

Oh, but they're weird & they're

WONDERFUL



Interpretive Guide & Hands-on Activities



Oh, but they're weird & they're

WONDERFUL

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.

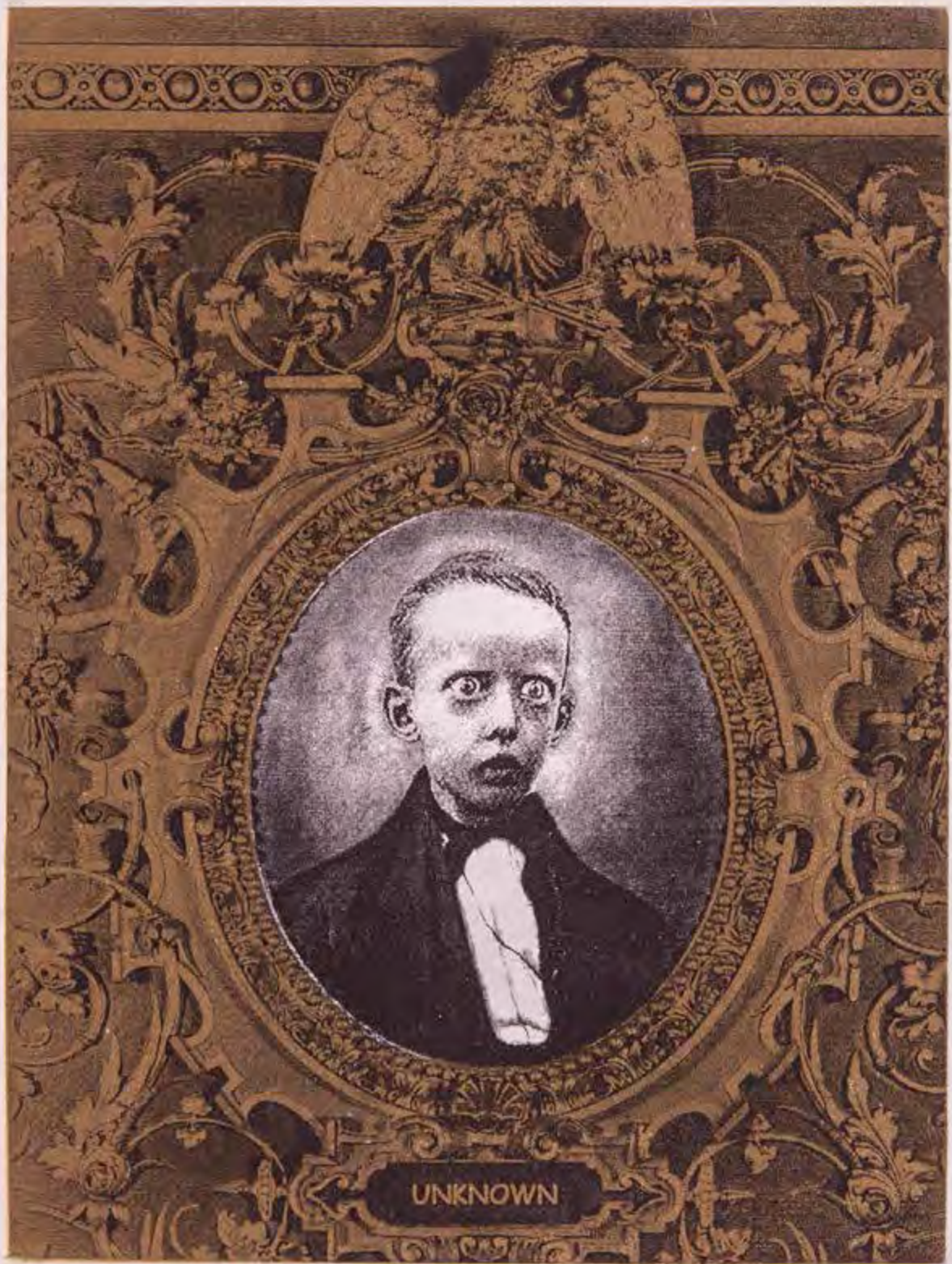
Cover image

Julian Forrest
Ignore for the Time Being, 2010
Oil on canvas
Collection of the Alberta Foundation for the Arts

Image left

Dale Beaven
The Butcher Shop, 1988
Etching on paper
Collection of the Alberta Foundation for the Arts





UNKNOWN

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Image Left

Mark Bovey
The Great Unknown, 2005
Photo intaglio, mezzotint on paper
Collection of the Alberta Foundation for the Arts

ABOUT TREX

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.

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OH, BUT THEY'RE WEIRD AND THEY'RE WONDERFUL

"Once you open up that curiosity door, anything is possible.

-Mr. Clarke, Stranger Things

Supernatural transformations, mysterious settings, unusual juxtapositions and bizarre events have stirred the imagination of humankind for eons and have found expression in the visual arts since the first cave drawings.

During the late 1800s these concerns became of primary importance to a number of artists in Europe. Exploring an inner vision and personal vocabulary of form derived from the darker, Gothic side of Romanticism and the theories of Sigmund Freud, these artists were opposed to the preoccupation of the Realist and Impressionist artists with recording the exterior world. Instead of focusing on nature or humble and ordinary themes, these artists believed that art should represent absolute truths that could only be described indirectly. Words such as 'mystery', 'suggestion' and 'dream' were often used to describe their creations, expressed in what is known as Symbolist Art.

While symbolist concerns were a feature of European art from the late 1800s to early 1900s and influenced such 20th century art movements as Dada and Surrealism, Canadian art

during the same periods emphasized either representations of the landscape or modernist abstraction. Despite the preeminence of these modes of expression, however, a concern with the 'inner eye' and imagination has long existed in Canadian art.

The exhibition *Oh, but they're weird and they're wonderful* focuses on this interest in the fantastic, mysterious and surreal as expressed by artists in Alberta over the past fifty years. Presenting works from the collection of the Alberta Foundation for the Arts, this exhibition invites viewers to go beyond and beneath ordinary existence; shifting perceptions of reality and encouraging us to question the 'truths' of everyday life.

