

The Alberta Foundation for the Arts Travelling Exhibition Program

COLLISION COURSE



Interpretive Guide & Hands-on Activities



COLLISION COURSE

The Alberta Foundation for the Arts Travelling Exhibition Program

Curated by Shane Golby

Design and Photography by Steven Teeuwsen

Framing and Crating by Elicia Weaver

Produced by the Art Gallery of Alberta

TREX is funded by the Alberta Foundation for the Arts

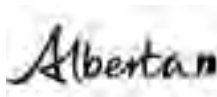
The Alberta Foundation for the Arts, the Travelling Exhibition Program (Trex), and the Art Gallery of Alberta acknowledge that the artistic activity we support takes place on the traditional territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

Cover image

Jennifer Rae Forsyth
Evergreen Drive, Beautiful
Disaster series, 2023
Collage, mixed media
Courtesy of the artist

Image left

Zeph Mitchell
Yellow Bride, 2023
Collage, mixed media
Courtesy of the artist





CONTENTS

ABOUT TREX

The AFA Travelling Exhibition Program	6
Alberta Foundation for the arts	7
Art Gallery of Alberta	7
Contact	7

COLLISION COURSE

Exhibition Statement	8
Exhibition Inventory	9
Artist Biographies & Statements	15
Artist Interviews	17

TALKING ART

Art Processes: Mixed Media and Collage	20
The Art of the Fantastic & Surreal: A Historical Survey	22
Exposing Dreams: Surreal Photography	29
Art Styles: Abstraction	31
Abstraction in European Art History	32
Story-telling & Narrative Art	36

VISUAL LEARNING & HANDS-ON ACTIVITIES

What is Visual Learning	39
Elements of Composition Tour	40
Reading Pictures Program	41
An Art-full Scavenger Hunt	45
Experiments in Colour	48
Top View Town - Paper Collage	50
Side View City - Paper Collage	52
Photomontage	54
Surreal Pen and Ink Drawings	56

GLOSSARY & CREDITS

Glossary	58
Credits	58

Image left

Wendy Gervais
Signs, 2023
Collage, mixed media
Courtesy of the artist



The AFA Travelling Exhibition Program

The Alberta Foundation for the Arts Travelling Exhibition Program (TREX) strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, health care centres and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. The program also offers educational support material for teachers to encourage visual arts exhibitions into the school curriculum.

Four regional organizations coordinate the program for the Foundation:

- **TREX Northwest**
Produced by The Art Gallery of Grande Prairie, Grande Prairie
- **TREX Central & Northeast**
Produced by Art Gallery of Alberta, Edmonton
- **TREX Southwest**
Produced by Alberta Society of Artists, Calgary
- **TREX Southeast**
Produced by Esplanade Arts & Heritage Centre, Medicine Hat

These partners offer a wide range of exhibitions to communities from High Level in the north, to Milk River in the south, and virtually everywhere in between!



Alberta Foundation for the arts

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

The AFA was established as a Crown agency of the Government of Alberta through the Alberta Foundation for the Arts Act in 1991, with a

mandate to support the arts in Alberta. This mandate is accomplished by providing persons and organizations with the opportunity to participate in the arts in Alberta; fostering and promoting the enjoyment of works of art by Alberta artists; collecting, preserving, and displaying works of art by Alberta artists; and encouraging artists resident in Alberta to continue their work.

Art Gallery of Alberta

The Art Gallery of Alberta is a centre of excellence for the visual arts in Western Canada, connecting people, art and ideas. The AGA is focused on the development and presentation of original exhibitions of contemporary and historical art from Alberta, Canada and around the world.

The AGA produces TREX Central & Northeast Alberta. Through TREX the AGA ships exhibitions to over 50 venues in over 35 communities each year.



Interpretive Guide

With each TREX exhibition comes an educational Interpretive Guide. The suggested topics for discussion and accompanying activities can act as a guide to increase the viewers' enjoyment and to assist in developing programs to complement the exhibition. Questions and activities have been included at both beginner and advanced levels. This guide also contains images of the artworks in the exhibition which can be used for review and discussion. Be aware that copyright restrictions apply to unauthorized use or reproduction of artists' images.

Contact

Steven Teeuwsen
Curator/Program Manager,
TREX Central & Northeast

Art Gallery of Alberta
10550-107 Street, Edmonton, AB, T5H 2Y6

780.428.3830 ext. 2

steven.teeuwsen@youraga.ca

COLLISION COURSE

EXHIBITION STATEMENT

“Part of what intrigues me with collage is the structured randomness. It’s material that already exists and you’re structuring this random activity but you’re not structuring it with images of your own creation. And that’s the whole point. We’re structuring it with images that we share.

-Mac Premo, American artist

The noun ‘collision’ implies the forceful coming together of two or more things. A collision is something disruptive to the natural progression or path of something else.

All art making is disruptive. Creating a piece of art involves a collision of materials; either combining disparate materials or, as often expressed in sculpture, taking away from something that was whole. Whether putting things together or tearing them apart, however, the act of creation transforms the materials used in an attempt to create something new, beautiful, engaging or thought-provoking.

In Western Europe and America, the manipulation of materials in two-dimensional art prior to the 20th century most often involved applying paint (or other media such as graphite or ink) to a surface. In the early 1900s, however, these traditions were dramatically challenged. In 1911, Pablo Picasso and Georges Braque, the inventors of cubism, became less concerned with painting as a description of multiple viewpoints and instead focused on a new kind of pictorial construction and a new kind of art making. Rather than breaking things down, as in analytical cubism, they began to construct or build images in what is known as synthetic cubism. Central to this was collage. At first, Braque and Picasso began by adding sand to paint to create a grain effect and texture to the surface of their works. In 1912, however, Braque went a step further and, rather than imitating the texture of

woodgrain wallpaper, decided to stick a piece of actual wallpaper to his painting instead.

This collision between external signifiers, real life and painting – the hallmarks of collage and mixed media – was both revolutionary and extremely influential. In playing with the difference between art and illusion, collage and mixed media work expand the definition of painting and question existing notions of surface and dimensionality. These techniques also introduce external meaning to an artwork. Beyond forms, lines and colours, collage or mixed media works ask the viewer to consider the provenance and potential meanings of the various elements used and question how they work together.

The Alberta Foundation for the Arts travelling exhibition, *Collision Course*, investigates the use of collage and mixed media in art making as expressed in the work of three contemporary Edmonton artists. Featuring works by Jennifer Rae Forsyth, Wendy Gervais and Zeph Mitchell, the works in this exhibition explore various approaches to collage and mixed media and invite reflection concerning the materials used and the possible meanings of the images created.

Collision Course was curated by Shane Golby and produced by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. TREX is funded by the Alberta Foundation for the Arts.

EXHIBITION INVENTORY

3 artists | 18 framed 2D artworks | 2 text panels | 2 Crates | 65 running feet



Images listed left to right then below

Zeph Mitchell
Yellow Bride, 2023
Collage, mixed media
16" x 20"
Courtesy of the artist
Crate 2 - Tray 3

Zeph Mitchell
Red Bride, 2023
Collage, mixed media
16" x 20"
Courtesy of the artist
Crate 2 - Tray 4

Zeph Mitchell
Green Bride, 2023
Collage, mixed media
16" x 20"
Courtesy of the artist
Crate 2 - Tray 4



Images left to right then below

Jennifer Rae Forsyth
Niagara, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 9

Jennifer Rae Forsyth
Holiday Punch, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 8

Jennifer Rae Forsyth
Last Day, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 6





Images left to right then below

Wendy Gervais
Ladder, 2023
 Collage, mixed media
 18.5" x 22"
 Courtesy of the artist
Crate 2 - Tray 6

Wendy Gervais
How much can we pack into this trip?, 2023
 Collage, mixed media
 15" x 24"
 Courtesy of the artist
Crate 2 - Tray 7

Wendy Gervais
Celebration, 2023
 Collage, mixed media
 12.5" x 15"
 Courtesy of the artist
Crate 2 - Tray 5





Images left to right then below

Wendy Gervais
Raft, 2023
 Collage, mixed media
 17" x 22"
 Courtesy of the artist
 Crate 1 - Tray 5

Wendy Gervais
Direction Decisions, 2023
 Collage, mixed media
 9" x 13"
 Courtesy of the artist
 Crate 1 - Tray 4

Wendy Gervais
Signs, 2023
 Collage, mixed media
 19" x 25"
 Courtesy of the artist
 Crate 2 - Tray 1



Images left to right then below

Jennifer Rae Forsyth
Evergreen Drive, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 7

Jennifer Rae Forsyth
Strawberry Pie, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 10

Jennifer Rae Forsyth
Yellow Crash, Beautiful Disaster series, 2023
 Collage, mixed media
 11" x 16"
 Courtesy of the artist
Crate 1 - Tray 11





Zeph Mitchell
Turtle Disco, 2023
Digital Collage
19" x 13"
Courtesy of the artist
Crate 1 - Tray 1



Zeph Mitchell
Animal Kingdom, 2023
Digital Collage
19" x 13"
Courtesy of the artist
Crate 1 - Tray 2



Zeph Mitchell
Magpie Delivery, 2023
Digital Collage
19" x 13"
Courtesy of the artist
Crate 1 - Tray 3

ARTIST BIOGRAPHIES & STATEMENTS

Jennifer Rae Forsyth

ARTIST BIOGRAPHY

Jennifer Rae Forsyth is a Vancouver born artist, independent curator, and museum professional. She has exhibited and curated internationally. Forsyth spent her early years living on a sailboat on the coast of British Columbia. Her work reflects and contradicts both the nomadic and minimal lifestyle she grew up with. Self-defined as a painter, she uses objects and images as a painting medium relying heavily on colour over material. Her paintings and mixed media works examine material culture, focusing on traces left in the urban environment, unusual collections, and organizational systems, often using everyday objects as subject, object, and substrate, simultaneously.

