

A Visual Arts Instructional Resource for Teachers



Artists' Connection 6:

Artist as Environmentalist



Dundas Valley School of Art

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The Artists' Connection 6: Environmental Perspectives

A Visual Arts Instructional Resource for Teachers

Introduction

This guide book offers teachers different ways to engage with the original art works in the series *Artists' Connection 6: Environmental Perspectives*. The activities focus on helping students to better appreciate and understand the artworks. This is achieved by applying ideas and concepts through differentiated learning activities. At DVSA, we hope the artworks in *Environmental Perspectives* will provide you and your students with a springboard for the conversations, activities and assignments that are a part of meeting the Ministry's expectations around this curriculum. We also hope to support your valuable use of preparatory time as a teacher by providing you with quick, specific and self-contained activities and materials for future reference and extended discussion.

In order to facilitate simple and time-sensitive lesson planning, we have created two Artists at a Glance lists. The first one encapsulates the environmental topics that are featured in the artist's work that is included in this guide. The second one focuses on typical subject matter and types of medium that form the basis of the artist's overall body of work. Instead of having to read through all of the artists' biographies and statements (which we hope you will do eventually!), you can quickly navigate to find an artist whose work and interests will fit into your environmental education lesson plans and existing curriculum.

We understand the challenges of the Ministry's curriculum requirements, so again with the goal of simplifying your lesson planning, we have condensed the environmental education strands into the visual art requirements. This is organized by grade for your quick reference.

At DVSA, we also understand that many teachers operate on a very limited budget for art supplies in their classrooms and so we have focused our attention on including art projects in this booklet which use RECYCLED materials in place of traditional art supplies. Recycled materials can be obtained at little or no cost with a little advance planning. Most teachers already compile parent email lists and could utilize this group communication to request that students collect and bring recycled materials such as cardboard or white polystyrene (styrofoam) meat trays. This is a useful exercise anyway, as it creates buzz and anticipation around the upcoming art activity, in addition to promoting looking at recycled materials as a valuable resource that can be up-cycled into artworks. To help encourage this as a regular classroom habit, we have compiled a list of useful recycled materials for you to start to "stash".

We have also anticipated that environmental education can frequently focus on the negative, as there are certainly many upsetting “bad news” stories out there that can overwhelm the discussion and make the creation of meaningful activities in the classroom seem daunting. Students and teachers alike bring these emotions and visual experiences to the classroom when confronting the discussion of environmental issues. While not intending to minimize the seriousness of the issues, in the creation of this handbook, we have opted to take a more positive approach by focusing on “doable” environmental goals such as using recycled materials to manage the delivery of this curriculum. This attitude has also driven our selection for the list of additional resources available on the internet, which extend the discussion created around these activities and provide inspiration, new directions and renewed commitment to the value of art activities which promote environmental education.

We hope you will enjoy using the *Artists’ Connection 6* booklet, and that you will take advantage of our artists’ work that is available for use in your school. Our best wishes for an exciting and successful school year and we hope that this booklet will help you to fulfill the Ministry’s requirements for these environmental education strands in your classroom.

Elizabeth Sharp

B.A. (Hons) University of Toronto, B.Ed. University of Toronto, OCT

DVSA Artists at a Glance - Environmental Topics

Looking for a particular environmental topic to drive the art activity in your classroom? Here are our featured artists' special environmental interests that are featured in their work.

LESTER COLOMA

- the devastating effects of oil spills and water pollution on wildlife, particularly birds

MICHELLE GUITARD

- destruction of habitat for animals
- industrial emissions
- disruption of food chains and natural cycles of the environment
- various forms of pollution that is caused by industry and technology

SANDRA HENRY

- habitat destruction
- endangered species

JANICE KOVAR

- growth and decay in nature
- changing seasons and cycles in nature
- concept of natural time
- contrast between the natural and manmade worlds
- viewer's relationship to nature in both rural and urban settings

PATRICIA KOZOWYK

- ecological farming, sustainable organic farming
- bio-diversity
- permaculture, food forests, agroecology

LENA MONTECALVO

- contrast between the natural and manmade worlds
- viewer's relationship to nature in urban setting

CLARENCE PORTER

- wetlands in the Hamilton area such as Cootes Paradise

MARINA RANDAZZO

- the local Hamilton landscape with a focus on both simple human use and complex industrial use

R. WARD SHIPMAN

- global warming

ROSEMARY VANDERBREGGEN

- landfill as a source of art materials and artistic inspiration
- the fashion industry's waste associated with the production of clothes and footwear

HEATHER VOLLANS

- re-use of postindustrial and salvaged materials in art work

NIKOLA WOJEWODA

- pesticide use and its destructive effects on small life forms such as insects
- threat to bee populations and pollination that directly affects agriculture and food sustainability

DVSA Artists at a Glance: Subject Matter, Interests and Primary Medium

Puzzling as how to enrich your existing visual art curriculum? Consider subject matter, interests and dominant medium of our featured artists as you plan a classroom visit.

LESTER COLOMA

- murals
- public art

MICHELLE GUITARD

- landscapes
- acrylic

SANDRA HENRY

- animal portraiture
- botanical illustration
- landscapes
- nature photography

JANICE KOVAR

- cold wax, acrylic, plaster, wood, silkscreen
- use of non-traditional art tools such as kitchen utensils and hardware store materials

PATRICIA KOZOWYK

- local Hamilton area landscapes
- Ukranian folk art

CLARENCE PORTER

- pastel
- local Hamilton area landscapes such as Cootes Paradise and the Royal Botanical Gardens

LENA MONTECALVO

- watercolour landscapes

MARINA RANDAZZO

- painting and multimedia

R. WARD SHIPMAN

- surrealism and fantasy art in nature

ROSEMARY VANDERBREGGEN

- collage
- use of recycled materials such as mixed paper, fabric, thread

HEATHER VOLLANS

- mosaic
- use of salvaged and recycled materials
- transforming discarded materials such as post-industrial glass

NIKOLA WOJEWODA

- narrative in art
- multimedia
- decorative ceramic art

The Artists
In Their
Own Words

LESTER COLOMA

Lester Coloma was born and raised in Hamilton, Ontario and has been painting murals professionally since 1996 for corporate clients including Caesar's Windsor, Whole Foods Market Inc, and Busch Gardens.

A graduate of the Ontario College of Art and Design, Lester specialized in Illustration and also spent a year studying with the college's off campus program in Florence, Italy. After graduating, Lester worked for a Toronto based mural studio and steadily advanced to the position of Lead Artist. Over one hundred hand painted murals measuring 80 feet in length were produced during his tenure for clients such as O'Charley's restaurants, Pepsi Cola and the Hard Rock Cafe.



Plumage (Acrylic, 16"x20")

specifically on birds. The continued practice of these harmful actions will influence the continuing demise of wildlife and I have shown this in my painting with the bird sinking into the oil. Also, I wanted to dramatically contrast the purity of the light feathers with the heaviness of the oily substance to indicate the substantial impact that industry imposes on nature.

From an aesthetic viewpoint, I chose a vivid pink flamingo to contrast with the sticky dark oil. To further emphasize this contrast, a high gloss varnish was applied to only the dark oil sections, keeping the pink feathers as natural and as light as possible. Clapsed in the bird's mouth is a small tree branch with many of its leaves already detached. This is a reference to the biblical story of Noah and the Great Flood. While afloat in the ark for forty days and nights, Noah released a dove to seek out any signs of land. The dove returned with a fresh branch from an olive tree, signifying hope. Sadly, in my painting, the flamingo carries a dying tree branch, while slowly sinking deeper into the oil slick.

He brought his unique mural painting knowledge, skill and experience back to Hamilton where it is evident in the hand painted murals for the Cake and Loaf Bakery (10 x 20 feet), the Foreign Affairs Office (8 x 30 feet) and most recently, an exterior mural in the Corktown district, measuring 14 x 130 feet long.

While with the Royal Conservatory of Music's Learning through the Arts program, Lester was an Artist-Educator, applying his skill and knowledge of painting to teach elementary curriculum to students.

Currently, Lester is a faculty member at the Dundas Valley School of Art and collaborating with local businesses in the production of several large scale murals for Hamilton and the surrounding area.

Artist's Statement:

The painting "Plumage" was inspired by Aesop's Fables, the classic stories which incorporated the use of animals as the main characters to convey cautionary tales about the complexity of human nature. I was also inspired by the devastating impact that oil spills have had on wildlife,

MICHELLE GUITARD

Michelle Guitard was born in Vancouver BC and resides in Ancaster Ontario. She studied Graphic Design at Georgian College and then went on to graduate with a Bachelor of Fine Arts from York University in 1994. Michelle is currently enrolled in Addiction and Mental Health Studies at McMaster University. As an artist, Michelle has participated in numerous Solo and Group exhibitions for the past several years and her work is in many private collections.

Michelle primarily works in acrylic on canvas, creating landscape paintings. She has several areas of concern with regard to the conflict between industry and the natural environment that are dominant within her work. At best, industry infringes upon and at worst, destroys animals' natural habitat to accommodate itself. Emissions produced by industry disrupt the natural cycles of the food chain and are destructive to both habitat and wildlife: air pollution, water pollution and noise pollution.

Artist's Statement

Rather than recreating an image on a canvas I aim to express its essence. In order to capture this richness, I work on a number of paintings concurrently. This allows me to transport strong elements and effective techniques from one painting to another. I am most interested in the movement of organic shapes and patterns using colour and texture. Each multi-layered painting captures some fragment of the images power until each piece coalesces to express its deepest essence.



Birches (Acrylic, 12"x12")

SANDRA HENRY

When Sandra Lewis Henry was a child, a herd of wild horses would stampede past her family's cabin at least once a day. Luckily, she and her siblings would hear the thundering hooves approach and scramble to safety before the horses arrived. Some nights, the horses slept on the cabin's front porch and would gallop away in the morning.

Born in Grand Forks BC in 1962, Sandra's childhood was enriched by growing up in several isolated northern British Columbia communities. With her family, Sandra camped all over southern and northern British Columbia, Yukon and



Caribou Migration (Acrylic, 16"x20")

exaggerating colour, movement and experimenting with different subject matter - but it seems I always come back to landscapes, florals and wildlife in motion. I walk or hike daily with my dogs or hack my horse and take photos to serve as the basis for my painting. There is so much beauty all around us if we just look up, notice it, learn to love and take care of it.

Alaska and she was soon madly in love with the wildly rugged and sometime dangerous beauty of the land and its creatures. As a child, she frequently wrote to "Hinterland's Who's Who" to get more information on the wild animals that roamed the territories of her childhood homes, so she could draw and study them. Sandra once befriended a wild crow who liked to follow her around, sometimes sitting on her shoulders, begging for food and often making the family laugh with its antics. One of Sandra's favourite animals to study and draw as a child was the majestic caribou. Today, caribou and horses are often subjects of her paintings, as well as landscapes and flowers.

Sandra moved to Ontario in 1987 to study Fine Art and Art History at McMaster University. Currently, Sandra works as a web developer and computer programmer full time and paints part time, sharing her finished pieces in group shows in the Hamilton and Dundas area.

Her love of the outdoors hasn't faded, and Sandra is deeply committed to environmental causes including habitat destruction and endangered species.

Artist's Statement

Painting grounds me and gives me great pleasure. I like to work with abstraction of the form,

JANICE KOVAR

Janice Kovar received her Honours B.A. from McMaster University in Art and Art History and, later, completed a Bachelor of Education from Queen's University. Janice has exhibited her work since 1985, including group and solo exhibitions at the Carnegie Gallery, Hamilton Art Gallery, DVSA, and the Burlington Arts Centre, among others. Janice continues to teach Visual Art with the HWDSB at Sir Allan MacNab, and practices her art from her studio at the Cotton Factory in Hamilton, Ontario.