This Exhibition is 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.

**"Hey kids, shake it loose together
The spotlight's hitting something....
Oh, but they're weird and they're wonderful....**

- Elton John, Bennie and the Jets

Exhibition Inventory

20 artists | 20 framed 2D artworks | 2 text panels | 2 Crates | 75 running feet



Arthur Nishimura
Bob, The Conversation, 2004
Toned silver print on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 12



Francine Gravel
Blue Bird, 1972
Etching on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 3



Marc Siegner
You'll Be Okay, 1988
Etching and silkscreen
on paper
Collection of the Alberta
Foundation for the Arts
Crate 2 - Tray 4



Jonathan Luckhurst
Transition III, 2009
Fibre based silver gelatin on photo paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 5



Marc Hutchinson
Self Portrait/Vesalius #4, 1991
Colour photograph on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 11



John Will
S.B., 1972
Lithograph on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 7



Jacques Rioux
Untitled (Water Fountain),
1986
Silver gelatin on paper
Collection of the Alberta
Foundation for the Arts
Crate 1 - Tray 8



Paul Murasko
Girl's School, 1999
Hand painted selenium-toned photograph on
fibre-based paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 2



Jim Westergard
Moon Mask, 1990
Mezzotint on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 4



Alice Mansell
Gothic Horror Series, 1979
Graphite and collage on paper
Collection of the Alberta
Foundation for the Arts
Crate 2 - Tray 7



Garth Rankin
Demons Under Glass, 1990
Silver gelatin on paper
Collection of the Alberta
Foundation for the Arts
Crate 1 - Tray 6



Jim Westergard
Aunt Martha (Close Up), 1993
India ink on paper
Collection of the Alberta
Foundation for the Arts
Crate 2 - Tray 3



Julian Forrest
Ignore for the Time Being, 2010
Oil on canvas
Collection of the Alberta Foundation for the Arts
Crate 2 - Tray 1



Michael Campbell
Sentinel - Entry, 2004
Digital photograph on paper
Collection of the Alberta Foundation for the Arts
Crate 2 - Tray 5



Helen Mackie
The Crystal Hour, 1975
Etching on paper
Collection of the Alberta
Foundation for the Arts
Crate 1 - Tray 10



Mark Bovey
The Great Unknown, 2005
Photo intaglio, mezzotint on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 1b



K. Gwen Frank
Prairie Mobile Home (Study), 1988
Ink, watercolour, graphite on paper
Collection of the Alberta Foundation for the Arts
Crate 1 - Tray 1a



Dale Beaven
The Butcher Shop, 1988
 Etching on paper
 Collection of the Alberta
 Foundation for the Arts
 Crate 1 - Tray 9



Mary Parris
Untitled (Bug), 1973
 Acrylic on paper
 Collection of the Alberta Foundation for the Arts
 Crate 2 - Tray 2



Karrie Arthurs
Revenant Portrait No. 3, 2016
 Ink, charcoal, conte on antique charcoal portrait (c. 1860)
 Collection of the Alberta Foundation for the Arts
 Crate 2 - Tray 6

Artist Biographies & Statements

Karrie Arthurs

Karrie Arthurs received her BFA with distinction from the Alberta College of Art and Design in 2000. She had her first solo show entitled “Paper Weight” at the Christine Klassen Gallery in 2012. She continues to exhibit locally and internationally participating in solo, and group shows. Her work is found in numerous private collections such as that of Paul Hardy Design, in Calgary, Alberta. Karrie currently resides in Airdrie, Alberta, Canada with her two children. She is a practicing tattooer since 2001, and has a shop in Calgary, Alberta. Karrie is currently represented by the Christine Klassen Gallery in Calgary, Alberta, Canada.

Karrie Arthurs’ beautiful draftsmanship shows a certainty of hand that has tattooed many bodies. What is interesting about her work is the depth of meaning she draws from the richly decorative iconography of tattoo culture. Her free-hand ink drawings tell new fables through anthropomorphism of deities. Victorian portraits are displayed with fading heads, and accompanied with haunting messages on scrolled banners; “Everything is Foreign”. Religious icons such as saints and crosses intermingle in vignettes of plants, animals, and architecture. The works are drawn on antique papers, certificates, envelopes, and photographs bringing a unique look to the one-of-a-kind illustrations. Each work is deeply steeped in mystery and meaning, each has a different story to tell.

Dale Beaven

Dale Beaven resides in Medicine Hat, Alberta, and has participated in many exhibitions since 1996.

Artist’s Statement

Manipulating imagery appeals to me more than reproducing what is already evident; putting the ordinary into an unconventional setting or conversely the surreal into reality. My subject matter flashes into my mind visually complete, usually triggered by casual phrases or events around me.

I hold a B.A. in Administration from the University of Alberta, Edmonton, but no formal education in art. Although I began primarily as a printmaker (intaglio) I am now working with larger images as a painter. Much of my work involves social commentary, the rest is often figurative. I find people more interesting than their surroundings.

Although born in Canada I hold dual Canadian/British citizenship and have lived in England, Germany, Iran, and Saudi Arabia as well as different parts of Canada.

Mark Bovey

Mark Bovey is a printmaker interested in that medium’s expressive and theoretical potential. Following his completion of a BFA (1989) and a B.Ed. (1996), both from Queen’s University, Kingston, Ontario, and an MVA in Printmaking from the University of Alberta (1992), he has taught in various colleges across Canada, and exhibited both nationally and internationally. Bovey’s practice combines traditional printmaking (intaglio, woodcut, lithography and screen-printing) with print installations, incorporating inkjet and digital video projection – a practice that references and incorporates the history of printed forms. Drawing on philosophers such as Jean Baudrillard and Joseph Beuys, he explores our relationship to knowledge, in an increasingly unstable world and an “ocean of information”, always in a state of flux and decay. Suggesting a shifting repository of knowledge, some of his works literally represent an open book, comprising faux-book fragments – life-sized sections of antique botany books, for example – overlaid with new illustrations. He sees printing as a way of collapsing time, combining traditional and the latest technologies, and blending the real, the image, and the simulation. In some of his installations, a kinetic, time-based element is introduced via LED projections.