Forsyth holds a Masters in Fine Arts from The University of Calgary, a Bachelor in Fine Arts from the UBC, and a Diploma in Visual Art from Camosun College, in Victoria, BC, and a Professional Certificate in Collections Management from the University of Victoria. She has worked for and volunteered at museums, galleries, and Artist Run Centres in Alberta and British Columbia for the past twenty years and is currently Executive Director and CEO of the Alberta Museums Association (AMA). Forsyth currently serves as Vice President of CARFAC Alberta and sits on the Board of Directors for CARFAC National.

Forsyth maintains several collaborative projects and collectives including: fast & dirty Artist and Curatorial Collective in collaboration with Montreal based artist and art historian Kristen Hutchinson; The Inventstories Project, in collaboration with Victoria based artist Samantha Jeffers Agar; and Part and Parcel in collaboration with Netherlands based Pakistani artist, Shireen Ikramullah Khan. These ongoing collaborations include collage, painting, and mail art using found objects, images, and writing.

Forsyth maintains an active practice out of her home-based studio in Edmonton, Alberta.

Wendy Gervais

ARTIST BIOGRAPHY

Wendy Gervais is an Edmonton (Amiskwacî-wâskahikan) Alberta visual and dance artist, born in Saint John, (Menahkwesk) New Brunswick. She was educated at the University of New Brunswick; University of Windsor, and in the Department of Art and Design; University of Alberta. Wendy works on her diverse series of artwork at her studio in a community building where she has been resident artist for several years. She has had an active career as an educator in the visual and dance arts in Edmonton providing projects, classes, lectures and workshops for adults and children at the community level as well as in gallery, non-profit venues and elementary and post-secondary school settings. She is known for presenting and contributing at numerous and varied local and regional arts events. As an advocate for education in the arts, Wendy is involved with the arts and broader communities with various programming and fundraising activities.

Wendy creates mixed media visual art connecting images with ideas of memory. Presently she is involved in local performative collaborations as a visual artist and dance artist delving into understanding personal timelines.

ARTIST STATEMENT

We recognize that visual stimuli trigger memory recollection. Images and metaphors of memories are manifest in contemporary art. It interests me how artists establish and define their past in their art. I suggest that artists continuously and consistently create artwork that is entwined with memory recollection; that artists frequently evaluate and re-evaluate their emotions by revisiting memories while they create their art. Thus the artmaking process and the subsequent emotional activity remain a conundrum.

In my visual art practice I produce works in series, often several series simultaneously. Large two dimensional abstractions of aerial cityscapes, life-size clothing pattern likenesses and representations of landscapes and rivers flowing past us are all connected to my social observations and attentiveness.

Zeph Mitchell

ARTIST BIOGRAPHY

Zeph began creating art more seriously in 2018, but has always been creative throughout his life. In High School, he studied Hypermedia Technology for 3 years and really enjoyed the graphic design aspect to it. Zeph bought his first digital camera in grade 10 and has experimented with photography ever since.

After graduating High School, he began his Bachelor of Science, but transferred into design and graduated from the University of Alberta with a Residential Interiors Certificate. Working as an Interior Designer for a few years specializing in furniture and sustainable design, he felt his other creative outlets being stifled. As a result, Zeph began to pursue art and hasn't turned back since! His first Art exhibit was at a local Edmonton coffee roaster, Grizzlar Coffee & Records. He has since held exhibits at Strathearn Art Walk, The 124th Street Grand Market, Sugarbowl Cafe, Millcreek Cafe, Odd Company Brewery, and The Royal Bison.

Zeph furthered his education by completing a 200 Hour Registered Yoga Teacher Training and End of Life Doula Training, which has informed and enhanced his art practice. His talent and dedication have been recognized through numerous accolades, including a CBC Arts Feature in 2018, a CBC Exhibitionists Feature in 2019, and the Rachel Notley's Art from the Unknown People's Choice Award in 2021. In addition, Zeph was awarded the McKernan Artist In Residency Grant Approval from Alberta Foundation for the Arts in 2020.

ARTIST STATEMENT

Zeph is a multidisciplinary artist who specializes in the art of collage. He initially turned to art as a means of coping with profound grief resulting from the loss of his entire family. While sorting through his parents' stuff and his childhood belongings at his parents' place, Zeph was struck by a wave of nostalgia brought on by the familiar scent of old things and vintage magazines left behind. This sensory experience inspired him to cut them and arrange various images, creating a series of surrealistic collages that expressed his emotions as he grappled with the concept of death.

As his artistic journey progressed, Zeph has explored other mediums including acrylic, watercolour, alcohol ink and mosaic work. Despite experimenting with different materials, collage remains a core aspect of his artistic practice as it embodies the notion of transforming something broken or torn into a new, beautiful creation. In recent years, Zeph has incorporated his own photography into his collage work, creating pieces that reflect themes of life, nature, and queerness.

ARTIST INTERVIEWS

Jennifer Rae Forsyth

Jennifer Rae Forsyth grew up on a sailboat on the west coast of British Columbia. She started making art at age seven when her family moved onto the boat and she remembers that both she and her older sister drew all the time. Due to her father's career, the family moved up and down the west coast until Jennifer was twelve and she states that her artwork both reflects and contradicts the nomadic and minimal lifestyle she experienced growing up.

After leaving the sailboat and settling on land when she was twelve Forsyth, while still taking art in school, moved away from concentrating on it as she had before. Her grade twelve teacher, however, encouraged her art endeavors and she ended receiving a Diploma in Visual Arts from Camosun College in Victoria and a Bachelor of Fine Arts from the University of British Columbia in Vancouver. In 2006 she moved to Alberta and graduated with a Masters of Fine Arts from the University of Calgary in Calgary. Forsyth also has a Professional Certificate in Collections Management from the University of Victoria. In 2008 she moved to Edmonton and has been employed with the Alberta Museums Association since then.

Forsyth's art practice is very eclectic. While she considers herself a painter, her practice also involves collage, sculpture, mixed media and fiber arts. When creating collage and mixed media works, she thinks of the objects and collage elements she uses as pigment and treats them loosely and then decides what to tighten up for the finished work. She believes that the need to create is a very human characteristic and so her art practice is compulsive in nature. Her work in museumology feeds into her practice as she is always collecting and organizing things she finds and they find their way into her work. As she states:

“I silo my artwork by collections but work on many collections at the same time.

At present there are two major themes going on in Forsyth's work. The first concerns flowers. Her investigation of this subject began in 2021 with looking at roadside memorials. She has since moved to researching flowers and their symbolic meanings and is concerned with conveying these meanings in her work. A second focus in her work concerns exploring troubling and traumatic things from her childhood. In her series 'Beautiful Disasters', some works of which are included in the TREX exhibition *Collision Course*, Forsyth combines trauma with flowers and explores the 'crash' between beauty and disaster.

For Forsyth, anything is fair game to use in her art pieces. Regardless of the material used, however, it is very important for her to convey an emotion through her work: to achieve a visceral response from people. As she expresses:

“If I can convey something that elicits an emotional response, then I've done it.

Though dealing with trauma, Forsyth also wants the viewer to have hope; to see that there are ways to experience difficult things and use one's passion and drive to survive them:

“In my work I look at things that are troubling and try to find a way to make them triumphant.

Zeph Mitchell

Zeph Mitchell is a collage/mixed media and multidisciplinary artist. Born and raised in Edmonton, he attended Jasper Place High School and went on to the University of Alberta from where he took three years of a Bachelor of Science program, majoring in Biology and minoring in Chemistry. As stated by Mitchell, however, he 'hated' the program and so transferred to the Residential Interiors Program at the U of A Faculty of Extension, which he credits as his first real introduction to 'art'. After graduation in 2014, he began working at a furniture store as an interior designer and sales associate but found the work creatively limiting and so started doing arts and craft work more seriously in 2017.

Over a five year period, from 2009 to 2015, Mitchell lost his two brothers and his parents to illnesses. These losses had a profound impact on the artist. First, as expressed by Mitchell,

“Losing my family made me see life differently. I realized that life is short and very precious so one shouldn't waste time doing things one doesn't like or love doing.

Secondly, while interested in collage since he was a child, the loss of his family furthered Mitchell's investigations in this art process. For Mitchell, there are both sustainable and symbolic aspects to the process. As expressed by the artist, the symbolism of destroying something and then re-purposing it to give it a second life is very beautiful.

Mitchell began his serious investigations in collage as a way to process his grief following his parent's deaths. Using materials they owned that he found after their passing, his first collage works focused on death and his fear of death. As he has become more comfortable with the idea of death, however, he has started to explore other themes such as joy, queerness, his love of nature and his fascination with the universe and night sky. In these works, which often combine natural elements with human

bodies, the artist attempts to show the interconnectedness of human beings and nature and that queer bodies are beautiful and natural. As concerns this later aspect of his work, Mitchell confesses that he has no idea if the human figures included were/are queer. Rather, the queerness of the work has to do with his own identity as a queer person and how he interprets queerness and projects that into the piece.

As concerns his overall artistic style, Zeph Mitchell describes his style as surrealistic and fantastical. As he states,

“I'm like a dreamer and have a free spirit and surrealism reflects this.

He elaborates on this by indicating that he is quite intuitive in creating his works and he 'lets things happen' rather than programming the finished result.

Wendy Gervais

Wendy Gervais was born and raised in Saint John, New Brunswick. At the University of New Brunswick, she studied History, Anthropology and Art History. After which she studied 2 years of Fine Arts in Windsor, Ontario. In 1980, her husband received a grant to study in Alberta and Gervais entered the Fine Arts Department at the University of Alberta in Edmonton where she studied for 2 more years focusing on painting and print-making.