Artist's Statement:

My work reflects themes of memory, fragmentation and architectural forms, all within a framework that is suggestive of natural and organic forms that are found in the landscape. Specifically, my art tries to invoke themes of the fleeting and ephemeral part of nature, the notion of time and the unexpected and random. I use movement, change, light, decay, growth and juxtaposition with subject matter and materials to help create a sense of nature. By looking at memory or



Harmonious Discourd #1 (Mixed Media, 13"x16")

decay in nature, one can connect with the ebb and flow, and the various cycles of the seasons. Often, small abstracted elements of nature, like a branch, twigs, nests or falling flowers are isolated in a design, perhaps to show how we overlook parts of our environment and why we should consider them. Oftentimes, surfaces are simulated to look like natural materials, even though they are manufactured from wood or mixed media constructs. Sometimes, real organic objects are contrasted against manufactured materials. Shapes and forms that are found in nature can be seen to either float or fall through an architectural space, or can be seen to be engulfed by it. There is usually a balance between a quiet and visually chaotic space, with the hope that the viewer will contemplate his or her relationship to nature, whether in an urban or rural setting.

I try to organize my work through a sense of materiality, as well as subject matter. By working with a varied use of materials such as raw, found, discarded, simulated or real parts of nature, I can focus on the energies of the landscape. By utilizing such techniques as cold wax medium, acrylic, plaster, wood, screen printing, and drawing, I am able to recreate my own interpretation or version of how I see the landscape. Often, the materials that I am

using will dictate how and what the art work will be. There is always an element of exploration, a chaotic or unplanned part of the work that unfolds by itself. Most of my work is done without a paintbrush, and I will often use non-traditional tools for my paintings which can include kitchen utensils, hardware store materials, as well as my own homemade tools that I use to scrape, layer, reveal, cover and uncover. My work becomes a balance between abstraction, minimalism, and expressionistic techniques with influences from Gerhard Richter, Andy Goldsworthy and Agnes Martin, to name a few.

PATRICIA KOZOWYK

Patricia Kozowyk grew up on a small, mixed farm that included part of a provincially significant wetland. Pat's parents rejected agricultural chemicals in the 1960's, preferring to use many of the sustainable methods common in present day organic farming. The farm and wetland woods were Pat's playground and a childhood workplace as everyone in the family picked raspberries.

Being in nature influenced Pat's art work. After graduating from McMaster University with a degree in Art and Art History, Pat's general approach to the subject of landscape shifted to her local landscape.

Pat and her husband bought a piece of the Kozowyk family farm in 2002. The farm is organic and explores agricultural ideas of permaculture, food forests and agroecology. Her art has shifted again as a result of working so closely with the land.

Pat's first solo art show was at the Hamilton Artists' Inc. in 1980, with 20 solo shows since. She has also participated in numerous local and regional shows, as well as a few international ones. Pat has received artist project grants from the Ontario Arts Council as well as the Canada Council for the Arts.



"Snake in the Garden" (Ink & Acrylic on Paper, 7.5" diameter)

She has curated other artists' works for the Hamilton Artists Inc., Carnegie Gallery, Hamilton Conservatory for the Arts and Burlington Art Centre.

Pat has taught at various local arts organizations. She received Ontario Artists in Education grants from the Ontario Arts Council, working in elementary schools in Hamilton, Toronto and Caledonia from 2006 to 2008.

In 1993 Pat and Catherine Gibbon were awarded the City of Hamilton, Woman of Distinction in the Arts for their work on the four year art and environment project called: "On the Edge".

Artist's Statement

"Snake in the Garden" uses Ukrainian folk art to celebrate and honour a local reptile species: *Opheodrys vernalis*: also known as Green Snake. The Green Snake is a small reptile that eats a great deal of insects.

Instead of trying to kill insects with pesticides, I prefer to make our farm a safe haven for this wonderful snake, and let her eat as many of the plant attacking insects as she possibly can.

"Snake in the Garden" is symbolic and specific at the same time. It is symbolic in the simplification of the image and symmetry of the stylized garden. A circle is a never ending line that is used to represent the continuous cycle of seasons, the cycle of life and eternity. One could describe this artwork as an icon to the snake and her place in the natural world.

Ukrainian folk art is a conduit of ancient agricultural people's understanding of the complex relationships in nature. Although there are repetitions of shapes, colours and ideas; individual expression and variety are welcomed in this folk art genre.

My Ukrainian heritage is an unbroken line of agricultural people. Perhaps that is why, after working intensively on the land, I find myself drawn to this ancient art form.

We are part of the environment: we eat, drink and breathe our environment. Farms are not separate from the environment. A farm can be destructive to soil structure, ground water and bio-diversity or it can build top soil, embrace bio-diversity, capture carbon and save ground water. "Snake in the Garden" depict small details in the bigger picture of a healthy and sustainable future.

LENA MONTECALVO

Lena Montecalvo is a self-taught watercolour artist who began painting shortly after her artist mother's death in 2013. In a few short years and hundreds of paintings later, Lena is an instructor with her own unique line of prints and greeting cards. She uses vibrant hues in untraditional ways, and believes in colouring outside the lines while breaking all the rules. That's how she found her own style, and that's how she teaches others. She truly believes art is for everyone - not just the "gifted" - and that we only need the right instruction, motivation, and environment to begin accessing our own creative spirit.

Artist's Statement:

I grew up on the mountain, mesmerized by family drives up and down the various escarpment accesses, throughout the seasons in all kinds of weather. In torrential rain, I watched the escarpment turn to mudslides. In winter, it sparkled with ice and snow. In warmer months, it gave the impression of an enchanted forest in places, complete with rabbits, snakes,

unique birds and plants: all this in the midst of one of Canada's most industrial cities!



Missing the Escarpment (Watercolour, 13"x9")

The Escarpment is both delicate and tough. I've known friends to believe themselves strong enough to hike it who ended up badly hurt. Others have been killed trying to scale its steep incline. Some people dump their garbage there, and I've even watched people steal flowers from its well-manicured gardens. But on the positive side, families gather there, weddings are photographed there and dogs catch frisbees there. Once upon a time, it's where everyone

used to gather to watch Victoria Day Fireworks too. It's the same as it ever was, but it's also changing quickly. The duality of its existence is amazing and beautiful to me, and now that I live downtown, I'm "Missing the Escarpment". If we're not careful with our local environment, you might be "Missing the Escarpment" one day, too.

CLARENCE A. PORTER

I call my art “playing” and my creations flow from my toy box full of pastel colours for the viewer’s enjoyment. I believe my art is both objective and subjective: objective in its original intent and execution and subjective in its interaction with the viewer. I hope that my art gives the viewer pause to reflect on a moment in time that I cherished, frozen in soft pastels.

I received my Master Pastel Artist of Canada (MPAC) signature designation from Pastel Artists Canada in 2014 and was elected a Signature Member of the Pastel Society of America (PSA) in 2016. I am also a member of the International Association of Pastel Societies.

I gain additional inspiration by teaching courses in pastels as an occasional instructor at the Art Gallery of Hamilton, the Aurora Cultural Centre and other venues. I enjoy conducting pastel demonstrations and workshops. I am also a part-time instructor in the Visual and Creative Arts Department at Sheridan College. I enjoy the interaction with young creative minds.



Walk in Cootes Paradise, XI (Pastel, 12"x12")

Artist’s Statement:

One cannot help but be captivated by the breadth and beauty of Cootes Paradise in Hamilton. Inspired by the stunning vistas, I decided to devote part of this past year painting a series of pastels as homage to this hypnotic wetland, this National Historic site owned and managed by the Royal Botanical Gardens. I hope that this one pastel painting gives the viewer pause to reflect on that moment in time that I cherished on my Walk in Cootes Paradise.

The work that I really enjoy doing is a mix of everything: it's digitally manipulated, painted and then traditional beadwork is added over top. That opens up a place for me to talk about things like truth and reconciliation, this country's colonial history and my own experiences. I'll take pictures, especially when I go home because that's where I feel most connected to the land, and then manipulate the images and bring them into a contemporary context.

The individual story is really important to the collective story of who we are as a people. A lot of people stereotype us. By telling our individual stories, we're adding to the diversity of who we are. There are so many different stories, so many different nations, beliefs, world views and creation stories that the individual is really important.

MARINA RANDAZZO

Marina Randazzo was born and raised in Hamilton, Ontario.

She studied at Concordia University in Montreal, OCAD in Toronto and independently in Florence, Italy. She is endlessly inspired by her city surroundings and interprets them tenaciously in her home studio. Her work is shown at many events and locations.

Artist's Statement

Life is a beautiful mess! It is hectic, it is scattered, it is unpredictable, and every once in a while, things come together and something special happens. Through paint and various media I try to capture this randomness in life on canvas. I absorb and interpret characters, infrastructure, and the world we live in.

Energetic and loose brush strokes come together to form edges creating an interesting accident.

I focus on three areas of subject matter; figurative, traditional landscape and industrial landscape.

Reading the paper, riding the train, people on park benches: the everyday, simple routine can become beautiful.



Works (Acrylic, 12"x12")

Our local trails and escarpment are landscapes patiently waiting to be painted and are all just steps away from our front door.

My industrial works are very special to me as a local painter.

Such masterful creations: Hamilton's industry. On the backs of these Mighty Dragons, families were fed, a generation educated and a city was forged. They leave me in awe. My study of them is never-ending.

I pull inspiration from what is closest to me, which is the subject matter I know best.

I believe all creative works have 'Masterpiece' potential, no matter how humble the origins or inspiration. The Mona Lisa was probably Leonardo da Vinci's girlfriend or neighbour!

No matter how simple or routine they appear to be, there is greatness in all things and they are "inspiration-worthy".

R. WARD SHIPMAN

R. Ward Shipman manipulates the visual play of light in his paintings and fine art photography creating images that challenge the viewer's perception "The way a beam of light hits a surface and the beauty that can be generated from it is fascinating. I use myself as the lens to view all the colours, shades, and nuances." Shipman has widely exhibited his work and has been creating and teaching art for 3 decades. After retiring as the head of visual arts at Westdale Secondary school for the Hamilton district school board, Shipman continues his teaching practice at Dundas Valley School of Art. He is an instructor for life drawing and painting, illustration and portfolio building.



Floating Island (Acrylic on Canvas, 20"x16")

Artist's Statement

"Floating Island" is an acrylic on canvas painting by Ward Shipman. It is a foundation piece for a much larger canvas entitled "Lifting the Corner of the Lake". Both these works ask questions of the viewer and provide clues to some answers. One can see that the island has just levitated because water is dripping off the rocks. But how is the island rising? When we look at our environment, we don't notice the subtle change, but change is there. Global warming is a fact, not a hoax. If it was more apparent, then we would be more aware. In this surrealist painting, the land mass is rising, stimulating conversation, awareness and thought about our environment. Other questions about the painting could relate to the narrative suggested. What will happen next?

Is the island stationary or will it move to another location? Is this an isolated incident or are many landforms floating? There is implied tension as it appears to be peaceful or even idyllic. But floating at the back of one's senses could be a gradually dawning awareness of the underlying danger of global warming and climate change, as the viewer is drawn in by the visually intriguing style of surrealism and fantasy art.

ROSEMARY VANDERBREGGEN

Rosemary Vanderbreggen's medium is collage. She has been practicing collage for over thirty years. Several years ago she discovered the landfill as a source of materials for graduate study. At that time, she put forth a proposal for a landfill residency that was fulfilled in 2015. She was the first participant in the Reclaim Residency at the Haliburton School of Art and Design and then returned two years later to continue her study.