Since 2004, Bovey has been a print-making instructor at NSCAD University, in Halifax, Nova Scotia. He has held solo or small-group exhibits at SNAP Gallery, Edmonton, as well as

in Kelowna, Kingston, and Toronto. His work has represented Canada internationally in juried biennial and triennial exhibitions in 17 nations worldwide, including Taiwan, Korea, Russia, India, Poland, Hungary and Romania. His work is housed in Canadian, American and international collections.

Michael Campbell

When not teaching in the Fine Arts Department at the University of Lethbridge, Toronto born Michael Campbell spends his time on Hornby Island in British Columbia. His seaside studio offers inspirational views and superb access to materials, including rock, metal, wood and assorted debris that Michael uses in his work. Through visual and auditory elements, Michael's installations and sculpture often explore the force of erosion over time, the perseverance of the seemingly old and battered, the juxtaposition of old and new, and the extra-ordinary in the ordinary.

Michael completed his Bachelor of Fine Arts at the University of Toronto in 1990 and his Master of Fine Arts at Concordia University in Montreal in 1993. He has taught in Montreal; Cape Dorset, Nunavut; Inuvik, NWT; Dickinson, North Dakota; Poitiers and Sauv , France; and has been teaching at the University of Lethbridge since 1998.

Michael's work has been exhibited throughout Canada and in Paris, the South of France, Switzerland, the United States, Japan and Kathmandu. His work resides in the permanent collections of the Canada Council Art Bank, the University of Toronto, the Dickinson State University Gallery, The Canadian Mint, the Centre for Art Tapes, the Halifax Art Gallery of Ontario, Concordia University and the Alberta Foundation of the Arts.

Julian Forrest

Julian Forrest is a visual artist based in Edmonton, AB who, in contrast to the city's long relationship with late modernist abstraction, is fully representational in his work with a strong social engagement in contemporary society. His

narrative subject matter has revolved around male identity and masculinity particularly as it has been represented in pop culture: film and television, comic books and video games, war and sports imagery. Forrest's paintings recycle appropriated imagery from these sources and, more recently, have placed them in more complex compositions with settings as diverse as modern suburbia, the Old West and the wilderness.

Forrest received his BFA from Mount Allison University (Sackville, NB, 1995) and an MFA from University of Alberta (Edmonton, 2005). He is the recipient of numerous scholarships, awards and grants, including from the Elizabeth Greenshields Foundation (1995, 2000 & 2002); the Social Sciences and Humanities Research Council of Canada (2004); the Alberta Foundation for the Arts (2004, 2006, 2007 & 2010) and the University of Alberta for research and travel assistance.

The artist has had several solo exhibitions in Edmonton, AB, Grande Prairie, AB, Saint John, NB, Sackville, NB, Calgary, AB, London, ON, Boston, MA, Charlottesville, VA and San Antonio, TX. His group shows are also numerous and include three paintings for the 2007 Alberta Biennial of Contemporary Art (2007). Since 2008, he has worked as an Associate Professor in Fine Arts at University of Alberta, Augustana Campus.

K. Gwen Frank

Gwen Frank's works are, for the most part, derived from many photographs. In what she describes as a 'photo-sketching process', she intuitively draws elements from a variety of photographs and puts them together. She also sometimes pulls from her imagination to create a photo-based reality or draws from actual events to create her works.

Frank was raised in southern Saskatchewan on the prairies and, in her artwork, is influenced by this rural background and the overwhelming sense of space in the prairies. She is also influenced by family stories and story-telling.

In her works, whether they are intaglio print-making or watercolour and pastel, she often plays with a sense of space with outside elements appearing inside and vice versa. With their concentration on physical space, she is interested in the parallels between this space and the labyrinth of the human psyche'. As expressed by the artist:

“*...it doesn't take much of a leap to go from ordinary perception to the stuff of dreams. Through my work I try to elicit the sublime within the mundane, speaking to my innate passion for the Canadian prairies and the Rocky Mountain foothills...*

Francine Gravel

Francine Gravel studied at l'École des Beaux Arts, Montreal, PQ with Albert Dumouchel and Pierre Ayot (1961-1966), in Antwerp, Belgium (1964, 1967) and obtained an M.A. from the University of Calgary in 1975. Gravel works mainly in oil and some watercolour, but she has also worked with colour etchings, linocuts, lithographs, aquatints and drawings. She taught at University of Calgary (1972-76), Concordia University (1978), and University of British Columbia, Vancouver (1978).

Gravel settled in Kelowna, British Columbia in 1980. In her paintings, the artist draws from her love of theatre and dance to create an imaginary world and capture an inner sense of concentration and peace in her figures. Her work is in University collections across Canada and in the collections of the Glenbow Museum (Calgary, AB), the Kelowna Public Art Gallery (Kelowna, BC) and the National Hoger Institute en Koninklijke Academie, Voor Shone Kunsten (Antwerp, Belgium).

Marc Hutchinson

M.N. Hutchinson has been a working photographer for over 30 years. With both a commercial business that included album covers for A&M records to a nationally recognized professional artist. His artistic practise has been contrarily

cross-media. He has exhibited photographs, printmaking, sculptural installations, audio, video and performance works. He completed his MFA in New Media at the University of Calgary in 2004. He has presented his work and theories in over twenty lectures and public presentations and been the recipient of several grants and awards. He has taught for 20 years and has also invested a considerable part of his career in the community having been both a co-director of Truck Gallery, a photography facilitator at the Banff Centre, as well as sitting on several boards.

M.N. Hutchinson's engagement with photography is multi-faceted, including the building of cameras such as a pinhole, a panoramic and a continuously rotating camera for elongated horizontals or spectacular 360 degree images. That's the technical wizardry but more importantly are the photographs themselves which as John Will observed “span the chasm” between “straight” or modernist photography and (postmodern) developments challenging the idea the photograph is the bearer of truth and integrity. Will tends to think his younger colleague has been “manufacturing” images for a long time. His analogue self-portraits are one example: made for twenty years, sometimes with infra-red. In more recent times, he continues to shoot on film before digitizing and using Photoshop. (MBL)

Jonathan Luckhurst

Jonathan Luckhurst currently lives and works in Edmonton, Canada. He has experimented widely with his photographic work - incorporating paper negatives, photocopies, charcoal and projection into his highly layered process. More recently, he has begun to explore sculpture and the ways in which he can bring elements of botany, sustainability and education into fully immersive works.

