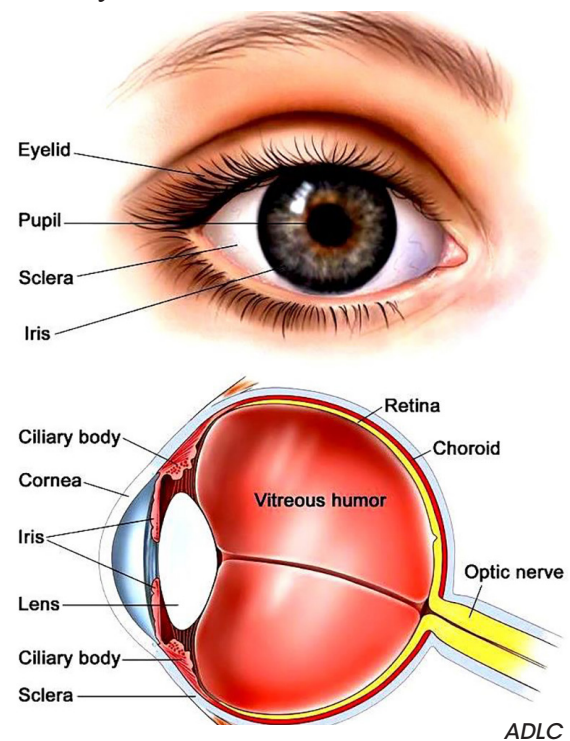blindness" perceive red and green colours differently because their eye has fewer red and green receptors. For these people, colours are greyed in their intensities. Do research on the Internet if you are interested in learning about tests that check for this condition.

ADLC

What are Some of Colour's Physical Effects?

A red room can elevate blood pressure, increase appetite and pulse rate, and even sharpen our sense of smell. Pink reduces the hormone responsible for aggressiveness. Blue causes the brain to secrete neurotransmitters that reduce our appetite, pulse rate, and body temperature. Brown increases the levels of tryptophan, which influences sleep, reduces irritability, improves immunity, and has a beneficial effect on headaches.

Artists have always used colour to represent feelings. Red can symbolize courage and strength, but can also represent anger. Blue can stand for peace and tranquillity. In your pictures, what colours would you use to suggest strength, weakness, or depression?

Are Colours Used in Healing?

The Egyptians worshipped the sun god, Ra. He is shown here with the head of a falcon, which has been crowned with the life-giving sun disk.

A papyrus document tells us that the Egyptians directed light through coloured crystals around 1550 B.C. and used coloured rooms in their healing therapies.

Pythagoras, a Greek teacher, therapeutically applied colour as did Aristotle and Plato 2000 years ago. Nei Ching recorded various diagnoses that involved the use of colour.

If you do not think that light has any healing properties, consider the treatment for those affected with SAD (Seasonal Affective Disorder). People who live in the northern latitudes suffer from winter month depression, because the sun's light is limited during those months. Light therapy, in the form of a long walk or a spectrum light device, can improve moods. (Tanning beds use ultraviolet rather than full spectrum sunlight, and therefore do not provide us with the kind of light needed to alleviate the SAD disorder). In premature babies, light therapy is used to correct jaundice. Some dyslexic readers are better able to sort out text when they wear tinted glasses.

How are Culture and Colour Intertwined?

Think of the cultural significance of the colour red. At a stop light, red stands for danger but it also represents good luck for a Chinese bride. Social stigma is often attached to our clothing styles and colours. In history, Tyrian purple, which came from a Mediterranean shellfish, is an example of a dye whose production required a great deal of labour. It took ten thousand Murex mollusks to dye one Roman toga purple. A rare scarlet dye was collected from the cochineal insect, and it took 70 000 crushed bodies to net a pound of pigment. Wearing clothing dyed with these precious commodities elevated one's status. Therefore, only Roman emperors, nobility, and clergy were able to afford these fabrics.

Feng Shui, a Chinese (Taoist) philosophy, attaches positive and negative aspects to colours. In this philosophy, everything consists of energy, called qi, which is categorized into five elements. Earth is yellow, fire is red, water is black, wood is green, and metal is white. One chooses flowers for their symbolic colours. Purple flowers symbolize wealth or prosperity, yellow flowers symbolize health and healing, and red flowers symbolize fame. Pink flowers represent positive relationships.

How is Colour Used Symbolically?

Colour has different meanings for different cultures. In Japan, white is a colour for mourning, blue, gold, and purple are reserved for royalty. It is no accident that artists use particular colours to suggest emotions, social standing, or religious significance. Pablo Picasso had his Blue Period and this cool colour dominated his paintings. Vincent van Gogh often used strong yellow and Henri Matisse used red and blue.

In many societies, colour identifies class, profession, political leanings, seasons, and flags. Colours can represent seasons. For example, pastel green and pink typically represent spring, and brown and orange often represent autumn.

Think of the names used for lipsticks, pencil crayons, cars, jelly beans, or house paint to see how meanings and feelings are attached to items in our environment. Fabulous Fuschia or Scarlet Surprise have positive connotations. Canary or Sunshine Yellow would never be perceived as negative. Who would choose a pencil crayon with a name like Sulphurous Yellow or Slimy Green? Yet, marketers did that very thing when the Harry Potter craze began. The gross novelty seemed to appeal to children. How would you feel if you drove a sports car with a paint colour called Siren Red? Marketers often associate ordinary items with edibles, such as strawberries, celery, and blueberries. Every year the fashion industry celebrates new colour choices in an effort to keep consumers buying. Recently, a colour called kiwi was in vogue. Persian orange, persimmon, or sherbet are great names for wall colours.

Which Colour Should I Use?

*triad –
any three colours
equally spaced on
the colour wheel;
examples include
orange, violet,
and green*

Have you ever mixed mud? Every artist has. Artists often arbitrarily use colours unless they have learned some colour theory. The colour wheel can be used to find pleasing colour schemes and to mix beautiful colours.

In paintings, complementary, analogous, split complementary, and **triad** harmonies are excellent colour schemes to use. In fact, they are good colour schemes to use when doing any colour work, such as interior decorating or designing your wardrobe. For harmony and unity in artwork, limit yourself to the use of these colour schemes. Use some of the colours at full strength, and mix some of them to get beautiful semineutrals.

*limited palette
– when an artist
uses a limited
range of colours
in a specific
artwork*

Adding black and white can enlarge your chosen **limited palette**, however, the black always deadens the colour to which it has been added. The colours will be much more alive if you mix a complementary colour to achieve shadows. For example, if you are painting an orange, use blue mixed with orange to create the orange's shadows.

Colour Schemes

The **monochromatic** scheme is the simplest colour scheme. This scheme employs only one colour plus black and white. For good examples, see your Art 30 Booklet of Reproductions for Lawren Harris #108 "Lake and Mountains" (blue), David Blackwood "S.S. Imogene with Crew in Ice" #204, and "Spirit of the Raven" #201 (yellow-orange).

monochromatic – a colour scheme which uses one colour plus black and white

analogous colours – any three colours adjacent to each other on the colour wheel, including red, red-orange, and orange

complementary colours – colours that are opposite to each other on the colour wheel such as yellow and violet

The **analogous** scheme uses three or four colours that are adjacent to each other on the colour wheel. This colour scheme is always harmonious and pleasant. Examples are yellow-green, yellow, and yellow-orange or blue-violet, blue, and blue-green. The primary colour does not always have to be the central colour. For analogous colour schemes, in the Booklet of Reproductions, see Andre Bieler's #104 "Gatineau Madonna" (yellow-orange, orange, and red-orange), Emily Carr's #207 "Forest Landscape (green, blue-green, and blue with a bit of yellow paper), and Georgia O'Keefe's #147 "Jack-in-the-Pulpit IV" (blue-green, blue, and blue-violet).

Alizarin Crimson

Geranium Lake and Windsor Violet

Analogous Colour Scheme

Cadmium Orange

Ultramarine Violet

Mix French Ultramarine Blue with Mauve to get Ultramarine Violet

Analogous Colour Scheme

The **complementary colour** scheme uses only two colours which are directly across from each other on the colour wheel. Examples include red/green, yellow/violet, and blue-green/red-orange. Note Rayma Peterson's 'Carnivorous Plant Terrarium' shown here (red/green) as well as in the Booklet of Reproductions, Mary Pratt's #214 "Tied Boat" (orange/blue), and Francis Bacon's #51 "Study after Valesquez's Portrait of Pope Innocent X" (yellow/violet). Use a complementary harmony when you want to achieve visual excitement. Mixing a colour with its complement affects its intensity. Mixing a colour with black affects its value. When you mix a colour with black, you will create a shade. When you mix a colour with white, you will make a tint. When you mix two complementary colours to get a gray colour halfway between them, this is called a neutral colour.
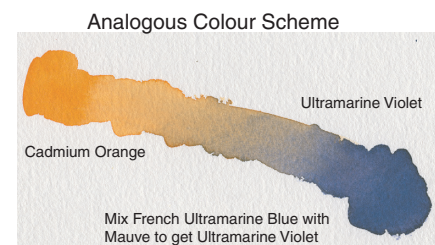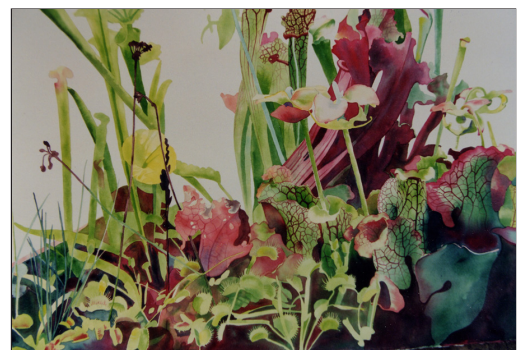
"Carnivorous Plant Terrarium" by Rayma Peterson

Lesson 11 will discuss **split complementary** and triad colour schemes.

Choosing Watercolour Pigments

Which watercolour pigments should I choose? All colour artists experiment with pigments in order to find their preferred colours, but you can start with these:

- Yellow: Cadmium Lemon Yellow
- Yellow-orange: Orange Cadmium
- Orange: Cadmium Scarlet
- Red-orange: Cadmium Red
- Red: Alizarian Crimson
- Red-violet: Winsor Violet
- Violet: Mauve
- Violet-blue: Ultramarine Violet (or mix Ultramarine Blue or cobalt Blue with Mauve)
- Blue: Phthalocyanine Blue
- Blue-green: Cerulean Blue
- Green: Viridian
- Yellow-green: Sap Green or Hooker's Green
- Warm Browns: Burnt Sienna or Van Dyke Brown
- Cool Brown: Sepia

In watercolour, should I use black and white? Neither black nor white is used in watercolour.

Black always deadens colour. Make your own living black colours by mixing complements, such as Alizarian Crimson and Viridian or Phthalocyanine Blue and Cadmium Scarlet. Make shadows by mixing complementary colours and creating beautiful semi-neutral colours. Mixing a colour with its complement affects its intensity.

Make beautiful warm grays by mixing Burnt Sienna with a blue, such as Ultramarine Blue.

It is unnecessary to add white to a watercolour. Instead, use the white of the paper. To make a colour lighter, just use more water to dilute it more fully.

Review

Colours can produce physical effects and can positively affect healing.

Colour symbolizes different things in different cultures.

Complementary, split complementary, and analogous colour schemes lend power to your paintings.

In Assignment Booklet 10, complete Assignments 1 and 2.

End of Lesson 10

L_{11} LESSON ELEVEN

Image Making

Materials required:

- depends on your choice of media.

Warm and Cool Colours

In Lesson 10, Assignment 1, you divided your colour wheel into warm and cool halves. The warm colours range from yellow-green to red. The cool colours range from green to red-violet.

When we look at an artwork, part of our response to it comes from our perception of the temperature of the colours in it. Look in the Booklet of Reproductions and revisit Lawren Harris' #108 "Lake and Mountains". We know that the picture shows a cold place, not just from the subject matter, but from the cool colours that Harris has used. Now look at A.Y. Jackson's #114 "Alberta Rhythm". This work uses mainly warm colours, and gives us a totally different feeling of a crisp, sunny autumn day just before harvest.

Artists also use warm and cool colours to help develop the illusion of depth. Cool colours recede, and warm colours advance.

Using Colour to Express Emotion

Colours also convey different energies. Compare van Gogh's #42 "The Starry Night" with his #43 "The Night Café" in the Booklet of Reproductions. There are many ways in which these two paintings show energy through brushstroke and texture. Based on colour alone, how would you compare the energies or feelings of these two paintings? How do the colours make you feel?

Colour has the power to express strong emotions, and emotions associated with various colours. What colours do you associate with each of the following emotions?

Love

_____

Hate

_____

Innocence

_____

Jealousy

_____

Fear

_____

Grief

_____

Anger

_____

Passion

_____

Revenge

_____

Cowardice

_____

Pride

_____

Loyalty

_____

Reverence

_____

symbolic use of colour –
*using colour to suggest emotions*

Distilling the use of colours in this way is called **symbolic use of colour**. Look at Max Beckman's #166 "Departure". This disturbing work was created just a few years before World War II. What evidence of symbolic colour use do you observe in this painting?

More Colour Harmonies

The **split complementary** scheme combines the analogous and complementary colour schemes. Use the kite shape to find split complementary colour schemes on your colour wheel. Each corner of the kite will point to the colours in that scheme. The split complementary scheme is very exciting to use. For the main colours, use the analogous colours at one end and accent with the complementary colour at the opposite end. This is also the process for for mixing **semineutrals**. Yellow-orange, yellow and yellow-green, and violet is an example of a split complement colour scheme. When mixing semineutrals with these colours, use yellow with violet, yellow-green with red-violet, and yellow-orange with blue-violet. For a split complementary scheme, only full strength violet should be mixed with yellow. **If you mix colours that are close to, but are not exact complements, you will create mud!** For example, do not mix yellow-orange with violet.

Phthalocyanine Blue

Ultramarine Violet

Cadmium Orange

Mauve
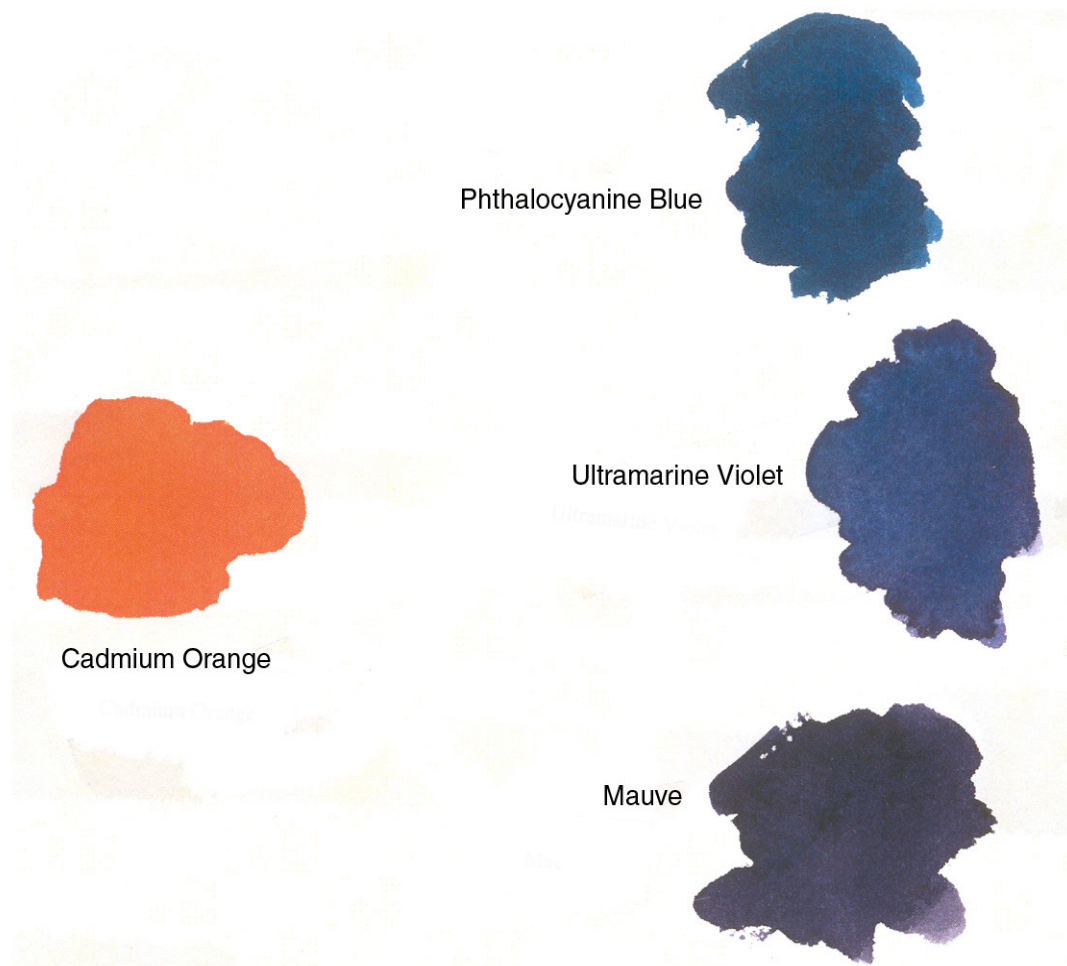
Split Complementary Scheme

See Janet Mitchell's #217 "People of the Street" (red-orange, red, and red-violet with green) and Norval Morrisseau's #202 "Windigo" (yellow-orange, orange, and red-orange with blue) for examples of split complementary schemes in the Booklet of Reproductions.

