



# AT FIRST GLANCE

Alberta Foundation for the Arts  
Travelling Exhibition Program



**ART GALLERY**  
of GRANDE PRAIRIE

Alberta Foundation for the Arts

# TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

**Northwest Region:** The Art Gallery of Grande Prairie, Grande Prairie

**Northeast and North Central Region:** The Art Gallery of Alberta, Edmonton

**Southwest Region:** The Alberta Society of Artists, Calgary

**Southeast Region:** The Esplanade Arts and Heritage Centre, Medicine Hat



Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TRES program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



# AT FIRST GLANCE

Collection of the Alberta Foundation for the Arts

Curated by Jamie-Lee Cormier

This group exhibition from the Alberta Foundation for the Arts' Permanent Collection features a selection of expressionist works which together raise the question, what do you see at first glance? As studies show, when a viewer looks at a piece of art for the first time, the eye is drawn to an initial focal point, but if one looks away and then back again at the piece, the eye is often drawn to a different point.

The paintings in this exhibition use minimal gestural brushstrokes, vibrant colours and line work to draw the viewer in for a momentary presence into the scene the artist has created. As a viewer, you generate a global impression, or a gist, of a painting with the first glance at it. Everyone's eye may be drawn to a different focal point, and we may all see something the next viewer doesn't see right away. That is what is so fascinating about art, we all interpret it differently. Some paintings in this exhibition may look like abstract landscapes at first glance, but when you spend more time studying the work, you may see an animal, a boat, a bus or a tree.

The artists application of paint to the canvas alongside a pleasant variety of subject matter create a vibrant exhibition. The works that you see have a slight stylistic influence of the expressionist art movement. Expressionism presented exaggerated and distorted emotions through art. This entailed going beyond the reality and focusing on the light effects and movement of the subject matter in a spontaneous manner. You may look at a piece in the exhibition and see large brushstrokes of colour which make the piece look abstract. But if you look closely something starts to pop out at you and you see a line which morphs into a seed or tree. This expressionist style is apparent in Pattie Trouth's, *Seeds* or Art Whitehead's, *Shadows*.

*At First Glance* features the works by sixteen Canadian artists: Bradley R.Struble, Tom Hamilton, Ron Gust, Art Whitehead, Mary Joyce, Pattie Trouth, Audrey Watson, Leslie Pinter, Susana Espinoza, Niina Chebry, Maureen Harvey, Robin Smith-Peck, Les Graff, Kristen Keegan, Mark Mullin, and Daniel May.

The Traveling Exhibition Program  
Region 1: Northwest Alberta is  
thankful for our generous sponsor  
this year:



# MEET THE ARTISTS



## Bradley R. Struble

As Chief Executive Projector (CEP) at Struble Special Projects Bradley R. Struble works as a contractor to his clients on a variety of projects. Large Format Graphic Design, Interactive and Interpretive Exhibit Design and Lighting for Theatres and Exhibitions. He was a designer in the private sector – in Toronto, Vancouver, Edmonton and Calgary.

His formal education is in Fine Arts ((University of Minnesota with a BFA)) , Industrial and Exhibition Design ((Associate of the Ontario College of Art and Design and with the University of Calgary EVDS Faculty. Bradley has exhibited art works for 45 years photography, drawing, sculpture and mixed media installations. Designed for dance, theatre, video and multi-media productions specializing in interactive experiences, projections/lighting and sets.

## Les Graff

After preliminary studies at the Banff School of Fine Arts, Les Graff attended the Provincial Institute of Technology and Art (now Alberta College of Art + Design) and graduated in 1959 at age 23. He completed postgraduate studies at the Cranbrook Academy of Art, Michigan in 1960. He had his first solo exhibit at the Edmonton Art Gallery (now Art Gallery of Alberta), two years later. However, it took 29 years before he was able to fulfill his dream of painting fulltime. During that time, Graff made a major contribution to the visual arts in Alberta, beginning as Director of Arts and Crafts for the Province of Alberta in 1967 and retiring in 1991 as Director of Visual Arts for Alberta Culture. He built numerous programs to support the province's artists and arts organizations.

Graff's work begins with simple, plein air line drawings of the landscape which serve as the departure point for larger charcoal drawings and small studies done in the studio. These form the basis for his large abstract oil on canvas works. He has had numerous solo exhibitions at galleries including: Canadian Art Galleries Ltd., Calgary, AB (1978), the Mendel Art Gallery, Saskatoon, SK (1984) the Edmonton Art Gallery (now the Art Gallery of Alberta), Edmonton, AB (1962 and 1994), and at the Whyte Museum of the Canadian Rockies, Banff, AB (2008). His work is included in the collections of the Glenbow Museum, the Art Gallery of Alberta, the Whyte Museum of the Canadian Rockies, and in numerous corporate and private collections.



# Tom Hamilton

Thomas Hamilton was born July 2nd, 1951 in Queens, New York. He was adopted at the age of 6 months by a Canadian couple who were residing in New York. This gave Tom dual Canadian/ American citizenship. At the age of 10, he and his family moved to Alberta, Canada, where they settled in Tomahawk, a town west of Edmonton.

Tom graduated from high school in 1968, and later attended the Fine Arts program at the Alberta College of Art, in Calgary. He graduated from the program in 1974 and moved to Medicine Hat to take up work as a ranch foreman. It was during this time that Tom taught art for 2 years at Medicine Hat College.

Eventually, Tom began doing some long-haul trucking to help support his passion for creating art. It was during a trip to Chilliwack, B.C. that Tom met Sharon Price with whom he fell in love and married in October of 1989. With this union, came two wonderful stepchildren, Lisa and Jason.

Throughout his adult life, Tom maintained art studios wherever he lived, including Medicine Hat, Cochrane, and Calgary, Alberta. He was honoured to be selected as an 'artist in residence' through an affiliation with the Tate Gallery, in both London, England (1996) and Beijing, China (1997).

In 2010, Tom was diagnosed with brain cancer. Despite this terrible set-back, he continued to energetically create his art. Following surgery to try to arrest the cancer, he found that his colour palette had changed, and he began to use more oranges and yellows in his paintings. Tom was committed to his work right up to his untimely death, in February 2011, at the age of 60.

Patrons of Thomas Hamilton's art include Esso Canada, Gulf Canada, and the Calgary Children's Hospital.