Gervais relates that she was always interested in art. Her mother, Pat Schell, was a renowned New Brunswick artist and environmentalist and Gervais said that, because of this, her whole family was involved in the arts in some way:

“My upbringing taught me that change is inevitable and self-expression with knowledge and understanding is important.

As concerns her own art practice, Gervais relates,

“I don't know exactly why I am an artist, especially when I realize that the continued 'job' is often fraught with difficulties personally and in the wider world. I also know that is the most fulfilling thing I do. I need to make things. I am curious about people, why and what they do, think and say, where they live, choices they make... It is important for me to at least try to understand others, as well as to maintain my own integrity and express my views. I feel it is the responsibility of artists to try to connect with this understanding and to bring it to others, whether it is through music, performance, visual arts etc.

Gervais considers herself a mixed-media artist. When she was younger, especially while in school in Windsor, she did a lot of figurative work. As she relates, however, she believes subject and genre change as one's art and life evolves. Over the past decade she has become interested in how artists use different methods and materials in their art and she has incorporated this interest into her own practice. When asked about her own art practice she states:

“I am a collage or mixed media artist abstractly expressing ideas related to memory. I typically work in series related to a theme, producing two-dimensional and sometimes low-relief sculptural work. The themes are often about memories recollected. They can be concrete stories of my own or of others so that the series has a historical or anecdotal quality. The series can also be about the memories of ambiance of places and situations. Everything I've done has been concerned with ideas of memory and eliciting a response from the audience.

For Gervais, collage as a method of art-making serves a number of functions. First, collage operates on a formal level. Collage pieces can be applied, altered and/or removed and collage is often the obvious solution to questions of texture, colour and size in artmaking. Secondly, a collage piece can represent something tangible, like a road or a person, so that it works much the same as an actual representation of that thing. For Gervais this is often more suitable for her purpose - and often faster.

“It is exciting to see the 'usual' mediums like paint and pastel alongside and interwoven with collage. The quest for collage materials is often fun and leads to other adventures that give impetus to my artmaking. Plant branches and bit of metal along shores and squashed on roads is a Find! The search for just the right coloured Japanese paper or thread elicits new art building ideas.

Wendy Gervais' aim as an artist to encourage people 'to notice their path': to stop and look around themselves. She hopes that her art draws in a viewer and that it can be a place where people are able to stop, look, and have a dialogue within themselves. As she relates:

“At the very least the work is a display of colour and shapes. I hope that something more can be discovered by the viewer and they find they have noticed a response within themselves even if they do not or cannot articulate it.

TALKING ART

ART PROCESSES: MIXED MEDIA AND COLLAGE

Techniques of art production used by all three artists in the exhibition *Collision Course* are those of Mixed Media and Collage. **Mixed Media** describes artwork where more than one medium or material has been used to create an artwork. **Collage, a type of mixed media**, is a technique of art production where the artwork is made from an assemblage of different forms adhered to a substrat, such a canvas or board, to create a new whole.

The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as a distinctive part of modern art. The term *collage* derives from the French 'coller' meaning 'glue'. Such works may include newspaper clippings, ribbons, bits of coloured or handmade papers, portions of other artwork or texts, photographs and other found objects, which are glued to a piece of paper, canvas, wood or other support.

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

Collage in the modernist sense began with cubist painters Georges Braque (1882-1963) and Pablo Picasso (1881-1973). Cubism itself had two phases. In the first phase, analytic cubism, these artists progressively broke down three-dimensional objects into fragments based on an object's appearance from different viewpoints in space. In this process, they came close to creating entirely abstract artworks.



Pablo Picasso
Still life with Chair Caning, 1912
Musée National Picasso, Paris

In 1911 Picasso and Braque became less concerned with painting as a description of multiple viewpoints and instead focused on a new kind of pictorial construction and a new kind of art making. Rather than breaking things down, as in analytical cubism, they began to construct or build images up in what is defined as synthetic cubism. Central to this was collage. At first Braque and Picasso began adding sand to paint to create a grain effect and texture to the surface of their works. In 1912, however, Braque went a step further and decided not to imitate the texture of woodgrain wallpaper but just to stick a piece of the actual wallpaper to his painting instead.

As described by the Guggenheim Museum, collage was part of a reexamination of the relation between painting and sculpture and Braque and Picasso's works 'gave each medium some of the characteristics of the other. These chopped-up bits of newspaper also introduced fragments of externally referenced meaning into the collision. This juxtaposition of signifiers such as current events and popular culture, both serious and tongue-in-cheek, was fundamental to the inspiration behind collage.

Collage, in playing with the difference between art and illusion, was and continues to be hugely influential. A challenge to the seriousness of 'high art', cubist collage expanded the definition of painting, questioned existing notions of surface and dimensionality, and inspired a multitude of modern artists. Dadaists, Surrealists, Abstract and Pop artists and contemporary digital artists have all used collage to create their works. Picasso and Braque, besides introducing collage, were also the first artists to make mixed-media works and were the first to put into question whether art could consist of pre-made materials. Finally, collage questioned the separation between art and real life, an idea that has been of concern to many artists throughout the 20th century and into the 21st.

“*...the biggest gift Cubist collage gave to abstract art wasn't technique, materiality or even dimensionality. It was interpretive malleability. Previously any work of art could be seen as one half of a conversation between an artist and a viewer. Collage...expanded that conversation to include whoever made the collaged materials. An abstract work of collage isn't only about the language of forms, lines and colors. It's also about the provenance of the collage elements, their potential meanings, their potential distractions and their potential truths...*
([The Abstraction of Cubist Collage - ideelart.com](http://TheAbstractionofCubistCollage-ideelart.com))

As described by Pavel Zoubok, a New York art dealer and curator:

“*Collage is the most representative of where we've been for the last 100 years. When culture becomes increasingly hands-off, we as human beings go back to hand-crafted work because humans have a visceral primal need for tactility and connection and feeling rooted in some way in a culture, a tradition, or a geographical location.*



Wendy Gervais
How much can we pack into this trip?, 2023
Collage, mixed media
Courtesy of the artist

THE ART OF THE FANTASTIC & SURREAL: A HISTORICAL SURVEY

“To become truly immortal a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken, it will enter the realm of childhood visions and dreams.

-Giorgio de Chirico

Fantasy has been an integral part of art since its beginnings, but has been a particularly important aspect in the visual and literary arts of Europe and North America since the late 19th century. **Dependent on a state of mind more than any particular style, the one thing all artists of fantasy have in common is the belief that imagination, the 'inner eye', is more important than the outside world.** This 'inner eye', since the dawn of the 20th century, has been used to create works which are either formal and often playful in nature or works which, though their meaning may be ambiguous, make some comment on political and social realities and the artist's world.



Frank C. Paper
Falcon the Hunter, Russian Fairy Book, 1916

Fantasy art is rooted in mythology, folklore and religion and conveys the mystery of unseen forces and the mysteries of life. A mixture of imagination and direct observation of reality, fantasy art has been described as fanciful, unrealistic, fantastic, dreamy, wistful and full of rich imagery. While an important part of art since its beginnings, fantasy art has been particularly important in the art styles of mannerism, magic realism, romantic art, symbolism, surrealism and 'lowbrow' art.

Religious mythology and art about angels, demons, and gods can be found in Greek, Roman and Christian art (as well as the art of other cultures) but western culture did not embrace fantasy art as it is known until after wide-spread literacy and common access to books. Early works of fantasy were usually the result of narrative and illustrations for books or pulp fiction journals. At present fantasy art is extremely popular and artists explore narratives related to science fiction, surrealism, mythology, and imaginative and taboo themes.



Hieronymus Bosch, 1450-1516
The Garden of Delights (detail), The Prado, Madrid



Giuseppe Arcimboldo, 1527-1593
Vertumnus, a portrait of Rudolf II
Skokloster Castle, Sweden



William Blake, 1757-1827
The Great Red Dragon and the Woman Clothed with Sun,
1805

The first 'fantastic' artist is generally said to be Hieronymus Bosch. Bosch (1450-1516) was a Netherlandish painter who used fantastic imagery to illustrate moral and religious concepts and narratives. Bosch was a stern moralist who intended his pictures to be visual sermons, every detail packed with didactic meaning. His richest work, known as *The Garden of Delights*, is so full of weird and seemingly irrational imagery, however, that it has proved difficult to interpret and much of it remains unsolved.

A second artist whose works have been labeled 'fantastic' is the Renaissance painter Giuseppe Arcimboldo (1527-1593). Arcimboldo's 'bizarre' portraits, where the subject is composed of arrangements of fruits and vegetables, were re-discovered by the Surrealists of the early 20th century and had a profound influence on many of the artists in this group.

Other than the paintings of Bosch, Arcimboldo, and a very few other artists, the idea of fantasy

in art, where the artist's imagination played a central role in the composition and illustration of a narrative, received very little if any expression in the art produced in Europe during the seventeenth, eighteenth, and early nineteenth centuries. Major exceptions to this were the British artists John Henry Fuseli (1741-1825) William Blake (1757-1827) and Dante Gabriel Rossetti (1828-1882). All three artists were influenced by the Romantic movement in the visual and literary arts but they brought to their work an imaginative force very different from the norm. Most artists at the time, whether following classical or Romantic styles, focused on events and people in the 'real' world. William Blake, on the other hand, embraced the imagination as 'the body of God' and created figures and vibrant compositions which often had little to do with the visible world and bore little resemblance to classical or High Renaissance styles and, according to art historians, Blake's mystical imagining was the earliest modern manifestation of fantasy in art.