Cadmium Yellow

Phthalocyanine Blue

Alizarin Crimson
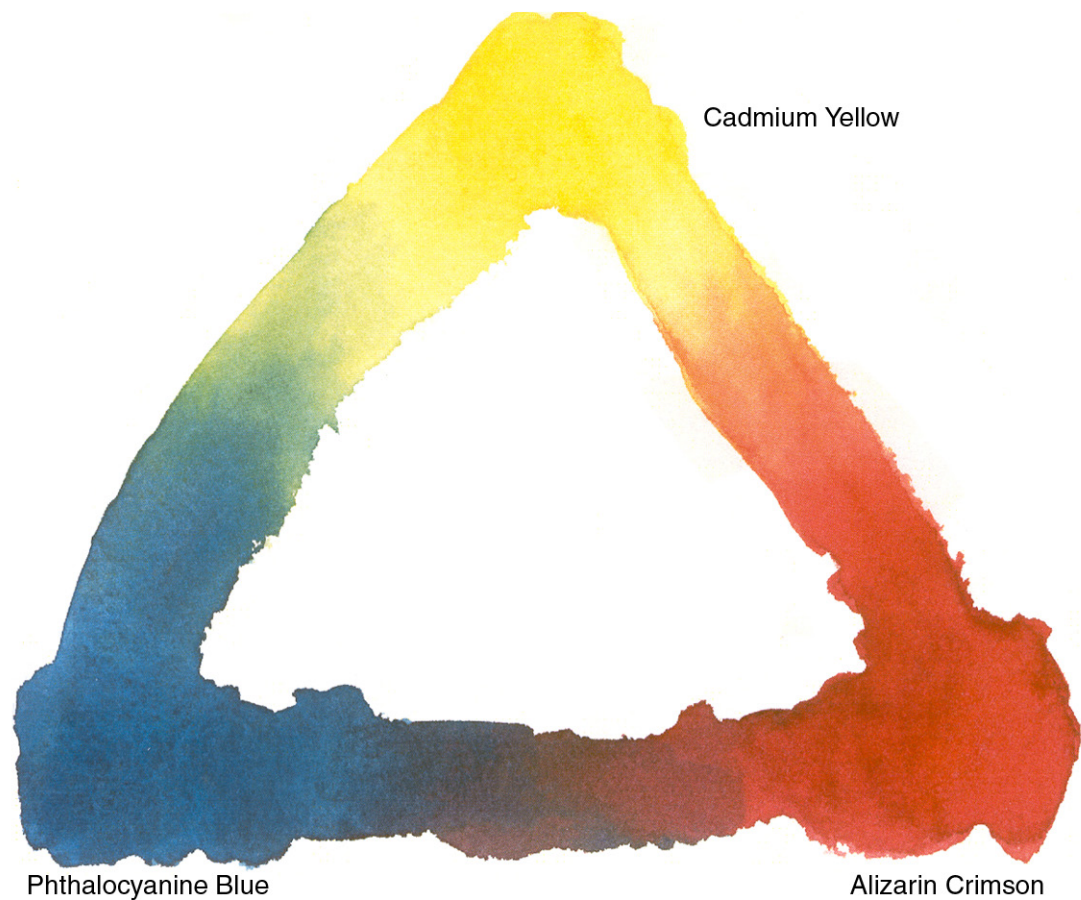
Triadic Colour Scheme

triad –
any three colours
that are equally
spaced on the
colour wheel
(Examples are
orange, violet,
and green.)

The **triadic** colour scheme uses colours that are related to one another in the form of an equilateral triangle. The primary triad consist of red/yellow/blue, and the secondary triad is comprised of green/orange/violet. One can also use tertiary combinations. These colour harmonies are exciting to use because of their exhibit of high-contrast. You can mix very beautiful semineutrals if you use a member of the triad and its mates, such as violet with orange, orange with green, or green and violet. Monet's #77 "St. Lazare Station" uses a triadic colour scheme (yellow/blue/red).

Review

Colour can express emotion. A split complementary scheme combines analogous and complementary colours. Orange, blue, blue-green, and blue-violet are examples of this scheme. Orange, violet, and green create a triadic colour scheme because these hues are equally spaced on the colour wheel.
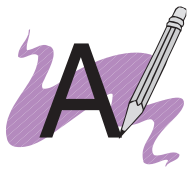
In Assignment Booklet 11, complete Assignments 1 and 2.

End of Lesson 11

L₁₂ LESSON TWELVE

Watercolour Techniques

Rationale

Life's experiences can be the basis for compositions.

Materials required:

- watercolour paints
- brushes
- pencil and eraser
- plain drawing paper
- watercolour paper
- container for water
- tissue for blotting
- salt
- exacto knife or other sharp knife
- comb
- straw
- plastic wrap
- masking tape
- old toothbrush
- variegated leaf or a piece of fruit, such as a pomegranate, green pepper, or seed pod

Watercolour Brushes

Review the Watercolour Demonstration for Lesson 12 on the Art 30 CD or at the following link: Art 30 Videos

A. Wet into Wet Gradation

    1. Wet the area onto which you are going to paint.
    2. Load your brush with the first pigment.
    3. Drag the loaded brush across the top of the area.
    4. Drag it again just below the area, and connect the strokes with your first pass.
    5. Continue to drag the brush across the paper as if working row by row. Go down the paper without adding pigment until there is almost no pigment left in the brush.
    6. Load the brush with the second pigment.
    7. Repeat the above process, but work from the bottom to the top.
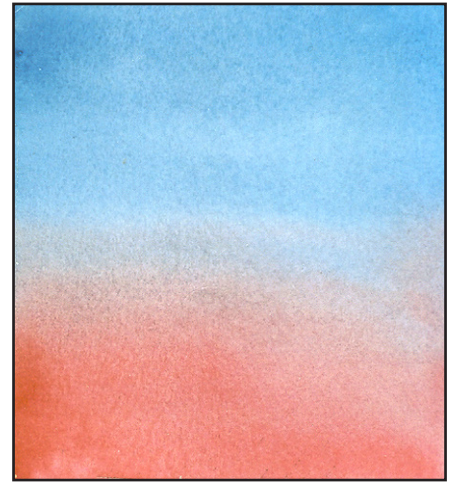
B. Wet over Dry

    1. Load your brush with pigment.
    2. Splay the brush open and drag it across dry paper.
    3. Use different sizes of brushes to see what effects they create.
    4. Try using your brush to create positive and negative grass shapes.
    5. Layer colours after your initial layer is dry.

C. Dragging Objects

    1. Wet the paper.
    2. Apply washes of colour.
    3. Drag a comb or an Exacto knife across the paper. As the paint dries, it will soak into the depressions made by the comb or knife.
    4. For a different effect, drag the wide side of the knife across the paper as it is drying for a different effect.

D. Salt Patterns

1. Wet the paper.
2. Apply a coloured wash.
3. When the paper is satiny, but not shiny, sprinkle salt on it. Rock salt will lend a larger texture than will table salt. Star-like textures will appear as the paint dries. The wetter the paper, the greater the salt's lifting effect. If the paper is almost dry, the salt will have little effect.
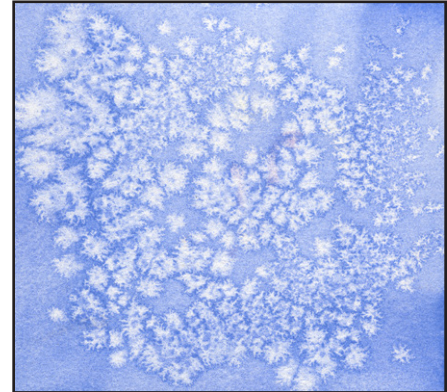
E. Plastic Wrap Texture

1. Wet the paper.
2. Apply a coloured wash.
3. Wrinkle plastic wrap and spread it over the pigment.
4. Let the paint completely dry before removing the plastic wrap. If you take the plastic off too soon, the texture will be lost.

F. Masking-out Technique

1. Apply various length of strips of masking tape to dry watercolour paper.
2. Use an Exacto knife to cut strips a bit unevenly, then use the cut strips for thinner trees.
3. Draw branches with white wax crayon or liquid masking fluid.
4. Paint over and around the trees to create a background.
5. Remove the masking tape.
6. Continue with the rest of your painting.
7. Use your fingernail to make depressions for grasses. The pigment will fill in the depressions.

G. Spattering

1. Cut a stencil out of card weight paper.
2. Use fun tack to secure it to the top of the watercolour paper.
3. Wet one side of the paper.
4. When the paper is medium wet (satiny looking), spatter a paint-loaded toothbrush over the wet and dry areas to see the different effects the paint makes. It is wise to try spattering on a piece of scrap paper first, in case you have too much paint on the brush. This will help you avoid dropping large blobs of paint onto your painting.
5. When you remove the stencil, you'll be left with a crisp-edged white area.

H. Straw Blowing

1. Drop a puddle of wet paint onto dry watercolour paper.
2. Blow the paint around with a straw.
3. Blow to create little trails of paint.
4. Turn the paper to blow in new directions. These resulting images can serve as starting points to work with later in your painting.
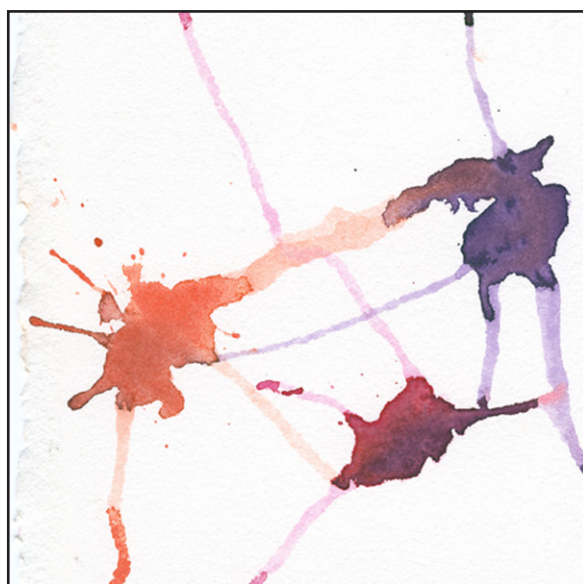
I.   Stippling, Hatching, and Crosshatching

> Try the techniques you learned in the drawing lessons. Use a small-sized watercolour brush. Stippling with coloured paint is called Pointillism. You learned about Pointillism in Art 10.

J.   Glazing and Layering

1.   Lightly draw a multicoloured leaf on your paper.

2.   Wet inside the entire leaf outline (shape). Paint a yellow undercoat over the whole leaf. (Yellow is a good colour to start with.) As an undercoat, the yellow will show through your other colours. If you put it over the colours, it will have a chalky, deadening effect. You may use more than one yellow. Let this layer completely dry before continuing.

3.   Wet the area that you want to paint green. Sometimes a leaf's veins are a pale yellow or yellow green, so you can paint around them. Paint a green glaze (layer). Use more than one green, and let the greens mix on the paper. Let each layer completely dry before going on to the next step.

4.   Draw the next area of green colour, wet it, then paint it.

5.   Draw the area that will be red, wet it, then paint it.

6.   Each transparent layer will let the colours underneath show through. This is why watercolour is sometimes called transparent watercolour.

7.   To soften edges while you are working, repeatedly drag a clean, barely-moistened brush along the **edge** of the wet watercolour glaze as it dries.

drybrush –
a watercolour technique in which smaller and smaller amounts of pigment and water are used as the painting progresses and small details are painted

To create this iris, Rayma Petersen used the glazing and layering technique described above. As the painting progressed, she used less and less pigment to create finer and finer details. This method is called **drybrush**. It should really be called "moistbrush", as the brush is never really dry.

Rayma Peterson

The glazing and layering techniques and then the drybrush technique were used to paint this lily seedpot. The stages of its development are shown below.

1. Contour Drawing

2. First Glaze

3. Second Glaze

4. Third Glaze

A Word About Watercolour Paper

Review Lesson 12 on your Art 30 CD to learn how to stretch watercolour paper.

Be sure to use high quality watercolour paper. The thicker and heavier the paper, the better your results will be. Thinner paper will buckle, and paint will puddle in the depressions of the buckles. To prevent this, you can stretch your watercolour paper. Soak a sheet of paper in the bathtub for at least 30 minutes. Then, lay it on a board that is larger than the paper. Use wet old-fashioned brown butcher tape, and tape the paper onto the board. When it is totally dry, the paper will have stretched, and it will not buckle. You can use watercolour blocks, which are stretched pieces of paper that are stacked on a block. After you have painted a picture, you can cut each piece of paper off the block.

Review

In watercolour, artists use wet into wet gradations and wet over dry techniques. Artists can also use plastic wrap and salt crystals to create patterns in watercolour paintings. Masking-out areas with tape, splattering, straw blowing, and stippling, hatching, and crosshatching are other possibilities. In a watercolour painting, glazing and layering washes creates a transparent effect.
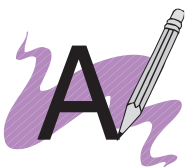
In Assignment Booklet 12, complete Assignments 1 and 2.

End of Lesson 12

L₁₃ LESSON THIRTEEN

Watercolour Landscape

Rationale

Art Analysis requires an artist to develop a solid understanding of vocabulary and techniques.

Materials required:

- watercolour paints
- brushes
- pencil and eraser
- plain drawing paper
- watercolour paper
- container for water
- tissue for blotting

The Golden Section

Golden Section – a 5:8 ratio used to place a centre of interest

composition – arrangement of shapes and colours in a picture

In Art 10, you learned that an artwork that maintains informal balance is more interesting than one that has formal balance. We learned how to use the **Golden Section** to place our centre of interest. Good informal balance can be achieved by placing our centre of interest at a Golden Section point.

The Fibonacci Sequence is a sequence of ratios which runs 1:1, 1:2, 2:3, 3:5, 5:8, 8:13, 13:21, etc. On the Fibonacci Sequence, the most pleasing ratios are those that begin at 3:5 and after. The ancient Greeks, in particular, noticed the exceptional beauty of the 5:8 ratio and the ratios that follow it. Using the Golden Section can help you achieve **compositions** that maintain pleasing informal balance.

Well designed objects and pictures need not use Golden Section ratios, but using these ratios does help an artist achieve pleasing designs.

The next four examples show a house that is placed in four different positions. Example 13-1, is dead centre, and in the other examples, it is placed in a 5:8 ratio to the picture areas. The four examples show how one may use the Golden Section ratio 5:8 to determine the position of a centre of interest.

13-1
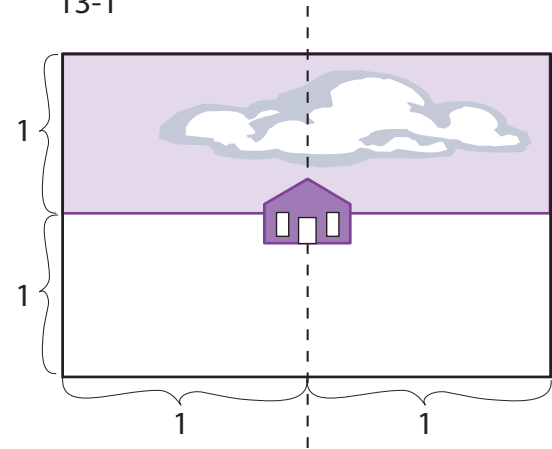
13-2
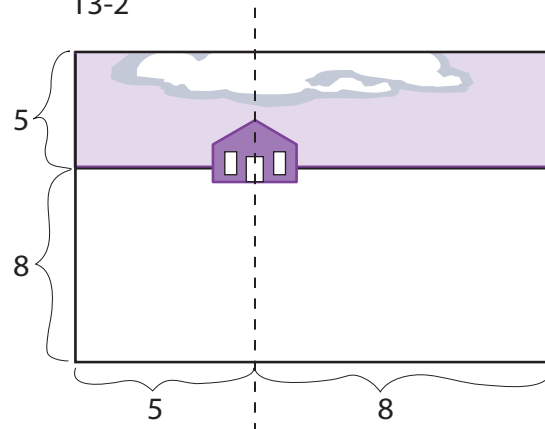
13-3
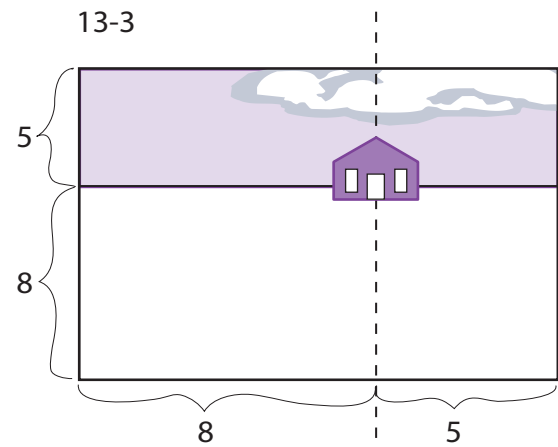
13-4
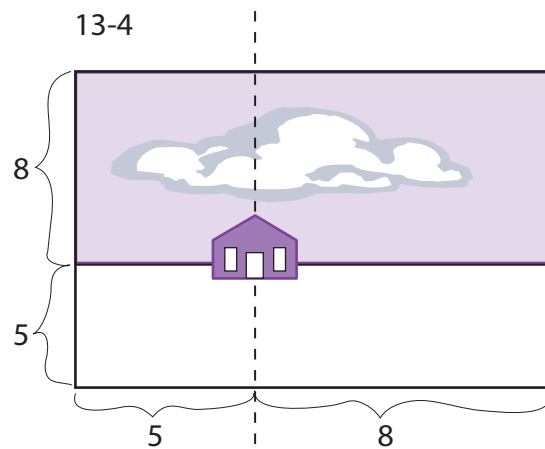
13-5
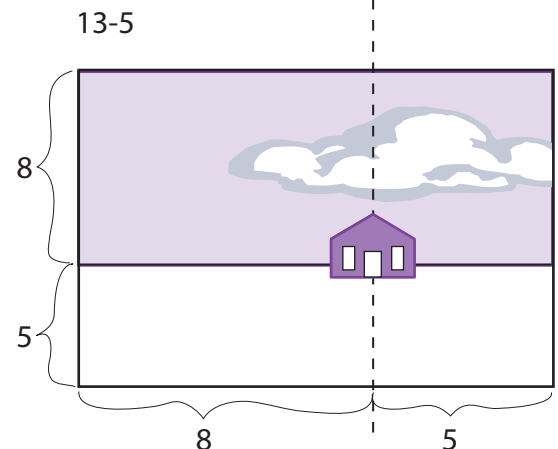
This picture emphasizes the sky by having the horizon sit low on the picture area. The sky is most noticeable in Examples 13-4 and 13-5, the clouds are important and the house, the centre of interest, seems close. When the horizon is high on the picture, the viewer is drawn to look more closely at the ground. The ground is most noticeable in Examples 13-2 and 13-3. The clouds are rather unimportant, and the house, the centre of interest, seems farther away. The ground serves to emphasize the distance to the house.