# MEET THE ARTISTS



## Kristen Keegan

Kristen Keegan is an artist from Edmonton, Canada currently based in Bergen, Norway where she is undertaking an MA at the Academy of Fine Arts. She received a BFA (honours) from the University of Alberta in 2010 and has since traveled to attend residencies in New York City, The Banff Centre, as well as in Iceland and Norway. Her work was most recently exhibited in Melbourne, Australia c3 Art Space, in Edmonton at The Drawing room, the 2015 Alberta Biennial of Contemporary Art, Exposure Photography Festival, and at Latitude 53 Gallery. She has received support for her projects through the Edmonton Arts Council, The Alberta Foundation for the Arts, The Canada Council for the Arts, and the BKH Norwegian stipend fund.

## Mark Mullin

Born in Edmonton, Canada, Mark Mullin has taught at various academic institutions in Canada. He has exhibited across North America and Europe. His work investigates how abstract painting can perform as a type of playful narrative of contradiction and subversion. It is a dialogue whose visual vocabulary is comprised of borrowed bits and parts – a convergence of “insistent debris” where the decorative and minimal negotiate with the brash and grotesque. What results are paintings that resonate like improvised abstract theatre.

## Daniel May

Dan May is a very collectible, sort after, modern narrative painter, a master of visual storytelling, his work is steeped in emotion and mystery. May weaves a rich texture of the surreal and mysterious into his highly original flowing style. His detail-intensive works have become widely recognized for their dreamlike ability to transcend the natural states of space and time. Dan currently lives and works in northern Michigan with his wife, Kendal and their sons, Max and Dylan. His work has been exhibited in galleries and museums throughout the world.



## Maureen Harvey

Maureen Harvey is a prolific painter who works in both small and monumental scale, on murals and stage design, and employs a range of media including watercolours and oils.

Harvey's strength lies in a fine and delicate touch which results in wonderfully rhythmic lines, matched only by her quirky approach to colour and pattern. She plays with ideas and perceptions of space, and entices the viewer into her compositions by creating a sense of magic or illusion in her work. This illusion exists in painted figures seemingly on solid ground, but actually suspended in space; or figures sitting comfortably, but without a chair - feet dangling or bodies crouching. Harvey is detailed in her process, and creates dozens of sketches prior to each colour study, with some sketches very loosely drawn, and others more detailed and finished. This process allows her to focus on the visual issues she likes to explore, including composition, space, and colour.

Harvey received her BFA from the University of California, Los Angeles, in 1961. Her work is in collections throughout Alberta including the Alberta Foundation for the Arts, the City of St. Albert, the Grande Prairie Hospital, and the Alberta Oil Sands Equity. She has exhibited at Harcourt House in Edmonton, as well as the Bowman Arts Centre, Fringe Gallery, and in the Works Festival in Edmonton.

## Robin Smith-Peck

Robin Smith-Peck has spent most of her career in northern Canada. She grew up in Goose Bay, Labrador; received her BFA from the Nova Scotia College of Art and Design and later her MVA from University of Alberta. She has taught printmaking in the remote communities of Holman, Cape Dorset and Iqaluit; as well as University of Alberta and Keyano College. Her work has been exhibited internationally and across Canada and is found in many collections such as Canada Council, Statoil, Silpakorn University, Thailand, and the Canadian Embassy, New York

# MEET THE ARTISTS



## Audrey Watson

Audrey was special from the beginning of life. She was gifted – a child with profound creativity, imagination and talent for music, theatre and most of all drawing and painting. These gifts would continue to manifest and enrich others throughout her life.

As a young girl she studied art and later became a nurse practicing in Preston, England. A shy but strikingly pretty nurse soon caught the eye of a young handsome Irish doctor. Audrey and Maurice were married in 1957 and after a short term in Montreal settled back in Edmonton.

She soon created an enriched life for herself and her family. She embraced the art scene, made many friends and soon after studied, practiced and shared teachings of Tibetan Buddhism. Audrey mostly loved warm days spent at the lake: a very special place that provided endless inspiration for her painting.

## Niina Chebry

Canadian artist Niina Chebry plumbs the abstract in nature. From tree to iceberg, her work wrestles with notions of beauty, impermanence and peril. The power and tranquility of water as both liquid and ice is revealed through layers of Inky ebony tones and aqua hues.

She studied fine art at the University of Alberta and traveled, living periods of time in Europe, Japan and India before settling in Vancouver. As a founding member of Parker Art Salon, Niina is part of a vibrant arts community at Parker Street Studios.

Her paintings are included in public and private collections in Canada, United States, Europe and Japan, notably at the Ueno Royal Museum of Art and the Canadian Embassy in Tokyo. Niina's work is represented by Vancouver Art Gallery Art Rental Gallery and Gallery 8.





## Susana Espinoza

Born in Valparaiso, Chile, Susana Espinoza is a graphic designer, oil painter, and sculptor best known for her geometric encaustic paintings. After earning her B.A. in Graphic Design from the Catholic University of Valparaiso, Espinoza came to Canada in 1976 to settle in Calgary. While her work is explosively colourful, it contrasts the temperatures of hues, and dark with bright. She constructs many of her works by layering pigments inside fluid suspensions—gleaming, semi-translucent superimpositions she calls “floating colour.” Upon many of these works she attaches colourful, button-like domes that resemble blobs of paint, or leafy, grassy projections whose organic shapes soften the industrial gloss of the works.

Describing her project, she says, “I am taking advantage of new technological developments in pigments, [media], and supports. Working with one hue at a time, in a minimalistic composition, I am trying to understand what makes a color beautiful—how do we magnify its presence, how does it affect us, and how can it be portrayed as an independent entity?” Yet some of Espinoza’s work stands apart from her floating colours; her tactile textural series focuses on contrasting transparency and opaqueness.

Espinoza has enjoyed many solo exhibitions, particularly in Edmonton’s Peter Robertson Gallery and Calgary’s Fosbrooke Gallery. The Alberta Foundation for the Arts, Calgary Olympic Park, GWL Realty Advisors of Calgary, and many private owners around the world have collected her work.