Dante Gabriel Rossetti, 1828-1882
The Girlhood of Mary Virgin, 1849

While the expression of 'fantasy' was an aspect of the Romantic movement, as seen in the works of Blake and Fuseli, it was not until the late 19th century that this side of Romanticism came to the fore with the birth of the Symbolist art movement.

Symbolism was a movement of French and Belgian origin in poetry and other arts. **The term Symbolism means the systematic use of symbols or pictorial conventions to express an allegorical meaning. An outgrowth of Romanticism, symbolism was largely a reaction against naturalism and realism in the arts which attempted to capture reality and to elevate the humble and ordinary over the ideal.** Symbolist artists became dissatisfied with the Impressionist style and its relatively passive registration of optical sensation and believed that art should aim to capture more absolute truths which could only be accessed by indirect methods. In 1886 Jean Moréas published the

Symbolist Manifesto in which he announced that symbolism was hostile to 'plain meanings, declamations, false sentimentality and matter-of-fact description' and that its goal instead was to 'clothe the Ideal in a perceptible form':

“In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the primordial Ideals.

(Symbolism - wikipedia.org/wiki/Symbolism_(arts))

Symbolist artists turned away from social action and from the triumphs of science and technology and instead sought refuge in a dreamworld of beauty and elaborate and stylish artifice. As expressed by the Belgian poet Émile Verhaeren:

“I fly into a fury with myself...I love things that are absurd, useless, impossible, frantic, excessive, and intense, because they provoke me, because I feel them like thorns in my flesh.

(Modern Art, Third Edition, pg. 35)



John Henry Fuseli, 1741-1825
Nightmare, 1781, Detroit Institute of Art

In this quest, 'idealist' painters of the 1860s, such as Gustave Moreau, came back into favour. Moreau and fellow artists Puvis de Chavannes and Odilon Redon had been out of tune with the dominant Realist and Impressionist modes until the climate of art began to shift once more toward a painting of ideas rather than outward appearances.

Symbolist painters were a diverse group and the movement covered a huge geographical area including all of Europe, Russia, Mexico and the United States. While the artists involved followed no cohesive style, they all mined mythology and dream imagery for a visual language of the soul. These symbols, however, are not the familiar emblems of mainstream iconography but intensely personal, private, obscure and ambiguous. As a movement in art, Symbolism had a significant influence on Expressionism and Surrealism, two movements which descend directly from Symbolism proper.



Henri Rousseau, 1844-1910
The Dream, 1910
Museum of Modern Art, New York

The allure of the enigmatic, the shock appeal of the bizarre, and the disquieting character of hallucinatory visions in art sanctioned and inspired the work of the Dada and Surrealist artists of the early twentieth century.

The Dada movement developed during and after World War 1. Essentially a protest movement launched by Marcel Duchamp and other artists against the horrors of the industrial age which had led to WWI, Dada also embraced a sweeping summons to create a blank slate for art and presented serious creative options to artists. **The only law respected by Dadaists was that of chance and the only reality, that of their imaginations.**

The emergence of explicit fantastic content in art after 1914 was also influenced by Freud's theories of psychoanalysis and the unconscious. Both Freud's ideas and the horror of WWI impelled artists to answer social violence with a violence internalized in imagery and technique and also produced a revolutionary attitude towards traditional aesthetics.



Marc Chagall
The Fiddler (Le violoniste), 1912-1913
Stedelijk Museum Amsterdam



Giorgio de Chirico, 1888-1978
The Song of Love, 1914
 Museum of Modern Art, New York



René Magritte, 1898-1967
The Son of Man, 1964

Among artists whose work was extremely influential to the development of both Dada and specifically Surrealism were Henri Rousseau, Marc Chagall, and Giorgio de Chirico. The French artist Henri Rousseau (1844-1910) is credited with introducing the idea of magic into art while the Russian painter and print-maker Marc Chagall (1887-1985), as described by André Breton, leader of the Surrealists, used metaphor ‘...not merely as a formal device but as a system of values’. (*Modern Art*, pg. 165)

Perhaps the most important of these Proto-Surrealist artists was the Greek-Italian painter Giorgio de Chirico (1888-1978). de Chirico created a fantastic world of authentic, troubling dream imagery which was supplementary to our familiar universe and captured the irremediable anxiety of the time. (*Modern Art, Third Edition*, pg. 165)

Influenced by such antecedents as melancholy and romantic landscapes, de Chirico reintroduced anecdote, sentiment and descriptive techniques into his art. More importantly, a decade and more before the surrealists, he made painting an occasion for actualizing the dream process with baffling, illogical imagery and for exploring the ‘troubling connection that exists between perspective and metaphysics’. (*Modern Art, Third Edition*, pg. 166)

“Although the dream is a very strange phenomenon and an inexplicable mystery, far more inexplicable is the mystery and aspect our minds confer on certain objects and aspects of life.

-Giorgio de Chirico

In 1924, influenced by ideas first espoused by the Dada movement, and inspired by aspects of the fantastic and grotesque expressed in the works of artists such as Hieronymus Bosch, Fransisco Goya, Odilon Redon, Marc Chagall and Giorgio de Chirico, a group of Parisian artists founded Dada's successor, SURREALISM.

Surrealism became the most widely disseminated and controversial aesthetic between the first and second world wars, seeking to expose the frontiers of experience and to broaden the logical and matter-of-fact view of reality by fusing it with instinctual, subconscious, and dream experience to achieve a 'super reality.'

In 1924 the poet André Breton issued his First Surrealist Manifesto in which he adopted the basic premises of psychoanalysis and believed quite literally in the objective reality of the dream. **For Breton and his followers automatism, a technique first developed by the Dadaists, hallucinatory and irrational thought associations, and recollected dream images offered a means of liberating the psyche from its enslavement to reason.** The surrealists came to define their aim as 'pure psychic automatism...intended to express...the true process of thought... free from the exercise of reason and from any aesthetic or moral purpose.' (H.W. Janson, *History of Art*, Second Edition, pg. 662)

While Surrealism descended from Dada, the surrealist artists differed from Dada in that the surrealists advocated the idea that ordinary and depicted expressions were vital whereas Dadaists rejected categories and labels. For the surrealists, however, the arrangement of elements must be open to the full range of imagination. Sigmund Freud's work with free association, dream analysis, and the unconscious was of great importance to the surrealists in developing methods to liberate imagination. **A second important idea was that 'one could combine, inside the same frame, elements not normally found together to produce illogical and startling effects'.** (wikipedia.org/wiki/Surrealism) The importance of dream images

and strange juxtapositions of objects was eloquently expressed by André Breton in his definition of surrealism:

“Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dreams, in the disinterested play of thought. (Modern Art, Third Edition, pg. 179)

In 1924 the Spanish artist Salvador Dali (1904-1989) became a full-fledged member of the Surrealist movement. Along with the Belgian artist René Magritte (1898-1967), Dali made illusionistic techniques the dominant form of Surrealist painting. Both Dali and Magritte were experts in using illogical juxtapositions in conjunction with photo-realist painting techniques in order to give the illusion of objective reality to constructs



Zeph Mitchell
Green Bride, 2023
Collage, mixed media
Courtesy of the artist

of fantasy whose disturbing impressions were heightened by the contrast between the realistic treatment and the unreal subject matter. At their best, Dali's paintings encapsulated the anxieties, the obsessive eroticism, and the magic of vivid dream imagery. Magritte's intended goal, on the other hand, was to challenge observer's pre-conditioned perceptions of reality and force viewers to become hypersensitive to their surroundings.

Enthusiasm for surrealism diminished after the 1930s but the movement persisted in a minor sense after WWII. Its significance in 20th century aesthetics lies chiefly in its resurrection of the marvellous and exotic at a time when interest in these was in abeyance. Also, the surrealist ideas concerning the unconscious, automatism and dream imagery were embraced by American artists and movements such as Abstract Expressionism grew directly out of the meeting of American artists with European Surrealists self-exiled during World War II. Aspects of Dadaistic humour, revealed in the works of such artists as Robert Rauschenberg, also show the connections and, up until the emergence of Pop Art, Surrealism can be seen to have been the single most important influence on the sudden growth in American arts.



René Magritte, 1898-1967
Time Transfixed



Salvador Dali, 1904-1989
The Persistence of Memory, 1931

“Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision.

-Salvador Dali

EXPOSING DREAMS: SURREAL PHOTOGRAPHY



Shane Golby
I'm So High, 2010
Photomontage
Collection of the artist

While surrealism is most often associated with the visual arts of painting and drawing, many surrealist artists have embraced the possibilities to be found in photography for creating 'fantastical' and dream images.

Surrealism can best be described as an abstraction of reality. It is the stuff of dreams, nightmares, illusion, mystery, delusions and fantasy. Unlike artists associated with the Dada movement, Surrealist artists were not interested in escaping from reality; rather they sought a deeper, more heightened form of it. Photography, which was often thought to be concerned with the mere depiction of surfaces or with copying reality, allowed surrealist photographers to take 'reality' and photography's apparent objectivity, and transform these attributes to powerfully represent dreams, nightmares, and other aspects of the human psyche.

Surrealist photography takes many forms, most of which make great use of techniques of manipulation. One technique is that of photomontage. Photomontage is the process of combining multiple photographs into one image. This technique was one used early on in the history of photography and is a process that can easily be done in the present using layers in Photoshop or through cutting and pasting



Man Ray
Untitled Rayograph, 1922
Gelatin silver photogram

multiple images and then re-photographing or scanning to create a unified image.

A second technique concerns the use of photograms. Photograms are negative-less prints done without the use of a camera. They are achieved by placing objects onto a piece of light sensitive paper and exposing the paper to light. The density and opacity, as well as the placement and layering of the objects will all bear on the outcome of the final image. Areas of the paper that have received no light appear white while those exposed through transparent or semi-transparent objects appear grey.