In our culture, we read from left to right and down the page, so our optical centre is towards the right—as in Example 13-5. In Chinese and Japanese art, the optical centre tends to be in the upper left corner— ecause their writing goes from right to left and from the bottom of the page upwards. The house in Example 13-2 is in the Oriental optical centre.

The Oriental Optical Centre

The Occidental Optical Centre
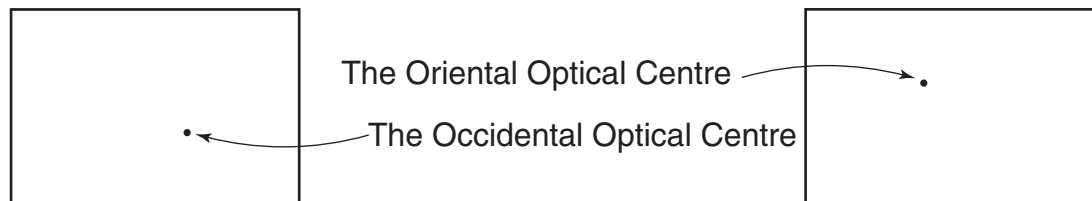
Making and Using Viewfinders

Many beginning artists try to put too much into their landscape paintings. Viewfinders help eliminate this problem. They are very easy to make, and provide great assistance in finding interesting compositions to sketch.
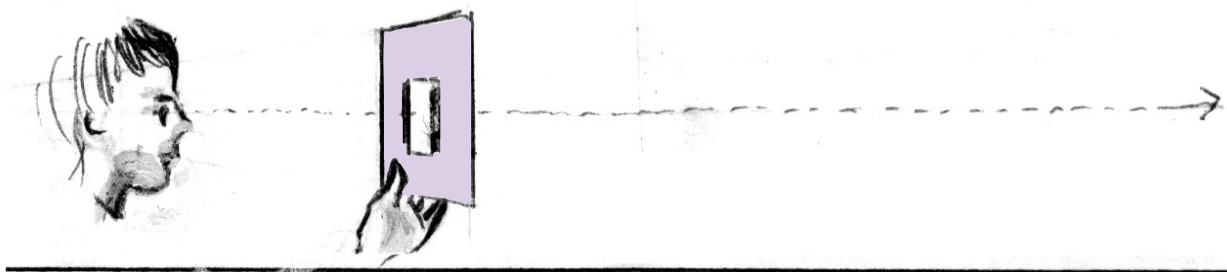
Make a viewfinder for the size of watercolour paper that you wish to fill. Take a piece of thin cardboard the size of your watercolour paper, draw diagonals on it, and cut out the centre. This allows you to make a viewfinder that is in the right proportion to your watercolour paper. Place a dot on any one of the diagonals, then use a straight edge to draw a rectangle from that point around the centre. As you move around the rectangle, from diagonal to diagonal, you make a rectangle that you can cut out. Use the viewfinder to help you find an composition to use in a landscape drawing.

To select what to draw, hold the "finder" up, and use it as a frame around what you see. Move the finder to help you decide which part of the view to draw.
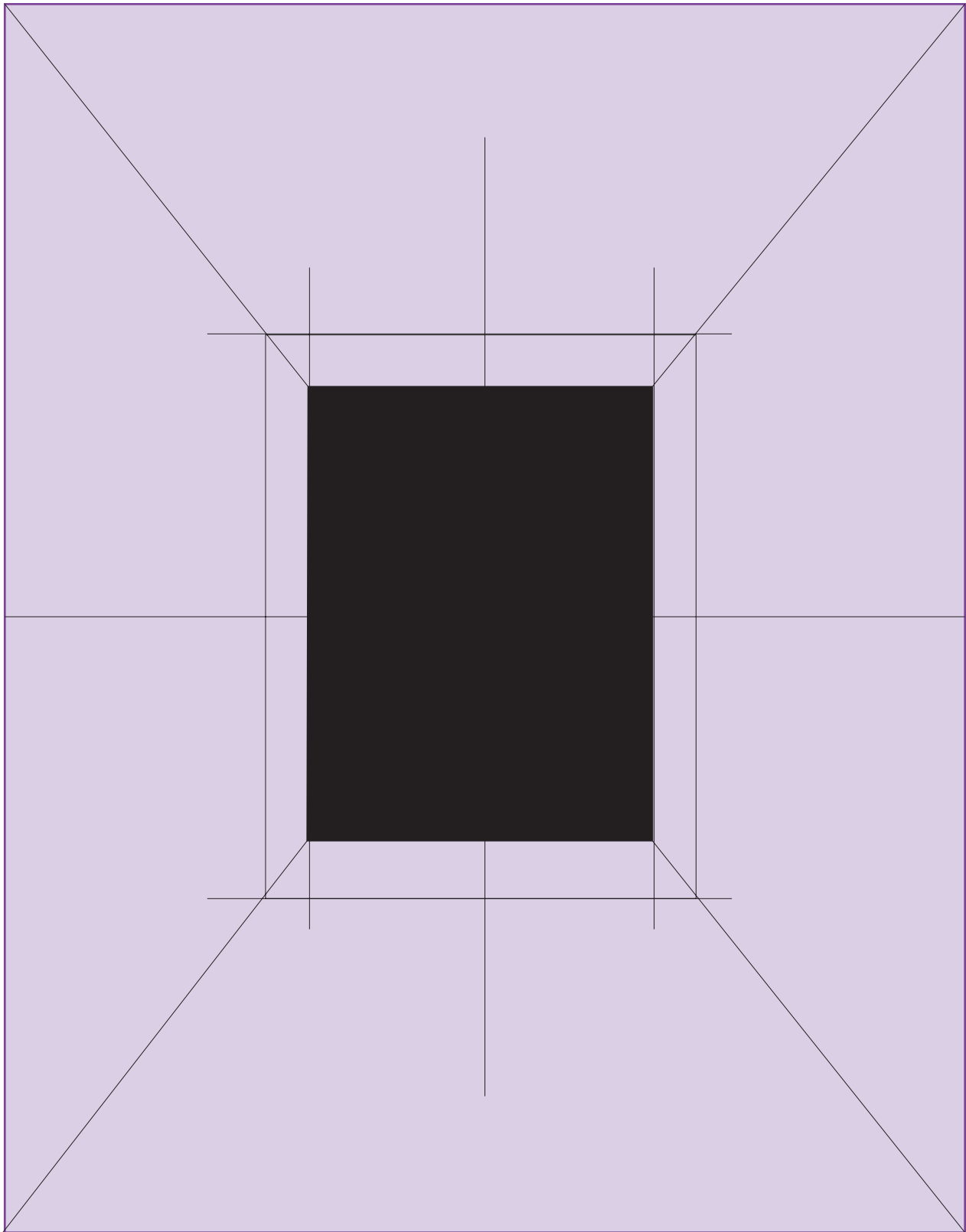
Viewfinder Template

Painting a Landscape

*en plein air –
the technique of
painting outside,
on location;
sometimes simply
called* plein air

An artist used a viewfinder to prepare four thumbnail sketches in preparation for painting a watercolour landscape. Each sketch includes a foreground, middleground, and background. The artist analyzed the thumbnail sketches to see which would work best. View C places the centre of interest (the bridge) in the middle of the composition. The Japanese lantern, which is in a better location as a centre of interest, is overpowered by the value contrast between the light bridge and the dark water. View B has possibilities, although trees on either side are cut in half. In a composition it is always better to include more or less than half a tree. View D has interesting shapes and textures, but seems closed in by the blended trees dark values. View A shows good foreground, middleground, and background that contains the craggy rock and plant close-ups in front, the bridge in the middle, and Ozawa Pavilion in the background. The trees are open, and the background can "breathe". The artist chooses to use this view for the **en plein air** watercolour.

A.

B.

Centre of Interest

C.

D.
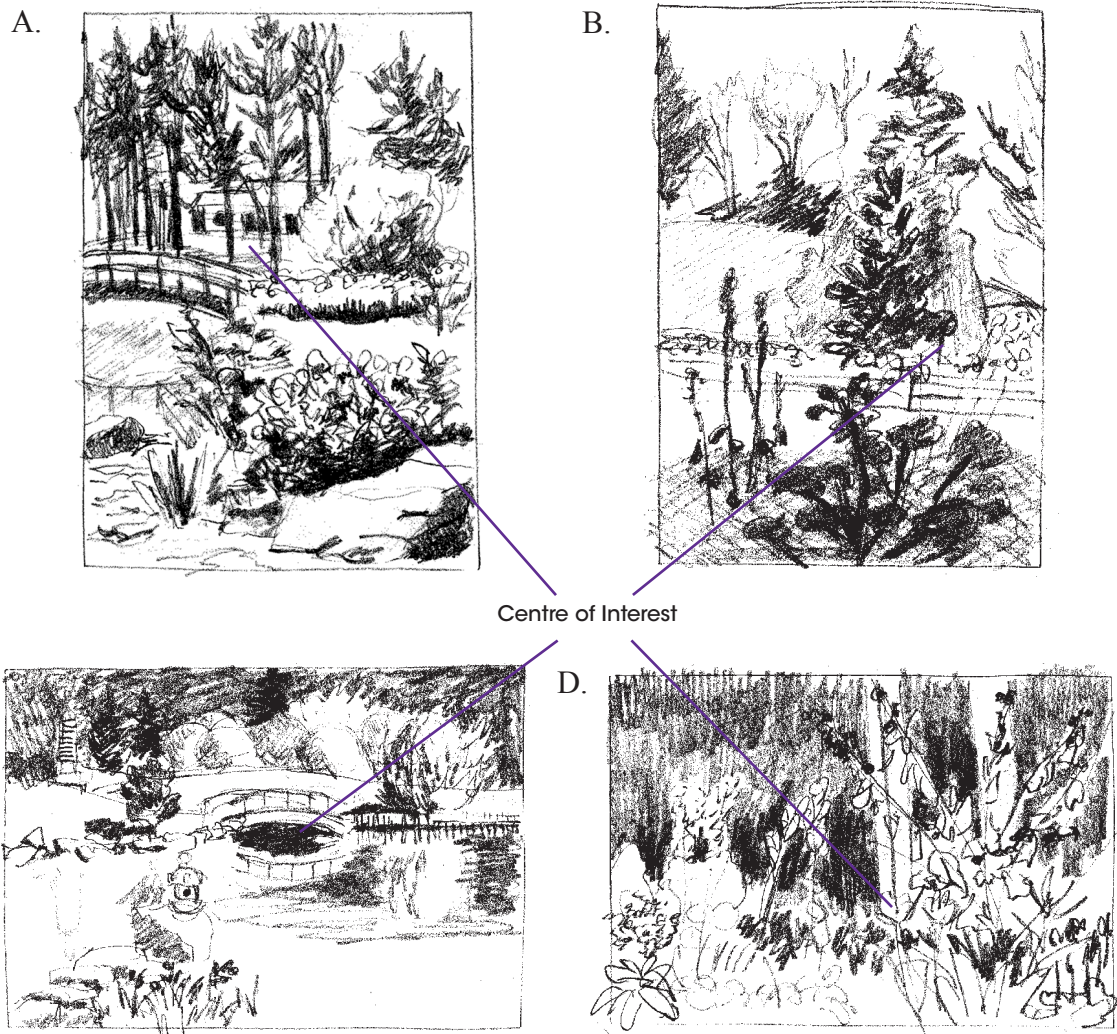
She starts her painting by enlarging her best thumbnail sketch onto a piece of watercolour paper, and drawing lightly with a pencil. In a watercolour landscape it is a good idea to start with the sky. The artist starts with a graded wash on the upper half of the paper. If there are clouds in the sky on the day the painting is created, the artist will leave areas of white and will later paint the clouds' dark areas.

The artist then works from the bottom (and later) to the top (the objects farthest away) and I paints the rock and plants and later fills in negative areas. This avoids problems she would have encountered had she painted the grass around the bridge before the bridge, for example. In watercolour the artist uses the white of the paper, rather than white-hued paint, to achieve lighter values. Thus the artist leaves the bridge's whites unpainted. She paints the trees in front of the Ozawa Pavilion to protect the integrity of their respective colours further. The artist then completes the plants and paints water around them. She softens edges in the background, but not in the foreground, to leave greater contrast in the foreground. Watercolour backgrounds are generally painted in a looser fashion than foregrounds.

Review

The Golden Section is a 5:8 ratio that artists use to decide where to place a centre of interest.

Artists can use viewfinders to help them compose the picture and to locate the most desirable aspects of a panorama.
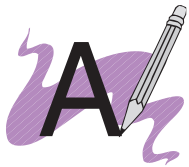
In Assignment Booklet 13, complete Assignments 1 and 2.

End of Lesson 13

L_{14} LESSON FOURTEEN

Development of European Art

> **Rationale**
>
> Analysis of artwork is based on a solid foundation of vocabulary and techniques.

Impressionism

Impressionism is an art movement and painting style that encompasses loose brushstrokes and depicts of sunlight on objects in a landscape. The Impressionist Movement started in France in the 1860s. A few of the leaders include

Edgar Degas (French)	1834–1917
Claude Monet (French)	1840–1926
Pierre Renoir (French)	1841–1919
Mary Cassatt (American)	1845–1926
Berthe Morisot (French)	1841–1895

Claude Monet, one of the earliest leaders of the Impressionists, wanted to record his first look, or impression, of a scene. Prior to the 1860s, academically-trained painters used oil paints to sketch scenes quickly, to be used as preliminary studies for more polished works. Monet wanted to elevate the preliminary study to the same level as a completed painting. Critics said his works were "unfinished." He was more interested, however, in showing patches of colour than in accurately depicting objects. Monet once gave this advice to an artist friend: "When you go out to paint, try to forget what objects you have before you—a tree, a house, a field, or whatever. Merely think, here is a little square of blue, an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you."

Turn to #77 in the Booklet of Reproductions - "St. Lazare Station" for a cityscape in which a person looks more like a few casual patches of paint. #64 "Haystacks in Winter" is another example of Monet's work. This piece gives the impression of a moment of weak winter light.

An Impressionist artwork graces the cover of your **Art 30 Booklet of Reproductions** "The Boatman's Lunch" by Pierre Renoir. Renoir tried to capture upper middle class life in France and he painted children, women, and pleasurable times. His works have a soft focus, and dappled sunlight usually figures strongly. Renoir's paintings show an idyllic sort of paradise, perhaps as an escape from industrialization's growing forces. When asked what art should be, he said, "For me, a picture should be a pleasant thing, joyful and pretty—yes pretty! There are quite enough unpleasant things in life without the need for us to manufacture more."

Mary Cassatt was a wealthy American painter who came to France. She was influenced by the Impressionists and exhibited with them. She painted the subject matter to which she had complete access: the domestic life of affluent women and children. See #7 "The Bath" in the Booklet of Reproductions.

Berthe Morisot married Eugene Manet, the brother of early Impressionist Edouard Manet. Unlike other women of the time, she continued painting after her marriage, and showed her work in several Impressionist exhibitions. She wanted to show that the unique vision of women differed from that of men, in that it was "more delicate". Her painterly touch was lighter than that of her male colleagues, and her colours were gentler. See #65 "The Sisters" in the Booklet of Reproductions.

Although the Impressionists were a diverse group, a good mnemonic device to remember their main characteristics is

E	Everyday life
L	Light
B	Brushstrokes
O	Outdoor settings (generally)
W	Weather and Atmosphere

Post-Impressionism

The Post-Impressionist movement quickly followed the Impressionist movement. The artists in this group shared more concern for expression, ideas, intuition, structure, and form. They rejected the Impressionists' depiction of light and their emphasis on naturalism. The Post-Impressionists wanted to show the inner worlds of mind and spirit in addition to the physical world.