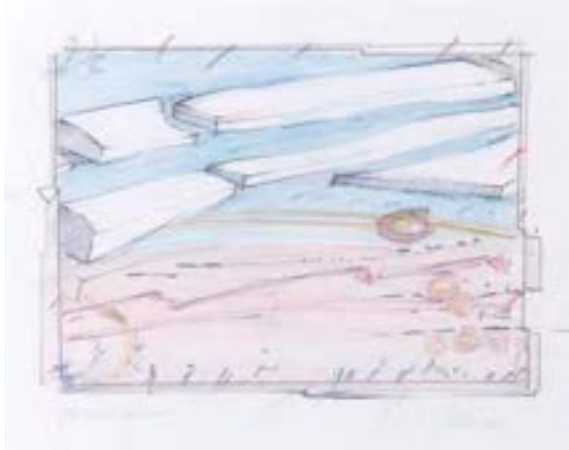
## Pattie Trouth

Information not available

## Leslie Pinter

Information not available

# IMAGE INVENTORY



**Bradley R. Struble**  
*Board Feet*, 1979  
Pencil, watercolour on paper  
Collection of the Alberta Foundation  
for the Arts  
9 x 10 inches



**Mary Joyce**  
*Heads of Fox and Lynx*, 1990  
Oil on plywood  
Collection of the Alberta Foundation  
for the Arts  
18 x 24 inches



**Tom Hamilton**  
*Harlequin One*, n.d.  
Oil on paper  
Collection of the Alberta Foundation  
for the Arts  
22 x 29 inches



**Pattie Trouth**  
*Seeds #5*, 1990  
Gouache on paper  
Collection of the Alberta Foundation  
for the Arts, 24 x 20 inches



**Ron Gust**

*Landscape #3, 1985*

Coloured pencil and acrylic on paper  
Collection of the Alberta Foundation  
for the Arts  
21 x 30 inches



**Art Whitehead**

*Shadows, 1990*

Oil on masonite  
Collection of the Alberta Foundation  
for the Arts  
8 x 10 inches



**Audrey Watson**

*Autumn Garden #5, 1991*

Acrylic on paper  
Collection of the Alberta Foundation  
for the Arts  
29 x 37 inches



**Audrey Watson**

*Night Garden, 1995*

Acrylic, oil on canvas  
Collection of the Alberta Foundation  
for the Arts  
24 x 28 inches

# IMAGE INVENTORY



**Niina Chebry**

*The Gathering*, 1996

Acrylic on canvas

Collection of the Alberta Foundation  
for the Arts

24 x 27 inches



**Robin Smith-Peck**

*Source O Heat*, 2013

Digital ground, epson ink on paper

Collection of the Alberta Foundation  
for the Arts

22 x 22 inches



**Les Graff**

*Pelican Point/Pier #2*, 1991

Oil on Masonite

Collection of the Alberta Foundation  
for the Arts

21 x 25 inches



**Les Graff**  
*Ploughing/Road to Storage Tank, 1994*  
Oil on masonite  
Collection of the Alberta Foundation  
for the Arts  
21 x 25 inches



**Kristen Keegan**  
*Bits, 2014*  
Oil on board  
Collection of the Alberta Foundation  
for the Arts  
14 x 9 inches



**Mark Mullin**  
*Polymorph 2, 2019*  
Oil and acrylic on paper  
Collection of the Alberta Foundation  
for the Arts  
36 x 29 inches

# IMAGE INVENTORY



**Leslie Pinter**

*Tea Leaf Series, #9, 1993*

Mixed media, graphite, oil, colour pencil  
on mylar

Collection of the Alberta Foundation  
for the Arts

12 x 11 inches

**Susana Espinoza**

*School Day on a Chinook Morning, 2006*

Acrylic and charcoal on canvas

Collection of the Alberta Foundation  
for the Arts

21 x 28 inches





**Maureen Harvey**  
*Pink Freckles, 1989*  
Watercolour on paper  
Collection of the Alberta Foundation  
for the Arts  
12 x 10 inches



**Daniel May**  
*Disney Magic Kingdom, 2019*  
Paint, pencil crayon on paper  
Collection of the Alberta Foundation  
for the Arts  
20 x 26 inches



**Les Graff**  
*Ploughing/Road to Storage Tank, 1994. Oil on masonite*  
Collection of the Alberta Foundation for the Arts



# AT FIRST GLANCE

## EDUCATION GUIDE

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# HOW TO LOOK AT ARTWORK

## Based on the Four Stages of Criticism

Age Levels:

K-Grade 3: Do stage 1 and possibly stage 2

Grades 4-6: Do stage 1, 2 and possibly 3

Grades 7-12: Do all four stages

## Stage 1: Description

*What do we see when we look at a work of art?*

- List or describe all that you see. Hint: Start with what you know.
- Describe the subject. What is this a picture of? Landscape, nature, people, animals, flowers, still life, etc.
- Describe the materials used to make this art (medium/materials): Is it an acrylic or watercolor painting? Drawing? Photograph?
- Describe the type of lines. What kind of shapes are used? Natural or geometric? Is there any texture to the surface of the artwork (rough/smooth//dry/wet). Does the work have areas (values) of dark and light?

For Grades 10-12: Describe the style of work. Is it realistic or abstract? Does it have a theme or subject? Can you describe a style that it resembles? For example, Impressionism, Expressionism, Surrealist.

## Stage 2: Analysis - Observing Relationships

*How is this artwork (composition) arranged?*

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space).
- Are there contrasts of light and dark colors?
- Are colors or shapes repeated to create unity or rhythm? Is there a sense of motion?
- Do the objects seem to be close up and in a shallow space or move far back to create deep space and distance?
- Is there one object that stands out and is more emphasized than other objects?

For Grades 10-12:

- Does the artist use complimentary colors against each other to create balance?
- What type of balance is it (symmetrical or asymmetrical)?

## Stage 3: Interpretation

*What meaning or reasons did the artist have in making this artwork?*

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the artwork and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right or wrong answers in the interpretation. Each viewer will bring their own ideas and life experience into their explanations.

## Stage 4: Final Conclusion About the Work

*What do I think or feel about this work?*

Decide what you like or dislike about the work. This is purely subjective, however the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?



# EDUCATOR'S GUIDED TOUR

Everyone looks at art differently, but generally adults try to determine the meaning of an artwork right away. Our brains look for recognizable patterns and shapes to figure out and interpret what we are looking at. *At First Glance* challenges this instinct. Selected from the Alberta Foundation for the Arts collection, these eighteen artworks by Canadian artists border on abstraction with gestural brush strokes and bold colours. They encourage the viewer to sit with the artwork and let the meaning unfold slowly.

These artworks resonate with expressionist art where the feelings or ideas of the artist are expressed. Reality is not meant to be depicted as realistically as possible. Instead, it can be distorted by exaggerating form and colour to help convey an emotional experience.

We see this exaggeration in form throughout all the works in this exhibition. For example, when viewing **Audrey Watson's** paintings *Autumn Garden #5* and *Night Garden*, the first interpretation might be an abstract composition. The brushwork is free with vibrant colours liberally applied. Upon closer inspection and with the aid of the titles, you can start to see the shapes of branches and the impression of leaves and shrubs. Outlines of

white around the shapes create a halo like effect implying a sense of light permeating through the work. Watson's paintings convey a sense of joy with bright colours and spirited brush strokes. You can imagine how the artist felt about these scenes and perhaps she was painting her own gardens.