Rosemary has been attending a full time program at Dundas Valley School of Art for the past seven years, returning each year to work within The Advance Studio in Fine Art to explore her landfill inspirations. Her latest work is about shoe boxes and thread as a way to present appealing works of art, allowing the work to open conversation about the waste packaging associated with shoes and clothes in today's society. A shoe box accompanies every pair of shoes manufactured in the world and can end up in landfill. Clothing is being made more and more cheaply and has become a throw away item. Our landfills are FULL of used shoes and used clothing as well as the boxes and bags that contained them to be transported home. Rosemary collects shoe boxes as her "cardboard" element and has many people donate things to her, most recently collections of threads and fabric. The thread was the perfect avenue to incorporate the ideas of used clothing to her work.

It is the landfill experience that drives Rosemary's creative process. Today's artists have the opportunity to present environmental dilemmas in unique ways, thereby opening discussions that result from art making. As artists, we can thoughtfully and subtly share important issues concerning our environment.



Once a Shoebox (Cardboard, Mixed Media, 9"x12")

HEATHER VOLLANS

Heather has worked with mosaic as a mixed media for a number of years. Her passion for the art has grown, her materials become more diverse with the years and her experimentation with methods and techniques continues. Her interest in this art is purely about the materials and how they co-exist, either harmoniously or disparately. The materials speak and have their own voice – sometimes loud, sometimes soft, but always strong. It's all about the textures! Heather has been using salvaged materials in her art for many years: they allow her to experience unique histories and ask questions - what was this material's (often manufactured) purpose, how long was its useful life, why was it discarded, what journey has it had since and what about its future? She then becomes that material's custodian for a short time, its caregiver. But once having given it new life, the journey might eventually be continued in another's hands. It's the transient life of the material, its story and being a part of its journey that holds the greatest appeal.

Heather's teaching methods always focus on the value of using everyday materials - whether that is material in the home, by the roadside or on the construction site. Students are encouraged to see objects not as items that have a specific, recognizable function, but as purely textural, tactile or visual materials to be manipulated in some way to create art. Sometimes items become unrecognizable in the art, sometimes they're completely recognizable. Whichever way, she hopes a dialogue will begin about materials' purpose and journey, our relationship with it, and the value of re-purposing what we can.

"Night Shade" is a mixed media mosaic on plywood. Materials: a variety of ceramics from DVSA students and chunks of postindustrial recycled glass.

Artist's Statement

As with most of my work, this piece began with finding the materials. I purchased a box of ceramic pieces discarded by students at DVSA. The glass was found in a garden centre. It is the by-product of a blast furnace process in Toronto and had been sold to the garden centre as decorative rocks for the garden. With a number of glass cutting tools in my studio, I was able to break the glass down into workable sizes. It was then tumbled in a stone tumbler to take off the sharp edges. My design is always dictated by the materials and is secondary to the materials themselves. I enjoy the challenge of using only one, or sometimes two materials and in this way the materials really 'speak' and are uninterrupted with complex design. For this work, I had two contrasting materials – one shiny and chunky, one matte and flat – basically blue, with hints of other darker shades. I wanted all the ceramics to work together and the glass simply to give the work a 'pop'. The simple lines of the design suggested a river at night – basically black with the odd bit of shine reflected from street lights or passing cars. The name of the work came to me as I worked the mosaic.



Night Shade (Mixed Media Mosaic on Plywood, 12"x12")

NIKOLA WOJEWODA

Nikola Wojewoda graduated from the Ontario College of Art and Design. She has exhibited in many mediums: drawings, paintings, prints, and sculptures in bronze, stone, plaster, mixed media and ceramics. She's made experimental films and has designed sets for dance and theatre. She has received grants and awards and her work is in private and corporate collections. Her art has been written about in a variety of publications. She has taught painting and sculpture through Continuing Education programs at the Toronto Board of Education and is active in several guilds and art associations.



Gryllidae (Clay, 10" Diameter)

Artist's Statement

I believe creativity is inherent in everyone. We just need an opportunity that lets us discover the joy in it, and an experience that lets us believe in the value of it.

I like to work in many mediums and explore different materials. My work tends to be narrative. I'm drawn to telling visual stories.

When I was young, I lived near a field and a river. I remember hours playing on the riverbank, digging out clay to make crude bowls, left to dry in the hot sun. I have childhood memories of that field; mice and moles and groundhog holes. Braving snakes to lie in the tall grass, staring up at a patch of blue, catching glimpses of swooping birds. I was surrounded by the deafening buzz of millions of crawling and winged insects; caterpillars, moths, butterflies, beetles, crickets, grasshoppers, fireflies, ants, wasps, bees, cicadas and so many more.

Lately, I've been drawing many kinds of images on clay, including an insect series because these life forms are often misunderstood and under-appreciated. Over the last twenty years, I've noticed their increasing absence. In 2017, Germany discovered that in just three decades their insect populations have fallen by more than 75%. This insect loss is happening in many other industrialized nations. We have been using powerful agricultural and residential pesticides and chemicals since the 1950's. This chemical pollution and contamination is especially concerning for insects as they play a vital role in many ecosystems. They are a staple food for birds, mammals and amphibians. Plants rely on them for pollination. We rely on them to pollinate our crops - the very food we eat. Insects help to keep us and our planet, alive. We need to do the same for them. Insect diversity and preservation needs to become a conservation priority. Awareness is the beginning.

Looking at Art:

Activities in the Classroom

The Ontario Curriculum Grades 1-8

Environmental Education Scope and Sequence of Expectations

Environmental education is defined as education about the environment, for the environment, and in the environment that promotes an understanding and active experience in, and an appreciation for the dynamic interactions of:

- The Earth's physical and biological systems
- The dependency of our social and economic systems on these natural systems
- The scientific and human dimensions of environmental issues
- The positive and negative consequences, both intended and unintended, of the interactions between human-created and natural systems.

(Shaping Our Schools, Shaping Our Future, p. 6)

Grade 1

D. VISUAL ARTS

D1. Creating and Presenting

1. **D1.2** Demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic (*e.g., a drawing of an approaching storm that uses a variety of lines to create contrast [dashed, jagged, curved, spiral]; a cardboard or papier mâché sculpture of a mythical animal in a dynamic pose that uses surface materials to show a contrast in texture [fuzzy yarn; coarse, prickly sawdust]*)

Teacher prompts: “How can you vary your lines to create contrast between the area of the image that is the storm and the area of calm?” “How can you use levels and positioning of your sculpture’s limbs and body to compose a sculpture that is visually interesting on all sides and that shows a variety of forms?”

2. **D1.3** Use elements of design in art works to communicate ideas, messages, and personal understandings (*e.g., a pattern of broken, wavy, and zigzag lines to make the bark of a tree look rough in a drawing; size and arrangement of organic shapes in a painting of flowers to create the impression that the various flowers are at different distances from the viewer*)

Teacher prompts: “What kinds of lines would you use to show this texture?” “Look carefully at the arrangement of these flowers. How do you have to place them and change their shapes in a painting to show that some of them are closer and some farther away?”

3. **D1.4** Use a variety of materials, tools, and techniques to respond to design challenges (*e.g., mixed media: use torn paper and textured materials to create a landscape collage of a playground that includes a horizon line*)

Teacher prompts: “What techniques or tools can you use to make the texture (*e.g., wood bark*) look real on your paper?”

D2. Reflecting, Responding, and Analysing

- 1. D2.1** Express their feelings and ideas about art works and art experiences (*e.g., describe feelings evoked by the use of colours in the painting Inside the Sugar Shack by Miyuki Tanobe or The Starry Night by Vincent van Gogh; use drama to respond to a community art work viewed during a neighbourhood walk;*)
- 2. D2.2** Explain how elements and principles of design are used to communicate meaning or understanding in their own and others' art work (*e.g., explain how repeated lines and shapes are used to depict the texture of snake, lizard, leopard, or dinosaur skin;*
- 3. D2.3** Demonstrate an awareness of signs and symbols encountered in their daily lives and in works of art (*e.g., green is associated with nature in the West;*)

Grade 2

D1. Creating and Presenting

- 1. D1.1** create two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature (*e.g., small glue-line prints in which a variety of curvy and pointy lines show illusory texture or represent a pattern they have seen on insects in the schoolyard or garden*)

Teacher prompts: "How can you use a variety of diagonal, vertical, and horizontal lines to show the patterns and body parts on the insect?"

- 2. D1.2** Demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic (*e.g. create a painting or series of stamp prints, showing depth, perspective, and contrast of pattern by overlapping fish and vegetation of different sizes and shapes*)

Environmental Education, Grades 1–8: Scope and Sequence of Expectations, 2009 11

Grade 3

D1. Creating and Presenting

- 1. D1.1** Create two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature (*e.g., small glue-line prints in which a variety of curvy and pointy lines show illusory texture or represent a pattern they have seen on insects in the schoolyard or garden*)

Teacher prompts: "How can you use a variety of diagonal, vertical, and horizontal lines to show the patterns and body parts on the insect?"

- 2. D1.2** Demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic (*e.g., create a painting or series of stamp prints, showing depth, perspective, and contrast of pattern by overlapping fish and vegetation of different sizes and shapes*)

- 3. D1.3** Use elements of design in art works to communicate ideas, messages, and understandings (*e.g., use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background;*

Teacher prompts: "When creating a sense of space in your landscape, should you create the foreground, middle ground, or background first? "Why?" "Why do you think Tom Thomson chose to paint a windswept tree in *The Jack Pine* instead of a symmetrical tree? How can you use asymmetry in your own art work?"

4. D1.4 Use a variety of materials, tools, and techniques to respond to design challenges

e.g.

- mixed media: *use wax crayons, oil pastels, paint resist, and materials of various textures [e.g., yarn, found objects] to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground*
- painting: *create a watercolour or tempera painting of animals, using colour in a non- representational and expressive way*
- printmaking: *paint stencil prints in warm and cool colours, creating a simplified pattern inspired by a favourite fruit*
- sculpture: *use modelling clay to create organic forms that are inspired by nature, such as shells, seed pods, and water-worn stones, and that show some kind of metamorphosis or transformation into another form or figure)*

Teacher prompts: “What do the roots of a tree or plant look like below the ground? How could you draw a plant and show its roots?” “How does the emotional impact or mood of your print change when it is printed in warm instead of cool colours?”

D2. Reflecting, Responding, and Analysing

- 1. D2.3** Demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (*e.g., fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art*)

Grade 4

D. VISUAL ARTS

D1. Creating and Presenting

- 1. D1.2** Demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (*e.g., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety*)
- 2. D1.3** Use elements of design in art works to communicate ideas, messages, and understandings (*e.g., create a poster using colour and cropping of space to propose a solution to climate change;*)

D2. Reflecting, Responding, and Analysing

- 1. D2.2** Analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (*e.g., the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures;*)

Grade 5

D. VISUAL ARTS

D1. Creating and Presenting

- 1. D1.1** Create two- and three-dimensional art works that express feelings and ideas inspired by their own and others’ points of view (*e.g., a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems;*

Teacher prompts: “How does our impression of the world change when we look at it from a bird’s-eye view rather than a worm’s-eye view? How can you use a particular point of view in your painting (not necessarily these) to create a particular impression?”