We will be looking at several Post-Impressionists including

Georges Seurat (French)	1859–1891
Paul Cézanne (French)	1939–1906
Vincent van Gogh (Dutch)	1853–1890
Paul Gauguin (French)	1848–1903

Georges Seurat was one of the first painters to react against Impressionism. He felt that it was too improvisational and shallow, and spent his career "correcting" it. He addressed them differently, Impressionist subjects such as outdoor scenes or leisure activities. He observed extensively a scene, and then painstakingly composed the painting in his studio. Seurat was a devoted student of colour theory and his paintings are made of tiny dots of pure colour. He wanted the viewer's eye to mix the paints because he felt that this would create a luminous effect. This technique is called **pointillism**. Seurat's works are much stiffer and more formal than those of the Impressionists.
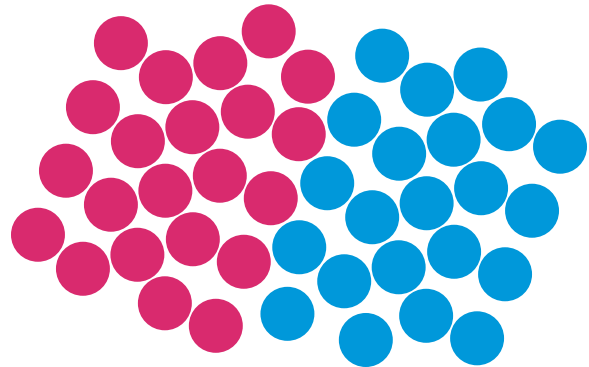
*pointillism –
a technique for
which tiny dots of
pure colour are
placed side by
side*

Although many Impressionist painters were interested in painting *en plein air* and attempted to capture fleeting sunlight, Edgar Degas was more interested in theatre and ballet lighting and costumes. See #66 "the Dancing Class" in the Booklet of Reproductions. His paintings are abstractions of light, movement, and costumes. Degas bridged the gap between the Impressionists and the Post-Impressionists. He was also an accomplished early photographer, and was one of the first artists to be influenced by the camera's ability to capture still-action shots. Since its invention, the camera has influenced many 20th and 21st Century artists. Artists today tend to rely heavily on the immediacy and honesty of the camera for many purposes: from aiding in composition to accurately recording details and the immediacy of a moment.

Paul Cézanne was an artist whose work spanned more than one art movement.   He started as an Impressionist, but soon became more interested in new ways of breaking up forms and space. The painting below shows the tensions in the relationships between shapes. Cézanne's work influenced Picasso, who used Cézanne's ideas to help develop Cubism. (See lesson 15 for a discussion of Cubism.)

Paul Cezanne, 1839-1906, "Still Life", (oil on canvas), 1890.

Paul Gauguin was the son of a part-French, part-Peruvian Indian mother. He led a conventional life as a stockbroker until he left his wife and five children to paint full time. He became friends with the young Vincent van Gogh, and shared some of his interests. After seeing some of the Industrial Revolution's ugliness, they both wanted to return to a simple pastoral life. In the South of France, they worked together for a time. However, they frequently quarrelled, and at one point, van Gogh attacked him with a razor. Gauguin fled, and shortly thereafter van Gogh cut off one of his own ear lobes. (This was one of the first of van Gogh's serious psychological crises.)

Gauguin moved to Tahiti in 1891 in an attempt to return to "Eden." He was convinced that European art was in need of a revitalization that could only come from untouched, "primitive" peoples. The idea of a return to Eden came from the earlier **Enlightenment** and Romantic Era ideas of the "Noble Savage." Gauguin's interest in the exotic world of the South Seas echoed a Romantic tradition of exploring the exotic, other-worldly, and the mystical. This idea's ultimate source was a yearning for an earthly paradise, an ideal place where one could live in harmony with nature. Gauguin idealized portrayal of beautiful Tahitian women in lush surroundings contrasted with his earlier stark pastoral and Catholic crucifixion scenes. See #20 – 27 in your **Booklet of Reproductions** for some diverse samples of Gauguin's incredible paintings. #22 "Where Do We Come From? What Are We? Where Are We Going" was painted shortly before his death. Please note that #27 "Tahitian Landscape" is a monotype print. Gauguin was one of the first artists to appreciate and value "primitive" non-western societies.

Vincent van Gogh is one of the most beloved painters of all time. His innovative brushstroke techniques and vivid colours, identification with the poor, and struggles with the epilepsy and insanity that finally took his life help art lovers empathize with his work and his pain. Van Gogh juxtaposed complementary colours and deft, blunt brushstrokes to create vibrant, swirling imagery. See #39 – 43 in your **Booklet of Reproductions.**

Van Gogh was the devout son of a Dutch clergyman and also tried to enter the ministry. He worked among poor coal miners and #40 "The Potato Eaters" comes from this early period in his life. There is religious symbolism in this painting and in #41 "The Sower". What is the symbolism in each painting? The setting for "The Potato Eaters" could be a parallel to "Holy Communion". The sower of seeds is a parable for sowing the "Word of God".

Van Gogh's work became more and more emotional over time. #42, "The Starry Night", painted in 1889, is considered to be one of the earliest and most famous examples of Expressionism. Indeed, some authorities consider the Post-Impressionists, and van Gogh in particular, to be the first Expressionists. In "The Starry Night", van Gogh painted the view outside a mental asylum's window. At the time of its painting, there was a popular belief that when a person died, the spirit would journey to a star and would continue to live there. The cypress tree is a symbol of death and eternal life, and in this piece it rises and seems to form a bridge between this world and that of the stars.

Japanese Influences

Japanese woodcut prints highly influenced the artists of the late 1800s. Note #8 "Irises" by van Gogh and #9 "Irises" by Hokusai in the Booklet of Reproductions. European artists were particularly interested in the following qualities of Japanese prints:

- asymmetrically balanced compositions
- unusual viewpoints
- simple, interesting positive and negative shapes
- exciting, flat colours
- surface decoration and patterning
- the use of curved and straight lines in the same composition

Can you see how Hokusai's work influenced van Gogh? Notice the interesting negative shapes in both designs.

Mary Cassatt was also influenced by Japanese prints. See #7 "The Bath." In the late 1800s, it was unusual to look down at one's subject matter. Notice that many of the shapes are spatially flattened. Flattened shapes were also one of Gauguin's trademarks.

The Nabis

Nabi is a Hebrew word that means "prophet." It is used to describe a group of artists who were greatly influenced by Gauguin and his symbolic use of colour. Two of the Nabis were:

Pierre Bonnard (French)   1887–1947
Edouard Vuilllard (French)   1867–1940

Turn to #28 and #30 in the Booklet of Reproductions to see Bonnard's brilliant paintings. When you first look at "The Breakfast Room" and "Dining Room on the Garden", you may think that they are Impressionist paintings. However, Bonnard symbolically uses colour to create a personal expressive statement. Vuillard's #29 "Self-Portrait" uses colour and negative shapes in a unique way. Can you see Gauguin's influence here?

The Fauves

Fauve means "wild beast." Critics applied this label to the painters who took part in a 1905 exhibition due to their wild use of colour. One media critic exclaimed, "A pot of colours flung in the face of the public." The Fauves were also influenced by Gauguin's use of expressive and symbolic colour. In this context, symbolic use of colour denotes the artists' personal and emotional feelings towards their subject matter.

texture –
the surface
quality of things

In contrast to the Impressionists who used clusters of colours, the Fauves used compact shapes and luminous colours, which resulted in music-like harmonies. The Fauves used colours as constructive, space-creating elements. Gauguin used volume, space, and **texture**, but the Fauves did away with these elements and let colour make their expressive statements. Their use of colour was directed by inspiration, rather than by reality.

Several Fauves were:

Henri Matisse (French)	1869 – 1954
Andre Derain (French)	1880 – 1954
Maurice de Vlaminck (Dutch)	1876 – 1958

Matisse was the leader of the Fauves. See #33 "The Joy of Life" in the Booklet of Reproductions. Some art historians consider this piece to be the perfect representation of Fauvism. In reference to Gauguin's ideal, the people seem to be in complete harmony with nature. #34 "Woman with the Hat" and #35 "Green Stripe" show Matisse's extremely expressive use of colour.

Andre Derain travelled to the very brink of abstraction. #31 "The Turning Road" is a good example of his use of colour as a compositional device. He explored colour as a decorative tool, and used colour expressively to transform reality.

Maurice de Vlaminck's #32 "The Locks at Bougival" exhibits van Gogh's hasty brushstrokes.

Conclusion

In their day, all of these groups—from the Impressionists through the Fauves—were very controversial. Their exhibitions outraged academic artists, which may be difficult to imagine given that these works of art have influenced so much of what has been created since. They were the revolutionaries of the art world and influenced how artists treat subject matter, symbolism, colour, space, brushstroke, and textures.

The Elements of Art and the Principles of Design

In Art 10 and 20 we covered most of these elements and principles. They are included here partly as a review, and also to help you when you design your artwork for this lesson. Your work will be evaluated, in part, on your ability to use these concepts.

Form can be defined as the manipulation of media to develop art elements according to the **principles of design** to create a unified whole.

The Elements of Art

Primary Elements

- Line

  Lines can be the edges of objects, or they may define boundaries or make connections. They can also be used to create textures.

- Shape

  Shapes are defined areas. They can be organic or geometric, and are either positive or negative. In a good composition, they should fit together like pieces of a jigsaw puzzle. They may be outlined.

- Value

  Values are lights and darks on a scale from white to black. Value is a very important art element, as its use helps viewers "read" an artwork.

- Colour

  Colours are all the known hues of the spectrum. Their tints and **shades** and **semi-neutrals** are made by mixing **primary** and/or **secondary** colours together.

- Texture

  Texture is the simulated or real "feel" of a surface. Texture also encompasses surface quality.

- Space and shapes

  Space refers to depth. It can be shallow or deep.

Secondary Elements

installation art – *type of art that is created for a specific space, and uses aspects of that space; it can exist indoors or out*

bilateral symmetry – *when one half of a design is the mirror image of the other*

radial symmetry – *balance that is based on a wheel, with its design radiating from the centre*

- Time

    It can take time to walk around a sculpture or to travel through an installation piece.

- Temperature

    Temperature may be a factor in an artwork (ice sculpture is an example).

- Sound

    Sound may be a factor in **installation art**.

The Principles of Design

- Balance

    Balance refers to how art elements are "weighted" and distributed in a composition. Balance can be informal or formal.

    Informal Balance is asymmetrical, meaning that one side does not mirror the other; rather, elements are distributed according to their "visual weights".

- Formal Balance

    Bilateral symmetry and **radial symmetry** are two types of formal balance.

    In bilateral symmetry, elements on one side of the artwork form a mirror image with those of the other side.

    In radial symmetry, art elements may be repeated around a circle, and radiate from a centre.

- Harmony

    Harmony is the concordant employment of art elements, such as colour or shape, to lend a feeling of serenity and beauty.

- Repetition

    Repetition consists of using and re-using the same art elements.

- Rhythm and movement

    In artwork, rhythm and movement are similar to the cadence or flow in music. They indicate the energy and direction of art elements, and can involve gradation. Horizontal is calm, vertical is static, and diagonal is exciting.

- Contrast

    Contrast involves differences between colours, values, shapes, and lines. It attracts attention and creates strength in a composition and can be used to develop a centre of interest.

- Dominance

    To create unity, one art element, such as a colour or shape, should dominate a composition; otherwise, the elements may appear as though they are in conflict.

- Unity

    A cohesive, integrated design that skillfully employs the principles of design.

Review

The development of European art includes the following movements: Impressionism, Post Impressionism, Japanese influences, the Nabis, and the Fauves. These were new, and at the time controversial, ways for artists to express themselves.

When creating artwork, artists utilize the Elements and Principles of Art.
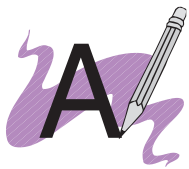
In Assignment Booklet 14, complete Assignment 1.

End of Lesson 14

L_{15} LESSON FIFTEEN

20th Century Art History

> **Rationale**
>
> By studying the work of other artists, one can begin to appreciate differences and similarities.

Expressionism

Fauvism, which was discussed in Lesson 14, is considered to be the first Expressionist movement. Why do you think this might be? Rather than employing colour **naturalistically**, the Fauves used colours to express feelings about subject matter. Matisse and Derain saw a van Gogh retrospective exhibition and were inspired by his powerful brushwork and colours. Many consider van Gogh to be the first Expressionist.

Some famous expressionists artists are:

Ernest Ludwig Kirchner (German)	1880 – 1938
Kathe Kollwitz (German)	1867 – 1945
Paula Modersohn-Becker (German)	1876 – 1907

Die Brücke, "The Bridge", was a German response to van Gogh, Gauguin, and the Fauves. This movement was centred in Dresden, Germany and Ernst Ludwig Kirchner was a member. Turn to #37 "Street, Berlin" in the **Booklet of Reproductions**. This painting shows alienation from and rejection of city life. Angular shapes and cool contrasting colours are harsh. The people, although physically close, are psychologically isolated. They do not form a community.

Die Brücke rejected industrialization, **bourgeois** society, and its values. The group wanted to create an artistic group that could isolate itself from the coldness they felt in city life.   They called themselves **bohemians** because they identified with outsiders and marginalized people, such as the Gypsies. The Nazis were opposed to Kirchner's work, and considered most art of that time as **pathological**. Hitler was once a mediocre academic painter who hated the **avant-garde**. In the 1930s, the Nazis burned many artworks, and Kirchner was so devastated that in 1938, he committed suicide.

Käthe Kollwitz was another German artist of this period. She was a Socialist, and wanted her art to serve political purposes. She made many self-portraits (See #56 Self Portrait with a Pencil), but her main subject matter was the poor, oppressed worker. Kollwitz wanted to spread her message and call people to action. Her work was not popular with Hitler, and by 1936 the Nazis prevented her from exhibiting her work and removed her other pieces from galleries.

Paula Moderson-Becker was influenced by Gauguin's flattened space and outlined colours. She developed a highly personal style. (See #54 "The Old Woman by the Poorhouse Duckpond".) Unlike Gauguin, however, she adopted a lower key palette of browns and blues.

Abstract Expressionism

Vasily Kandinsky (Russian)   1866 – 1944
Jackson Pollock (American)   1912 – 1956
Lee Krasner (American)   1908 – 1984

*psyche –
the human
soul, mind, or
intelligence*

Vasily Kandinsky, a Russian artist, organized *Der Blaue Reiter*, a diverse group of artists. Kandinsky moved to Munich, Germany to study art and absorb the current thoughts about colour. Psychologists were beginning to realize that colour and form had powerful effects on the human **psyche**. The artists of *Der Blaue Reiter* shared Kandinsky's interest in colour's power. See #47, and 48 for examples of his work. Kandinsky collected children's art and folk art. In these pieces, you can see these influences. He felt that there was an affinity between art and music and wanted his artwork to affect viewers in a "musical way". Kandinsky explored harmonies of colour, rhythm, and shape, and was also persecuted by the Nazis. Many think of him as the first Abstract Expressionist.

Some art historians call this movement the New York School. Abstract Expressionists left out realistic forms and wanted to represent emotional states with colour techniques alone. Abstract Expressionism became very popular in the United States during the 1940s and 1950s. See #49 "Lavender Mist" by Jackson Pollock (1912 – 1956) and #50 "The Guardian" by Lee Krasner (1908 – 1984).

Krasner and Pollock were a part of this movement, but they took abstraction one step further. Critics called them "action painters" because they were interested in very spontaneous, expressive creativity. Their method consisted of throwing and dripping paint onto canvas. If you observe their paintings, you will see that the patterns are not completely random. They have their own particular rhythms, and seem to be an offshoot of Kandinsky's idea that art can be like music.

Cubism

During the 1900s, most of the African continent was under European colonial rule. Europeans became interested in African artifacts, and European ethnological museums developed collections. Until the late 1800s and early 1900s, artworks from outside western civilization were considered "primitive" and inferior. But during this time of change, artists were looking for new ideas in an effort to revitalize European art, and were very stimulated and inspired by the forms and diversity of African artifacts.

The peoples that made these objects used these pieces for ceremonial and spiritual purposes, and did not view them as art. The objects were usually masks, heads, and figures. They were made out of nonpermanent materials such as wood, shells, and fiber. One of the definitive characteristics of these objects was **their geometric stylization of the human figure. It was this characteristic that inspired the development of Cubism.**

The sketch on the left shows the whole face with two eyes, a nose, and a mouth.

The sketch on the right shows a profile with one eye. You can see this by ignoring the white, which is on the left side of the face. Cubism showed several views of a face or object at the same time.

Several cubist artists are:

Pablo Picasso (Spanish)	1881 – 1973
Georges Braque (French)	1882 – 1963
Juan Gris (Spanish)	1887 – 1927
Marcel Duchamp (American)	1887 – 1968
Lyonel Feininger (American)	1891 – 1956
Joseph Stella (American)	1880 – 1920
Amedeo Modigliani (Italian)	1884 – 1920
Umberto Boccioni (Italian)	1882 – 1912
Robert Delanney (French)	1882 – 1941
Fernard Leger (French)	1881 – 1955

Cubist artwork is characterized by its distorted forms, which are usually made up of multiple planes that contain geometric shapes. Cubists treat the human figure as an element of composition, and, just like any other type of subject matter, it can become an abstract arrangement of lines, shapes, colours, or patterns.

Spanish-born Pablo Picasso was the son of an art teacher. He studied art in Barcelona and Madrid and moved to Paris to be part of the artistic community there. This Paris community was interested in putting forward new ideas in art and they rejected traditional and academic art. They also had access to, and an interest in African art. Turn to #11 "Les Demoiselles d'Avignon" in the Booklet of Reproductions to see one of the first Cubist works. It was painted as a response to Matisse's #33 "Joy of Life". When Picasso showed it privately to his artistic friends, including Matisse, it caused an outrage. Women's bodies had been changed into geometric, angular shapes and two of their heads were replaced with African masks. In #12 "Ma Jolie", Picasso goes even further into abstraction. There are only a few clues that the human figure is the basis of the composition.
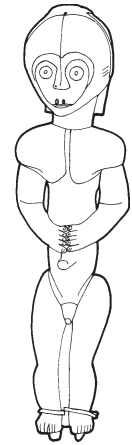
Like Picasso, Georges Braque started with recognizable subject matter and changed shapes into geometric shapes and planes. See #16 "Le Gueridon". Braque was one of the few artists who favourably responded to "Les Demoiselles d'Avignon". Matisse said that Braque's paintings were made up of small cubes, and thus the term "Cubism" was born. Braque used a "passage" technique, wherein he opens a shape that is closed on one side onto another, so that it may merge with adjacent shapes. He integrated fragmented objects into whole compositions. Braque also found art to be similar to music, and created harmonies of shape and colour.