**Ron Gust's** artwork *Landscape #3* employs similar techniques to Watson's paintings. Large sections of colour are roughly applied while an overall airy feeling is maintained by allowing the white of the paper to show through. Gust also brings in line to help define the different forms and it adds a fervent energy to the piece. The mix of subdued, more natural tones like brown and red with cheerful pink and yellow create an interesting and vibrant contrast. Whereas Watson's work presented a more intimate scene Gust captures an expansive landscape of rugged mountains and perhaps farmer's fields in the foreground. It feels like a celebration of the landscape captured with intensity by the artist.

Continued...



**Audrey Watson**  
*Night Garden*, 1995  
Acrylic, oil on canvas  
Collection of the Alberta Foundation  
for the Arts



**Audrey Watson**  
*Autumn Garden #5*, 1991  
Acrylic on paper  
Collection of the Alberta Foundation  
for the Arts



**Ron Gust**  
*Landscape #3*, 1985  
Coloured pencil and acrylic on paper  
Collection of the Alberta Foundation  
for the Arts

**Kristen Keegan**  
*Bits*, 2014  
Oil on board  
Collection of the Alberta Foundation  
for the Arts

The artwork *Bits* by **Kristen Keegan** unveils a scene that is more peaceful and serene in comparison to the other landscape works. Blocks of colour stretch across the composition giving a sense of stability and stillness. The colours are joyful and it's up to the viewer to determine if they see a sunrise or sunset and how that affects their perception of the artwork. The title is vague so you're left to wonder what the repetitive oblong shapes or 'bits' might be in the foreground. Perhaps they are shrubs scattered throughout a field or maybe a pond with lily pads and flowers. The work provides a quiet moment for the viewer to reflect and imagine the different possibilities of this landscape.

Other artworks in this exhibition appear to have more recognizable forms and features, but still offer moments of delight in discovering something unexpected if you take the time to explore the work. For instance, *The Gathering* by **Niina Cherby** may appear as a straightforward image of a couple of cows with the white of their faces immediately drawing your attention. If you continue to look you will discover what appears to be another cow in dark green and olive tones on the left. Considering the unusual colouring your mind may flit back and forth between deciding if that is indeed another cow or simply an illusion of the ground. The expressive brushstrokes give the work a dreamlike feeling while



marks scratched into the painting help define form and texture seen on the back of the cow in the centre.

A variety of details capture your attention in **Susana Espinoza's** artwork *School Day on a Chinook Morning* from the ornate railing and planter to the small school children. Espinoza playfully depicts different scales and levels in this painting. We get the sense we are high above the school on a hill. The figures and objects in the foreground are larger to create a sense of distance with the background. The two figures appear to be floating, as if they're jumping with elation. You can imagine the welcome reprieve a warm breeze would bring after the long bitter cold days of winter. The overall soft colour palette with highlights of warm orange and red colours bring a sense of awakening; maybe spring is just around the corner.

**Niina Cherby**  
*The Gathering*, 1996  
Acrylic on canvas  
Collection of the Alberta Foundation for the Arts

*Disney Magic Kingdom* by **Daniel May** also presents a bustling urban scene. May has used colour to separate the foreground and background and it feels like two separate narratives in the work. The repetition of shapes and colour in the foreground help create a sense of rhythm while the background seems to be blended together with details scattered throughout. You get the impression that the foreground is calm and relaxing with the tranquil blue and green and presence of flowers. The background feels lively and even chaotic with the variety of colours mashed together. The figures experience different emotions, some happy while others appear sad or disgruntled. You get the sense of how conflicting an experience of visiting a place like this can be while waiting in line versus the short-lived joy of being on a ride.

The only portrait of the exhibition, *Pink Freckles* by **Maureen Harvey** creates a powerful image using shape and strong colours. The softness of the watercolour alludes to the form of the face with a few lines creating more detail and recognizable features. The portrait is divided in two with one half containing warm colours and defined features and the other side cool colours with features that bleed into

each other, most notably the eye. It could be a study of a face in dramatic lighting, one side in light while the other in shadow. Or perhaps the work delves into the duality of people, the part of us we present to the public versus the part we obscure only for ourselves to know.

*At First Glance* offers viewers an opportunity to take a journey to discover and imagine the artists' intention for creating these artworks. With varying degrees of abstraction of each artwork, your first impression can be enhanced if you are open and curious. It takes time to explore the rich textures, colours, and forms and how those influence your interpretation.



**Daniel May**  
*Disney Magic Kingdom*, 2019  
Paint, pencil crayon on paper  
Collection of the Alberta Foundation  
for the Arts

# THE DEVELOPMENT OF COLOUR IN ART

Today, artists are only limited by their imagination when it comes to choosing colours. Hundreds of pre-made paints are ready to buy and infinite colour combinations are possible. This freedom gives artists the room to play and experiment with colours in ways we haven't seen before. But this hasn't always been the case. The creation of pigments has been a long and exciting process throughout history, one full of discovery, accidents, and scientific exploration.

The first colours were restricted to what could be created from organic material. Roughly 40,000 years ago, early man crushed together things like ochre, animal fat, charcoal, minerals, and chalk to create the first colour palette of five colours: red, yellow, brown, black, and white to paint on cave walls. Ochre is a soft coloured clay used to create red and yellow pigments and is some of the oldest pigments still in use today.

As societies developed so did the creation of more colours thanks to the discovery of new materials and processes to manufacture them. Ancient China and Egypt had developed a method to wash natural pigments from the earth thereby improving their intensity and purity. They also discovered how to create pigments from minerals. In China, the brilliant red mineral cinnabar was used to create the colour vermilion 2,000 years before it was used by the Romans.



Lascaux cave. Prehistoric Sites and Decorated Caves of the Vézère Valley (France). Photo by Francesco Bandarin, © UNESCO.



“

**COLOUR!  
WHAT A DEEP AND MYSTERIOUS  
LANGUAGE, THE LANGUAGE OF  
DREAMS.**

”

**– PAUL GAUGUIN**



Hippopotamus-E 7709, between 2033 and 1710 BC from Egypt. In the collection of the Louvre Museum. Photo by SiefkinDR from Wikimedia Commons shared under the Creative Commons license.