Luckhurst is the recipient of several grants from the Canada Council for the Arts (ACDI), the Alberta Foundation for the Arts and the Edmonton Arts Council. His work is part of the Alberta Foundation for the Arts permanent collection. His first solo exhibition was in 2010 at WAVE Gallery (Brescia, Italy) and in 2011 his first book was published by WAVE Editions.

In 2015 Luckhurst participated in the Vancouver Biennial International Residency Program where he created a large scale three-panel photographic intervention in a public space that explored the intersection of human made structures and the natural environment.

Helen Mackie

Helen Mackie received a BSc Honours at Queen's University in Biology and Chemistry in 1943, and in 1949 she received a MSc in Physiology and Biochemistry from the University of Toronto. In 1973, Mackie received a BFA from the University of Calgary in Printmaking and Drawing. She has participated in numerous group exhibitions, including the Taejon Expo International Exhibition of Graphic Arts, Taejon, Korea (1993), the Alberta Society of Artists 65th Anniversary Exhibition (1996), the 5th International Biennial Print Exhibit: 1991 ROC, Taipei, Taiwan (1991), 1st Kochi International Triennial Exhibition of Prints, Kochi-shi, Japan (1990), and International Exhibition Small Forms of Graphic Art, Lodz, Poland (1985-1989). She has had many solo exhibitions as well; she exhibited at Giordano Gallery, Edmonton (1993), Whyte Museum of the Canadian Rockies, Banff (1987), and Kanagawa International Association, Kanagawa, Japan (1984), amongst many others.

Mackie's work can be found in the collections of City of Calgary Civic Collection, Glenbow Museum, H.R.H. Queen Elizabeth II Permanent Collection, Windsor Castle Library, England, the Alberta Foundation for the Arts, as well as others.

Alice Mansell

Alice Mansell is a widely exhibited artist in Canada and internationally, practicing for more than two decades. Her studio practice including painting, multi media and digital installations derive from an ongoing engagement with the image and stories that define us as individuals and as communities.

Her practice as an artist has uniquely enabled her to develop learning models that take advantage of the multimodal universe now available in

classrooms and online. In particular the design of new media, interdisciplinary, and integrated programs and learning designs have been used in universities and colleges across the country.

Paul Murasko

Paul Murasko is an Edmonton-based photographer. In his work cultural influences, timeless light, space and common values are just a few of the vast variety of elements that may find themselves incorporated into a piece.

Murasko's works start with archival black and white photographs on double-weight fibre-based paper. He then tones the paper with selenium, and uses oil paints specially made for colouring photographs to bring the stills to life. Murasko's interest in this technique developed many years ago.

As described by the artist:

“My father was a photographer, and I'd seen him do a couple, but I'd also seen it in magazines and thought, 'That looks pretty neat. So I said to my dad, 'how do you do that?' and he threw me an old set of paints from the '50s and I started to do it by trial and error.”

In Murasko's work colour allows him to punch up the features of the city that we usually take for granted - “It's more interesting, the fantasy and surrealism of it.” Painting also allows him to add special effects elements that exist only in the artist's mind.

Arthur Nishimura

Arthur Nishimura is a photographer. He was born in the small, rural town of Raymond in Southern Alberta. His parents were immigrants to the area in the late 1910s. Photography was adopted by his father in the 1920s as a means to communicate his life in Canada to friends and family in Japan. This practice of photography was handed down from father to sons, and Arthur, as the youngest son, experienced photography at first hand, at a very early age.

Born in 1946 in the small rural town of Raymond, in Southern Alberta, Nishimura works in traditional film-based photography. His parents were among the first generation of Japanese people to settle permanently to Alberta. Following the enduring hardships of World War II, the Nishimura family and other Japanese Canadians obtained the legal right to full citizenship which included voter enfranchisement. In a time when amateur photography was both far less accessible and far less common than it is today, Arthur's father used photographs to communicate his experiences in Canada to family back home in Japan.

Because of his father's photography practice, Arthur was able to learn about photographic processes from a very young age. To this day, Arthur still prefers traditional mediums and uses wet-process photographic development to create his black and white prints. Though his subject matter varies, he focuses on developing an expressive mood through the use of analog photographic techniques in addition to the quality of his compositions. The unique expressiveness in his work has been cultivated through a lifetime of work in wet-process photography, his love of the Canadian Prairies, his heritage and Japanese aesthetics such as wabi-sabi, which has sometimes been described as a singular beauty that is, "imperfect, impermanent and incomplete." His most notable influences are photographers Dorothea Lange, Walker Evans, and Edward Weston, as well as the painter Edward Hopper.

Throughout his career, Arthur has done both commercial and editorial photography. As a professional artist he has held an outstandingly long professorship in the Department of Art at the University of Calgary from 1971 until his retirement in 2010. Arthur's photographs have been exhibited in local and international venues, and his works exist in private and public collections throughout North America.

In his retirement, Arthur continues to create and publish photographs. Arthur lives and makes art in the city of Calgary, Alberta, near to the prairie landscapes that have inspired his work for decades.

Mary Parris

Painter Mary Parris was born February 11, 1914 in Edmonton, Alberta. Parris became an active member of the Edmonton Sketch Club in the late 1920s and early 1930s, and decided to further her art education at the Extension Department at the University of Alberta. She also attended a workshop at the prestigious Banff School of Fine Arts (today The Banff Centre), where she studied alongside Edmonton artist, Thelma Manarey. She also studied at Emma Lake in 1959 with John Ferren, and at the Edmonton Art Gallery in 1962 and 1972. Parris was an active contributor to the Edmonton art scene, as she was a member of the Edmonton Art Club and the Alberta Society of Artists. Parris is known for her abstract watercolour and acrylic paintings.