*still life –
a picture of
inanimate objects
such as vessels,
plants, food,
clothing, and
books*

Analytical Cubism is a submovement of Cubism. Analytical Cubists use recognizable objects and figures. For examples, see #13 **"Still Life"** by Juan Gris, and #15 "Nude Descending a Staircase, No. 2" by Marcel Duchamp. #17 "Harbor Mole" by Lyonel Feininger and #18 "Brooklyn Bridge" by Joseph Stella show how artists adapted the Cubist style to the landscape.

Amedeo Modigliani borrowed ideas from African sculpture, and applied them to the face and figure. In #19 "Anna Zborowska" you can see the geometrically simplified planar areas within the stretched face. Compare Modigliani's portrait with these African sculptures.

Umberto Boccioni had a slightly different approach to Cubism. See #81 "Development of a Bottle in Space", #82 "Dynamism of a Soccer Player", #83 Unique Forms of Continuity in Space", and #84 "The City Rises". He used exaggerated curves and geometric forms. Rather than breaking forms, Boccioni stretched and billowed them. While Cubist art usually looks stable and even static, Boccioni's work has movement and dynamism. He was another artist who was influenced by time-lapse photography, and this is evidenced in his paintings and sculptures where he seems to capture movement in mid-air.

Robert Delauney was an artist who combined Fauve colours with Cubist sensibilities. See #73 "Eiffel Tower", #74 "The Red Tower, #75 Homage to Bleriot", and #76 "Eiffel Tower". During this period, the Eiffel Tower represented technological and social progress to French industrialization.

Ancestor Figures, Wood, Bijogo (Bidyugo) Tribe, West Africa.

Mask of Ngi Society, Wood Colouring, Central Africa.

Fernand Leger belonged to Picasso's circle. He took traditional artistic subject matter, such as figures and landscapes, and combined them with his preference for metal and machinery. See #78 "The Mechanic" and #79 "The City". Leger placed most of his subjects within a grid, a technique that gave order to his paintings. The bright, cheerful colours of "The Mechanic" indicate a positive response to industrialization.

Futurism

Futurism was mostly an Italian and Russian art movement and it lasted until 1944. It was based on the love of technology, industry, speed, and power. See #100 Dynamism of a Dog on a Leash and #98 Speeding automobile, 1912, to see how Giacomo Balla, one of the founders of this art movement, dealt with speed and movement. Umberto Boccioni, a sculptor and fellow painter, also worked within this art movement. See #83 "Unique Forms of Continuity in Space" and #84 "The City Rises", 1910. The futurists tried to capture "force lines" of objects. By repeating and superimposing images they showed how speed and power could be translated into a visual fixation. It is easy to see how the term *Dynamism* could be linked to the Futurist movement.

> Umberto Boccioni wrote the Manifesto of Futurist Painters in 1910: "We will fight with all our might the fanatical, senseless, and snobbish religion of the past, a religion encouraged by the vicious existence of museums. We rebel against that spineless worshipping of old canvases, old statues, and old bric-a-brac, against everything which is filthy and worm-ridden and corroded by time. We consider the habitual contempt for everything which is young, new and burning with life to be unjust and even criminal."

Surrealism

Surrealism was a post World War II phenomenon created by Andre Breton (1896 – 1966), a French writer who was influenced by psychologist Sigmund Freud. Breton thought that the human psyche was a battleground wherein the conscious mind fights with the irrational, instinctive urges of the unconscious. He admired the work of Gauguin and *Die Bruecke* because he appreciated their expression of personal desires. He promoted dream analysis, free association, automatic writing, word games, and hypnotic trances, and wanted people to discover a larger reality—Surreality—that exists beyond the physical world.

Arms look like tree branches in "Passage to Invisible". What do all the symbols mean? Some pictures have no answers.
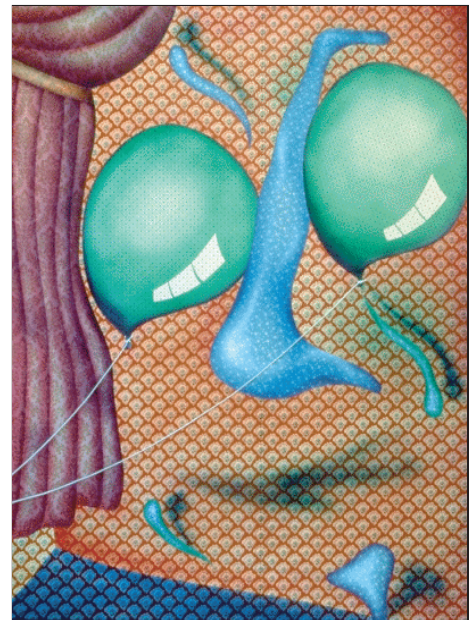
Several other famous surrealists are:

Salvadore Dali (Spanish)	1904 – 1989
Rene Magritte (Belgian)	1898 – 1967
Henri Rousseau (French)	1844 – 1910

Salvadore Dali is considered to be the foremost of the Surrealistic painters. See #59 "The Persistence of Memory". Dali creates a fantastic, but believable, environment and places objects and figures within this environment. The strange unconscious animal-like figure in the middle is thought to be a profile view of Dali himself. The feeding ants are a motif that Dali used in more than one painting. They are thought to represent anxiety.

René Magritte's paintings used unusual juxtapositions and unusual scale. See #60 "The Human Condition 1", #61 "Castle of the Pyrenees", #62 "False Mirror", and #63 "Listening Chamber" for samples of his playful and thought-provoking works. Magritte wanted people to become open to mystery and to enjoy absurd combinations. He served to make the familiar seem strange.

Henri Rousseau's work predates World War II; however, he is a forerunner of Surrealism. His work has a dream-like quality, poetic vision, and highly personal imagery. Rousseau worked in isolation, and unlike many other painters of his day, liked academic painting. He used symbolism in his work. See his last great work, #58 "The Dream." Rousseau observed the plants and animals in the Paris Zoo and

A creative mind can utilize drapery and other items to form a face in "Two Balloons" shown here.

Botanical Gardens and transformed them into mysterious jungle scenes. If the woman has dreamed herself into this situation, what do you think the animals in this painting might symbolize? Rousseau's paintings are a mixture of naïvete, innocence and wisdom. Critics mocked him and he was never able to make a good living selling his paintings, but his fellow artists recognized and respected him as a naïve genius.

collage –
an image in which previously unrelated materials are glued together onto a flat surface

The later 20th century saw psychoanalysts and artists split into two different factions. Psychoanalysts saw dreams as "dumping grounds" for repressed emotions. Artists saw the subconscious as the "last free frontier", and thus viewed dreams as capable of expressing truths. Both the Cubists and Surrealists favoured **collage**. (Incidentally, Picasso is credited as the creator of the collage.)

Pop Art

In the 1960s in New York, a new movement called Pop Art began. This used popular culture as a source for its style and subject matter. Artists base their works on comic books, TV, advertisements, and movies. With the advent of television, film stars and advertisements became common daily fare. Critics were not sure how to evaluate Pop Art works. Prior to this point there had always been a division between high culture (fine art) and low culture (work that was produced for the masses), and Pop Art seemed to mix the two. Critics didn't know whether the artists were parodying pop culture or embracing it. They feared that high culture would be dragged down to the level of the lowest common denominator.

Several other famous pop artists are:

    Roy Lichtenstein (American)   1923 – 1997
    Andy Warhol (American)   1930 – 1987
    Claes Oldenburg (Swedish)   1929 –

Roy Lichtenstein's canvases use comic book imagery. See #115 "Drowning Girl" and #116 "As I Opened Fire" in the Booklet of Reproductions. He uses heavy outlines and Benday dots, which are normally used in colour printing. In the comic book style, he paints pictures representing a single frame or a few frames. These frames contain a condensed version of a story, and *their message is complete in a style artwork*. His work feels impersonal, given that he is trying to comment on comic books the generic nature.

icon –
a picture,
sculpture, or
symbol that is
used as an object
of veneration

In New York in the 1950s, Andy Warhol was a successful commercial illustrator. He had lived through the Great Depression, and had come to appreciate and celebrate the middle class social and material values. Movie stars fascinated him. See #118 "200 Campbell Soup Cans" and #119 "Marilyn Monroe". These pieces suggest strips of film in which the images are repeated. Warhol was Greek Orthodox. The images harken back to the Orthodox church's use of **icons.** He elevated his images to the level of venerated objects.

Claes Oldenburg has the ability to transform ordinary objects into extraordinary works of art. See #118 and #119 for examples of his unusual sculptures. He helped popularize the medium of soft sculpture, which is a sculpture of an object made of hard material that is created in fabric. He also challenges the idea that public sculptures should be of monumental or heroic subjects and has replaced them with humorous and sometimes irreverent subjects.

Social Realism

Social Realists were artists who used their art to comment on social injustices. Most were members of various political and labour groups. Some were members of government under President Franklin D. Roosevelt (who held office in the United States from 1933 – 1945). This last group produced artworks that were intended to help sell Roosevelt's programs to help the poor and needy.

Several other famous social realism artists are:

George Tooker (American)	1920 – 2011
Andre Bieler (French Canadian)	1896 – 1989

George Tooker, a deeply spiritual man stayed away from mainstream Abstract Expressionism and used a clear classical style that employed still figures. See #138 and #140. #138 "The Subway" is probably Tooker's most famous painting. His #140 "Landscape with Figures" is an equally haunting vision of how Tooker saw office life, and perhaps even society, in 1966. He said that it was a comment on the present, not the future. The glowing boxes that contain the people serve to isolate and confine them. The people look out, but do not try to climb out. His work is sometimes called Symbolic Realism because he made symbolic images of what he believed.

Andre Bieler was a Quebec artist who admired the work of the Social Realists. See #104 "Gatineau Madonna". He wanted to show working men and women in traditional settings. Bieler was committed to preserving French Canadian identity, and he painted nostalgic scenes of life in Quebec.

Alex Colville (1920 - 2013) – Magic Realism

Alex Colville was an artist from Nova Scotia. Two of his paintings are located in the Art 30 Booklet of Reproductions - #103 "Visitors are Invited to Register" and #205 "Hound in Field". His work defies categorization and contains elements of both Social Realism and Surrealism. Some art authorities have categorized his work as 'Magic Surrealism'. What do you think this might mean? "Visitors are Invited to Register" depicts the interior of an immigration station on the east coast. Colville liked to show people in the act of observation. His paintings are very carefully and even mathematically composed. Notice how the man is standing in a diagonal perspective line in "Visitors are Invited to Register". Colville often used horizontal, vertical, and diagonal lines to create compositions that contained a gripping tension. He depicted people in common environments, but he somehow made them appear mysterious and imposing.

Dogs were one of Colville's prevalent themes, and the dog often symbolized the artist himself. He considered dogs to be totally absent of malice. The surrealistic quality of Colville's works is evidenced by the fact that he rarely uses shadows on the ground - a quality that makes his paintings dream-like.

Colville was a war artist during WWII. Towards the end of the war, he visited Bergen-Belsen and recorded horrible things at the recently-vacated concentration camps. His war experiences and bouts with life-threatening illnesses (pneumonia and cancer) gave him a sense of life's fragility, humanity's capacity for evil, and a deep appreciation of common, everyday life situations. His work is ultimately life-affirming.

Photo-Realism

Photo-Realist paintings usually have the same smooth, impersonal surface that photographs do. They ignore brushstroke, medium, and surface. Because they want to catch a moment of light, and because light changes and shifts throughout the day, these artists usually work from photographs. Their process is very painstaking and slow. Many use an airbrush to avoid painterly brushstrokes. Photo realist paintings usually suggest a cool detachment from the subject matter. Artists measure and accurately reproduce objects. These artists believe that the images they paint are interesting and worth viewing just as they are. Depending on what the artist wants to emphasize, focus (and contour) is usually crisp in the foreground, and becomes less focused as it recedes.

Several famous photo realist artists are:

Robert Cottingham (American)	1935 –
Ken Danby (Canadian)	1940 –
Mary Pratt (Canadian)	1935 –

Some of these artists have chosen their subject matter in the Pop Art vein. See #127 "Roxy" by Robert Cottingham. This is an idealized view of an old, now nonexistent theatre. There are no imperfections or decay evident in this painting. Nostalgia is an important element here. Photo Realism creates the illusion that you are looking at the real thing. In #128 "Pulling Out", Ken Danby has incorporated a figure. How might this be a nostalgic painting? In #129 "Split Grilse", Mary Pratt used exquisite light effects in her painting of a larger-than-life salmon fillet.

Colour Field

Josef Albers (German-American)   1888 – 1976
Barnett Newman (American)   1905 – 1970

Josef Albers and Barnett Newman were both Colour Field artists. They wanted to explore the use of stripped-down colour without any distracting influences such as shape, texture or composition. Albers painted a series of works called "Homage to the Square". See #168, 169, and 170. If you look closely, you will see colour interactions and depth. Albers believed that colours are relative, and felt that they change according to their size and placement.

Barnett Newman thought of the surface of a painting as a field where colours could interact without the distractions of symbolism, social comment, or emotional expression. See #173, 174, and 175 for examples of his Colour Field work. Critics had mixed comments about Colour Field paintings. Some saw the works as outstanding in their mastery of technique and simplicity of purpose; others found them to be boring.
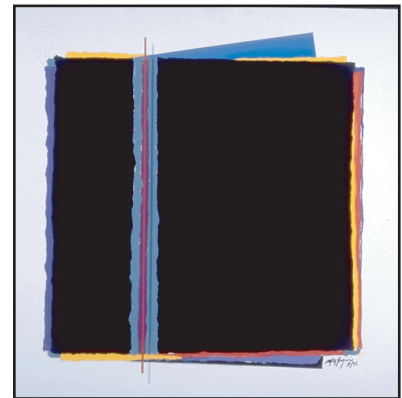
It is important to remember that although we may not like every type of art, it is valuable to recognize that 20th and 21st century artists have many different ways of portraying the human experience.

Review

20th century artists used the following movements to express their ideas: Expressionism, Abstract Expressionism, Cubism, Surrealism, Pop Art, Social and Photo-Realism, and Colour Field.
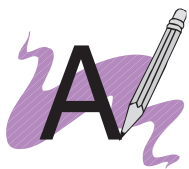
In Assignment Booklet 15, complete Assignments 1 and 2.

End of Lesson 15

L16 *LESSON SIXTEEN*

Life as a Daily Event

> **Rationale**
>
> Life experiences have a great impact on an artist's work.

*symbol –
a form or image
that represents a
meaning*

Many artists create self-portraits that contain images that come directly from their daily lives. They use their daily activities as grist for their creative mills, and they absorb, process, and synthesize this information as original and creative artworks. When placed in an artwork, mundane objects can be given new meaning. They can become elevated to the level of **symbols** or icons that represent various parts of the artist's life.

Look at Pierre Bonnard's #28 "The Breakfast Room" in the Booklet of Reproductions to see an example of an everyday interior magically transformed into a vision of beauty. Bonnard's use of colour and viewpoint help him accomplish this transformation. Georges Braque's #16 "Le Gueridon" is a Cubist interpretation of everyday objects in his life. The two artists make totally different statements about the objects in their everyday lives. Picasso's #14 "Still Life with Chair Caning" shows yet another view of common objects.

Still Life

Portrait

Genre

Henri Matisse, 1869-1954, "Still Life", (oil on canvas), 1905.

In this painting, notice the interesting screen, wallpaper, and grid flooring.
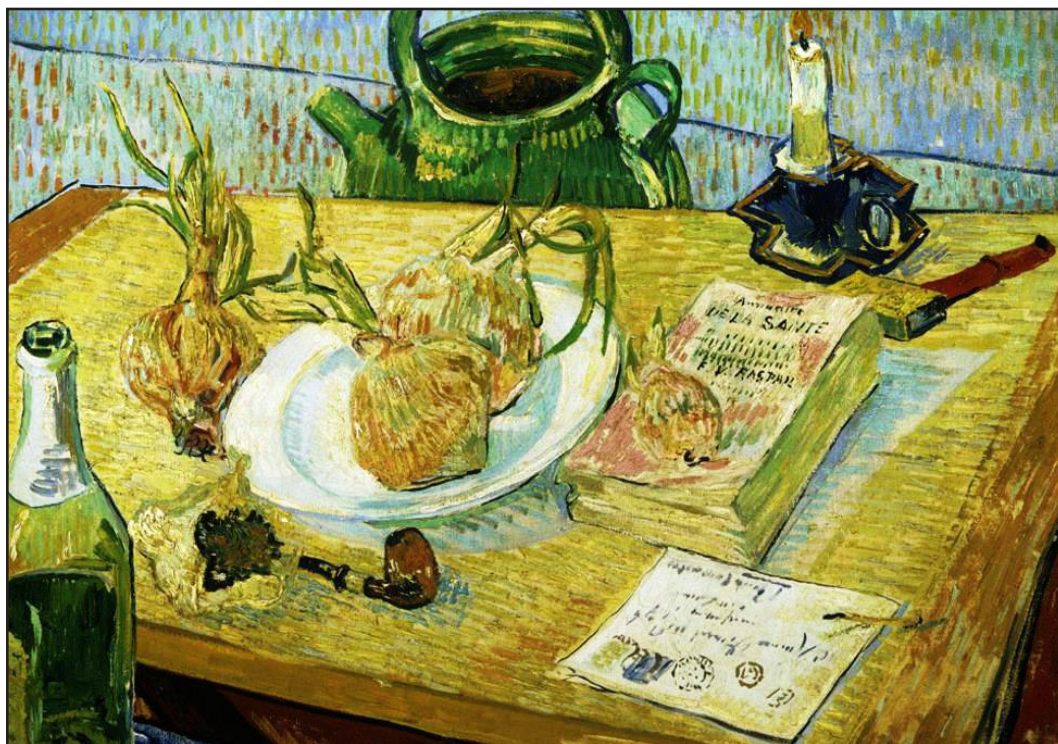
Vincent van Gogh, 1853-1990, "Still Life with Onions", (oil on canvas), 1889.