The Egyptians were the first to create the pigment blue around 2,200 BC aptly named Egyptian blue by the Romans. The Egyptians valued the colour blue compared to other Western societies that still hadn't invented a word to describe the hue. Egyptians believed the colour brought prosperity and would drive away evil. It also represented divinity and creation and their god Amun-Ra, their most significant god, was portrayed with blue hair or skin. To create the pigment was a scientific feat at the time. Ground limestone or chalk was mixed with a mineral that contained copper like azurite or malachite and then heated together to create a blue like glass. This brittle glass was crushed into fine particles and then refired to create a brilliant blue. It was mixed with a thickening agent like egg whites to produce a very durable paint. The pigment was exported and remained popular in the Roman Empire until about 395 AD when other ways of producing blue became available.

A shade of purple, Tyrian purple, came to represent power and wealth in ancient Greek and Rome due to the labour-intensive manufacturing process. The first mentions of Tyrian-dyed cloth can be found in Virgil's Aeneid from 29 and 19 BC. The colour was produced by mixing the liquid from the gland of two types of shellfish from the Mediterranean. As only a drop of liquid was produced from this gland, it required around 250,000 shellfish to make an ounce of dye. The time and effort required to produce even small amounts of the colour made it very expensive and eventually Tyrian dyed cloth was worth its weight in gold. Tyrian purple became associated with power and royalty and in Rome by the fourth century AD, only the emperor was allowed to wear the colour with the threat of death for anyone else caught wearing it. The secret of how to produce the colour was lost for four hundred years when the capital of the Roman and Byzantine empire fell in 1453 until it was rediscovered by a French biologist in 1856.

Lead White was also manufactured by the ancient Greeks and it was the first fully opaque white. To create the pigment lead strips were stacked in a small space layered with vinegar and animal dung. After some time the materials would combine to create white flakes. Lead White was manufactured like this for centuries and even after it was discovered that lead was poisonous in the late 19th century, it wasn't until 1978 that the paint was banned in the United States.

The Renaissance was a flourishing time for art. The Italians developed a range of earth pigments like the deep red of burnt sienna and the warm brown of burnt umber by roasting them beforehand. It was also during this time that a new type of blue pigment would become extremely coveted for its rich and reflective qualities. The new pigment named Ultramarine, meaning "beyond the sea" in Latin was made from the precious gemstone lapis lazuli and it was considered a true blue. At the time, the gemstone was only found in one location, a mine in Afghanistan. The cost to mine the stone and then transport it to Europe meant the pigment was incredibly expensive and rivaled the cost of gold. Because of its cost, the colour was used by wealthy patrons commissioning art. It became associated with the Virgin Mary as the colour came to signify her divinity and people's reverence for the religious figure.

Continued advancements in chemistry and greater access to different minerals and chemicals with the opening of trade routes in the 18th century meant that colours started to be produced synthetically. The first chemically synthesised colour, Prussian blue, was created by accident in 1704 by a German alchemist who was trying to create red. In 1826 a synthetic version of ultramarine was invented by a French chemist called French ultramarine. The colour is chemically identical to the original and since it was significantly cheaper to produce, French ultramarine became accessible to all artists, rather than only the wealthy.



Johannes Vermeer. *Young Woman with a Water Pitcher*, 1662. The Metropolitan Museum of Art.

Like other artists of the time, Vermeer used lead white in his paintings extensively as seen in the white walls and cloth. Lead white was also used to lighten other colours.



Johannes Vermeer. *Girl with a Pearl Earring*, 1665. Mauritshuis, The Hague.

Vermeer's most famous painting, features an imaginary figure with the highly coveted ultramarine blue colour.

Dress, 1868. The Metropolitan Museum of Art.

While not explicitly stated, the vibrant yellow-green colour of the dress is likely Scheele's Green.



With the invention of synthetic colours also came the hazard of highly toxic pigments. Scheele's green was created by a Swedish chemist in 1775 from arsenic, a very poisonous substance. At that time, very few green pigments were available so seeing the potential to make money even though the chemist knew arsenic was poisonous, he made it available for manufacturing. The colour proved very popular in the Victorian era and was used to dye everything from wallpapers, fabrics, cakes, candy, children's toys, and artificial flowers as well as artist's paint. By 1863 it was estimated that Britain alone was making 500 to 700 tonnes of Scheele's green a year to keep up with demand. After a string of deaths and illnesses were linked to the colour, it eventually fell out of favour with the public and only small quantities of the pigment was allowed to be supplied.

The isolation of more chemical elements allowed for the production of even more artificial colours so by the end of the 19th century, an artist could practically purchase any colour they wanted at a reasonable price. New pigments are still being invented and accidentally discovered even now. In 2009, when trying to make new materials for electronics, scientists discovered one of their samples turned a brilliant shade of blue when heated. This new shade of blue is named after the chemicals it is made of, yttrium, indium, and manganese, and is called YInMn (pronounced Yin Min) blue. It was released commercially in 2016 and was recently added to the colours of Crayola crayons.



*Justinian I Mosaic, 6th century.* © A De Gregorio—DeA Picture Library/age fotostock

A detail of a mosaic featuring Justinian I, a Byzantine emperor wearing a royal purple cloak.

The history of pigments is a long and exciting story full of discoveries and accidents. Depending on how easy or difficult it was to manufacture a colour directly affected its association with certain meanings or symbolism. Colours that were incredibly expensive and rare were connected to wealth, power, royalty, and divinity. Even though it's easier and more affordable to manufacture a range of colours those historical associations still linger and affect the way we view and perceive colour today.

# A LOOK AT EXPRESSIONISM

The artist **Edvard Munch** once said "No longer shall I paint interiors with men reading and women knitting. I will paint living people who breathe and feel and suffer and love." The artist's name may not be familiar to you, but you most likely would recognize his most famous work *The Scream* painted in 1893. While considered a masterpiece today, the work was highly criticized when it was first exhibited in 1895 with people even questioning the artist's sanity. Bold and vibrant colours fill the background while an enigmatic figure draws your attention with a gaping mouth and hands clasped on their face. The image exudes anxiety and anguish. It's a prime example of expressionist art and what it tried to achieve.

Expressionism is an artistic style where artists are more concerned with trying to depict an emotion or an idea rather than faithfully reproduce the world around them. It's often deeply personal to the artist and expresses their inner thoughts, ideas and feelings. Artworks in this style feature intense and jarring colours, typically non-naturalistic and the brushwork is exaggerated and liberally applied. Figures and forms are distorted to convey an emotional experience.



Edvard Munch. *The Scream*, 1893. National Museum of Art, Architecture and Design.