Grade 6

D1. Creating and Presenting

1. **D1.3** Use elements of design in art works to communicate ideas, messages, and understandings (*e.g., a design of a letter of the alphabet using shapes, symbols, colour, and font style to represent a selected animal and its habitat;*)

2. **D1.4** Use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges

e.g.,

- drawing: *use charcoal to create a shaded drawing of the exaggerated details of a face, a figure, or natural objects [e.g., shells, pods] on earth-toned papers [e.g., tan construction paper]*
- painting: *use a variety of paint techniques [e.g., blending, scumbling, glazing] in a mural of a landscape or cityscape incorporating stylistic elements from contemporary pop culture*
- printmaking: *cut and gouge a variety of lines and marks to enhance the background and negative spaces in a softleum, linoleum, or block print that depicts an endangered animal species*
- technology: *create a digital photo montage that represents aspects of environmentalism)*

D2. Reflecting, Responding, and Analysing

1. **D2.2** Explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding (*e.g., explain how Kenojuak Ashevak’s use of formal balance [symmetry] in The World Around Me conveys a sense of harmony in nature;*)

Teacher prompts: “How does Bill Reid’s *The Raven and the First Men* depict the relationship of form to its surroundings through the use of positive and negative space?”

Grade 7

D1. Creating and Presenting

1. **D1.1** Create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (*e.g., performance art or an installation that portrays both sides of the struggle between humankind and nature;*)

Teacher prompts: “How will your art work convey opposing perspectives on an issue that you have chosen to explore (*e.g., consumerism versus sustainability, land development versus conservation, global warming, poverty*)?” “How does your installation communicate the benefits and challenges of environmental stewardship?”

D2. Reflecting, Responding, and Analysing

1. **D2.1** Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (*e.g., compare the mood of two different works by two peers, such as Above the Gravel Pit by Emily Carr and Reflections, Bishop’s Pond by David Milne;*)

D3. Exploring Forms and Cultural Contexts

1. **D3.1** Identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations

Teacher prompts: “Compare the ways in which Impressionist artists and contemporary Cree artists depict nature. How are they different?”

Grade 8

D. VISUAL ARTS

D2. Reflecting, Responding, and Analysing

1. **D2.1** Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

Teacher prompts: “How can a landscape image express ideas or concepts, such as the power of nature in works by printmaker Hokusai or photographer Ansel Adams?”

D. VISUAL ARTS

D2. Reflecting, Responding, and Analysing

1. **D2.1** Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

Teacher prompts: “How can a landscape image express ideas or concepts, such as the power of nature in works by printmaker Hokusai or photographer Ansel Adams?”

Grades 9 - 12

Learning in the Outdoors

Another important consideration for program planning in many disciplines is to incorporate learning in the outdoors as a component of environmental education. Learning in the outdoors not only offers a unique context for learning but also provides experiential learning outside the classroom to foster a connection to local places and to develop a greater understanding of ecosystems. Natural and human-built environments can be used as sites for discovery, problem-solving, and active learning, as well as for first-hand experiences that put students in touch with nature. Educators must always consider safety issues when students engage in learning in the outdoors, assessing potential dangers and implementing measures to protect students from risk. When planning for learning in the outdoors, educators must meet the requirements of all board and ministry policies, including those related to safety.

THE ARTS, GRADES 9 AND 10 (2010) AND GRADES 11 AND 12 (2010)

From “Environmental Education and the Arts” in the curriculum policy documents:

There are many opportunities to integrate environmental education into the teaching of the arts. Nature often provides an inspirational starting point for creativity in both representational and more abstract art forms. Indeed, a sense of connection to the immediate environment and the natural world is frequently reflected in the arts – from Paleolithic cave paintings of animals and traditional dances and performances that evoke aspects of nature to landscape painting and Impressionist music. To facilitate these connections, arts teachers are encouraged to take students out of the classroom and into the world beyond the school to help students observe, explore, and investigate nature, and to design activities that allow students to integrate natural materials into their creative works. Performances and installations that take place in the natural environment can also provide students with unique insights into environmental issues, as well as stimulate creative opportunities.

The arts can also be powerful forms of expression for students to use to explore and articulate the social and political impact of issues related to the environment. Art works can also be used to advocate protection of and respect for the environment. As well, the actual use of arts materials can be related to environmental education. Many safety guidelines are followed to reduce harmful effects arising from the interaction of potentially hazardous substances with the environment. As students learn about the safe handling and disposal of substances used in the arts, they have opportunities to explore how everyday human interactions with the environment can have significant consequences.

Visual Arts, Grade 9, Open (AVI10)

A. Creating and Presenting

A2. The Elements and Principles of Design

- 1. A2.2** Apply elements and principles of design to create art works that communicate ideas and information (e.g., an informational public service poster on a social issue such as bullying or protecting the environment)

A3. Production and Presentation

- 1. A3.1** Explore and experiment with a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and apply them to produce art works

Teacher prompts: “How could you use found materials to create an art work that shows your concern for the environment?”

B. Reflecting, Responding, and Analysing

B3. Connections Beyond the Classroom

1. **B3.1** Identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of areas of personal and professional life

Teacher prompts: “What particular knowledge or skills do artists possess that might be used to address social or environmental problems?”

2. **B3.3** Identify, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts

Teacher prompt: “What types of cultural, social, or environmental events are held in your community? Could any of these provide opportunities for you to design promotional material, make costumes, design sets, or display your art works?”

C. Foundations

C3. Responsible Practices

1. **C3.3** Demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works (*e.g., reduce, reuse, and recycle when possible; limit their use of environmentally hazardous substances or non-sustainable resources; dispose of materials in environmentally responsible ways*)

Teacher prompts: “Why is it important to recycle newspapers used as packing material as opposed to throwing them in the garbage?” “What is the environmentally responsible way to dispose of empty ink containers?”

Visual Arts, Grade 10, Open (AVI2O)

A. Creating and Presenting

A2. The Elements and Principles of Design

1. **A2.2** Apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (*e.g., incorporate symbolism to communicate a message about an environmental issue*)

Teacher prompt: “How might you use colour, texture, and emphasis to help convey the effects of climate change? What imagery might you incorporate into this work?”

A3. Production and Presentation

1. **A3.1** Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works (*e.g., use recycled, found, and/or handmade objects to make a mosaic or assemblage;*)

Teacher prompt: “What sorts of objects might you combine in an art work related to the environment?”

2. **A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences (*e.g., in a sculpture garden or other outdoor space in the community, on the sides of buildings or in bus shelters;*)

C. Foundations

C3. Responsible Practices

1. **C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Teacher prompt: “Why is it important to know about the toxicity of art materials? What are some precautions you should take when working with toxic materials?”

2. **C3.3** Demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works (*e.g., use recycled materials where possible; separate recyclable and hazardous materials from their waste; limit the use of environmentally hazardous substances or non-sustainable resources*)

Teacher prompt: “What is the most environmentally responsible way of disposing of photographic chemicals? Why? What other substances do you use that can be partially or wholly recycled?”

Visual Arts, Grade 11, Open (AVI3O)

B. Reflecting, Responding, and Analysing

B2. Art, Society, and Values

1. **B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society (*e.g., with reference to their relationship with the physical environment*)

C. Foundations

C3. Responsible Practices

1. **C3.3** Demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting art works (*e.g., use recycled materials and those made from sustainable resources when creating their works and when packing and shipping art works; dispose of waste materials, including hazardous materials, in an environmentally responsible way; reduce the use of paper by using email and the Internet to promote an exhibition*)

Teacher prompts: “What are some of the ways you could use found materials responsibly in the creation of an assemblage?” “What are some alternatives to styrofoam packaging?” “How can creating art works be harmful to the environment? What are some ways of ensuring that you are an environmentally friendly artist?”

Visual Arts, Grade 12, University/College Preparation (AVI4M)

A. Creating and Presenting

A2. The Elements and Principles of Design

1. **A2.2** Apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues

Teacher prompts: “What images or symbols might you use to comment on the impact of human behaviour on the natural environment?”

B. Reflecting, Responding, and Analysing

B2. Art, Society, and Values

1. **B2.3** Assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (*e.g., with reference to their appreciation for the natural and built environment around them*)

C. Foundations

C1. Terminology

1. **C1.1** Extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (*e.g., when analysing how artists’ manipulation of space, movement, form, and proportion affects meaning in an environmental work*)

C3. Responsible Practices

1. **C3.3** Explain how art works can have both a positive and negative impact on the environment (*e.g., explain how art works can educate people about environmental issues; identify hazardous substances commonly used in the production of art works, explain their potential environmental impact, and identify the proper way to dispose of them; explain the pros and cons of using recycled materials in their art works*)

Teacher prompts: “What artists can you think of who deal with environmental themes in their art work? Has their work influenced your attitudes on environmental issues? Why or why not?” “What type of art works might you create to educate your audience about an issue such as loss of habitat?”

Visual Arts, Grade 12, Workplace Preparation (AVI4E)

A. Creating and Presenting

A2. The Elements and Principles of Design

1. **A2.2** Apply the elements and principles of design as well as art-making conventions with increasing skill to create a variety of art works that explore and/or present a point of view on contemporary social issues and/or themes

Teacher prompt: “How might you use space, proportion, and emphasis in a public service advertisement encouraging people to limit their use of plastic water bottles? ...”

A3. Production and Presentation

1. **A3.1** Extend their exploration of media/materials, techniques, tools, and traditional and emerging technologies, and apply them to create a variety of art works, including applied and commercial art works, for a range of purposes (*e.g., ... create a promotional item such as a poster or T-shirt for a fund-raising event for an environmental advocacy group*)

B. Reflecting, Responding, and Analysing

B2. Art, Society, and Values

1. **B2.1** Explain how applied and commercial art works can influence individual and community values (*e.g., how the design of sustainable products such as reusable bags or bottles can encourage people to reduce and reuse packaging;*)

Teacher prompt: “What are some examples of products that artists have designed or modified to encourage people to respect or protect the environment? How have these products affected practices in your family, school, or community?”

C. Foundations

C3. Responsible Practices

1. **C3.3** Identify responsible environmental practices that should be used in applied arts workplaces (*e.g., safe disposal of paints, solvents, and photographic chemicals; reuse and recycling of materials; substitution of a less harmful substance for a toxic one*), and apply these practices when creating visual art works

Teacher prompts: “Why is it important to source materials that have been produced with the least harm to the environment?” “What items in a graphic arts workplace can be recycled?” “What fabrics cause the least environmental damage? Why?”

Artists' Connection 6 List of Art Activities

- White Line Printmaking with Watercolour ...pg 34
- Biodegradable and non-toxic *Shibori* Dyeing...pg 36
- Recycled Papier Maché Shoe...pg 39
- Biodegradable *Ojo de Dios* Weaving...pg 42
- Bark and Leaf Rubbings Class Collage...pg
- The “Artist” Sketchbook...pg
- Hamilton Reinterpreted: Recycled Cardboard City...pg
- T-Shirt Market Bag, With or Without Block Printing...pg
- The Staycation Field Trip...pg

1. White Line Printmaking with Watercolours

DESCRIPTION: This form of printmaking is a modern American invention, and is also known as the Provincetown print, as it was invented by a small group of printmakers in the seaside town of Provincetown, Massachusetts, which is the oldest continually operating artist colony in North America. The environmental dilemma with printmaking is always the clean-up - how do you dispose of the toxic ink and how do you avoid sending the plate to the landfill? This project provides a solution to both those dilemmas by using much less toxic watercolours instead of ink and by using recycling styrofoam meat trays as the printing plates, which can be returned to the blue box after use.

ENVIRO EDUCATION CONCEPTS:

- ecosystem thinking
- human impacts
- recycling and landfills

ARTIST CONNECTIONS:

- Rosemary Vanderbreggen
- Heather Vollans

MATERIALS NEEDED:

- styrofoam meat trays, one per student
- watercolour paints
- watercolour brushes
- student grade watercolour paper
- straight pins
- box cutters/utility knives/bamboo barbecue skewers or chopsticks
- metal spoons, table spoons or serving spoons with a larger bowl

MATERIALS / EQUIPMENT SOURCES;

- styrofoam meat trays from recycling, or request this item with your parent class list email
- watercolour paints, brushes, paper from secondary visual art tender
- straight pins, box cutters from dollar store
- tablespoons or serving spoons from home, dollar store or thrift store

SIMPLIFY FOR YOUNGER STUDENTS:

This project can be done with the art supplies that you probably already have on hand: tempera paint instead of watercolour, and coloured construction paper instead of watercolour paper. You can also opt to do a single colour print completed in one pressing, rather than a multi-coloured print achieved by successive pressings.