Parris did not consider her work to be entirely abstract, as she found inspiration in the weeds and the landscape. Parris was also one of the founding members of the Focus Gallery, which was the first artist co-op gallery in Canada. Parris and Marion Nicoll exhibited together at the Focus Gallery in 1962. Parris' work was exhibited frequently in the 1960s, at the Edmonton Art Gallery, the Calgary Allied Arts Centre, and in a travelling watercolour exhibition curated by the Art Gallery of Ontario.

Garth Rankin

While in Edmonton, Garth Rankin was involved in exhibiting, curating and teaching photography (Grant McEwan College and University of Alberta Extension). One of the instigators behind the pop-up Guerilla Galleries (est. 1983) with Randy Adams and Jennie Wojcicki, Rankin's own aesthetic veered towards the abstract and the surreal. Working with 35 mm camera and a 4 x 5, the photographer recalls the joy of dancing in the darkroom when the unexpected and surprising occurred. Later he experimented with infra-red and most recently digital photography. He participated in many group shows at Edmonton Art Gallery, Latitude 53, Fringe Festival, Banana Art Gallery and Folio Gallery (Calgary). Most recently his work appeared in a 2013 AFA TREX travelling exhibition, *Out There: Art Beyond Reality*. (MBL)

Jacques Rioux

Jacques Rioux is a photographer who has been based in Calgary since completing a Diploma in Applied Photography at the CÉGEP du Vieux Montréal in 1979. In Calgary, he participated in various photography and multi-media workshops. He has practised technical, commercial and fine art photography throughout his career. He is perhaps best known for creating extensive photographic series, such as The Calgary Picture Project (late 1980s-1990s) and Western Badlands (1990s).

The Calgary series, in black and white, describes different aspects of the city – whether of urban scenes, or of green spaces – which are both documentary and subjective in approach. Rioux also makes his own presence subtly evident in shadows and shop windows, a self-conscious reference to the genre of portraiture and to the perspective of the photographer.

He has also made photographs that seek to reveal the mystical qualities of Alberta's Badlands, and to share his own sense of discovery when he first saw this landscape. His black and white, high-contrast photos evoke the eerie qualities of the ancient geological formations, located "at the frontier of the real world," in his words – spaces sacred to the Indigenous populations. Big skies with dramatic cloud formations and textures, and empty roads leading to vast horizons communicate Rioux' sense of connection to the past. He has also photographed similar landscapes in the Southwestern United States.

Rioux's work appears in permanent collections in Canada and Europe, including at Red Deer College, the University of Lethbridge Art Gallery, the Glenbow Museum, Calgary; the National Gallery, and the Canadian Museum of Contemporary Photography, Ottawa; the Bibliothèque Nationale, Paris; as well as in galleries in Luxembourg and Belgium.

Marc Siegner

Marc Siegner is a renowned print-maker and university instructor living and working in Edmonton. He earned a Diploma from

OCAD, Toronto, in 1979, and began teaching silk-screening and lithography at the University of Alberta's Art & Design Department, starting in 1981. He later completed an MVA from Norwich University, Vermont, USA, in 2003. In 1982, he co-founded the Society of Northern Alberta Print-artists (SNAP), which has become one of Canada's premier centres for research and innovation in print-making, and has ensured Edmonton's involvement with the international print-making community.

Siegner has extended his own practice beyond prints to include drawing, painting, video, photography and installation, and his themes have evolved to reflect his various preoccupations at different stages of life.

Perhaps influenced by his Catholic background, Rite of Passage, a solo exhibit (Latitude 53, Edmonton, 1990), involved having the viewer make moral choices at seven stages. The installations Boundary Maintenance (Latitude 53, 1996) and Recuerdo (Muttart Gallery, Calgary, 1997) reflected on gender roles and power relations through clothing items. Imagining Home (2005, at the then-Edmonton Art Gallery) explored the ideas of home, family and cultural continuity. Fragments of conversation, recorded dialogue and blurred moving images created a metaphoric journey through time and space.

A series of residencies in Beijing proved to be another turning point, as Siegner explored ways of incorporating his experiences of living and working in China, initially by experimenting with woodcuts of traditional Chinese flora. The Oh Know show of 2012, held at SNAP to celebrate its 30th anniversary, comprised mixed-media pieces which were the result of Siegner's Red Gate residency (Beijing). Photographic images, textile patterns, sections of maps, diagrammatic drawings, and hand-sewn, painted rice bags depicting family portraits explore the themes of nostalgia, home(lessness), family and place.

Marc has come to consider his work as an extended reflection on the idea of cultural adaptation, discomfort and dislocation – his own and that of others. His 2014 show, Adaptation, at the Kelowna Art Gallery, consisted of a multi-media

installation on a small traditional district, FeiJiaCun, on the outskirts of Beijing, threatened by urban demolition. The exhibition includes footage of residents speaking and images of their day-to-day lives, and opens multiple portals into their world. The work is also a reflection on his own cultural heritage, the construction of identity, and the longing for something unique in the face of global homogenization.

In addition to SNAP, Marc is Past-President and Director of Latitude 53. His work has been exhibited extensively, including internationally throughout Europe and Latin America, in Japan, Thailand and Mexico, and at international Print Biennials. He was inducted into the City of Edmonton's Cultural Hall of Fame in 2013.

Jim Westergard

Jim Westergard is well known for his crisp, realistic drawings and his sharp and detailed wood engravings. His imagination thrives on humour, and his works often portray a tongue-in-cheek exploration of the weird and the odd. He is meticulous in his rendering of portraits not only of people, but of insects and animals as well. He is fascinated by various textural and surface qualities, and his love of drawing comes from being challenged by this manipulation of surface illusion.

Westergard often draws the beautiful and the unusual found in the natural world. He started a series in 2014 called *Aliens of Planet Earth*, featuring freakish but remarkable animals who live reclusively. In this series, the artist asks viewers to consider the "alien" life forms that dwell right here among us, on planet Earth. These stranger-than-life creatures are portrayed with a sensitivity similar to the more traditional subjects of portraiture, and are thus given their due glory.