Matthew Smith, 1879-1959, "The Blue Jug", (oil on canvas), 1938.

Everyday items arranged into a pleasing composition can make interesting pictures.
In these examples, which lines represent the horizon?
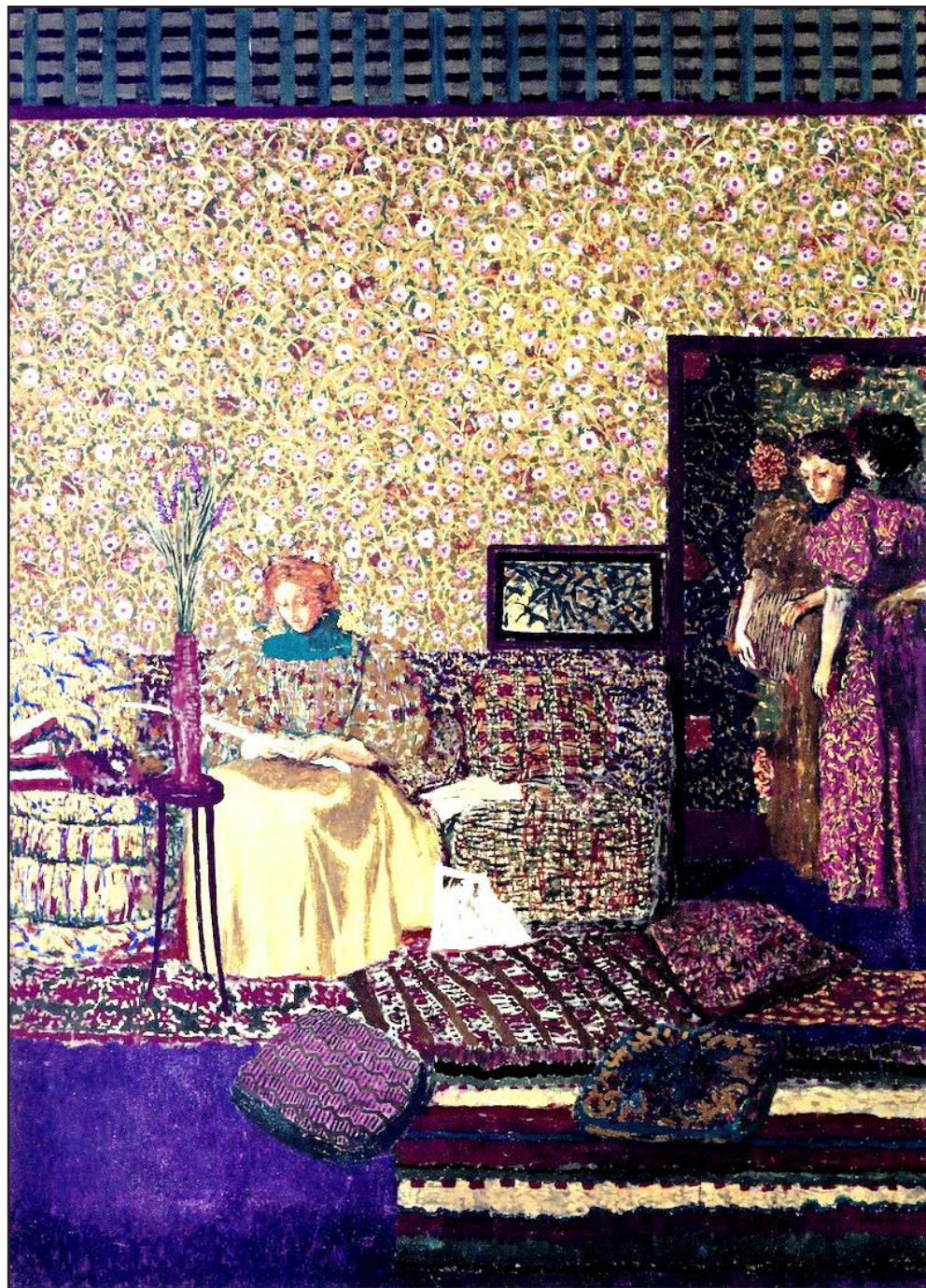
Edouard Vuillard, 1868-1940, "An Interior, The Reader", (oil on canvas), 1896.

The white dress becomes the focal point, and is surrounded by many other simulated textures. How would you paint fabric, wall, and rug textures?

Review

Artists can use everyday items and ordinary activities to develop image sources for their work.

In Assignment Booklet 16, complete Assignment 1.

End of Lesson 16

L_{17}LESSON SEVENTEEN

Four-Step Art Analysis Process

Rationale

A four step process can be used to analyze artwork.

Review of Art Analysis

Artworks can be analyzed in many ways. That is, when trying to understand art, one must consider many aspects. In Art 10, you learned to describe an artwork in terms of line, shapes, colours, texture, value, and centre of interest.

Artists have various ways of treating space. Space can be flat, shallow, or deep. Artists achieve the illusion of depth by using the technique of overlapping, diminution of shapes, **linear perspective**, **aerial perspective**, and shadowing.

Paintings can also be classified as **naturalistic**, **semi-abstract**, **abstract**, or **non-objective**.

In Art 20 you used four steps to analyze a work of art:

1. What is the artist's philosophy and preferred subject matter? What medium and techniques are used? What unusual elements are used? Research is required to answer these questions.

2. Where is the emphasis in the piece? How do the art elements influence the work?

3. What is the meaning of the piece? What are the likely interpretations?

4. In your opinion, what criticism can you make now that you have observed and researched the piece?

Edmund B. Feldman Art Analysis

In Art 30, you will elaborate on the system that you used in Art 20. Edmund B. Feldman developed a systematic process for art criticism that uses description, analysis, interpretation, and judging.

1. **Description**
    Feldman's first stage is the information-gathering stage. This is an objective stage in which the viewer's opinion does not enter into the analysis. The viewer looks at the artwork and observes the artist's treatment of the usual art elements: colours, positive and negative shapes, lines, textures, space, value, and centre of interest. The viewer also considers the artist's preferred media, subject matter, work habits, environment, historic period and cultural context, and artistic influences. One describes the energy of the artwork, the brushstrokes, mood, and symbols.

2. **Analysis**
    The viewer discusses the relationships between the art elements and describes the overall qualities. He or she compares shapes, colours, and lines, and discusses the composition. The viewer looks at the piece's originality, organization, techniques, and function.

3. **Interpretation**
    The viewer proposes several different explanations, interpretations, or meanings for the artwork. He or she asks whether the meaning is clear or ambiguous. Viewers also evaluate the work in terms of its personal, social, historic, and/or artistic significance.

4. **Judgment**
    At this stage, the viewer notes his or her own opinion, and bases it on as much information as possible. Is the artwork effective in the statement it is trying to make?

    Important: Your opinion of an artwork may or may not coincide with your preference. The artwork may be excellent, even if you don't like it! Conversely, it may be a poor artwork even if you like it! **Your judgment needs to be independent of your preference.**

A Model: Van Gogh's "The Night Café"

A.   **Description**

1.   **Colours**
Van Gogh uses very warm colours in this piece. Although the clock shows that it is very late at night, the room is very bright and jarring. He has used red and green complements next to each other. These vibrate, and the colours are so bright that they jangle the nerves.

2.   **Shapes**
The shapes are almost all geometric and angular, except for the figures, many of which are slumped over.

3.   **Lines**
The artist has used dark outlines to delineate many shapes. This has added a certain harshness to the piece.

4.   **Textures**
Van Gogh's trademark brushstrokes are evident here. They give a rough, wooden texture to the floor and add crude halos around the lights. The red upper walls and green ceiling are smooth.

5.   **Space**
One-point linear perspective is shown by the lines in the floor and lower walls represent one-point linear perspective. We can also see into the next room through the door at the back and, perhaps, beyond that through another door. However, the oppressive nature of the room seems confining and claustrophobic. Diminution of size is also apparent, and the objects and people get smaller as one's eye moves higher in the picture. Shadows also contribute to the feeling of space.

6.   **Value**
There are a few dark values in the piece, particularly the outlines and figures. On the right wall, there is a dark mirror or window. If it is a window, it indicates that it is indeed night time. Otherwise, the room is garishly light.

7.   **Centre of Interest**
The eye travels well around the picture, but the first thing we notice is the pool table with the figure—perhaps the bartender—standing beside it. The pool table is quite well outlined, thus giving it contrast with its surroundings. The pool cue and coloured balls provide clear details, unlike the more nebulous details elsewhere. Unlike the other figures, this figure is looking directly at us.

8. **Preferred Medium**
   Van Gogh prefers oil paints on canvas.

9. **Subject Matter**
   Van Gogh usually paints scenes and people directly from his life. This painting gives us a glimpse into the more desperate side of his life.

10. **Environment**
    Van Gogh probably frequented this tavern. He sometimes liked to paint interiors as well as landscapes.

11. **Historic Period**
    The setting is France in the late 1800s. This is a low tech bar, as evidenced by the coal oil lamps.

12. **Artistic Influences**
    Van Gogh was highly influenced by the Impressionists and their use of colour and brushstrokes.

13. **Energy Evident in Work**
    Van Gogh usually shows much movement and dynamism in his work; however, this piece looks more static, except for the halos around the lights despite the high energy nature of the bright colours. Everyone is slumped over as if very tired .

14. **Symbols**
    There seems to be a vase of flowers at the back liquor stand. This may be a symbol of hope in an otherwise bleak world. The red walls may indicate the passions and violence that are awakened by alcohol.

B. **Analysis** (Overall Composition)

This place feels very oppressive to me, even though these kinds of colours usually indicate cheerfulness. I can almost feel the cigarette smoke and smell the spilled stale wine. The room does not feel friendly: except perhaps for the man by the pool table. Most of the people seem to be in closed, isolated groups. The space feels closed in and claustrophobic. A partial, dingy curtain separates us from the next room, which looks just as garish as this one. If the black, arched shape on the right is indeed a window, it looks like there is a fire burning outside. Since Van Gogh was deeply religious, perhaps this is a warning about the afterlife.

Given that the sordid side of life was not considered suitable subject matter, this kind of painting was revolutionary for its time. Colours this lively were rarely used by artists of that era, and the brushstrokes are not the refined and delicate ones of academic painters.

C.   **Interpretation** (Meanings)

Because we know that van Gogh had severe emotional problems and eventually committed suicide, we can see how desperate his feelings were when he created this painting. He was probably a lonely person who was looking to find friends; however, it doesn't look like he found meaningful companionship here. Much of the room looks empty, which perhaps signifies how empty this type of lifestyle was. Because he expressively used colour and created energetic brushstrokes, van Gogh was considered a Post-Impressionist and the first Expressionist.

D.   **Judgment** (Opinion)

This painting very effectively conveys alienation and oppression. A tavern room like this was meant to draw the community in. However, the colours, confined space, and static figures make me feel like I would just want to get out of there. If this painting was an indication of van Gogh's general state of mind two years before his death, he would have indeed felt desperate.

Review

Artists use overlapping, diminution of sizes and shapes, aerial and linear perspectives, and shadowing to create the illusion of depth.

Edmund B. Feldman developed a four-step process for art criticism. The steps include description, analysis, interpretation, and judgment.
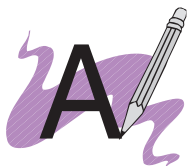
In Assignment Booklet 17, complete Assignments 1 and 2.

End of Lesson 17

L₁₈ LESSON EIGHTEEN

Artistic Integrity

Rationale

Creating your own art exhibition makes a personal statement.

Materials required:

- matt knife
- coloured construction paper, or poster board, or matt board
- steel-edged ruler
- pencil
- eraser
- waterproof tape and fabric for under sculptures

artistic integrity –
honesty in image making, and not using someone else's images or style to create an artwork

trite –
something used so often it becomes commonplace or hackneyed

Cultivate **artistic integrity**. Lifting images, copying styles and calling them your own is not considered "honest" art. This practice leads to inferior and **trite** images. However, we have seen that sometimes it is useful to study an artist's style, especially if you admire it. It can even be useful to draw or paint a copy of a master's artwork to **learn** from it. This type of art is called a pastiche, and is useful as an academic tool. However, each artist eventually needs to develop his or her own unique "voice" (style), and original statements. **As an artist, you have something original and worthwhile to say.**

In the present day art world, there are fads to avoid. These include copying Disney or anime cartoons. Cartooning is a valid art form. However, it is a very small part of the Pop Art school of art. When you explore other styles of art, you will grow as an artist. New possibilities for expression will present themselves to you. You may become inspired by other artists of other eras. **Drawing from life and nature will boost your creativity.**

Your work should show originality in style and expression of ideas.

Set your own artistic goals. In which areas of art do you need to grow and improve?

Review

By drawing from life situations and using your own imagination, you will grow as an artist.
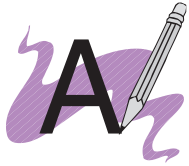
In Assignment Booklet 18, complete Assignments 1 and 2.

End of Lesson 18

L19 LESSON NINETEEN

Development of 20th Century Canadian Art

Rationale

Social and political events influence artwork.

In Lesson 14, you followed the development of European art from Impressionism through Post-Impressionism, the Nabis, and the Fauves. You will now look at the development of art in Canada during the early part of the 20th Century. Impressionism affected artists on the Canadian West.

The Group of Seven and Tom Thomson

Toronto was the meeting place of the Group of Seven, a collection of artists who greatly influenced the shape of Canadian art. In the early part of the 20th Century, Toronto was the second largest city (after Montreal) and was a booming hub of economic and cultural activity. However, the Group of Seven was more interested in the wilderness than in Toronto's industry and society. Their painting style was based on their feelings about the land. They saw Canada's wilderness as indicative of its spirit. These men exhibited together, and called themselves "adventurers in paint." The Group of Seven formed in 1920, and its members were:

Franklin Carmichael (Canadian) 1890 – 1945
Lawren Harris (Canadian)   1885 – 1970
A.Y. Jackson (Canadian)   1882 – 1974
Frank Johnston (Canadian)   1888 – 1949
Arthur Lismer (Canadian)   1885 – 1969
J.E.H. MacDonald (Canadian)   1873 – 1932
F.H. Varley (Canadian)   1881 – 1969

Although Tom Thomson (Canadian) 1877 – 1917 was not officially a member of the group because he died three years before they formed and exhibited together, he had a great influence on them. Given that the majority of the immigrants in the Toronto area originally came from England, painting reflected English tastes. The status quo included naturalistic, pastoral scenes populated with cows. But the Seven struggled against this imported vision, and wanted to show the rugged wilderness of Canada.

All members, except Lawren Harris, who was independently wealthy, struggled financially. Most of them, including Thomson, worked as commercial artists, and produced lettering, book and magazine layouts, and illustrations at the Grip, a graphic arts company. MacDonald was considered the father of the group, and it was he who had the idea to paint "Canadian motifs."

The Arts and Letters Club was a place the group often met. It was an old courtroom located behind Toronto's No. 1 Police Station. Men from many professions who were interested in the arts, theatre, and music, gathered there. Thomson and Jackson found an eye doctor, Dr. James MacCallum there, and he agreed to serve as their patron and to support them for a year, so that they could paint full-time. He bought their works and promoted the group to other collectors and museums. Harris and Dr. MacCallum also built the group a well-lit studio. Thomson moved into a shack behind the studio, where he lived until his untimely death on a canoe trip in 1917.

These artists were all very dedicated. In fact, A.Y. Jackson stated, "To Lawren Harris, art was almost a mission. He believed that a country which ignored the arts left no record of itself worth preserving." Jackson had studied Impressionism in France, and adopted its short strokes and bright colours, which lent a feeling of light and movement. Harris and MacDonald painted together in Toronto's industrial areas. The effects of light on snow and the immediate outdoor environment became themes evident in their work.

The Group also favoured Algonquin Park. This park is located between Georgian Bay and the Ottawa River in the east. The landscape there is rugged Canadian Shield. Thomson, a knowledgable outdoorsman who also worked as a guide, encouraged the members of the Group to paint there. See #105 "The Jack Pine" by Tom Thomson (in the Booklet of Reproductions), which shows one of the Group's favourite compositional devices: water as seen through trees.

The First World War broke up the Group, and Jackson, Varley, and Harris all enlisted in the army. Thomson stayed on as a guide, and Lismer went to teach in Halifax. Varley became a war artist.

Like the Impressionists and Fauves, the Group of Seven had battles with critics. One Toronto critic called them the "Hot Mush School." However, some said that the paintings had vigorous strength and beauty. The artists were happy just to have the attention. The establishment often considers new ideas a threat.

During the War, Thomson drowned in a canoeing accident and this devastated the Group. Jackson wrote, "Without Tom, the north country seems a desolation of bush and rock. He was the guide, the interpreter, and we the guests, partaking of his hospitality so generously given." "The Jack Pine" was one of his last canvases. Tranquility is evident in its horizontal brushstrokes and use of orange, blue, green, and lavender in sky and water. The beautiful shapes of the tree outlined in red unite the foreground, middleground and background.