Some of the first known photographic images made were photograms. William Henry Fox Talbot (1800-1877) called these images photogenic drawings, which he made by placing leaves and other materials onto sensitized paper then leaving them outdoors on a sunny day to expose.



Anna Atkins (1799-1871)
Algae, 1843

One type of photogram is that of **cyanotypes**. This process, characterized by blue prints, was brought to photography by Anna Atkins who is regarded as the first female photographer. From 1843 she produced *British Algae: Cyanotype Impressions*, the first book in history illustrated with photographs.

One of the most important Surrealist artists to make use of the photogram technique was Man Ray (1890-1976). His technique, which he called 'rayographs', included capitalizing on the stark and unexpected effects of negative imaging, unusual juxtapositions of identifiable objects within a single image, and moving objects as they were exposed.

A third photographic technique used by Surrealist photographers is that of Double Exposure. This technique involves simply exposing the film negative twice in the camera without advancing the film forward. The first image

taken will always fade back, due to exposure, as the negative is exposed for the second image. Neither image will be completely solid so the result is a faded ethereal double image. Digital cameras do not have the ability to double expose an image, but the results can be achieved by combining two digital images in Photoshop using layers.

Solarization , or the Sabattier effect, is another very popular method used by photographers. This is a phenomenon in photography in which the image recorded on a negative or on a photographic print is wholly or partially reversed in tone. Dark areas appear light or light areas appear dark. The solarization effect was already known to Jacques Louis Daguerre, 'inventor' of photography in 1839, and is one of the earliest known effects in photography.

Staged photography has also been important for a number of Surrealist artists. Staged photography can involve a performance enacted before the camera, similar to the arrested dramas of 19th century *tableaux vivants* and *poses plastiques*, or the creation of elaborate arrangements of objects. In the first instance staged photography embraces studio portraiture and other more or less elaborate, peopled scenarios, directed or manipulated by the photographer.

The tableau vivant combines the art forms of the stage with those of painting/photography and has been of interest to modern photographers. Tableau as a form of art photography began in the 1970s and 80s. The key characteristics of contemporary photographic tableau is that they are designed and produced for the wall, summoning a confrontational experience on the part of the spectator. To do so scale and size are very important if the pictures are to 'hold the wall'. The larger scale of such works makes the viewer stand back from the picture, thus creating a confrontational experience quite different from the conventional reception of photography which, until the 1970s, was often consumed in books or magazines. Such works must also be pictorial (beautiful) and take into consideration the intrinsic qualities of the camera (chance).

ART STYLES: ABSTRACTION

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

-Wassily Kandinsky (1866-1944)

Abstract Art is a term applied to 20th century styles in reaction against the traditional European view of art as the imitation of nature. **Abstraction stresses the formal or elemental structure of a work and has been expressed in all genres or subjects of visual expression.** Characteristics of abstraction are seen in all the works in the exhibition *Riot on the Walls!*.

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

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

Whatever the tendency in abstraction, it is characteristic of most modes of abstraction that they abandon or subordinate the traditional

function of art to portray perceptible reality and emphasize its function to create a new reality for the viewer’s perception. As described by Roald Nasgaard in his work [Abstract Painting in Canada:](#)

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



Wendy Gervais
Raft, 2023
Collage, mixed media
Courtesy of the artist

ABSTRACTION IN EUROPEAN ART HISTORY

Wassily Kandinsky (1866-1944) is usually credited with making the first entirely non-representational painting in 1910. **The history of abstraction in European art, however, begins before Kandinsky in the later decades of the 19th century with the work of the French Impressionist artists** such as Claude Monet, Paul Cézanne and Georges Seurat. While the work of these artists was grounded in visible reality, their methods of working and artistic concerns began the process of breaking down the academic restrictions concerning what was acceptable subject matter in art, how artworks were produced and, most importantly, challenged the perception of what a painting actually was.



Paul Cézanne
Maison Arbies, 1890-1894



Wassily Kandinsky
Composition VII, 1913



George Seurat
A Sunday Afternoon on the Island of La Grande Jatte, 1884-1886

Radicals in their time, early Impressionists broke the rules of academic painting. They began by giving colours, freely brushed, primacy over line. They also took the act of painting out of the studio and into the modern world. Painting realistic scenes of modern life, they portrayed overall visual effects instead of details. They used short “broken” brush strokes of mixed and pure unmixed colour, not smoothly blended or shades as was customary, in order to achieve the effect of intense colour vibration.

The vibrant colour used by the Impressionist artists was adopted by their successors, the Fauve artists. The Fauves were modern artists whose works emphasized painterly qualities and strong colour over the representational or realistic values retained by the Impressionists. This group, which basically operated from 1905 to 1907, was led by Henri Matisse and André Derain.



Henri Matisse
Harmony in Red, 1908

The paintings of the Fauve artists were characterized by seemingly wild brush work and strident colours and, in their focus on colour over line and drawing, the subjects of their paintings came to be characterized by a high degree of simplification and abstraction.

While the Impressionists and Fauve artists are the direct ancestors of the abstract movement in 20th century art, the real creator of abstraction was Pablo Picasso. Picasso used primitive art from Africa and Oceania as a 'battering ram' against the classical conception of beauty. Picasso made his first cubist paintings, such as *Les Femmes d'Alger*, based on Cézanne's idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. Together with Georges Braque, Picasso continued his experiments and invented **facet** or **analytical cubism**. As expressed in the *Portrait of Ambroise Vollard*, Picasso created works which can no longer be read as images of the external world but as worlds of their own.



Pablo Picasso
Portrait of Ambroise Vollard, 1910



André Derain
Charing Cross Bridge, London 1906

Fragmented and redefined, the images preserved remnants of Renaissance principles of perspective as **space lies behind the picture plane** and has no visible limits. By 1911 Picasso and Georges Braque developed what is known as **Synthetic Cubism** which introduced collage into art making. Through this process these artists introduced a whole new concept of space into art making.

In synthetic cubism, **the picture plane lies in front of the picture plane and the picture is recognized as essentially a flat object**. This re-definition of space, so different from the Renaissance principle of three-dimensional illusion that had dominated academic teaching for centuries, would have a profound effect on the development of abstraction in art and was a true landmark in the history of painting.

Influenced by the practices of Impressionism, Fauvism and Cubism, artists gradually developed the idea that colour, line, form and texture could be the actual subjects of a painting and formed the essential characteristics of art. Adhering to this, Wassily Kandinsky and Piet Mondrian developed the first pure abstract works in 20th century art.

For both Kandinsky and Mondrian, abstraction was a search for truths behind appearances, expressed in a pure visual vocabulary stripped of representational references.

Wassily Kandinsky (1866-1944) was born in Moscow. Originally trained in law and economics, Kandinsky started painting at the age of 30 and, in 1896, moved to Germany to study art full-time. After a brief return to Russia (1914-1921) Kandinsky returned to Germany where he taught at the Bauhaus school of art and architecture until it was closed by the Nazis in 1933. He then moved to France where he remained for the rest of his life.



Pablo Picasso
Still Life with a Bottle of Rum, 1911



Piet Mondrian
Lozenge Composition with Yellow, Black, Blue, Red and Gray, 1921



Wassily Kandinsky
Composition X, 1939

Kandinsky's creation of purely abstract work followed a long period of development and maturation of theoretical thought based on his personal artistic experience. At first influenced by both pointillism and the Fauve artists, by 1922 geometrical elements had taken on increasing importance in his paintings. Kandinsky was also extremely influenced by music as he considered music abstract by nature as it does not try to represent the exterior world but rather to express in an immediate way the inner feelings of the human soul. He was also influenced by the theories of Theosophy expressed by H.P. Blavatsky. These theories, which had a tremendous influence on many artists during the 1920s, postulated that creation was a geometrical progression beginning with a single point. Kandinsky's mature paintings focus on geometric forms and the use of colour as something autonomous and apart from a visual description of an object or other form and through relinquishing outer appearances he hoped to more directly communicate feelings to the viewer.

The most radical abstractionist of the early 20th century was Piet Mondrian (1872-1944). Born in Amersfoort, the Netherlands, Mondrian began his career as a primary teacher. While teaching he also practiced painting and these early works, while definitely representational in nature, show the influence various artistic movements such as pointillism and fauvism had on him. Mondrian's art, like Kandinsky's, was also strongly influenced by the theosophical movement and his work from 1908 to the end of his life involved a search for the spiritual knowledge expressed by theosophist theory.

In 1911 Mondrian moved to Paris and came under the influence of Picasso's cubism. While cubist influences can be seen in his works from 1911 to 1914, however, unlike the Cubists Mondrian attempted to reconcile his painting with his spiritual pursuits. In this pursuit he began to simplify elements in his paintings further than the cubists had done until he had developed a completely non-representational, geometric style. In this work Mondrian did not strive for pure lyrical emotion as Kandinsky did. Rather, his goal was pure reality defined as equilibrium achieved through the balance of unequal but equivalent oppositions. By 1919 Mondrian began producing the grid-based paintings for which he became renowned and this subject motivated his art practice for the rest of his life.

Conclusion

Abstraction in the visual arts has taken many forms over the 20th and into the 21st century. Among these modes are Colour Field Painting, Lyrical Abstraction, Abstract Expressionism/ Action Painting, Op Art, and Post-painterly Abstraction. Whatever the tendency in abstraction, it is characteristic of most modes of abstraction that they abandon or subordinate the traditional function of art to portray perceptible reality and emphasize its function to create a new reality for the viewer's perception.

STORY-TELLING & NARRATIVE ART

Story: 1/ narrative, account

2/ report, statement

syn: chronicle

Storyteller n: a teller of stories

Storytelling - adj. or noun

-The Merriam-Webster Dictionary

According to most historians and psychologists, storytelling is one of the things that define and bind humanity, and human beings are perhaps the only animals that create and tell stories.