ENRICH FOR OLDER STUDENTS:

Require that students utilize three or more colours in their print, adding consecutive printing for a multi-colour print. They could also experiment with overprinting colours repeatedly, as the semi opaque watercolour will blend optically. They may also enjoy learning about the white line printmakers of Provincetown and about this town as an artist colony, as many significant American artists of the 20th century visited and worked there. This would make a particularly relevant comparison to our town of Dundas, which is also well known in Canada as an artists' colony.

SUGGESTED SCHEDULING: Probably could be done in a single day for the younger students, as they are likely printing with a single colour. For older students, probably 2 - 3 days.

BASIC INSTRUCTIONS:

1. Show a number of white line prints so that the students get an idea of how the lines separate the colours and define the forms. Blanche Lazzell would be a great choice, as she was one of the most prolific of the white line printmakers of Provincetown.
2. Cut off beveled sides of the styrofoam meat tray to create the plate. Place on a small piece of paper, and trace around the outer perimeter of the plate. Inside this space, create a simple graphic design that has very limited detail. The design should also avoid the use of high value colours such as light yellow or pink, as they will not have sufficient contrast with the white lines to show up effectively. Dark or mid-value colours will work best here.
3. Using the drawing as a guide, carve V-grooves into the styrofoam using the bamboo skewer or utility knife. Be careful not to press down too hard and cut through the styrofoam completely! Halfway through is enough to create the white lines.
4. (SKIP THIS STEP FOR YOUNGER STUDENTS WORKING WITH SINGLE COLOUR PRINTS) Affix the paper to the plate with pins. Pin the paper directly onto the styrofoam plate with straight pins, creating a hinge. This will allow lifting and replacing the paper in exact registration multiple times.
5. Paint on the block. Apply watercolour paint directly to the block in selected areas. NOTE: only paint as much as will stay wet for a few seconds. Be careful not to fill the grooves with paint, otherwise you will fill the "white lines".
6. Before the paint dries, lay the paper down onto the plate and rub or burnish with the rounded back of the metal spoon until the paint transfers to the paper. Show the students how to hold the spoon so that some of their fingers are in the inverted bowl of the spoon. This will apply additional direct pressure to lift the watercolour off the styrofoam onto the paper for greater colour saturation.
7. (SKIP THIS STEP FOR YOUNGER STUDENTS WORKING WITH SINGLE COLOUR PRINTS) Repeat. Continue painting the block, section by section, laying the paper and rubbing until the image is completed. Since this is a monoprint, to make additional prints, pin a new piece of paper to the block, apply paint and print again.

2. Biodegradable and Non-toxic *Shibori* Dyeing

DESCRIPTION: “*Shibori*” is a Japanese word which means “to squeeze or compress”. The Japanese craft of *shibori* dyeing is similar to tie dyeing, in that it utilizes the concept of reserved white space by squeezing, compressing, binding, twisting or folding the fabric, thereby limiting the dye saturation in those parts. It differs from tie dye in that it uses indigo dye only, a traditional plant-based monochromatic blue dye that is non-toxic and biodegradable. Readily available from specialty craft stores, it is an excellent choice for an environmentally sound fabric art project, as it is non-toxic, renewable and does not cause pollution when disposed of. In addition, it creates spectacular monochromatic effects with excellent saturation and subtlety, much more dramatic and beautiful than the gaudy, synthetic, polluting dyes used in tie dye. For a class project, suggested cost effective items to dye would be recycled T-shirts, pillowcases, tablecloths, tea towels, napkins or small lengths of fabric that could be sewn into other items. All must be 100% cotton, as synthetics will not take the dye.

ENVIRO EDUCATION CONCEPTS:

- ecosystem thinking
- human impacts
- recycling

ARTIST CONNECTIONS:

- Janice Kovar
- Patricia Kozowyk
- Rosemary Vanderbreggen

MATERIALS NEEDED:

- *shibori* indigo dye
- 3 gallon buckets
- rubber gloves
- butcher block paper rolls to cover work surfaces
- variety of sizes and lengths of rubber bands
- large wooden beads or glass pebbles
- clothes pins
- large paper clips
- popsicle sticks
- newspapers for floor and around dye buckets
- drying racks
- 100% cotton items to be dyed, such as T-shirts, pillow cases, napkins, tea towels or small pieces of fabric

MATERIALS / EQUIPMENT SOURCES

This project requires ADVANCE planning, as you will need to assemble a more extensive list of supplies and equipment. On the upside, once you have made the initial acquisitions, all needed equipment can be stored together in a box and quickly organized for subsequent projects.

- *shibori* supplies available from G & S Dye and Accessories, 250 Dundas Street West, Unit #8, Toronto, Ont. Toll free: 1-800-596-0550, email: SALES@GSDYE.COM
- buckets, rubber gloves, rubber bands, wooden beads, glass pebbles, clothes pins, large paper clips, popsicle sticks: all available at dollar stores

- butcher block paper rolls and rubber bands may be available on board tender, also at Curry's at the educational discount
- newspapers from recycling
- drying racks (metal is best as wood will stain) available at thrift stores or Ikea or donations

***note that if you borrow buckets, rubber gloves etc. to do *shibori* dyeing, when you return these items to the owner, they will be permanently blue!

THIS ACTIVITY IS BEST SUITED TO OLDER STUDENTS, as you are working with dye, and making a considerable initial investment into equipment and supplies.

ENRICH FOR OLDER STUDENTS:

Indigo is considered to be the world's oldest dye, with examples of historic use dating back 4000 years to ancient Egypt, India and China. It is suspected to date back even further than this, to Neolithic times. *Shibori* has a rich history as a Japanese art form, with a multitude of different techniques that are specific to time periods and traditions not seen in most other dyeing methods. As a highly lucrative crop, indigo had very complex and dramatic historical connections to colonization and the slave trade. Also, there is a great deal of debate as to whether natural dyes are actually better for the environment, when one considers issues of sustainability such as land and water resources needed to grow the crops. So, as you can see, this topic offers older students many rich veins of exploration on related topics, and it would be ideal to have them lead the introductory discussions, choosing topics on *shibori* and indigo for short presentations before proceeding to the actual dyeing activity. Another suggestion would be for the students to create single step by step diagrams and accompanying instructions for the specific *shibori* techniques, as these could also be evaluated and would provide a valuable planning guide during the actual dyeing activity.

SUGGESTED SCHEDULING: In a secondary school art classroom, this activity could easily fill a two week period, with days set aside for research, presentations and then culminating in the dyeing activity.

BASIC INSTRUCTIONS:

There are many different folding and binding techniques in *shibori*, and YouTube offers a huge variety of short instructional videos on this topic. Consider whether you want to offer a range of techniques or just concentrate on a few. If your intent is exploratory and you will not be evaluating their work, consider including a lot of techniques. However, the advantage of just concentrating on a few is that you will have a smaller shopping list of supplies and equipment to assemble and you will end up with a much more consistent final product to evaluate.

SOME GENERAL TIPS FOR SETTING UP THE DYEING ACTIVITY:

Collect a lot of newspapers destined for recycling and cover all work surface and the floor, taping them down so that you do not create a tripping hazard. Put down multiple layers of newspaper near your dye buckets, sinks and other areas which will get high traffic during this activity. During clean up, the newspapers can go directly into the recycling. REMIND students the day before that they should wear older clothes which could become stained.

Ensure that you have a full class set of rubber gloves, one for every student.

The dye bucket needs to be prepared and allowed to sit and oxidize for an HOUR before use. It is essential that it is mixed according to directions to get the dye to start oxidizing: with a stick, stir at a good consistent speed clockwise for one minute, then scrape counter clockwise around the inner edges of the bucket with your stir stick. This second motion should start the development of the “flower bloom”, a mass of floating bubbles in the center of the dye that indicates that oxidation has begun. Once the hour has elapsed, skim off the flower bloom, and you are ready to start dipping.

Remember that when the dyed fabric comes out of the bucket, it will initially be green, but will turn dark blue once it oxidizes in the open air. Your students will LOVE watching this happen!

If you are doing *shibori* for the first time, consider purchasing the Jacquard Indigo Kit, which has all ingredients needed in measured amounts and clear instructions. The kit contains enough to dye 15 shirts, so you will need 2 kits for a typical class. Once you have gained some experience with *shibori* dyeing, you can purchase the Indigo crystals and soda ash separately at a lower price than the kit. These are available at G & S Supplies.

If you have access to an outdoor area in your school parking lot, near the storm drain and not too far from an outdoor tap and hose, this is the ideal place to set up your work area. Less diligence is needed to protect the paved surface than the floor indoors, you can rinse off dyed fabrics with the hose and pour the dye vat directly into the storm drain once you are finished. Also, you can set up the drying racks outside and take advantage of the sun and wind to speed up the drying process once the fabric has been rinsed.

All equipment that comes in contact with supplies will retain the blue dye: plastic buckets, sticks, wooden beads, rubber gloves, clothes pins etc. The dye cannot be scrubbed or soaked out. Good to know, if you intend to borrow equipment!

If you become fascinated with fabric dyeing as a result of this activity, the leader of dyeing supplies in the North America market is Dharma Trading Company, in business for over 40 years. They supply dyeable clothing, fabric, dyes and have excellent tutorials. Available online at <https://www.dharmatrading.com/> and through catalogue sales. IKEA also has tea towels, pillowcases and napkins in 100% cotton at affordable prices at <https://www.ikea.com/ca/en/>.

3. Recycled Papier Maché Shoe

DESCRIPTION: Using recycled cardboard, newspapers, wire and tape, students will create a three dimensional shoe, which will then be painted and decorated with found materials. This shoe is constructed with the quick dry method of strip papier maché, which allows for overnight drying at this stage, and moves the project along quickly.

ENVIRO EDUCATION CONCEPTS:

- recycling and landfills
- human impacts

ARTIST CONNECTIONS:

- Rosemary Vanderbreggen
- Heather Vollans

MATERIALS NEEDED:

- newsprint
- corrugated cardboard
- box cutters
- flexible wire
- wire snips or pliers with wire cutting function
- safety glasses
- masking tape (inexpensive is fine)
- papier maché nontoxic glue powder (check ingredients for the necessary fungicide), wallpaper paste or flour and water
- glue gun
- glue sticks
- recycled buttons, beads, sequins, fake flowers, feathers, ribbons, trims, etc.
- visual resources: books on shoes, history of footwear, shoe-a-day desk calendars, google images
- a box fan
- canvas primer
- acrylic paint or craft paint

MATERIALS / EQUIPMENT SOURCES:

- newspapers and corrugated cardboard from recycling. Alert the custodian so s/he can bring you cardboard boxes as they arrive at the school. Flatten to store.
- box cutters, masking tape (available at dollar store)
- flexible wire, wire snips, pliers from hardware store
- safety glasses borrowed from wood shop classroom or from board tender
- papier maché glue powder, hot glue guns and glue sticks, canvas primer, acrylic paint from board tender
- buttons, beads, sequins, fake flowers, feathers from dollar store or donated
- box fan, borrowed or brought from home

SIMPLIFY FOR YOUNGER STUDENTS: Work in pairs for greater success, as the initial construction will be eased with two pairs of hands. You will need to do a safety demo on tensile wire, as it will come on a spool and the

loose end of the wire will bounce around in the air when it's cut. Insist that they wear safety glasses when they are cutting the wire to eliminate the possibility of eye injury. Although challenging, this project is quite do-able and rewarding for younger students once they get past the initial construction stage and on to the easier papier maché and painted finishes.