While expressionist art can be from any time period, it's mostly associated with artworks from the twentieth century. Expressionism also specifically refers to a modern art movement first developed in Germany with the creation of the artist group Die Brücke (The Bridge) in 1905. Led by artist **Ernst Ludwig Kirchner**, the group included artists **Erich Heckel**, **Karl Schmidt-Rottluff**, and **Fritz Bleyl**. The foundation and inspiration of the movement lies in earlier artworks by **Vincent van Gogh**, **Edvard Munch**, and **James Ensor**. They developed a highly specific and personal style of painting during 1885 to 1900 that steered away from traditional conventions of literal representation. Instead, they used colour, line and form to explore more emotional and personal themes.

Influenced by their predecessors, artists in the Die Brücke developed an intense and emotionally charged style. Aesthetically pleasing compositions with realistic form and colour palettes were tossed aside and instead the artists created dynamic compositions with jarring colours, swift brushstrokes, and distorted lines. They wanted to portray visceral emotional states and the clash of colours and contorted figures and forms were a way to jolt the viewer into experiencing those same emotions. The group continued to work together until they parted ways in 1913, but their style had caught on spreading to other artists in Germany and Europe.

Another influential German Expressionism group, Der Blaue Reiter (The Blue Rider) was formed in 1911 and loosely led by **Wassily Kandinsky** and **Franz Marc**. The group pushed their work to increasingly abstract and harmonious compositions believing in a spiritual value of art that could be conveyed through colour and form. Although the group was short lived, breaking up at the start of the war in 1914, they would greatly influence future artists and the pursuit of total abstraction in modern art. Wassily Kandinsky is considered to be one of the first artists to create a purely abstract painting.

In Austria, **Egon Schiele** and **Oskar Kokoschka** were most well known for Expressionism. Rivals in the art world, both artists concentrated on drawing nude figures and portraiture. They rendered their subjects with twisted lines and unusual colours to try and capture and portray the sitter's inner essence. Their evocative works were received with praise, although Schiele's career was cut short at the age of 28 with his untimely death from influenza in 1918.



Wassily Kandinsky. *Improvisation No. 30 (Cannons)*, 1913. The Art Institute of Chicago.



Egon Schiele. *Seated Woman, Back View*, 1917. The Metropolitan Museum of Art.



Ernst Ludwig Kirchner. *Frauenbildnis (Portrait of a Woman)*, 1911. Buffalo AKG Art Museum.

Expressionism remained popular in Germany following World War I with artists reacting to the horrors of war and the uncertainty of the modern world. One such artist was **Käthe Kollwitz**, a socially engaged printmaker whose simplified compositions focused on the most vulnerable in society. Her emotionally driven works relied on line and form rather than colour to communicate the plight of the oppressed and poor, particularly women and children. In 1919 she was the first woman to enter the Prussian Academy of the Arts until her expulsion in 1933 by Nazis and was banned from exhibiting her art. In 1934, Kollwitz created the first of a series of lithographs focused on the theme of death, a theme that she repeatedly explored throughout her career. She passed in 1945 just before the end of the war.

When Hitler came to power in 1933 all art that didn't fit the traditional portrayal of realism was condemned for deforming reality and destroying classic models of beauty. The Reich Culture Chamber was established to monitor culture and ensure those traditional standards were met. Anyone deemed to not follow them were no longer allowed to work publicly resulting in many artists emigrating or working privately. The Nazi government also organized "defamatory exhibitions" in order to publicly criticize and mock any forms of modern art, including Expressionism. In 1937, they created the exhibition Degenerate Art with modern artworks confiscated from various state collections in an attempt to further discredit this type of artwork. The exhibition toured throughout Germany and even some Austrian town until 1941. The confiscation of artworks continued and its estimated 17,000 artworks were seized from more than 100 museums. These works were either destroyed or sold to foreign countries and only a small percentage were ever returned. Ironically, the Nazi's attempts to disgrace and erase modern art only ended up increasing its visibility and it returned to German museums and acclaim after the war ended in 1945.



Käthe Kollwitz. Untitled postcard published by Brück & Sohn. Image from Wikimedia Commons shared under the Creative Commons license.

Expressionism went on to influence future art movements such as Neo-Expressionism and Abstract Expressionism. Exploring a variety of themes and subjects, expressionist artworks portray the artist's interpretation of reality, revealing their inner most thoughts and ideas. Colour and form are liberated from staunch rules of realism and instead are used to awaken something deep within the viewer and elicit an emotional reaction. Its disregard for realism and rejection of traditional art standards in favour of deeply personal expression continues to resonate with artists and audiences today.

# THE LIFE OF VINCENT VAN GOGH



Vincent van Gogh. *Self-Portrait with a Straw Hat*, 1887. The Metropolitan Museum of Art.

Expressionism as a style is very broad and artists portrayed a variety of themes and subjects with the intention of expressing their inner reality. Artworks typically feature intense colours that contradict what you would actually see and figures and forms are warped in order to convey emotions. With such a vast definition, works from any era can be classified as expressionist, however, it's generally thought to have started with paintings by **Vincent van Gogh**.

Born March 30, 1853 in the Netherlands, van Gogh was the second child to his parents, a country minister and artist. The first child, a still born son also named Vincent, was born exactly one year earlier. Given his older brother's name, it seemed that van Gogh inherited a legacy of unspoken melancholy and grief that would follow him throughout his life. His childhood years seemed rather normal, being the oldest of six children. He spent most of his free time exploring nature on long walks with his family.

At sixteen, van Gogh left school for unknown reasons and went to work for his uncle at the international art dealer Goupil & Cie, a job his younger brother Theo would later take on as well. In 1872, van Gogh

experienced his first rejection in love when his second cousin refused his marriage proposal and van Gogh was heart broken. Shortly after, he transferred to the London branch of his company. The job seemed to ignite his interest in art and while in London, van Gogh often visited museums and galleries. It was also in London he experienced his second marriage rejection. Having fallen in love with his landlady's daughter, he proposed marriage which she turned down because she was already secretly engaged to someone else. His career as an art dealer was brief as he was dismissed from the position while living in Paris in 1876 which van Gogh didn't seem to mind at all.

The following years van Gogh appeared aimless, working as a teacher, a bookseller, and eventually tried to study theology, but was unsuccessful. Instead of studying he preferred to take long walks in the city and surrounding countryside. Not wanting to give up on his desire to serve God, van Gogh took a missionary position in the south of Belgium at an impoverished coal mine where he would preach from the Bible, visit the sick, and teach. At one point, van Gogh gave all his possessions to the poor which displeased the church. They did not renew his contract and van Gogh withdrew from everyone; his faith and spirit broken. Penniless and without a job, van Gogh needed to find something else.