Storytelling is the conveying of events in words, images and sounds. Storytelling is a means for sharing and interpreting experiences and stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation and to instill moral values. Stories mirror human thought as humans think in narrative structures and most often remember facts in story form. Facts themselves can be understood as smaller versions of a larger story; thus storytelling can supplement analytical thinking.

Stories are also effective educational tools because listeners become engaged and therefore remember. While the listener is engaged they are able to imagine new perspectives, inviting a transformative and empathetic experience. The history of storytelling demonstrates that stories come in a number of varieties: myths, legends, fairy tales, trickster stories, fables, ghost tales, hero stories, epic adventures, and explanatory tales. Crucial elements to all stories, however, are the elements of plot, characters, and narrative point of view.

While stories are most often told through oral traditions or through written forms, they have also been 'told' visually for thousands of years, at least since the time of the ancient Egyptians. Narrative art is art that tells a story, either as a moment in an ongoing story or as a sequence of events unfolding over time. Until the 20th century much of Western art has been



Amphora by Exekias
Achilles kills Penthesilea
Ancient Greece

narrative in nature, depicting stories from religion, myth and legend, history and literature.

Narratives occur in a space and unfold over time (they are diachronic). Pictures do not naturally lend themselves to telling stories as they are seen all at once (synchronic). As a result, artists choose how to portray the story, represent the space, and how to shape time within the artwork. Narrative art can thus be categorized into various types, also known as modes or styles.



Trajan's Column, detail
Rome, Italy

1/ Simultaneous Narrative: A simultaneous narrative is one that has very little discernible organization except to viewers acquainted with its purpose. It can focus on geometric or abstract designs as well as the placement or arrangement of items within the artwork. Such narratives concentrate on repeatable patterns and redundant systems with a focus on dualities. The interpretation of a simultaneous narrative is dependent on the reason for its creation or its creator who can interpret it as it was meant to be. Simultaneous narratives are common in cultures that are oral in nature rather than literate as they require human agency in order to be understood as originally intended.

2/ Monoscenic Narrative: A monoscenic narrative is one that represents a single scene. There is no repetition of characters and there is only one action taking place. Under this definition most art could be considered narrative. However, **it is important to remember that Narrative Art tells a story and so, although only one scene may be represented, the scene must usually involve action or imply events occurring before or after what is portrayed.**

3/ Continuous Narrative: A continuous narrative is one which illustrates many scenes of narrative within a single frame. In this type of narrative, multiple actions and scenes are portrayed in a single visual field without any dividers. The sequence of events is defined through the reuse

of the main character or characters and scene or phase changes in the narrative are indicated through the change in movement and state of the repeating characters. The Column of Trajan (right) is an example of a continuous narrative as events flow from one scene to another without any physical indicators such as vertical lines to divide actions or time periods.

4/ Synoptic Narrative: In this type of narrative a single scene is depicted in which character/s are portrayed multiple times to convey that multiple actions are taking place.

5/ Panoptic Narrative: Such narratives depict multiple scenes and actions without the repetition of characters. Actions may be in a sequence or represent simultaneous actions during an event.



Jennifer Rae Forsyth
Last Day, Beautiful Disaster series, 2023
Collage, mixed media
Courtesy of the artist



Rodolphe Toepfter
Plate 13 of the book *Histoire de Monsieur Cryptogame*, 1830

6/ Progressive Narratives: These portray a single scene in which characters do not repeat. However, multiple actions are taking place to convey a passing of time in the narrative.

7/ Sequential Narrative: A sequential narrative is similar to a continuous narrative but focuses on enframing to develop temporal development. Each scene and action is represented within its frame as a unit and each frame is a particular scene during a particular moment in time. This mode of narrative is used in comics and manga.

In summary, when an artist creates a narrative art piece he/she has a choice on how he/she wants the composition. The story can be all in one simultaneous view; in sequential views such

as comics; as one moment in the overall story; or shown through the use of symbols such as seen in pictographs. The actual story of the work itself can be about the subject matter; how the art was created; how the story is connected to the artist's cultural context; or be found in the response to the piece by those who view it.

Beginning in the Renaissance 'history painting' - paintings of events from biblical or classical history - acquired the highest status in visual art. By the nineteenth century paintings and sculptures which depicted not only great moments in history but also contemporary and domestic dramas were avidly collected by art patrons and supported by the academic salons.

In the 1950s and 60s modernist artists rejected narrative art, believing painting should be pure to itself and storytelling was best pursued by writers rather than visual artists. By the late 1960s, however, the modernist insistence on abstraction and the taboo against narrative made telling tales in art irresistible to many artists. POP Art, new realism, and post-modern styles such as video and performance art all provided figurative imagery into which narratives could be read, whether or not they were actually intended by the artists.



Zeph Mitchell
Animal Kingdom, 2023
Digital Collage
Courtesy of the artist

VISUAL LEARNING & HANDS-ON ACTIVITIES

WHAT IS VISUAL LEARNING

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

STEP 1: INITIAL, INTUITIVE RESPONSE

The first 'gut level' response to a visual presentation. What do you see and what do you think of it?

STEP 2: DESCRIPTION

Naming facts - a visual inventory of the elements of design.

Questions to Guide Inquiry:

- What colours do you see?
- What shapes are most noticeable?
- What objects are most apparent?
- Describe the lines in the work.

STEP 3: ANALYSIS

Exploring how the parts relate to each other.

Questions to Guide Inquiry:

- What proportions can you see? E.g.. What percentage of the work is background? Foreground? Land? Sky? Why are there these differences?
- What effect do these differences create?
- What parts seem closest to you? Farthest away? How does the artist give this impression?

STEP 4: INTERPRETATION

Exploring what the work might mean or be about

Questions to Guide Inquiry:

- How does this work make you feel? Why?
- What word would best describe the mood of this work?
- What is this painting, photograph, or sculpture about?
- Is the artist trying to tell a story? What might be the story in this work?

STEP 5: INFORMATION

Looking beyond the work for information that may further understanding.

Questions to Guide Inquiry:

- What is the artist's name? When did he/she live?
- What art style & medium does the artist use?
- What artist's work is this artist interested in?
- What art was being made at the same time as this artist was working?
- What was happening in history at the time this artist was working?
- What social/political/economic/cultural issues is this artist interested in?

STEP 6: PERSONALIZATION

What do I think about this work? (Reaching a considered response).

ELEMENTS OF COMPOSITION TOUR

AGES 10 - ADULTS

The elements of composition are components of an artwork that can be isolated and defined. They are the building blocks used to create a work of art.

Use the 5 elements of composition below, ask students to describe an artwork from the exhibition.

5 Elements of Composition

LINE:



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

TEXTURE:



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

COLOUR:



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

SPACE:



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

SHAPE:



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

READING PICTURES PROGRAM

AGES 10 - ADULTS

OBJECTIVES

The purposes of this program are to:

1. Introduce participants to art and what artists do – this includes examinations of art styles; art elements; the possible aims and meaning(s) in an artwork and how to deduce those meanings and aims
2. Introduce visitors to the current exhibition
 - The aim of the exhibition and the kind of artwork found in the exhibition
 - The artist(s) - his/her background(s)
 - His/her place in art history
3. Engage participants in a deeper investigation of artworks

TEACHER/FACILITATOR INTRODUCTION TO PROGRAM

This program is called Reading Pictures. What do you think this might involve?

- Generate as many ideas as possible concerning what viewers might think 'Reading Pictures' might involve or what this phrase might mean.

Before we can 'read' art, however, we should have some understanding of what we're talking about.

What is art? If you had to define this term, how would you define it?

Art can be defined as creative expression - and artistic practice is an aspect and expression of a peoples' culture or the artist's identity.

The discipline of art, or the creation of a piece of art, however, is much more than simple 'creative expression' by an 'artist' or an isolated component of culture.

How many of you would describe yourselves as artists?

You may not believe it, but every day you engage in some sort of artistic endeavour.

How many of you got up this morning and thought about what you were going to wear today? Why did you choose the clothes you did? Why do you wear your hair that way? How many of you have tattoos or plan to get a tattoo some day? What kind of tattoo would you choose? Why.....? How many of you own digital cameras or have cameras on cell phones? How many of you take pictures and e-mail them to other people?

Art is all around us and we are all involved in artistic endeavours to some degree. The photographs we take, the colour and styles of the clothes we wear, the ways we build and decorate our homes, gardens and public buildings, the style of our cell phones or the vehicles we drive, the images we see and are attracted to in advertising or the text or symbols on our bumper stickers – all of these things (and 9 billion others) utilize artistic principles. They say something about our personal selves and reflect upon and influence the economic, political, cultural, historical and geographic concerns of our society.

Art, therefore, is not just something some people in a society do – it is something that affects and informs everyone within a society.

Today we're going to look at art - paintings, prints, drawings, sculptures – and see what art can tell us about the world we live in – both the past, the present and possibly the future – and what art can tell us about ourselves.

Art is a language like any other and it can be read!

Art can be read in two ways. It can be looked at **intuitively** – what do you see? What do you like or not like? How does it make you feel and why? – or it can be read **formally** by looking at what are called the elements of design – the “tools” artists use or consider when creating a piece of work.

What do you think is meant by the elements of design? What does an artist use to create a work of art?

Today we're going to examine how to read art – we're going to see how art can affect us emotionally... and how an artist can inform us about our world, and ourselves, through what he or she creates.