Westergard's artwork has been widely exhibited in dozens of international group exhibitions in Canada, United States, Europe, and the United Kingdom. He is an award winner and an elected member of the Royal Society of Painter-Printmakers (UK), Society of Wood Engravers (UK), the Wood Engravers Network (US),

Fine Press Book Association, and the Boston Printmakers Society. Westergard graduated with a BFA from Utah State University in 1967, and then an MFA in 1969 from the same institution. From 1975 until his retirement in 1999, Westergard taught printmaking and drawing at Red Deer College. He continues to live and draw in Red Deer, Alberta.

John Will

John Will is a senior painter, printmaker, and performance artist with a career that spans nearly 50 years. Born in 1939, in Waterloo, Iowa, and educated at the University of Iowa (MFA 1963), he moved to Canada in the early 70's and has taught across Canada all the way from NSCAD, to the University of Calgary, to Emily Carr School of Art. John has exhibited internationally and his exceptional list of exhibitions, performance projects, writings, videos, articles and awards knows no end.

His work can be found in collections of Art Institute of Chicago, the Art Gallery of Ontario, the New York Public Library, the Museum of New Mexico, the Vancouver Art Gallery, the Alberta Foundation for the Arts, the Winnipeg Art Gallery and many, many more. John's impact on his community and the Canadian art scene spans generations and will be felt for years to come.

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 artists 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



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

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

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.



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



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.

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 (1887-1885), 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



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



Giorgio de Chirico, 1888-1978
The Red Tower, 1913

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, Francisco 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



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

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 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 preconditioned 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).

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pictorial (beautiful) and take into consideration the intrinsic qualities of the camera (chance).

Finally, as expressed in the photograph *Wig Stall* by Nigel Henderson, the conventions of documentary photography have been exploited by Surrealist artists. As seen in Henderson's work, chance juxtapositions of real situations or scenes, without any manipulation, can be used in the creation of a surreal art work.

Whatever the method used or effect achieved through photography, however, all surreal photographers share an interest in how the camera can simultaneously record everyday reality and probe beneath its surface to reveal new possibilities of meaning.



Nigel Henderson
Wig Stall, Petticoat Lane, 1952
Collection of the Henderson Estate

Art Styles: Expressionism

Expressionism refers to an aesthetic style of expression in art history and criticism that developed during the late 19th and early 20th centuries. Artists affiliated with this movement deliberately turned away from the representation of nature as a primary purpose of art and broke with the traditional aims of European art in practice since the Renaissance. While difficult to define, expressionist artists rejected the ideology of realism. In the exhibition the influence of expressionism is witnessed most prominently in the work of Helen Mackie.

Expressionist artists proclaimed the direct rendering of emotions and feelings as the only true goal of art. The formal elements of line, shape and colour were to be used entirely for their expressive possibilities. In European art, landmarks of this movement were violent colours and exaggerated lines that helped contain intense emotional expression. Balance of design was ignored to convey sensations more forcibly and **DISTORTION** became an important means of emphasis. The most important forerunner of Expressionism was **Vincent van Gogh** (1853-1890). Van Gogh used colour and line to consciously exaggerate nature 'to express...man's terrible passions.' **This was the beginning of the emotional and symbolic use of colour and line where the direction given to a line is that which will be most expressive of the feeling which the object arouses in the artist.**

The Norwegian artist **Edvard Munch** (1863-1944) was also extremely influential in the development of expressionist theory. In his career Munch explored the possibilities of violent colour and linear distortions with which to express the elemental emotions of anxiety, fear, love and hatred. In his works, such as *The Scream*, Munch came to realize the potentialities of graphic techniques with their simple directness.

By 1905, Expressionist groups appeared almost simultaneously in both Germany and France. Only English painters stood aside from the movement as Expressionism, with its lack of restraint, was not congenial to English taste. Between the world wars expressionist ideas were grafted on to other art movements such as Cubism and evolved into other forms such as Abstract Expressionism and Tachisme.



Edvard Munch
The Scream, 1893



Francine Gravel
Blue Bird, 1972
Etching on paper
Collection of the Alberta Foundation for the Arts

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 following pages provide definitions and examples of elements and principles of art that are used by artists in the images found in the exhibition *Riot on the walls!*. Teacher/facilitator questions for inquiry are in **bold** while possible answers are in regular font.

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 this tour to better understand the purpose of the artist's choices!***

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.

Line

Discuss the image *Gothic Horror Series* by Alice Mansell



What types of line are there? How can you describe line? What are some of the characteristics of a line?

- **Width:** thick, thin, tapering, uneven
- **Length:** long, short, continuous, broken
- **Feeling:** sharp, jagged, graceful, smooth
- **Focus:** sharp, blurry, fuzzy, choppy
- **Direction:** horizontal, vertical, diagonal, curving, oblique, parallel, radial, zigzag

Now describe the lines you see in this image. Follow the lines in the air with your finger. What quality do the lines have? How do the lines operate in the image?

There are long organic lines that flow through the image tying the different objects together. Some of the figures have blurred lines which convey motion while other figures and objects have solid

smooth lines. There are short sketchy lines that create texture and detail.

Line can also be a word used in the composition, meaning the direction the viewer's eye travels when looking at a picture. How do lines in this image help your eye travel within the composition? Where does the eye start? Where does it finish?

The long flowing lines of the composition draw the viewer's eye the entire way across the image: from the bottom left corner up to the right side and up to the top left corner.

Colour

Discuss the image *Girl's School* by Paul Murasko



**This photograph is a black and white print that is selenium toned and hand painted. Selenium toner enhances a print's tonal range. It can produce tones from red-brown to purple-brown depending on the dilution.*

The smooth walls of the school are a light pink which may be from strong selenium toning or from hand painting.

What are primary colours? Do you see any? Point to them in the image. What secondary colours do you see?

This image makes use of the primary colours red, blue, and yellow: the grass has been painted yellow; the slat wall on the right is painted red; the windows and trim are painted blue.

The clouds vary from desaturated blue/grey to light purple/pink. The other secondary colours, green and orange, are not prominent in the image.

Where is your eye directed to first? Why? Are there any colours that stand out more than others?