ENRICH FOR OLDER STUDENTS: Students can work on their own, but provide a little help to each other in the initial construction stage, when an extra pair of hands is beneficial. Include a safety demo on safe wire cutting as described above to avoid eye injuries. Consider a field trip that includes a stop at the Bata Shoe Museum in Toronto, the only museum of its kind in North America, devoted exclusively to calceology, the history of footwear. One only needs a short block of time of an hour or two to visit this small, dynamic, architecturally unique museum and the tours and visiting displays are surprisingly engaging for young visitors. 327 Bloor Street West, Toronto.

SUGGESTED SCHEDULING: Probably 5 - 7 days, depending upon the type of shoe chosen and complexity of initial construction required. This project uses the quick drying strip method of papier maché which will dry overnight, eliminating the problems usually associated with traditional papier maché, as the glue powder now includes a fungicide, eliminating the old problem of mold growth.

BASIC INSTRUCTIONS:

1. Start by perusing the visual resources. The absolute best resource for this project that I have found was the small "shoe-a-day" desk calendars available in a clear plexiglass holder. I found mine at Costco and Winners in the fall season, but they are also available on Amazon - scoring one will give you 365 potential choices for your students and they can be reused. Otherwise, google images will accommodate fully.
2. Some shoes are easier than others to construct. A strappy high heeled or flat sandal is much easier and more quickly constructed than a fully closed in shoe or boot, and requires less time in the initial construction stage. Steer younger students towards simple shoes such as sandals; steer your more able students towards a more challenging, extensive construction.
3. Demonstrate the directional corrugations in cardboard by cutting it open. The sole needs to have the corrugations running **ACROSS THE WIDTH** of the foot, not the length. Begin by slipping off a shoe, orient it widthwise with the corrugations and trace around your foot on the cardboard, then cut it out with a box cutter. The sole can then be bent along with widthwise corrugations so that it will accommodate the height of the heel. After bending the sole, tape on a piece of wire along the middle of the sole, and bend the wire to the desired shape of the sole.
4. Once the shape of the sole has been established, other parts of the shoe such as the heel and straps, etc. need to be attached. To create a shaped strap, cut a rectangular piece of cardboard longer than you anticipate needing and bend along the corrugations lengthwise to create the strap that would curve up and across the foot. Once you have achieved enough height and width to create the strap, tape a short piece of wire on the underside of the strap to stabilize the shape. You are now ready to attach the strap to the sole. Cut a few small pieces of wire about 1 1/2" or 4 cm long and bend in the center into an L-shape. Insert one side of the L-shape into the corrugations inside the cardboard sole. Add some masking tape to this join, securing the wire into the cardboard. Then poke the remaining part of the L-shape wire inside the

corrugations of the cardboard strap. Secure this with tape as well. Repeat this on the other side of the strap, securing it fully to the sole. Use this same method for attaching subsequent straps or other parts of the shoe.

5. To create a three dimensional heel, cut a small rectangle in the height of the heel desired, but cut more width than you anticipate needing. Begin bending the corrugations to create the three dimensional shape, then cut off excess cardboard and add wire and tape to maintain the shape. You are now ready to attach the heel to the underside of the sole. Again, cut small pieces of wire in the size mentioned above in #4, carefully insert these into the cardboard sole and the top of the heel under the sole and add tape to stabilize these joins.

6. The difficult part of the project is now complete! You are now ready to move on to the papier maché. Your goal here is to create the illusion that the shoe is NOT made of cardboard by covering over all joins and evidence of the corrugations. The newsprint should be ripped into small strips, probably no more than about 1" or 2 cm wide and no more than 4" or 10 cm long. Put a little papier maché glue into a styrofoam tray, and using your fingers, massage the glue into the paper strip until it changes colour to grey, indicating that it is fully saturated. Adhere the strips to the cardboard to cover all surfaces, being careful to smooth down all edges. Overlap previous strips with new ones, gradually covering the entire surface of the shoe. To create the illusion of a real shoe, encourage your students to disguise all the construction materials by covering over all telltale corrugations and smoothing down all paper edges. Since you have only added a thin layer of papier maché, it should be dry by the next day. In very humid conditions, add a fan at the end of the day and leave it running in order to ensure that you can continue to work on the shoes the next day.

7. Once a consistent thin layer of papier maché is dry, you are now ready to apply the primer. Cover all surfaces with a thick, even coat of primer and leave to dry. This will remove all patterned surfaces of the newspaper.

8. Once the primer is fully dry, you are ready for the painted finish in acrylic paint. This will dry in less than an hour.

9. Once the paint is dry, you are now ready to attach any embellishments desired for finishing touches on the shoe: beads, sequins, studs, buttons, fake flowers, feathers, ribbons, trims etc. Encourage your students to search around at home for unique embellishments for their shoes. If using a hot melt glue gun do a safety demonstration on safe use, with emphasis on making sure that it is unplugged and left to cool after use. Emphasize that the finishing touches are important to the overall look of the shoe, as it adds detail and interest to the final design, and it further reiterates the illusion of reality.

This project produces quite spectacular results and should be displayed. Students enjoy the construction stages and the three dimensional aspect of their work and are usually really proud of the final product. Fill up a display case in your school with these treasures!

4. Biodegradable *Ojo de Dios* (God's Eye) Weaving

DESCRIPTION: Using gathered twigs and a variety of biodegradable twines and yarns, *ojo de dios* (Spanish for eye of god) weavings are created to be hung outside the school on bare deciduous trees come winter time. The natural process of change and decay as the season's progress can be observed, photographed and drawn in future projects.

ENVIRO EDUCATION CONCEPTS:

- appreciation of life cycles in nature; creation, growth and decay
- sense of place
- ecosystem thinking

ARTIST CONNECTIONS:

- Lester Coloma
- Michelle Guitard
- Janice Kovar
- Rosemary Vanderbreggen
- Heather Vollans

MATERIALS NEEDED:

- twigs of various lengths, width should be at least pencil width or thicker for sturdiness
- a variety of twines, cords, strings, fine rope and wool: jute, twisted burlap, hemp, cotton, linen, wool
- twist ties
- secure stepladder

MATERIALS / EQUIPMENT SOURCES:

This project requires ADVANCE planning, as trees, bushes and shrubs are generally pruned in the fall. These weavings look best on winter bare deciduous trees, so notify parents via your class email to collect at least 6 twigs and send them into the school. You can store these upright in an extra garbage bin until you want to use them.

- specialty twines, cords, strings, fine rope and wool are available from Amazon, perhaps on board tender, thrift stores and you can send out a request for donations
- twist ties from recycling, you will need at least one per student, have extras on hand to connect together for thicker twigs

SIMPLIFY FOR YOUNGER STUDENTS: Work in pairs on smaller *ojos*, with twigs a maximum of 1' or a third of a metre in length. Work with a maximum of two twigs to create an "X" frame. Concentrate introductory discussion on the life cycles of nature with its growth and decay, and the significance of the traditions around the winter solstice and the lengthening of daytime sunlight.

ENRICH FOR OLDER STUDENTS: Work on much larger *ojos*, with twigs a minimum of 1 metre in length. Give the option of working in pairs. Add the potential of the third twig to create a six point "asterisk" frame. Give the option of adding additional warp and weft effects by weaving oppositionally across the stretched twines once the initial *ojo* base wrapping is completed. Expand and extend introductory discussions on the life cycles of nature to include the multicultural, religious and ancient pagan traditions of the solstice and the

decoration of winter trees including Spanish and Iranian traditions. This is also a great opportunity to discuss installation art and public art forms.

SUGGESTED SCHEDULING: Probably 3 - 5 days, depending on the size and complexity of the projects. On day one, younger students may need assistance in using the twist ties to secure the twigs properly in the center, as this keeps the weaving which follows taut and stretched out. Aim to complete all the *ojos* in advance of the winter solstice, so you can expand the installation into a little celebration!

BASIC INSTRUCTIONS:

1. Lay twigs down on a flat surface, layering to form an “X” or six point asterisk. Using the twist ties, bind the twigs together tightly at the center. You may need to use several joined twist ties to secure the asterisks. It is very important to make sure that the twigs are tightly bound and will not shift or loosen once the weaving starts.
2. Starting in the center, wrap twine to cover up the twist tie. Then travel across to wrap around the twig, pivoting the twig frame. Continue to wrap and pivot, creating a flat surface of twine on the front and the individually wrapped twigs on the back. Tie off the twine when it starts to run out, and then tie on a new type of cord, rope or twine to create contrast and visual interest.
3. Older students can add complexity and unique features to their *ojos* by adding extra warp and weft weaving once the initial *ojo* wrapping is completed. They could also add hanging elements as well. Leave it up to them to come up with some additional creative components.
4. Choose an appropriately sized bare deciduous tree to hang the *ojos*, in a location close to a school entrance, so the initial installation can be appreciated by all and the natural decay cycle can be readily observed over time. This is a great opportunity to photograph the decay process as it unfolds and the installation is a great opportunity for a class solstice celebration. Brainstorm to plan the installation party on the big day and remember that teachers, not students, need to be on the stepladder as you install the creations!

5. Bark and Leaf Rubbings Class Collage

DESCRIPTION: Using crayons and paper, students will take rubbings from deciduous trees that are easily accessed in the school yard. Once back inside, students will cut out or tear the rubbings and glue them down onto a large backing paper for display in the classroom.

ENVIRO EDUCATION CONCEPTS:

- sense of place
- appreciation of life cycles in nature, growth and change
- ecosystem thinking

ARTIST CONNECTIONS:

- Michelle Guitard
- Sandra Henry
- Janice Kovar
- Patricia Kozowyk

MATERIALS NEEDED:

- deciduous trees with a decent sized trunk circumference -check out what is on your school's property ahead of time, otherwise, check out the nearest park within a short walk from your school
- heavier quality newsprint or light quality cartridge paper
- dark crayons with the paper wrappings removed
- brown butcher block paper on a roll
- white glue
- popsicle sticks for glue spreading
- styrofoam meat trays to contain the glue

MATERIALS / EQUIPMENT SOURCES:

- newsprint, light quality cartridge paper, dark crayons, butcher block paper roll, white glue available on board tender or art supply store such as Curry's at educational discount
- popsicle sticks available at dollar store
- styrofoam meat trays from home recycling

This is a really classic nature activity that is suitable for younger students, but it also an excellent opportunity for older students to partner, plan and HOST this activity for a younger class. It can incorporate a wide variety of introductory lessons before the big day, including the following:

- discussion and demonstration of the wide variety of sizes and shapes of leaves and textures of bark, with an accompanying activity of preserving the leaves by ironing them between sheets of wax paper - older students are in charge of the iron!
- an examination of the different bark types, ridged and furrowed, as most bark patterns have a series of raised ridges that can be rounded or flat, paired with a series of sunken areas known as furrows
- discussion of the importance of trees within an ecosystem: as a source of oxygen, as a source of habitat for birds and animals, as source of food for insects, animals, birds and humans
- discussion of the importance of trees as a resource to humans: as a source of food, building materials, paper products, fabric and providing heat relief with the creation of shade and the importance of conservation and replanting

- safety discussion involving identification of harmful plants in natural settings such as poison ivy and stinging nettles

SUGGESTED SCHEDULING: Probably 3 days maximum - one hour for introductory lesson topic on trees, one to visit the trees and do the rubbings, one hour to assemble the group collage. If you are planning to go off school property for this activity, you may need to organize it as you would for a field trip. Also, plan an alternate date in case of rain.