Vincent van Gogh. *The Starry Night*, 1889.  
Museum of Modern Art.

In his letters to his brother Theo, van Gogh often included sketches and drawings and it was at Theo's urging that van Gogh decided to become an artist at the age of 27, much to their parents' disappointment. He decided he could serve God through his art and his vigour for life was restored with this new undertaking. Theo would support him financially as he fervently pursued his endeavour, practicing his drawing skills and taking lessons from other artists. Van Gogh's artistic career, although short, would be very prolific.

In 1881, van Gogh faced multiple rejections in love, this time from his widowed cousin Kee Stricker. She and her son came to stay with van Gogh's parents after the death of her husband and van Gogh fell deeply in love with her. She did not return the feelings and insisted "no, nay, never". In turn, van Gogh's parents and aunt and uncle also did not approve of his feelings or his persistence in trying to pursue his cousin romantically. After a fight with his father, van Gogh left his parents house to settle in The Hague, a city in the Netherlands.

It was here that van Gogh had a torrid love affair with a former prostitute, Clasina Maria Hoornik, who was pregnant and already had a daughter. They rented a little apartment together, living happily for awhile. It was clear his family did not approve and the unstable relationship ended after a year and a half.

Van Gogh took off to travel the countryside of the Netherlands for awhile before settling in the village of Nuenen. During this time, his work focused on the life peasants painting still lifes, landscapes, and figures all related to the hardships and daily routine of these working people. Still supported financially by Theo, van Gogh proposed that he send his paintings to his brother to sell on the Paris art market in exchange for the allowance his brother sent him. This was a fruitless effort at the time as the tastes of the Parisians were more inclined to impressionist artworks and van Gogh's art was too dark for them.

In 1885, van Gogh painted what is considered today as one of his first masterpieces *The Potato Eaters*. To portray the harsh reality of country life, van Gogh emphasized their rough angular features and rugged, bony hands. Their anatomy is distorted to accentuate their working life and the colour palette is quite dark with muted, earthy tones. Van Gogh was pleased with the outcome, believing the work clearly conveyed the spirit and essence of the peasants which was more important to him than trying to realistically capture the scene. Critics and the public did not agree and harshly judged the work, disliking the dark colour palette and distortions of the figures.





Vincent van Gogh. *Green Wheat Fields, Auvers, 1890*. Collection of Mr. and Mrs. Paul Mellon, National Gallery of Art.

Van Gogh decided to enroll in the Academy of Art in Antwerp later that year and never returned to the Netherlands. He discovered Japanese prints and Impressionist paintings that would become a great influence on his work. Van Gogh found the traditional structure and rules of the academy stifling and after three months he hastily left to join Theo in Paris in 1886. This time in Paris was pivotal to the development of van Gogh's seminal style. He met with other artists like Henri de Toulouse-Lautrec, Paul Gauguin, and Georges Seurat who would all become important modernist artists. Van Gogh's work became infused with colour and light and he experimented with his brushwork, using short, broken strokes sometimes reminiscent of pointillism. His subjects also changed, moving away from working people to urban scenes of cafes and floral still lifes.

The city life took its toll on van Gogh who sought the peace and quiet of the countryside after two years of being in Paris. He travelled to Arles, a small town recommended to him by Toulouse-Lautrec as it was said to possess similar qualities of light and colour of the Japanese landscapes van Gogh was so drawn to. Arles would prove to be a very productive and tumultuous time in the artist's life. He painted with spontaneity and passion in an effort to capture a specific mood or emotion he felt. His work balanced his need of painting from life while enhancing the subject with his own thoughts and feelings by emphasizing vibrant colours and creating swirling, energetic brushwork. He would sometimes even squeeze the paint directly onto the canvas from the tube, painting with great intensity and eagerness.

Van Gogh envisioned a community of like-minded painters where they could work together and discuss art. He rented a house with this intention and invited Gauguin to work with him. Their friendship quickly fell apart, however, as they had opposing views and both were prone to brash actions. On Christmas Eve in 1888 the two would break out into an argument resulting in the iconic story of van Gogh reportedly chasing Gauguin with a razor before cutting off his lower left ear. Historians debate the authenticity of this story as police reports and van Gogh's own correspondence tell a different tale. Gauguin was actually responsible for cutting off van Gogh's ear with a sword, but for whatever reason van Gogh took responsibility while Gauguin returned to Paris. After returning home from the hospital a fortnight later, van Gogh painted *Self-Portrait with Bandaged Ear and Pipe*.



Vincent van Gogh. *The Potato Eaters, 1885*. Van Gogh Museum.

Van Gogh's mental health continued to decline over the following weeks and he chose to voluntarily admit himself to an asylum where he stayed for a year. He worked tirelessly, painting 150 artworks and produced some of his most famous works including *The Starry Night*. Consumed by loneliness and homesickness, van Gogh left the asylum to travel to Paris to see his brother briefly before staying in the small artist village Auvers-sur-Oise near Paris.

Inspired by the landscape and serenity of the countryside, van Gogh focused on his work, completing nearly a painting a day. For a time, it appeared the artist's health was improving. A visit with his brother proved worrisome for van Gogh as he learned Theo wanted to start his own business and with that came financial uncertainty. Van Gogh was still being supported financially by his brother, having only sold one painting so far. His last few paintings were steeped in sadness and anxiety. Writing to his brother, van Gogh said "... knowing clearly what I wanted I've painted another three large canvases since then. They're immense stretches of wheatfields under turbulent skies, and I made a point of trying to express sadness, extreme loneliness."

A few weeks later, van Gogh died by suicide in 1890 and he was laid to rest in the small village. Theo's health was also failing and he died just four months later. As van Gogh's greatest supporter and confidant, he was eventually interred next to his brother in the small village.

Over van Gogh's ten-year career, it's estimated he completed more than 2,100 artworks consisting of over 850 paintings and nearly 1,300 works on paper. After his death and thanks to the efforts of Theo's widow, Johanna, van Gogh's paintings were exhibited in shows and museums all over the world. His art steadily grew in popularity and fame and he is now heralded as one of the greatest painters of all time.



Vincent van Gogh. *Self-Portrait with Bandaged Ear*, 1889. Courtauld Institute of Art.