TOUR PROGRAM

Proceed to one of the works in the exhibition and discuss the following:

1. The nature of the work - what kind of work is it and what exhibition is it a part of?
2. Examine the work itself
 - What do visitors see?
 - How do you initially feel about what you see? Why do you feel this way? What do you like? What don't you like? Why?
 - What is the work made of?
 - How would you describe the style? What does this mean?
 - What is the compositional structure? How are the shapes and colours etc. arranged? Why are they arranged this way?
 - How does the work make them feel? What is the mood of the work? What gives them this idea? Discuss the element(s) of design which are emphasized in the work in question.
 - What might the artist be trying to do in the work? What might the artist be saying or what might the work 'mean'?
3. Summarize the information

At each work chosen, go through the same or similar process, linking the work to the type of exhibition it is a part of. Also, with each stop, discuss a different element of design and develop participants' visual learning skills.

At the 1st stop, determine with the participants the most important element of design used and focus the discussion on how this element works within the artwork. Do the same with each subsequent artwork and make sure to cover all the elements of design on the tour.

Stop #1: LINE

Stop #2: SHAPE

Stop #3: COLOUR

Stop #4: TEXTURE

Stop #5: SPACE

Stop #6: ALL TOGETHER

How do the elements work together to create a certain mood or story? What would you say is the mood of this work? Why? What is the story or meaning of this work? Why?

Work sheet activity * – 30 minutes

Divide participants into groups of two or three to each do this activity. Give them 30 minutes to complete the questions then bring them all together and have each group present one of their pieces to the entire group.

Presentations – 30 minutes

Each group to present on one of their chosen works.

*** Visual Learning Activity Worksheet**

Photocopy the following worksheet so each participant has their own copy.

Reading Pictures Worksheet

Instructions: Choose two very different pieces of artwork in the exhibition and answer the following questions in as much detail as you can.

1. What is the title of the work and who created it?

2. What do you see and what do you think of it? (What is your **initial reaction** to the work?) Why do you feel this way?

3. What colours do you see and how does the use of colour affect the way you 'read' the work? Why do you think the artist chose these colours – or lack of colour – for this presentation?

4. What shapes and objects do you notice most? Why?

5. How are the shapes/objects arranged or composed? How does this affect your feelings towards or about the work? What feeling does this composition give to the work?

6. How would you describe the mood of this work? (How does it make you feel?) What do you see that makes you describe the mood in this way?

7. What do you think the artist's purpose was in creating this work? What 'story' might he or she be telling? What aspects of the artwork give you this idea?

8. What do you think about this work after answering the above questions? Has your opinion of the work changed in any way? Why do you feel this way?

9. How might this work relate to your own life experiences? Have you ever been in a similar situation/ place and how did being there make you feel?

AN ART-FULL SCAVENGER HUNT

AGES 6 - ADULT

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

1. **Knowledge:** recall of facts
2. **Comprehension:** participation in a discussion
3. **Application:** applying abstract information in practical situations
4. **Analysis:** separating an entity into its parts
5. **Synthesis:** creating a new whole from many parts, as in developing a complex work of art
6. **Evaluation:** making judgements on criteria

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

Instruction:

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

Sample List:

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

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



Jennifer Rae Forsyth
Niagara, Beautiful Disaster series, 2023
Collage, mixed media
Courtesy of the artist

EXPERIMENTS IN COLOUR

AGES 9 - ADULT

When artists create a composition, they plan their colour combinations very carefully. Colour can serve many functions in a work of art. It can be used to create the illusion of space; it can be used to provide focus and emphasis; it can be used to create movement; and it can be used to create a certain mood. In the works in the exhibition the artists use colour to serve all of these functions. In the following project students will examine the use of colour relationships to create the illusion of space and mood within a painting.

MATERIALS

- Colour Wheel Chart
- Pencils/erasers
- Paints and brushes
- Water container
- Mixing trays
- Paper towels
- Paper
- Magazines/ photographic references
- Still life items or landscape drawings

INSTRUCTIONS

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

QUESTIONS FOR DISCUSSION

1. What are the split complements and triad colour schemes used in your work?
2. What is the colour relationship of the colours used in your painting?
3. Why have you used these particular colours?

METHODOLOGY

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

Questions to guide discussion:

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

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

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

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

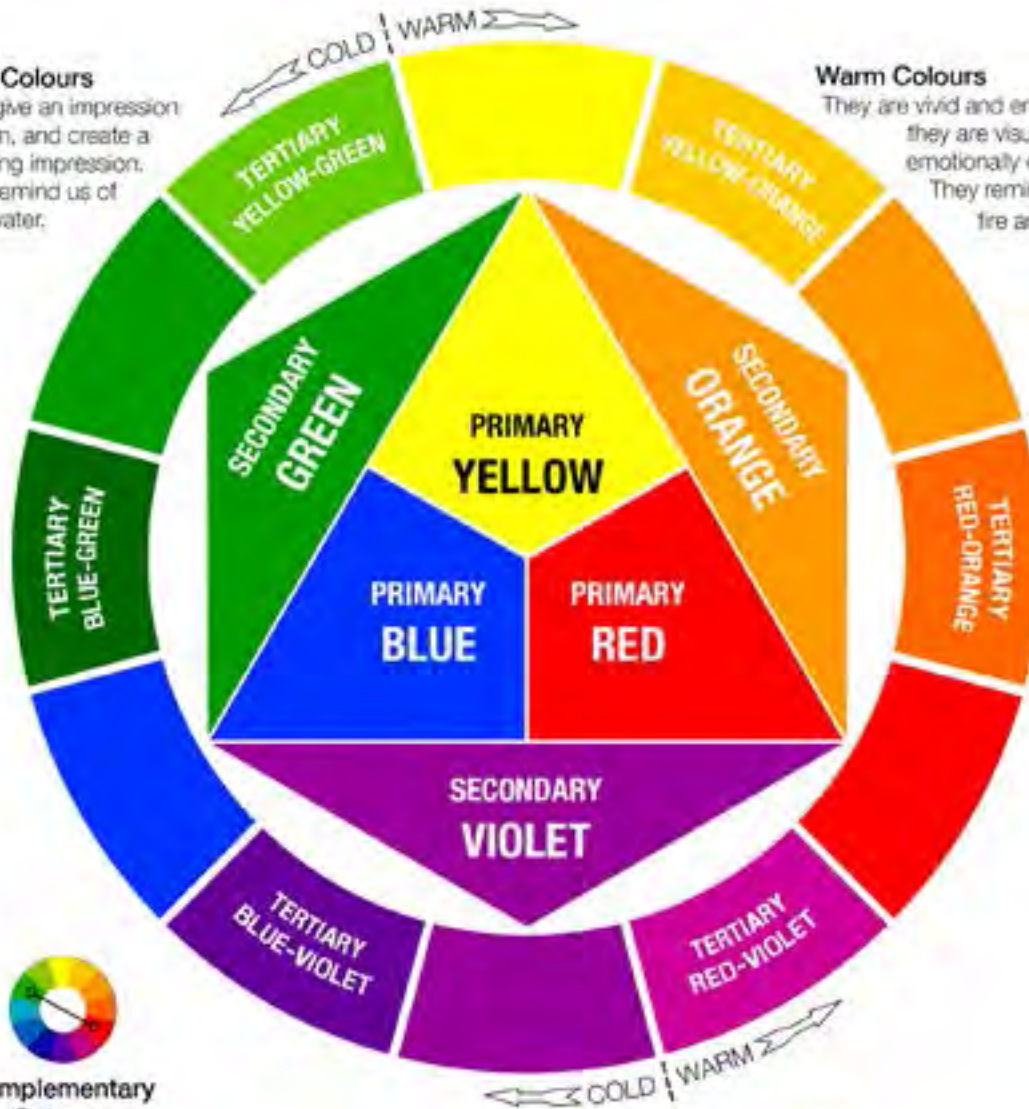
Complementary colours can be used to create focus, emphasis, and the illusion of space. Brighter (warm) colours in the colour wheel tend to appear in front of - or come forward on the picture plane - compared to darker (cool) colours.

Cold Colours

They give an impression of calm, and create a soothing impression. They remind us of cold water.

Warm Colours

They are vivid and energetic, they are visually and emotionally exciting. They remind us of fire and heat.



Complementary Colours

Colours that are opposite each other on the colour wheel are considered to be complementary colours (example: red and green).

When put together, they appear more vivid than when apart.



Triadic colour scheme



Rectangle (tetradic) colour scheme



Split-Complementary colour scheme



Square colour scheme

Toni-Hauri
Colour Theory Wheel, 2020

TOP VIEW TOWN - PAPER COLLAGE

AGES 8 - 15

MATERIALS

- Multi-coloured bristol paper
- Magazines
- Poster paint and paint brush
- Pencil and eraser

INSTRUCTIONS



1. Sketch a rough plan for your collage. Quickly draw the roads, a park, buildings, cars, and whatever else you want in your town!



2. On a large piece of paper or cardboard paint the town's roads.



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



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



5. For the cars, rip a shape for the body. Don't forget wheel arches! Glue two wheels behind and windows on top.



6. For a cat or dog, rip the body and the spots from magazine paper with different colours and textures. Cut out an eye and glue it on too.