BASIC INSTRUCTIONS:

1. Choose deciduous trees with a high leaf canopy and decent sized trunk circumference.
2. Best to work in pairs while outside; one student to hold the paper against the tree and one to do the rubbing. Dark colour crayons will produce the best effects. Remove the paper wrapping from the crayon and use the broad side to rub.
3. Gather a few leaves that are already on the ground, rather than tearing them off the tree. Much easier to do the leaf rubbings on a desk surface back in the classroom.
4. Roll butcher block paper out on the floor. Have students cut out or tear the rubbings into a variety of shapes and sizes. Have a little discussion about the principle of contrast to guide them with the arrangement of the collage.
5. Use the styrofoam meat trays and popsicle sticks to facilitate the gluing stage, which can be put in the recycling the next day once they are dry.

This is a great seasonal activity for the fall and the finished product will be quite display worthy! Perfect for bulletin boards for that first parents' night.

6. The “Artist” Sketchbook

DESCRIPTION: Using a blank sketchbook and a varying choice of stick media, students will create an “artist” sketchbook, an updated version of the old standby, the artist’s sketchbook. The coined term “artist” means a combination of artist and activist. Students will respond to a variety of discussions, readings and viewings related to environmental education introduced by the teacher on a weekly basis to create a sketchbook that combines notes and drawings over the semester or school year. This activity can extend to any subject taught, not just visual art.

ENVIRO EDUCATION CONCEPTS:

(any or all)

- sense of place
- ecosystem thinking
- human impacts
- appreciation of life cycles in nature
- recycling and landfills

ARTIST CONNECTIONS:

Any or all of our artists’ work can be incorporated into this ongoing project. Refer to our list “DVSA Artists at a Glance - Environmental Topics” list for specific connections.

MATERIALS NEEDED:

- small blank sketchbooks, an 8” x 10” maximum size is best as it will fit into a backpack easily and a hardcover is suggested so that it does not get too dog-eared over the course of the semester or school (available at the dollar store).
- a variety of stick media (pencil, pencil crayons, markers etc.)

MATERIALS / EQUIPMENT SOURCES:

- hardcover sketchbooks are likely on the secondary visual art board tender; place your order in June in order to receive them to start in September for full year use. If using during semesters, place your order one month in advance of the semester beginning. Available also at Curry’s with an educational discount or the dollar store.
- variety of stick media through the board tender, quantity is preferable to quality here, as this is only sketching

SIMPLIFY FOR YOUNGER STUDENTS: Reading articles aloud is suggested for younger students. They can also view selected short You Tube clips projected in class to suit the environmental topic being covered. Making an entry in the Artist sketchbook can extend to virtually any other subject being taught, and the opportunity to express themselves graphically by drawing can inject some much needed variety from written responses to curriculum.

ENRICH FOR OLDER STUDENTS: Provide more lengthy and complex articles for students to access and read on their phones and laptops rather than to create paper copies. Take a look at the Additional Resources suggestion list that is included in this booklet to get started. Provide a choice of articles on any given topic. Identify short video clips on YouTube or other sources to view, and limit in-class viewing length to a maximum of 15 minutes in order to concentrate on the actual sketching.

SUGGESTED SCHEDULING: Once a week is suggested, with viewing / reading time limited to 15 minutes so that you can devote at least a half hour to the drawing response in the artist journal. It is suggested that you take in the journals for evaluation about a month into the process, so that the students will know if they are responding with sufficient effort and quality invested into their work. It is also suggested that you conclude the work with the sketchbook about a month before the end of semester or the school year, so that the best examples can be displayed in the school library in the final weeks.

BASIC INSTRUCTIONS:

Not much needed here! This is a highly flexible, regular activity that the students will look forward to on a weekly basis. It is important to keep up the variety of “prompts” that the teacher provides - some reading, some listening, some viewing with regular rotation. It is also important to keep an eye on dwindling supplies of stick media and to top up supplies when they get low.

7. Hamilton Reintepreted: Recycled Cardboard City

DESCRIPTION: Using recycled cardboard boxes broken down into flat surfaces, students will work in pairs or small groups to create three dimensional cardboard structures to represent the lower urban city within its unique escarpment setting. After being photographed and / or displayed, the finished product can also be recycled! This project will use no glue, tape or adhesives - it will lock together with vertical slots braces, and therefore can be fully recycled. The finished project could potentially have many possible public settings for display of the students' work.

ENVIRO EDUCATION CONCEPTS:

- recycling and landfills
- human impacts

ARTIST CONNECTIONS:

- Janice Kovar
- Patricia Kozowyk
- Marina Randazzo
- Heather Vollans

MATERIALS NEEDED:

- lots of cardboard boxes, broken down into flat surfaces
- box cutters
- pencils
- rulers, metre sticks
- set square, T-square

MATERIALS / EQUIPMENT SOURCES:

- notify the custodian that you will be using a large amount of recycled cardboard, and s/he can bring you the flattened boxes as they are received at the school
- utility knives from dollar store
- pencils, rulers, metre sticks, set square, T-square from board tender

SIMPLIFY FOR YOUNGER STUDENTS: Work in small groups of 3 to 4 and create a single and simplified Hamilton building in miniature within an escarpment background.

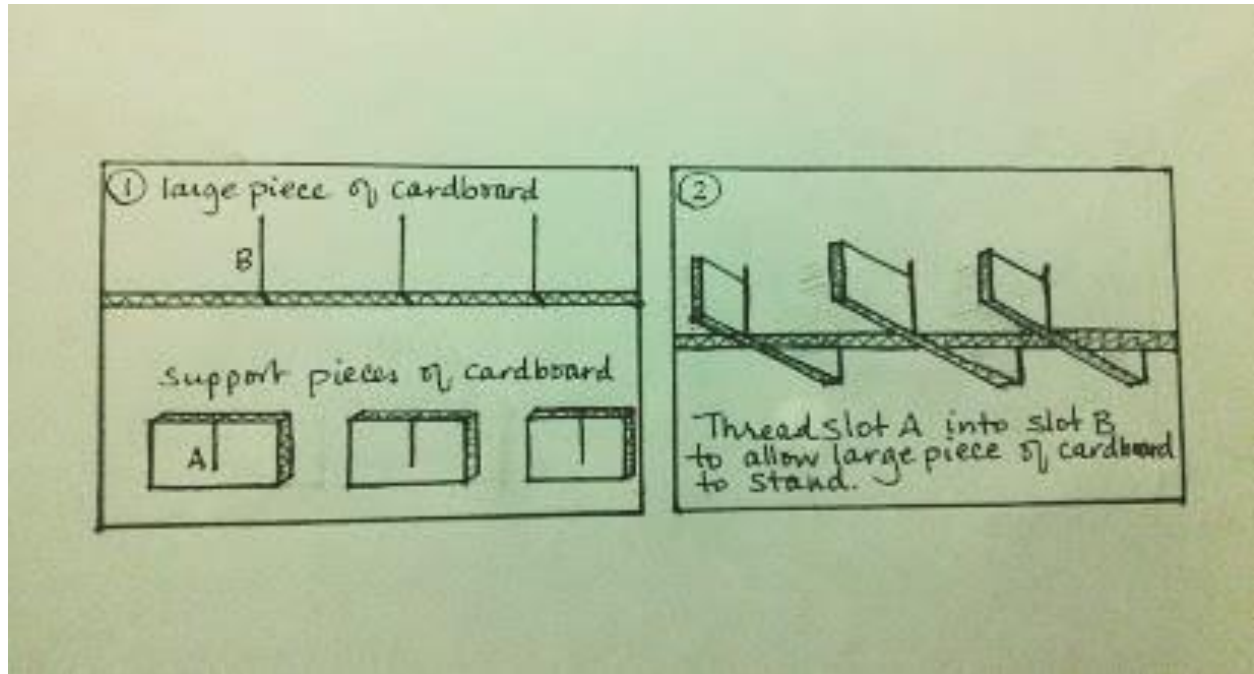
ENRICH FOR OLDER STUDENTS: Work in pairs only, and create the buildings in a large size, using the maximum available surface size of the flattened boxes. Have them problem solve as to how they will construct the higher escarpment background so that it will not collapse.

SUGGESTED SCHEDULING: Probably 3 - 5 days, depending on the size and complexity of the projects. For day one, prepare a slide show of views of the escarpment, making the connection to Marina Randazzo's simplified watercolour painting, "Missing the Escarpment". Students can also access Google images of Hamilton and the escarpment on their phones. Subsequent days will be spent on the construction of the architecture and landforms.

BASIC INSTRUCTIONS:

1. Do a demonstration of safe utility knife use (consistently cutting away from oneself, not extending the blade too far, etc.). While doing the demonstration, cut open the cardboard to show them the corrugated inside, as this may allow them to consider including interesting contrasting textures in either the buildings or the escarpment by splitting open the cardboard and using it with the inner corrugations exposed.
2. Discuss how to simplify and suggest architectural details so that the eye will provide what is missing, such as indicating some but not all windows in a building and draw this onto the flattened cardboard. Cut out around the perimeter using the box cutters, and then make little individual cuts to create smaller negative space details such as the windows. Poke out the excess cardboard to create the negative space of the windows, etc.
3. To make the flat cardboard building shapes stand up vertically, you will need to create a number of small “braces” which attach to the base of the building by interlocking two slots, one in the building and one in the stand. To make a large side of a flat building stand up, you will need to use several of these cardboard braces, placed at regular intervals and the braces need to be WIDE enough to balance and stand the flat building vertically. Using the utility knife, cut a vertical slot in each of the braces, working from the TOP DOWN. Cut a corresponding slot of the same length in the lower edge of the flat building, working from the BOTTOM UP. Then carefully interlock the two slots together, until the ends of both the cuts meet. To make a large side of a building stand up, you will need to use several of these cardboard braces, placed at regular intervals, and the braces need to be WIDE enough to balance and stand the flat building vertically. See diagrams included below after instruction #6.
4. Once you have completed the buildings, consider how to create the textures and outlines of escarpment, which contrast natural, organic forms with the regularity and geometric shapes of the architecture. You could direct the students to stop using the box cutter at this point, and resort to only tearing and texturing the cardboard to achieve this form, perhaps by using other tools. It is interesting to give them this creative problem to solve on their own and to see what they will come up with.
5. Once you have created your escarpment in cardboard forms, create the braces for the escarpment forms, using the same method as described in #3. Since the escarpment will be higher than the buildings, you will need to INCREASE the number and frequency of the braces along the bottom to allow the escarpment pieces to stand up. Allow the students to figure this logistic out themselves through trial and error. They can always add more braces, and eventually, it will stand up.
6. You could consider a painted finish in acrylic or tempera, but the natural colour of the cardboard will emphatically remind the viewer of the use of recycled materials used here, and reiterate the recycling theme as part of the project.

DIAGRAM



8. T-Shirt Market Bag, With or Without Block Printing

DESCRIPTION: Using old T-shirts that could otherwise end up in landfill, students will create an upcycled shopping bag.