The Group reunited at the end of WWI and made annual treks to Algoma where they camped in an old boxcar. See #219 "Autumn in Algoma" by J.E.H. MacDonald. Algoma is a region in northern Ontario that is dotted with lakes and divided by rivers. The Group wanted to show the spirit of the place. In this piece, you can see the bold brushstrokes and movement. It feels nippy and cold, but very much alive. Some of the colour is natural, but some of it is more expressive.
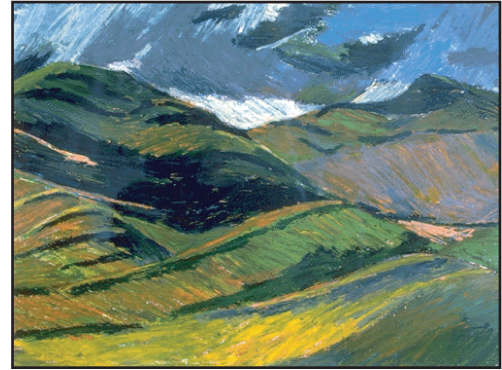
In 1920 they exhibited together at the Art Gallery of Toronto and for the first time called themselves the Group of Seven. Their show stressed their feelings that Canada should have its own art, free from Europe's conventions. Each artist had his own style, and there was no single unifying theme. They wanted to show beauty in Canada's bitter Northern climate, and wanted to portray what they felt, rather than record exactly what the land looked like.

During the 1920s, members of the Group traveled farther afield, to the north shore of Lake Superior, the Rocky Mountains, the Prairies, and the Arctic. See #114 "Alberta Rhythm", by A.Y. Jackson. Harris began to simplify the shapes of the landscape. See #108 "Lake and Mountains." This painting suggests a world beyond the physical. On his trips to the Rocky Mountains, Harris painted the summits of mountains, which are symbols of achievements of spiritual truth and knowledge. He also used colour symbolically: white/truth, blue/faith, and yellow/divine knowledge.

The Group of Seven created eight exhibitions between 1920 – 1931. Their popularity grew, and eventually they were well received in Britain. Later, they opened up their group shows to more artists, including the great, but then unknown, Emily Carr (Canadian) 1871 – 1945. The McMichael Gallery in Kleinburg, Ontario houses a permanent collection of works by Tom Thomson and the Group of Seven. Other Canadian artists, such as Alberta artist, Illingworth Kerr 1905 – 1989 (#1120 "Strawstacks, March Thaw"), followed in the tradition of the Group of Seven and showed the ruggedness of Canada's landscape.

Emily Carr

Emily Carr (1871 – 1945) is one of Canada's foremost artists. She contributed greatly to establishing a Canadian, and especially a Pacific Northwest, identity in art. In her artwork, Carr appreciated and honored the First Nations peoples along the British Columbia coast. She was one of the earliest Europeans to do this, and worked close to the time of Gauguin's groundbreaking (work) in Tahiti. Later in her life, she shifted her interests, and immortalized the deep forests and trees of the West.

Carr was born in Victoria, British Columbia, and was the youngest of five girls. After seeing one of her early drawings of the family dog, her father enrolled her in drawing lessons. However, during that era, art was considered to be a lady-like occupation, similar to embroidery, and her family did not take her endeavors seriously. Carr was independent and rebellious, a trait that helped her establish an art career. Although pursued, she never married, because she felt that the demands of children and domestic duties would hinder or eliminate her chances of having an art career. In the early 20th century, it was not acceptable for a married woman to have an outside career.

She studied art in San Francisco at the California School of Design, and learned the foundations of drawing and painting. However, while there both her parents passed away, and she had to return to Victoria when the family funds could no longer pay for her schooling. She called her own work from that time "humdrum and unemotional."

Carr started to teach children's art classes to earn money to study in England. She also started to travel to First Nations villages with her sister Alice. The people in Ucluelet on the west side of Vancouver Island named her "Klee Wyck", which means "laughing one". This name stuck with her, and is the title of one of her many autobiographical books.

When she was financially able, she traveled to London, England to study. There, she learned the English style of watercolour, but felt stifled by the air and the vast numbers of people. She found refuge in Kew Gardens and in the woods of the countryside. In England, her health suffered, and she happily returned to Canada.

Carr then taught art in Vancouver, and fell in love with Stanley Park's enormous trees. Some of her compositions from Stanley Park show a flow of light and air through the trees, a theme that, later in lifer, she explored in depth. (See #109 "Among the Firs"), one of her later paintings that gives the trees and light a living spiritual presence.

Carr returned to her interest in First Nations villages and totem poles and took a cruise to Alaska with her sister Alice. On the first of her many visits to native villages, she started painting totem poles amongst the trees, and the Northwest Coast style of art touched something deep inside her. She became dissatisfied with the English watercolour style and traveled to Paris to learn about the "New Art" being done there.

In France, Carr was exposed to the exciting world of Impressionism and Fauvism. However, her health again suffered, and she had to go to Sweden to recover. Through her exposure to the "New Art", she realized that she wanted to do more than simply copy a scene in front of her. She found that colours did not have to match nature. They could express her feelings about the subject. Carr thrilled in her new knowledge, and painted scenes in France's countryside. She exhibited at the juried shows of the Salon d'Automne. Armed with enthusiasm, she returned home to Canada to tackle the Pacific Northwest, exclaiming in her journal, "The new ideas are big and they fit this big land."

Carr decided to document the First Nations villages, which she believed were vanishing. In 1912, she visited 15 villages, and traveled as far north as the Queen Charlotte Islands. Some of the villages had been abandoned because of deaths due to diseases introduced by Europeans, and vegetation was slowly growing up over the buildings and totem poles. She wanted to portray the haunting stillness of these places, and produced almost 200 pieces that year. The government would not purchase the pieces because the colours were too vivid. They wanted more of a photographic effect, which did not interest Carr. She wanted to show the spirit of the places she had visited. She held an exhibition on her own, but reviews were mixed and sales low.

kiln –
an extremely hot oven used to process a substance (such as clay) by burning, firing, or drying

She returned, discouraged, to Victoria where she bought an old house and converted it into four apartments, keeping one for herself and renting the others. However, when World War I came, rents fell and living expenses rose, and she continued to struggle financially. To supplement her income, she raised sheepdogs, rabbits, fruit, and hens. She also built a **kiln** in her backyard, and made pottery that she sold. Carr didn't produce much art during the difficult period between 1913 and 1927.

Carr had a breakthrough when she was invited to show her work at the National Gallery in Ottawa. The show was called "Exhibition of Canadian West Coast Art—Native and Modern", and included works by A.Y. Jackson and Lawren Harris. Her meeting with these members of the Group of Seven changed her life. She was inspired by the "poetry and rhythm" of A. Y. Jackson, but of Harris she wrote, "Oh, God, what have I seen, Where have I been? Something has spoken to the very soul of me, wonderful, mighty, not of this world." And, "It is as if a door had opened, a door into unknown tranquil spaces." She was very encouraged by their acceptance of her work, and started to exhibit with them.

She had found a kindred spirit in Harris, a common spiritual interest. They both wanted to "transform nature in order to achieve spiritual expression." They shared correspondence for many years, and Harris encouraged Carr in her isolation. Around this time, elements of Cubism also entered her work. She started to simplify complex shapes into geometric ones. She wanted to show the sculptural elements of trees and poles. Carr thought that native artists simplified the shapes of nature, and this was meaningful to her art.

Later in her life, Carr shifted subject matter from Northwest Coast motifs to the interiors of deep forests. Trees could now show the spiritual just as totem poles had. See #206 "Forest, British Columbia" to see how she sculptured and simplified trees and shafts of light. Around this time, she discovered oil paints thinned with gasoline and worked on paper, which enabled her to paint more rapidly. See #207 "Forest Landscape I." This work is not quite as sculptural. Movement becomes more important here. One of her later, more spiritual works is "Scorned as Timber, Beloved of the Sky."

Emily Carr, 1871-1945, "Scorned as Timber, Beloved of the Sky", (oil on canvas), 1935.

Carr had a little caravan, "the elephant", towed to different locations so that she could paint in the summer. Her constant companions were her four dogs, a rat, and a monkey. In this later part of her life, she felt very fulfilled and content. She was painting exquisite works, and had finally achieved recognition. Late in life, she also painted sea and skyscapes. She kept painting despite several strokes and heart attacks until she died in a nursing home in 1945. Some of her final words were, "Some can be active to a great age but enjoy little. I have lived."

William Kurelek

See #112, 113, and 208 in the Booklet of Reproductions for examples of Kurelek's work.

William Kurelek (1927 – 1977) was a Ukrainian-Canadian painter who chronicled Ukrainian and Polish life in Canada, and focused particularly on the prairies. He was born near Whitford, Alberta. When their house burned down in 1934, the family moved to a farm north of north of Winnipeg, Manitoba. There, young William had a traumatic school experience, and was bullied, partly due to prejudice against Ukrainians. He received a B.A. from the University of Manitoba, and later continued his education in fine arts at the Ontario College of Art. He left there, however, and traveled first to Mexico and later to England, where he continued his fine arts training. Later, he suffered a nervous breakdown and underwent prolonged psychiatric treatment. He converted to Roman Catholicism in 1959. The art dealer, Av Isaacs, eventually employed him as a framer. His paintings became famous and some became illustrations for children's books. He died at 50 of cancer.

genre –
scenes of
everyday life

Kurelek was known as a "People's Painter". This was partly due to the nature of his subject matter, which contains **genre** scenes of life in rural Canada, and partly due to his obsessive use of detail. He believed that all of creation was sacred, and that he should show this by highlighting even the tiniest details. See #112 "The Ukrainian Pioneer #3" and #113 "The Ukrainian Pioneer #6." These paintings are parts of a six-part mural done in honor of his countrymen in Canada. Kurelek miniaturized scenes that showed the common people engaged in work or play. He used symbolism, and sometimes a scene of children could show activities as symbols—such as a girl playing with a cat (amusement, competitive sports) or a boy swinging on a rope (construction, agriculture, and homemaking). Some of his work had more ominous symbols. There is a tiny mushroom cloud on the horizon of "The Ukrainian Pioneer #6", which threatens life as we know it. Kurelek was obsessed with nuclear war and fallout shelters. Some of his paintings are very mystical, with religious themes, but they are not shown here.

outsider artist
– an artist
working outside
mainstream
culture (Folk
artists, prisoners,
and the mentally
ill are examples.)

Kurelek was a very unusual artist, sometimes considered an outsider artist, that is, an individual who was working outside of mainstream society. **Outsider artists** are usually folk artists who are visionaries with a deep sense of isolation. They sometimes have a highly developed sense of fantasy and are able to connect deeply with their subconscious selves. Outsider artists are found in many cultures.

Kurelek's medium was mainly oil paints, but he also used lacquer, graphite, coloured pencil, and pen and ink on a gesso base. He would sometimes scratch into the paint when he wanted a thin white line.
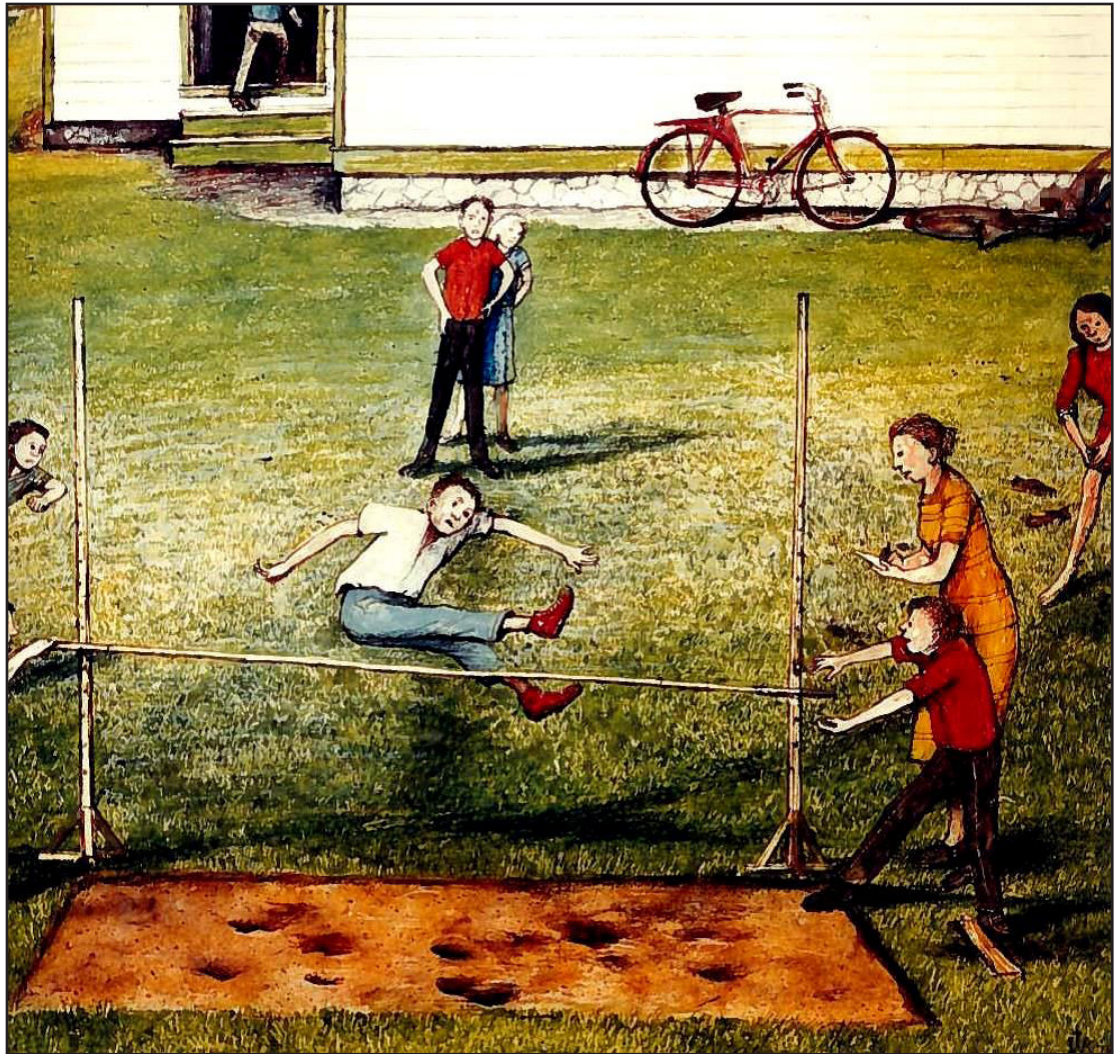
William Kurelek, 1927-1977, "Practicing for Field Day", (oil on canvas), 1935.

William Kurelek's purpose for making art was very different from that of the Group of Seven and Emily Carr. He wanted to depict life in Ukrainian Canadian rural communities and portray the immensity of the land.

Review

Canadian painters Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley were known as the Group of Seven. Tom Thomson and Emily Carr were other artists who were interested in showing the grandeur and spirit of the Canadian landscape.

William Kurelek, a Ukrainian Canadian, was interested in painting genre scenes.
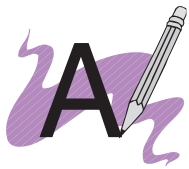
In Assignment Booklet 19, complete Assignment 1.

End of Lesson 19

L_{20} LESSON TWENTY

Social and Political Influences in Art

> **Rationale**
>
> Social and political events influence artwork.

Several artworks in the **Art 30 Booklet of Reproductions** depict local, political, or social issues.

The Subway

See #138 "The Subway" by George Tooker. What mood or message does this artwork portray? How does the artist achieve this mood? The peoples' clothing could be contemporary; however, the piece was painted in 1950. Subways were fairly new then. This piece portrays a bleak, man-made and claustrophobic environment, in which fear prevails. The metal bars make it look prison-like, with few or no routes of escape. The woman must encounter secretive, almost faceless, men lurking around each corner.

There are very few women in the painting. How many are there? Everyone seems alone and alienated. The artist uses stairways and spatial depth to show that this uncomfortable world continues *ad infinitum*, both vertically and back in space. The woman's position in the painting, her contrasting clothing and her facial expression make her the centre of interest. Can you identify with how she feels?

Are these masks or real faces in "Carnival"? Look at the range of emotions shown here. Do you ever feel like a nameless face in a crowd?

What is Tooker's message in "The Subway"? What does this painting say about our culture?

Guernica and Protest Art

"Guernica" by Pablo Picasso is one of the 20th Century's most important paintings. "Guernica" was an undefended Basque town that German (forces) bombs leveled in 45 minutes in 1937. It was the oldest town of the region and an important cultural centre. The bombing took place during the Spanish Civil War. The people who ran out of town into the surrounding fields were mercilessly cut down by machine guns that were set up in low-flying planes. This piece is Picasso's gut-wrenching response to the effects of war. Its imagery depicts archetypal human suffering, and expresses timeless truths. The painting remained in New York for forty years, and was returned to Spain in 1981, because Picasso has not wanted it to become Spanish property until the end of Fascism.

"Guernica" can be considered Protest Art. Protest Art covers a wide range of expression. It is art that speaks against environmental, political, social, or local issues, and is used to awaken or educate people to wrongs being perpetrated. Although Protest Art has been around since the Renaissance, it has became much more prevalent in the 20th and 21st Centuries.