# ART MAKING PROJECTS

Expressionist Mixed Media

Movement in the Sky

Blind Contour Watercolour

# EXPRESSIONIST MIXED MEDIA

## Overview

Express yourself with this mixed media collage. There are several pieces in *At First Glance* which border on the edge of abstraction. Expressionism is an artistic style where artists are more concerned with trying to depict an emotion or an idea rather than faithfully reproduce the world around them. It's often deeply personal to the artist and expresses their inner thoughts, ideas and feelings. Before you start, first look at these pieces in the exhibition and note the hidden images in the works. You will learn how to use imagery and brushstroke to manipulate the overall look of the piece in this activity.

## Materials

Canvas (Wood or Board)  
Acrylic Paint  
Paintbrushes  
Scissors  
Glue  
Magazines  
Pastels or Watercolour pencils

# INSTRUCTIONS

## Step 1

Start looking through the magazines and look for images that you find interesting. Think about a main focal image and then you can start looking for smaller things that have pattern or shapes/imagery that will work with your idea. If you'd like, you can draw the main focal image with pencil if you can't find anything interesting in the magazine.

## Step 2

Layout the magazine images on the canvas and start gluing them down. Use your pencil to draw whatever you feel would make the magazine images blend in, it could be lines to create a mountain or pattern that replicates the pattern in the image.

## Step 3

Start layering on your pastel or watercolour pencil with lines and shading it in. Layer on more magazine pieces to create hidden bits of detail.

## Step 4

Use the acrylic paint to start adding colour into your piece. In the piece *Polymorph* by Mark Mullin, you can see the artist used heavy applications of paint to create pattern and depth in his work.

## Step 5

Step back from the work and see if you need to add more clippings or paint to the work. Is your eye being drawn to a specific spot in your work? Do you have a hidden image of a person, animal, or object? Try and get participant next to you to see if they can spot the image.



**Mark Mullin**  
*Polymorph 2*, 2019  
Oil and acrylic on paper  
Collection of the Alberta  
Foundation for the Arts





Vincent van Gogh. *The Starry Night*, 1889.  
Museum of Modern Art.

# MOVEMENT IN THE SKY

## Instructions

### Step 1

Use the pencil and draw out your landscape. It could be similar to the *Starry Night Painting* by Vincent van Gogh or the participant could come up with their own landscape and sky. As a note, make sure to leave plenty of room between the stars or objects for the lines you will make with the fork.

### Step 2

Decide on what colours you will want in your piece and then start with one area like the land or the sky first. The paint will dry quick so you might want to apply paint to one area then use the fork before it dries.

## Overview

In this exhibition there are a lot of works which have just by use of an expressive brushstroke or gestural line. In the exhibition tour we took a closer look at Vincent van Gogh and his life, this activity was inspired by his famous painting, *Starry Night*. There are many pieces in the exhibit that have expressive line work, like Ron Gust's piece *Landscape #3*. In this activity participants will paint a landscape and use movement to depict the feeling that went with the paint.

## Materials

Canvas or Mixed Media Paper  
Pencil  
Acrylic Paint  
Paint Brushes  
Plastic Fork

### Step 3

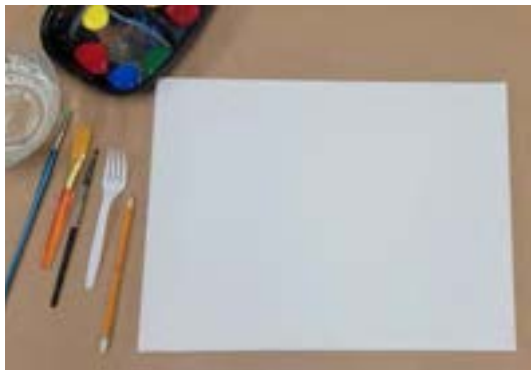
Have fun applying heavy brushstrokes! You will see in Van Gogh's work and in some of the works in the show the artist applied heavy, thick of paint.

### Step 4

Once you have paint applied in an area, go in with the fork and create some movement lines along the land, around the stars and even play with short scratching motions to create texture in grass or objects you put in your painting.

### Step 5

Continue filling in the canvas with paint and then using the fork to create the linework until your canvas is covered.



# BLIND CONTOUR WATERCOLOUR

## Overview

This drawing activity is the most fun you can have drawing with another person. Blind contour drawings are a drawing exercise, where the artist draws the contour (outline) of a subject without looking at the paper. The point of blind contour is to make the eye communicate with your hand and draw what you see not what you think you see. Helpful rules for blind contours are; keep your pencil in contact with the paper, never look at your drawing, only observe the object being drawn, and draw every contour without lifting. This activity was inspired by Maureen Harvey's watercolour, *Pink Freckles*.

## Instructions

### Step 1

Have participants pair up in groups of two. Get them to use the copy paper to practice getting used to blind contour drawings by taking turns drawing each other's portraits. You might have to reinstate the rules of blind contour, keep your pencil on the page because if you lift it off the page you won't know where you are on your drawing. Don't look down at your paper, this part is extremely hard for everyone. Follow the line of your subjects face and its best to start from the top of the head and work your way down.

### Step 2

Once they have had fun practicing and learning the ways of blind contour you can get them to draw the final version on the watercolour paper. Once the participants have the portraits drawn, lay them on the table and tape the edges down for the painting process.

## Materials

8.5 x 11 Copy Paper  
Watercolour Paper  
Pencil  
Paint Brushes  
Watercolour Paint  
Painters Tape  
Black Sharpie Marker

### Step 3

Participants can start painting. You should have segmented areas from the line work on your paper to fill in with multiple colours, explain to the participants they should switch colours at each line. If there is a larger section of the face or hair, they create your own segment with paint.

### Step 4

Once you have the portrait filled in with colour, you can have fun with the background. Play around with the watercolours by adding more water to give it a washed look or create pattern with lines or shapes.

### Step 5

Once the watercolour is dry you can use the black sharpie marker to outline the blind contour pencil lines to make the portrait pop!





**Maureen Harvey**  
*Pink Freckles*, 1989  
Watercolour on paper  
Collection of the Alberta Foundation  
for the Arts  
12 x 10 inches





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# Acknowledgements

TREX Northwest would like to credit the Alberta Foundation for the Arts for the Travelling Exhibition Program. We would like to thank the Art Gallery of Grande Prairie for supporting this region, as well as the following individuals who contributed to the preparation of this travelling exhibition:

Curator: Jamie-Lee Cormier

Education: Candace Duvyst

Art Projects: Jamie-Lee Cormier

Catalogue Design : Melanie Jenner

Published 2023

Special Thanks to:

Gail Lint - Art Collection Consultant, Alberta Foundation for the Arts

Robert Swanston - Chief Preparator, Art Gallery of Grande Prairie

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