The viewer's eye is drawn down to the unusual yellow grass and unpainted shopping cart. The blue trim and windows are noticed next and the red wall to the right balances the image.

What are complementary colours? How have they been used to draw attention?

Complementary colours are pairs of colors that create the strongest contrast and they also cancel each other out when mixed. They are opposite each other on the colour wheel.

In the image, the yellow grass is complementary to the purple clouds which creates an unnatural contrast between the ground and sky.

Shape

Discuss the image *Demons Under Glass* by Garth Rankin



What kinds of shapes can you think of?

Geometric: circles, squares, rectangles and triangles. We see them in architecture and manufactured items.

Organic shapes: A leaf, seashell, flower. We see them in nature with characteristics that are free flowing, informal and irregular.

Static shapes: Shapes that appear stable and resting.

Dynamic shapes: Shapes that appear moving and active.

What shapes do you see in this image?

The composition is made up of 8 rectangles. Each rectangle has a jagged dark shape that look like the silhouette of a head. There is also a chicken wire background that makes up a pattern of diamond shapes.

How do the shapes operate in this image?

The shapes are repeated and symmetrical. Dark outline of the repeated rectangles makes them look like they could be window panes. The horizontal lines and repeated shapes are also reminiscent of analog TV glitches.

Space

Discuss the image *Blue Bird* by Francine Gravel



What is space? What dimensions does it have?

Space includes the background, middle ground and foreground. It can refer to the distances or areas around, between or within components of a piece. It may have two dimensions (length and width) or three dimensions including height and depth.

What do you see in this work? What is closest to you? Farthest away? How do you know this?

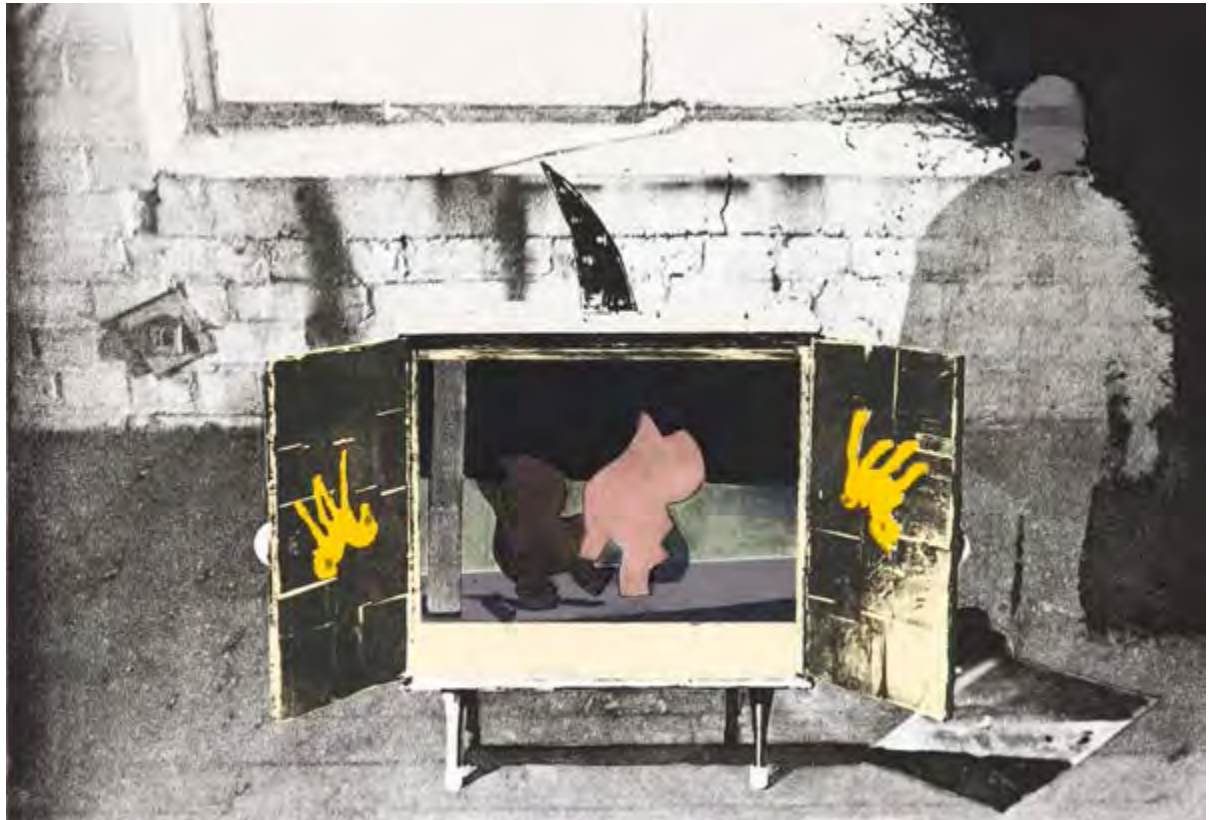
Closest to us we see the three figures of a family and farther away is a tree in the with a bird in it. We know the family is closer to us because they are larger than the tree.

In what way has the artist created a sense of space?

The objects and background have been rendered flat with no shadows or colour. The figures are almost floating in the image even though there is a ground. The background is solid black which creates of negative space and focuses our attention on the figures. The white figures and black background also give image a stark and empty feeling.

Texture

Discuss the image *You'll Be OK* by Marc Siegner



What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in artwork?

Texture can be real, like the actual texture of an object. Texture can be rough, smooth, hard, soft, glossy etc. Texture can also be implied. This happens when a two-dimensional piece of art is made to look like a certain texture.

Allow your eyes to 'feel' the different areas within the work and explain the textures. What kind of texture do you think the artist uses in this work? Real or implied?

The image has implied texture. The print has a very grainy background like you might see in an old black and white photograph.

What about the work/its manner of creation gives you the idea about the surface texture?

There are two printing techniques used on this print: screen printing and etching. The two printing techniques give the background and the foreground of the image two distinct textures.

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.