Lesson #20 – Pablo Picasso - 1881-1973 - Guernica– Oil on Canvas – 1937

Below is another meaningful example of Protest Art to "State Hospital" by Edward Kienholz (American, 1927 – 1994). What is the artist trying to say? How would you feel about being a patient in this hospital?
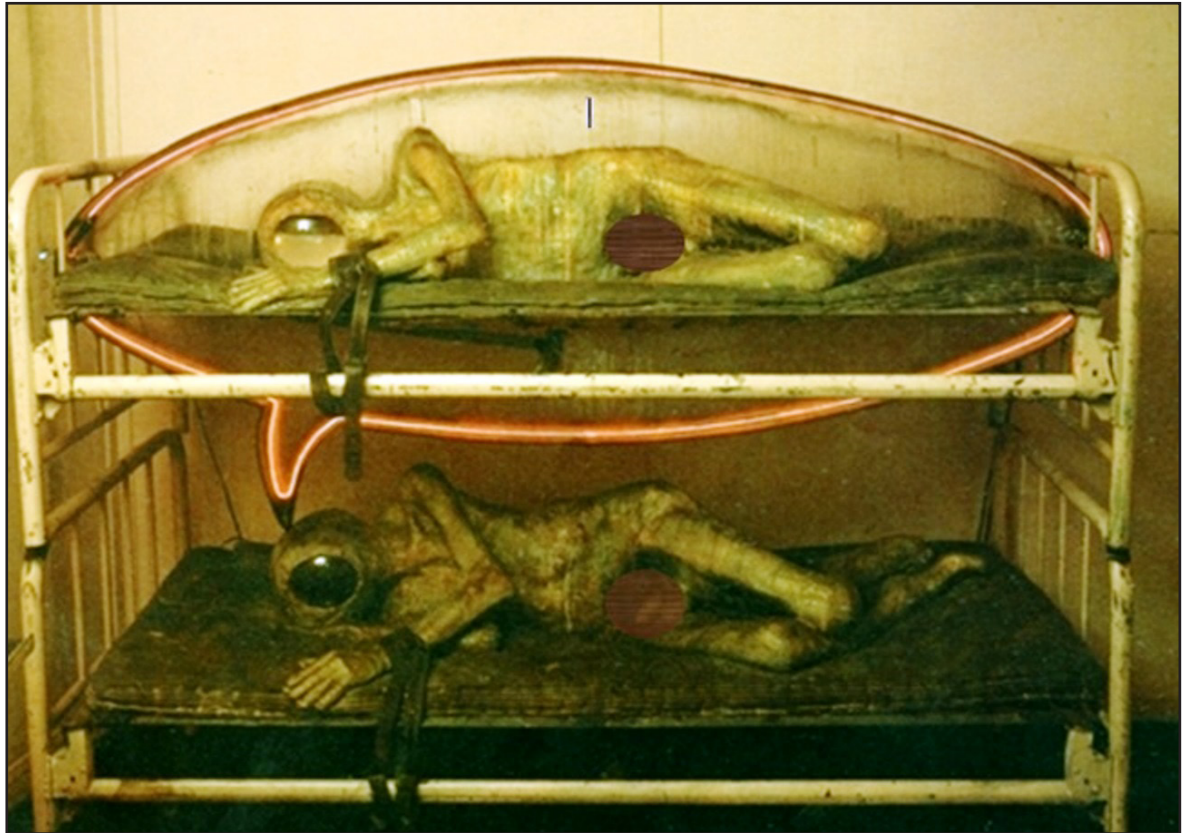
Edward Kienholz, 1927-1994, "The State Hospital", (Mixed Media), 1966.

The message of Protest Art can be subtle or heavy-handed. In the Booklet of Reproductions, #103 Alex Colville's "Visitors are Invited to Register" is an ironic statement about the bleakness of the "Welcome" Canada provides its immigrants when they first arrive.

Marc Chagall, Henri Rousseau, and Symbolism

Both Marc Chagall and Henri Rousseau used local imagery in their works.

In the Booklet of Reproductions, view #57 "Self-Portrait with Seven Fingers" by Marc Chagall (Russian, 1889 – 1985). Marc Chagall is an artist who defies categorization. However, in his work we can see threads of different art movements such as Surrealism and Cubism. He was a Russian-Jewish artist from a small village called Vitebsk, near the Polish-Russian border. Art training in Vitebsk was limited, so he traveled first to St. Petersburg and later to Paris to study art. He flourished in Paris, and absorbed many revolutionary ideas about art. Chagall had a good foundation in Russian-Jewish folktales, an incredible imagination, and was deeply spiritual. His art always showed evidence of his Vitebsk roots, and his work contains many symbols of village life. During his life, he faced upheaval, anti-Semitism, and persecution from Soviet revolutionaries. However, his vision was generally joyful and positive, and his paintings are exquisitely poetic and uplifting.

There is a Yiddish saying that if you are doing something well, you are doing it with seven fingers. Chagall uses the seven fingers symbolically. The painting within the painting is a scene from Vitebsk, and Paris is just outside the window. In the upper right-hand corner, he also seems to be dreaming the village. He also makes symbolic use of the Eiffel Tower and village scenes.

His figure seems to be floating, and Cubist-like shapes break up the figure and surrounding space. Chagall is a master of composition, and he uses shape and colour to bring harmony and unity to this painting.

In the lesson on Surrealism, we looked at one of Rousseau's paintings. Now, in the Booklet of Reproductions, view his symbolic self-portrait, #55 "I Myself-Portrait-Landscape". Rousseau took himself very seriously as an artist, and shows himself as a master painter. He does this by positioning himself in the dead centre of the piece and showing himself posing with the tools of his trade. He is in a French landscape that contains the Eiffel Tower, an iron bridge crossing the Seine, a hot air balloon, and a flag bedecked ship: all of these are symbols of Paris. There are strangely shaped, almost animal-like clouds, perhaps a reference to the many animals he put into his imaginative landscapes.

These self-portraits by Chagall and Rousseau show each artist as an artist. However, they are very different, and are representational of their own particular styles. Both artists choose symbols that are important to their lives and incorporate them into their self-representations. They have also incorporated local and social, if not political, imagery into their works.

It has been said that "all art is political". Do you agree or disagree?

Rayma Peterson

This collage symbolically represents many aspects of Rayma Peterson's life. She has written the following statement about the work's imagery.

"This piece has many references to different periods in my life. I was heavily into drama and mime during my late high school and early university years, thus the **whiteface** self-portrait. I also love handmade papers, and some of the paper in the piece is my own. Botanical art is my specialty, so there are representatives of this type of art from different stages of its development in my life. Wild ginger has a double meaning for me, as earlier in my botanical career I published an article on a fossil ginger. About two years ago I discovered a wild ginger in Alberta, a plant previously unknown in the province. The two flowers on this plant also symbolize my two children. The Western Toad has special meaning for me, as I found one very large specimen on the lakeside trail of Rock Lake in Western Alberta. He has appeared many times in my work. The black and white negative image of the Western Toad is across from the scratchboard negative image of the aquatic buckbean plant, one of my early pieces. I have included some spiritual imagery, as well, in using my image for the song "In the Bulb There Is a Flower". My work as an art educator is also a very important aspect of my life. I have included **positive** and **negative shapes** from my work as an art teacher and professional development workshop instructor. These are the cut pieces of coloured paper and the canvas owl from an African Storycloth project. I also collect stamps of butterflies, birds, plants, and flowers, so I included a butterfly stamp in the piece. All of these images are flowing out of me, penetrating the darkness that sometimes surrounds me."

Review

Artists often use local, social and political issues into their work. Paintings by Pablo Picasso (Guernica), Edward Kienholz (The State Hospital), Marc Chagall (Self-Portrait With Seven Fingers), and Henri Rousseau (I Myself-Portrait-Landscape) exemplify these issues.
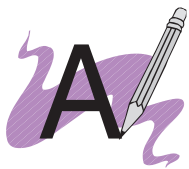
In Assignment Booklet 20, complete Assignments 1 and 2.

End of Lesson 20

Glossary

GLOSSARY

abalone – an edible shellfish that is lined with iridescent mother-of-pearl   Lesson 6

aborigine – a native inhabitant of a region

abstract art – imagery that is stylized or simplified, and is not naturalistic   Lesson 17

abstract design – a design that has little or no resemblance to the natural shapes from which it is derived   Lesson 17

aerial perspective – the use of atmospheric haze to enhance the perception of depth in nature; uses gradation of tones and colours
                                             Lesson 17

analogous colours – any three colours adjacent to each other on the colour wheel. Including red, red-orange, and orange.
                                             Lesson 10

angst – a German word that means a combination of fear and anger

archetype – an ideal form of a type, or an original model (It can be a recurring motif from mythology that represents part of the ever-present collective unconscious.)

argillite – a sedimentary rock similar to shale and slate   Lesson 6

art elements – the basic components an artist uses when producing works of art (These include line, shape, value, colour, texture, and space. Secondary elements include time, temperature, and sound.)   Lesson 4

artistic integrity – honesty in image making, and not using someone else's images or style when creating an artwork   Lesson 18

asymmetry – occurs when one half of the design is different from the other, thus creating informal balance   Lesson 4

avant-garde – artistic pioneers or innovators in any period (Comes from the word avantgarde, which means the first of the advancing troops in a battle.)   Lesson 15

balance – the harmonious proportion of a design   Lesson 4

baren – a flat circular tool made of bark (more recently Teflon) that is used in Japanese printmaking   Lesson 2

bas-relief – a type of relief sculpture in which the forms project shallowly   Lesson 7

bilateral symmetry – when one half of the design is the mirror image of the other
                                             Lesson 14

bohemian – socially unconventional person, often an artist, who has free and easy habits
                                             Lesson 15

bourgeois – the humdrum middle class
                                             Lesson 15

calligraphy – the decorative art of lettering
                                             Lesson 2

collage – an image in which previously unrelated materials are glued together onto a flat surface   Lesson 15

complementary colours – colours that are opposite to each other on the colour wheel, for example are yellow and violet.   Lesson 10

complex blind contour drawing – the recording of external and internal details using one continuous line   Lesson 1

composition – arrangement of shapes and colours in a picture   Lesson 13

conte crayon – a dry medium made of pressed pigment, similar to coloured chalk   Lesson 2

contours – *the edge or outlines of a shape*
Lesson 1

contour hatching – *consists of parallel lines that follow the form of an object*   *Lesson 1*

craftsmanship – *the skill evident in an artwork, sometimes involving neatness, and always involving care and expertise.*   *Lesson 2*

draftsman – *an artist who is especially skilled in drawing*   *Lesson 2*

drawing – *the development of images*
Lesson 1

drybrush – *a watercolour technique in which smaller and smaller amounts of pigment and water are used as the painting progresses and small details are painted*   *Lesson 12*

engraving – *a drawing/printmaking technique in which a drawing is cut into a metal sheet that is inked and used as a printing plate*
Lesson 2

enlightenment – *the Baroque era, which is also called "The Age of Reason" (The main characteristic of this period was a rejection of blind trust in authority and tradition in favour of a respect for the process of reason.)*
Lesson 14

en plein air – *the technique of painting outside, on location, sometimes simply called* plein air.
Lesson 13

ethnography – *the branch of anthropology that is concerned with the classification and study of regional cultures*

fire – *to bake in a kiln*   *Lesson 17*

foam core – *a type of board made from two sides of thin plastic and a Styrofoam interior*
Lesson 2

font – *a complete set of letters and numbers (characters) of a specific style of type*

form – *the manipulation of media to develop art elements according to the principles of design in order to create a unified whole*
Lesson 14

form line – *in Northwest Coast design, it is the contour line that delineates the animal's form*
Lesson 6

format – *the shape and size of an image*

genre – *scenes of everyday life*
Lesson 19

geometric shapes – *angular and straight shapes that can be made using mathematical instruments; for example circles, triangles, and rectangles.*   *Lesson 5*

gesture drawing – *a quick sketch that is meant to capture movement, not detail*
Lessons 1 and 3

Golden Section – *a 5:8 ratio used to place a centre of interest*   *Lesson 13*

hatching and crosshatching – *these are tonal or shading effects that use closely spaced parallel lines (Crosshatching occurs when a second set of lines is placed at an angle over the first.)*   *Lesson 1*

hieroglyphic – *a picture or symbol that represents an idea or sound in Egyptian writing*
Lesson 7

high relief – *a type of relief sculpture in which the forms stand far out from the background*
Lesson 7

icon – *a picture, sculpture, or symbol that is used as an object of veneration*   *Lesson 15*

installation art – *A type of art that is created for a specific space and uses aspects of that space, either indoors or outdoors.*
Lesson 14

intaglio – *a type of relief in which forms are carved into a flat surface; also called sunken relief.*   *Lesson 7*

kiln – *a super hot oven used to process a substance (such as clay) by burning, firing, or drying*   *Lesson 19*

limited palette – *when an artist uses a limited range of colours in a specific artwork*
Lesson 10

linear perspective – *the appearance of distance by means of converging lines that come to a point on a horizon line (Perspective is used to create the illusion of three dimensions on a two-dimensional surface.)*
Lessons 4 and 17

medium – *the materials used to create an artwork (Examples include graphite, marble, watercolour, found objects, oil paints, etc.)*
Lesson 2

metalpoint – *a drawing medium in which a fine metal wire (such as copper, silver, gold, or bronze) is used as a drawing instrument*
Lesson 2

modified contours – *created when an artist looks back and forth between the object and the paper*
Lesson 1

monochromatic – *a colour scheme which uses one colour plus black and white*   *Lesson 10*

monoprint – *one in a series of prints in which each piece has differences in colour, texture, and/or design that have been applied to an underlying image*
Lesson 2

monotype print – *a one of a kind print made by painting on a smooth plate, such as Plexiglas, and then printing that image on paper*
Lesson 2

motif – *a single underlying theme or element*
Lesson 6

myth – *a sacred story*   *Lesson 6*

naturalistic – *an objective representation of an object*   *Lesson 15*

naturalistic design – *a design that is easily recognized as shapes most often seen in nature*
Lesson 17

negative shape – *the shape around an object*
Lessons 5 and 20

neutral – *a colour that has been mixed using equal amounts of two complementary colours, resulting in a variation of gray*   *Lesson 2*

nonobjective art – *artwork that has no recognizable subject matter; not the same as abstract art.*   *Lesson 17*

organic shapes – *shapes that come from life forms; usually flowing and curved*
Lesson 4

outsider artist – *an artist who works outside mainstream culture (Folk artists, prisoners, and the mentally ill are examples.)*   *Lesson 19*

ovoid – *a rounded rectangle that is used in Northwest Coast design*   *Lesson 6*

pastiche – *a work of art that is made in intentional imitation of a particular artwork or style*

pathological – *diseased*   *Lesson 15*

perspective – *the art of representing three-dimensional objects on a flat surface*
Lesson 1

pictograph – *a drawing or painting of a figure or picture that represents a word or idea (Pictographs were precursors to written language.)*   *Lesson 6*

pointillism – *a technique that employs tiny dots of pure colour that are placed side by side*
Lesson 14

positive shape – *the shape of an object*
Lesson 20

primary colours – *the colours from which it is possible to mix all the other colours of the spectrum: red, yellow, and blue*
Lesson 14

principles of design – *include balance, harmony, repetition, rhythm and movement, contrast, dominance, and unity*   *Lesson 14*

psyche – *the human soul, mind, or intelligence*
Lesson 15

radial symmetry – *balance that is based on a wheel, with designs radiating from the centre*
Lesson 14

relief sculpture – *a sculpture in which forms project from a background*   *Lesson 7*

Renaissance – *a period of rebirth or revival*
Lesson 2

School of Art – *a group of artists whose style has a common origin or influence* *Lesson 6*

secondary colours – *colours that have been created by mixing equal amounts of primary colours, for example, orange, green, and violet.*
Lesson 14

semi-abstract – *partly abstracted, stylized*
Lesson 17

semineutrals – *colours that have been derived from unequal amounts of complementary or triadic colours* *Lesson 14*

shade – *a hue (colour) with black added; can also refer to grays* *Lesson 14*

Sibyl – *a woman who prophesied under the inspiration of Greek or Roman deities*
Lesson 2

simple, blind contour drawing – *the use of one continuous line to draw the edge or outline of a shape* *Lesson 1*

sizing – *a gluey substance that is added to paper to prepare it for painting or printmaking (Sizing makes the paper less porous so that pigments sit on top of the paper rather than soaking into it and spreading too rapidly.)*

slip – *muddy liquid clay that acts as glue (Different colours of slip can also be used to paint clay clay objects before they are fired in a kiln.)* *Lesson 7*

space – *an element of art that refers to the distance around, between, above, below, or within forms* *Lesson 4*

split complementary – *a colour scheme in which there is one colour plus its complement and the complement's analogous colours (Examples include orange, blue, blue-green, and blue-violet.)* *Lessons 10 and 11*

still life – *a picture of inanimate objects, such as vessels, plants, food, clothing, and books*
Lesson 15

stippling – *the technique of using dots to develop tone* *Lesson 1*

style – *an artist's characteristic manner of expression (There can also be group style.)*
Lesson 4

symbol – *a form or image that represents a meaning* *Lesson 16*

symbolic use of colour – *using colour to suggest emotions* *Lesson 11*

technique – *any method of working with art materials to produce an artwork (For example, the wet on wet technique for watercolour.)*
Lesson 1

template – *a pattern used as a guide in shaping something accurately* *Lesson 6*

tertiary colours – *colours that are produced by mixing equal amounts of a primary and a secondary colour for example, yellow-orange and blue-violet* *Lesson 6*

texture – *the art element that refers to the real or simulated surface "feel" of an object*
Lesson 14

tone – *a quality of colour that refers to its value or intensity (It can also refer to shading within a black and white artwork.)* *Lesson 1*

triad – *any three colours equally spaced on the colour wheel for example, orange, violet, and green* *Lessons 10 and 11*

trite – *something used so often that it becomes commonplace or hackneyed* *Lesson 18*

value – *an element of art that refers to luminosity – the lightness and darkness of a colour – which results from the addition of black or white* *Lesson 1*

venue – *a place where some event occurs, such as an exhibition, concert, or play*

whiteface – *white makeup used by clowns and mimes (It is applied to the face in the shape of a mask and the wearer adds black eyebrows, eyeliner, and two small dots on each of the upper cheeks, which symbolize two tears.)*
Lesson 20

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