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

**Glue some of the cars, people, and buildings at different angles for a topsy-turvy perspective!*



SIDE VIEW CITY - PAPER COLLAGE

AGES 8 - 15

MATERIALS

- Multi-coloured paper or thin cardboard
- Tissue Paper
- Glue
- Ruler
- Pens or markers

INSTRUCTIONS



1. For the road, lay a ruler on a piece of paper. Press firmly on the ruler and rip the paper along its edge.

2. Glue the road along the bottom of a large piece of paper. Rip another piece with an angle at one end, and glue it on.





3. For the buildings, rip rectangles from lots of different kinds of paper. Rip tower shapes on some of them.



4. Arrange the rectangles of paper along the road, then glue them on. Overlap some of them to get a 3-D effect.



5. Cut out and glue lots of windows on some of the buildings. Glue strips of white tissue paper others.



6. Draw an outline around a few of the buildings with a black felt-tip pen. Draw windows on some of them too.

**Draw some tiny cars. This helps to make the buildings look massive!*



PHOTOMONTAGE

AGES 13 - ADULT



Shane Golby
I'm So High, 2010
Photomontage (3 images)
Collection of the artist

OBJECTIVES

- Develop skills in digital photography
- Enhance computer skills through using Adobe Photoshop programs and scanners/photocopier
- Develop visual skills in perception, perspective and proportion
- Explore surrealism through juxtaposing 'unrelated' images to construct new meaning in art works
- Investigate story-telling and social/political concerns through art work

MATERIALS

- Computers/printers/printer paper
- Digital cameras
- Scanner/photocopier
- Scissors
- Rulers
- Glue sticks
- Acrylic/watercolour paints and brushes
- Mounting paper
- Magazines, art reproductions, cartoons, and/or other images printed from the internet

INSTRUCTIONS

(have students do the following)

1. Using a digital cameras, explore your environment to create numerous images of people, places, and things.
2. Download and study the gathered images to determine
 - The 'story' they wish to tell/the concern they wish to address
 - The best image of a setting for that story or concern
 - Images of people or things which could be used to tell the story / address the concern examined
3. Find in magazines or other paper sources further images/text which would enhance their 'story'. The surreal aspect of these additional images should be considered by the students when making their choices. Scan the images into Photoshop or another image editor to manipulate the colour and cropping
4. Print a primary image at 8 x 10" and then print the secondary images (people or things) which will be placed within the primary image.
 - * Students need to consider the size of their secondary images and modify size before printing. Also consider concepts of space/distance and focus within the finished piece.
5. Cut out the secondary images and arrange on the setting. Keep in mind space/distance and focus. Students may need to resize and reprint secondary images a few times to correct the scale.
6. Once all images are arranged, glue the secondary images onto the primary image using glue sticks to create a collage image.
7. Photograph, scan, or photocopy the collage to create a seamless 8 x 10" photomontage image.
8. Mount the photomontage image on heavier paper (optional).



Shane Golby
Brave New World, 2011
Photomontage (3 images)
Collection of the artist

SURREAL PEN AND INK DRAWINGS

AGES 13 - ADULT



Domenico Gnoli
Snail on Sofa, 1967
Indian Ink, tempera and acrylic on cardboard
Yannick and Ben Jakober Foundation, Spain

OBJECTIVES

- Discuss Surrealism and the Still Life
- Create a surreal still life or narrative by first creating a collage and then rendering it as a drawing.

Through this project students will:

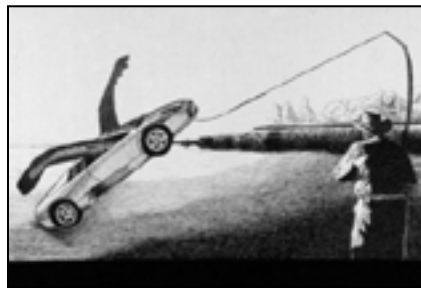
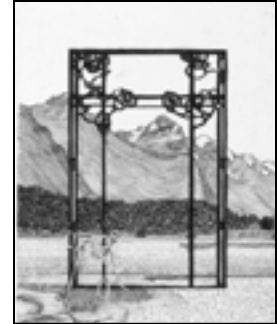
- Understand and apply media, techniques, and processes.
- Choose and evaluate a range of subject matter, symbols, and ideas.
- Combine multiple unrelated images into single composition with a subtle message or theme.
- Experiment with pen and ink techniques.
- Learn the visual language of texture and value.

MATERIALS

- Images by Domenico Gnoli and the exhibition
- Mat Board or Cardboard
- 9 x 12 inch heavyweight White Paper
- Pencils
- Micro pens
- Images from magazines or the internet
- Photoshop (optional)



Domenico Gnoli
 Woman Sole in Bath Tub, 1967
 Indian Ink, tempera and acrylic on cardboard
 Yannick and Ben Jakober Foundation, Spain



Examples of student drawings

INSTRUCTIONS

1. Begin lesson by discussing Surrealism as an art movement. Examine the work of Domenico Gnoli, Rene Magritte, Salvador Dali, and images from the exhibition.
2. Discuss pen and ink techniques, such as pointillism/stippling, scumbling, hatching, and cross-hatching.

Have students do the following:

3. Find 6 images in magazines or on the internet that they find interesting.
 - The images MUST have a variety of textures (smooth/grainy/rough/sharp/etc)
 - They must have variety in size.
 - Choose some that can be used vertically and some that can be used horizontally in your composition
 - The must have variety in value
4. Take 3 of the images to create a surreal composition.
 - Rank the images in order of preference

- What image is the most important?
 - Images can be re-sized and manipulated in Photoshop.
 - Consider what and where the focal point is placed.
 - Make visually interesting and effective use of positive and negative space.
5. Glue the composition down to mat board.
 6. Using contour lines only, sketch the composition on 9 x 12 paper with a 1" border on all sides.
 7. Plan on how to complete the image in a similar style to Domenico Gnoli. Experiment with the techniques pen and ink techniques before beginning.
 8. Using micro pens, fill in shapes with values and textures. Chose textures that work with the specific object.
 - Fill all areas of the shapes (white areas must represent brightest light only).
 - Choose textures for each specific object.
 - Create definite space and value distinctions

GLOSSARY

Automatism: a technique first used by Surrealist painters and poets to express the creative force of the unconscious in art.

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

Complementary colour: Colours that are directly opposite each other on the colour wheel, for example, blue and orange. These colours when placed next to each other produce the highest contrast.

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

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

Cool colours: Blues, greens and purples are considered cool colours. In aerial perspective, cool colours are said to move away from you or appear more distant.

Dream imagery as seen in the art movement surrealism, ideas concerning the unconscious and incongruous images drawn from dream elements.

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

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

Fantastic art: 1940's, a modern style of art similar to Surrealism; a combination of Cubism mixed with rich imagination based on childhood memories, folklore, and country life; Chagall is best known for his paintings based on Jewish folktales and theatre scenes with bright colour, fantasy, and abstraction.

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

Gradation: A principle of design that refers to the use of a series of gradual/transitional changes in the use of the elements of art with a given work of art; for example, a transition from lighter to darker colours or a gradation of large shapes to smaller ones.

Mythology: The body of myths (sacred stories) of a particular culture, or of humankind as a whole; the study and interpretation of such myths.

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

Photomontage the technique of making a picture by assembling pieces of photographs, often in combination with other types of graphic material.

Surrealism (1924-1945) An era of art expressed by fantastic imaginary thoughts and images, often expressing dreams and subconscious thought as part of reality; illogical and unexpected, surprising imaginary art; followed Dada; the most famous Surrealists are Chagall, Magritte, Oppenheim and Dali.

Symbolism in art a late 19th-century movement in art that sought to express mystical or abstract ideas through the symbolic use of images.

CREDITS

Hieronymus Bosch - en.wikipedia.org/wiki/Hieronymus_Bosch

Giuseppe Arcimboldo - en.wikipedia.org/wiki/Giuseppe_Arcimboldo

History of Art, Second Edition, H.W. Janson, Prentice-Hall, Inc., Englewood Cliffs, N.J., and Harry N. Abrams, Inc., New York, 1977, pp. 362, 367-368, 624-628, 658-663

Fantastic art - en.wikipedia.org/wiki/Fantastic_art

The History of Fantasy Art - arthistoryarchive.com/arthistory/fantasy/

Art History Guide: History of Art Movements and Artists: Fantasy Art - arthistoryguide.blogspot.com/2008/01/fantasy-art.html

Symbolism (arts) - [en.wikipedia.org/wiki/Symbolism_\(arts\)](http://en.wikipedia.org/wiki/Symbolism_(arts))

Modern Art, Third Edition by Sam Hunter, John Jacobus, Prentice Hall Inc., Harry N. Abrams, Inc., 1992, pp. 34-53, 163-195

Symbolism - huntfor.com/arthistory/c19th/symbolism.htm

Surrealism - *Oxford Companion to Art*, edited by Harold Osborne, Oxford University Press, 1970, pp. 1115-1116

Surrealism - en.wikipedia.org/wiki/Surrealism

René Magritte - en.wikipedia.org/wiki/Ren%C3%A9_Magritte

Giorgio de Chirico - en.wikipedia.org/wiki/De_Chirico

Surrealism and photography - answers.com/topic/surrealism-and-photography

Surrealism in Photography - photorails.eu/articles5.html

Enhancing Reality: Surrealism in Photography - istockphoto.com/article_view.php?ID=75

Surrealism and Photography in England (blog by Guy Lane, 2009) - foto8.com/new/online/blog/768-surrealism-and-photography-in-england

Photogram - en.wikipedia.org/wiki/Photogram

Solarisation - en.wikipedia.org/wiki/Solarisation

Staged Photography - answers.com/topic/staged-photography

Art in Action, Guy Hubbard, Indiana University, Coronado Publishers Inc., United States, 1987

The Usborne Book of Art Skills, Fiona Watt, 2002, Usborne Publishing Ltd., London, England

Tableau Vivant - en.wikipedia.org/wiki/Tableau_vivant

Pablo Picasso - Collage - pablo-ruiz-picasso.net/collage.php

The History of Collage in Art - Artland Magazine - magazine.artland.com/the-history-of-collage-art/

The Birth of Collage and Mixed-Media, Matthew Israel, artsy.net/article / matthew-the-birth-of-collage-and-mixed-media

The Abstraction of Cubist Collage - ideelart-ideelart.com/magazine/cubist-collage

Mixed media - en.wikipedia.org/wiki/Mixed_media