An Art-full Scavenger Hunt Worksheet

Scavenger Hunt Item	Title of Artwork	Name of Artist	Year Work Created

Crayon Engraving

Ages 6 - 12

OBJECTIVES

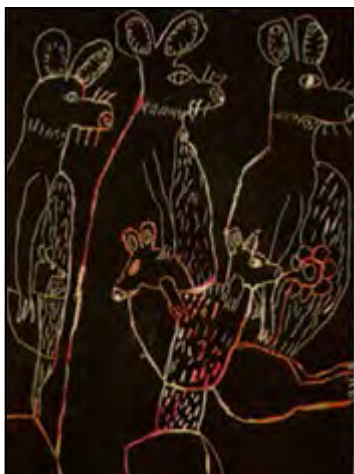
Students will, through the studio activity, use mixed media to express a uniform composition.

MATERIALS

- Wax crayons
- White drawing paper
- Brushes
- Paint trays
- Sharp etching tools paper clips, pins, compasses, scissors, etc.)
- Black tempera paint
- Pencils
- Water containers
- White cardboard

INSTRUCTIONS

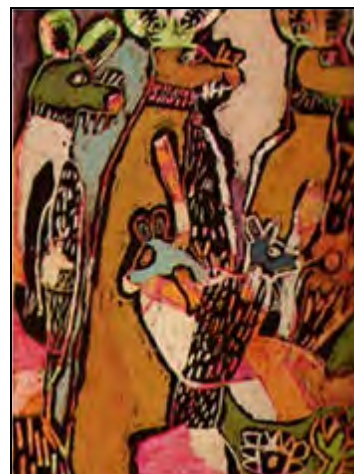
1. Have students create a drawing on paper.
2. Once the “rough” drawing is completed, have students re-draw their image on the white cardboard.
3. Have students use wax crayons to colour in their drawing.
**Make sure students press hard when colouring and that they colour all areas of the drawing. The most brilliant colours are recommended for the richest results.*
4. When colouring is completed, have students cover their drawing with an even layer of black tempera paint and allow this to dry.
**More than one coat of paint may be necessary so that the underlying colours are completely covered. However, do not make the paint too thick, as when dry, it may chip during the engraving process. Also, to make the paint adhere to the waxy, crayoned surface, it must, in most cases, be conditioned with liquid soap.*
5. Have students draw with a variety of etching tools, guessing at the design underneath, or referring to their preliminary drawing.
**Make sure they do not etch too deeply or they may rip the paper. The aim is to reveal the drawing and colours underneath.*



The initial line engraving with a nail through the black tempera coating to the crayoned surface underneath including characteristic details and some textual effects.



The scraping away of black to produce some solid crayon shapes as well as the introduction of oil pastel areas. Some people prefer this secondary stage.



The completion of the oil pastel embellishment.

Chagall Oil Pastels Drawing Ages 6 - adult

OBJECTIVES

By studying the art and style of Marc Chagall, students will create a surreal piece of art representing themselves and their surroundings and illustrating Chagall's quote, "Great art picks up where nature ends". Students will show effective use of colour and design principles.

Art Concept: Artists use colour for emotion
- Artists use their imagination - Surreal art is fantasy (beyond real).

INSTRUCTIONS

1. Introduce students to the art and style of Chagall, engaging them in discussion about his work, and use of intense colour to create a dreamlike effect.
2. Instruct students to write "Great art picks up where nature ends" around the perimeter of their papers.
3. Using black oil pastel, have students draw a house, then turn their papers and draw themselves holding something they like, turn the papers again and draw trees and /or flowers, have them include a sun or moon with a face.
4. Once their paper is filled they may render their illustrations with oil pastels taking care to use lots of intense colour like Chagall.

MATERIALS

- 18 x 24" paper
- Oil pastels



Marc Chagall
I and the Village, 1911

VOCABULARY

- Elements: colour, form, shape, value
- Principles: balance, contrast
- 2-dimensional
- Culture
- Historical period
- Fantasy
- Surreal



Examples of surreal oil pastel by students

Wide Awake Dreaming

Ages 13 - adult

BACKGROUND

Joan Miró (pronounced “Zho-ahn Mee-row”) said he tried to create without thinking about what he was painting on the canvas. Then he looked at what he had created, thought about it, and completed the painting, making connections between all the elements and creating fantastical creatures that do not exist in the real world.

Show the painting and ask your students:

- Can you find at least nine “living” creatures in the painting? Describe them. What real living things are they most like?
- What might these creatures say to each other?
- What are some of the other objects in the painting?
- Are there some things in the painting that you cannot identify? Describe them. Try to decide what these things might represent.

MATERIALS

- Paper
- Drawing materials
- Image for class display

INSTRUCTIONS

Have your students invent their own dream-like creatures:

1. Draw three shapes on drawing paper. Use at least one organic shape and one geometric shape. (Try not to think too much about what you are drawing!)
2. Look at the shapes you drew for at least a minute. Then turn the shapes into an imaginary creature or a creature from your dreams.



Joan Miró
Carnival of Harlequin, 1924
Oil on canvas

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)

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



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

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 'un-related' 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 camera, 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

Glossary

Abstraction: 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.

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.

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.

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.

Positive shapes: Are the objects themselves. They are surrounded in a painting by what are called the negative shapes.

Primary colours: The three colours from which all other colours are derived - red, yellow and blue.

Realism: The representation in art or literature of objects, actions, or social conditions as they actually are, without idealization or presentation in abstract form.

Selenium toner: A black and white darkroom chemical that enhances a print's tonal range. Selenium toner can produce tones from red-brown to purple-brown depending on the dilution.

Shade: Add black to a colour to make a shade. Mix the pure colour with increasing quantities of black making the colour darker in small increments. If you add grey to a colour, you produce a tone.

Symbolism: The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships.

Tint: Add white to a colour to create a tint. Mix the pure colour with increasing quantities of white so that the colour lightens.

Warm colours: Yellow and reds of the colour spectrum, associated with fire, heat and sun. In aerial perspective warm colours are said to come towards you.

Credits

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Image right

Karrie Arthurs

Revenant Portrait No. 3, 2016

Ink, charcoal, conte on antique charcoal portrait (c. 1860)

Collection of the Alberta Foundation for the Arts



W. H. R. 1892.