ENVIRO EDUCATION CONCEPTS:

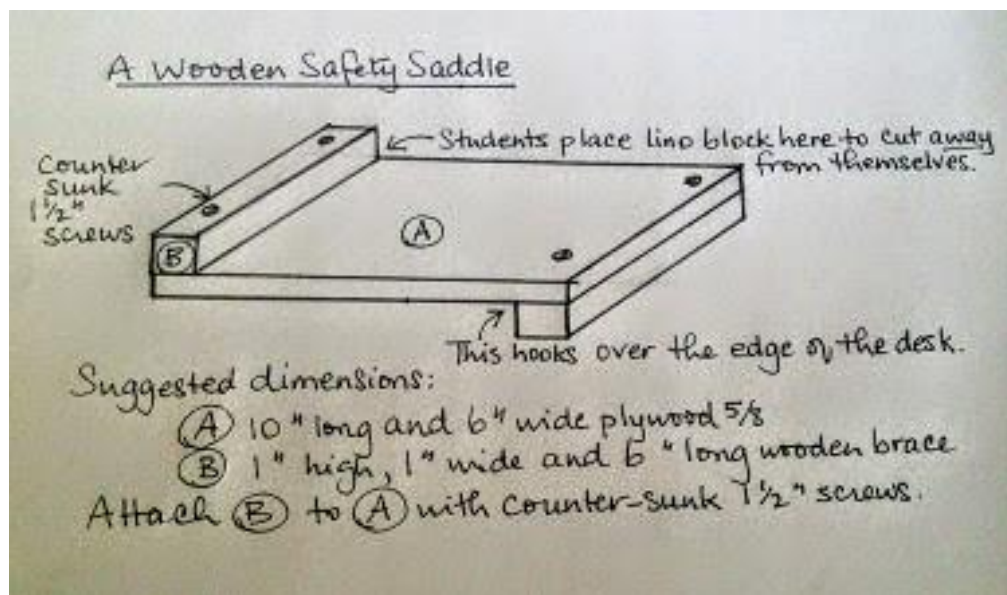
- recycling and landfills
- human impacts

ARTIST CONNECTIONS:

- Rosemary Vanderbreggen

MATERIALS NEEDED:

- a class set of old t-shirts, boxy shape and large size is best, with about 5 extras, just in case
- fabric scissors
- sewing needles, thread, pins
- potatoes or lino blocks
- acrylic paint
- fabric medium
- utility knives or lino cutter sets
- wooden safety saddles (bench hook) for lino cutting; if you are in a secondary school, ask your wood shop teacher to create these (see diagram below)
- recycled cardboard inserts if printing; for a class of 30, you will need at least 15 on hand. Break down large cardboard boxes to create these.
- small paint roller or lino brayers
- large plate glass piece to roll out ink, 4 or 5 sufficient for a class of 30



MATERIALS / EQUIPMENT SOURCES:

- use your class list email to request that T-shirts be brought from home
- purchase additional T-shirts from thrift store for kids who show up without one
- fabric scissors, needles, thread, pins, utility knives from dollar store
- acrylic paint from board tender or art supply store
- fabric medium, lino cutter sets from board tender or art supply store
- small paint rollers from dollar store
- lino brayers from board tender or art supply store
- plate glass pieces, check with a glass supply store to ask for recycled pieces for free. Request finished edges for safety or tape with masking tape.

SIMPLIFY FOR YOUNGER STUDENTS: Cut off sleeves and sew across bottom hem only to form the bag. This is a great opportunity to teach some basic sewing skills, such as sewing a running seam.

ENRICH FOR OLDER STUDENTS: Use plain T-shirts only to have a blank surface to work on, and then do block printing on the fabric before the sewing is done. For a more envirofriendly printing approach, potato prints create a biodegradable tool that can then be disposed of as compost. If opting for lino block printing, for a more long lasting and inexpensive fabric application, acrylic paint mixed with fabric medium is much cheaper than lino ink. Follow directions on the fabric medium when mixing the ratio of paint to medium in order to achieve long lasting results. Other decoration options could be fabric painting (acrylic paint plus fabric medium), other types of stamps than lino or stencils created from rigid plastic or paper. You could offer a combination of decoration techniques and have the students choose individual options.

SUGGESTED SCHEDULING: This will probably require at least 3 hours to complete, with overnight drying needed after the first side of the shirt is printed. It will take the students much longer to hem the shirt than you will anticipate. Most are inexperienced sewers and may even be sewing for the first time.

BASIC INSTRUCTIONS:

1. Cut off sleeves of T-shirt, retaining the seam that connects the sleeve to the body of the shirt. In conjunction with the neck hole, this will create the “handles” of the bag. Rough edges of the cotton will curl towards the seam, so no hemming is needed here.

**If you are proceeding to printing on the bag, follow steps 2 - 6. If you are not printing on the bag, proceed to step 7.*

2. Insert recycled cardboard inside T-shirt. It should be large enough to slightly stretch the fabric. Set aside. Doing this step before you get busy with the ink will help to ensure that the shirt stays clean until printing!

3. Carve your printing plate, whether potato printing or lino cutting. You will need to do a safety lesson about using a utility knife or lino cutters, demonstrating safe directional cutting AWAY from oneself at all times. Use the wooden safety saddles if doing lino cutting.

4. Test printing plates on newsprint to see if the cuts are deep enough to create sufficient negative space between the printing surfaces.

5. Proceed with printing, one side of the T-shirt at a time per day to allow for drying. Re-ink the plate with brayer after each print. If negative space areas become clogged, rinse. Complete the second side on the next day. The cardboard inserts will allow the shirts to be stored vertically around the classroom while drying.
6. Once dry, turn inside out, add a little absorbent newsprint inside the shirt and heat set with an iron on the cotton setting.
7. Pin along lower edge of the T-shirt with sewing pins at about 2"/ 5cm intervals. Thread needle with a double thickness of thread, knot securely with a double knot, and set with an overcast running stitch across the bottom hem of the shirt. Alternately, if you have access to a sewing machine, this could be machine stitched, but the opportunity to teach hemming to the kids will be lost!
8. Turn shirt inside out with hemming inside. Voila! You now have an upcycled T-shirt market bag!

9. The Staycation Field Trip

DESCRIPTION: Any experienced teacher recognized the challenges implicit in organizing field trips.

It is easy to overlook field trip possibilities that are right on our doorstep, and the Royal Botanical Gardens, so long and well established in the Hamilton area, could easily fall into this category because we are so familiar with it. Considered to be a “plant biosphere hotspot” with a wide variety of native plants, endangered trees and impressive formal gardens, the RBG now offers an extensive selection of VIRTUAL field trip programs. Offering virtual programs for all grades on topics such as biodiversity, conservation, plant ecology and the environment, the cost per student participant is significantly lower than the cost of traditional field trips once the transportation is factored in. If your school does not yet have a video conferencing room such as Polycom, Cisco/Tandberg or Lifesize etc, you can use a browser-based tech solution such as Fieldtrip Zoom, Google Hangouts or Skype to connect to the virtual field trips. Check out the teacher portal on the RBG website for all the details - a very engaging, 21st century approach to field trips that is weather-proof, traffic-proof and with a little practice, technology-proof.

ARTIST CONNECTIONS

Once you have completed your RBG Virtual Field trip, it is easy to create a visual art connection to the environmental learning about plants, trees, plants, flowers, ecosystems, birds, insects and wetlands. And what better way to do it than with a project that focusses on illustration? Many of our artists listed below specialize in illustration on these subjects, working in watercolour, acrylic, pastels, ceramic, murals, photography, collage, and mosaics. Match the artist with the art supplies that you have on hand in your classroom.

- Lester Coloma
- Michelle Guitard
- Sandra Henry
- Janice Kovar
- Patricia Kozowyk
- Clarence Porter
- R. Ward Shipman
- Nicola Wojewoda

10: Recycled Paper Mosaic Landscapes

DESCRIPTION: Using recycled paper from a variety of sources, students will create a mosaic showing natural landforms developed from different colours and different values of colour which will create three dimensional visual form. Viewed from a distance, the small mosaic pieces will meld to create plausible landscapes. Consider simpler, monochromatic landscapes such as snow scenes, beach scenes, desert scenes etc., so the emphasis will be on colour values to create the three dimensional form.

ENVIRO EDUCATION CONCEPTS:

- recycling and landfills
- human impact

ARTIST CONNECTIONS:

- Michelle Guitard
- Sandra Henry
- Janice Kovar
- Patricia Kozowyk
- Clarence Porter
- Rosemary Vanderbreggan
- Heather Vollans

MATERIALS NEEDED:

- recycled paper from a variety of sources: flyers, newspapers, magazines, art paper
- white glue
- styrofoam trays
- popsicle sticks
- scissors
- egg cartons, one for each student
- good quality, sturdy backing paper, heavy weight cartridge paper or cheapest watercolour paper is suggested, 16" x 20" is a good suggested size.

MATERIALS / EQUIPMENT SOURCES:

- paper recycling bins
- egg cartons and styrofoam trays - use your class email to request that one of each be sent from home, bring at least 5 extras to the classroom
- white glue, scissors, cartridge paper, cheap watercolour paper from board tender or art supply store
- popsicle sticks from dollar store

SIMPLIFY FOR YOUNGER STUDENTS: Provide a choice photos of very simple, more monochromatic landscapes in a variety of seasons to choose from such as snowscapes, beach scenes, water views and beach scenes. This will allow them to concentrate on a variety of values, rather than a variety of colours and more difficult detail.

ENRICH FOR OLDER STUDENTS: Provide a few examples, and then have them choose their own photo to work from. Print out colour copies. Older students can cope with greater complexity in the type of landscape, more

variety of colour and more detail, in addition to the landforms. Underwater scenes, jungle scenes, forest scenes could be suggested for older students.

SUGGESTED SCHEDULING: This project will probably require 3 - 5 hours to complete, and it does have a slow start, as students will be finding, selecting and organizing papers to begin with. The actual assembly of the mosaic will move quite quickly once this preparatory stage has passed. If you can't devote this much time to the project, make the backing paper smaller, such as 8" x 10" or 10" x 14" or see instruction #7.

BASIC INSTRUCTIONS:

1. Choose your landscape and draw in contours of the landforms on the backing paper in light pencil guidelines.
2. Teach a basic lesson on colour value, explaining a 12 point scale in high (light) and low (dark) values. Have students find and select papers in a variety of values in the same colours. For example, if they are doing beach scenes, they will need a variety of blue values for the water and a variety of light brown values for the sand. Have them tear or cut the paper into small pieces, organizing the different values into their egg carton, using the concept of the 12 point scale. Have them repeat this procedure for each colour that they introduce into their mosaic, as it will allow them to create more convincing three dimensional landforms.
3. Pour a little white glue into the styrofoam meat trays and use the popsicle sticks to adhere the mosaic pieces to the backing paper. Using the variety of shades in the papers, students will work their way along the value scale to create the shadows and highlights in the landforms. During this part of the process, stop the class to look at one of the more successful ones in progress from a distance, to show the three dimensional landforms beginning to take shape.
4. At the end of each class, have students scrape the excess glue back into the large glue jar, and wash off the styrofoam tray and popsicle sticks so that these can be reused the next day. Ultimately, these items will be recycled.
5. Continue covering backing paper with mosaic paper pieces until all the surface is covered. For older classes, if they are doing more complex landscapes like a jungle scene, they may wish to add more contrasting pieces on top to indicate detailed parts of the composition such as birds, animals, plants and flowers.
6. If you have started with a more ambitious larger size of backing paper and the activity is starting to get stale, you may want to simply crop what has been accomplished with your paper cutter! This also gives you an opportunity to discuss abstraction and focal point, if you are dealing with a trimmed, less objective composition!

APPENDICES

APPENDIX I: Trash that becomes Treasures

APPENDIX II: Additional Resources for Environmentally Themed Art Projects

APPENDIX III: Elements of Design

APPENDIX IV: Art Criticism

APPENDIX V: Questions to Assist Your Critical Analysis Process – Elementary Grades 1-8

APPENDIX VI: Questions to Assist Your Critical Analysis Process – Secondary Grades 9-12

APPENDIX VII: Questions to Assist Your Creative Process – Elementary Grades 1-8

APPENDIX VIII: Questions to Assist Your Creative Process – Secondary Grades 9-12

APPENDIX I: Trash that Becomes Treasures

Start stashing these recycled and discarded items:

- styrofoam meat trays
- flyers
- newspapers
- magazines
- bubble mailer bags
- corrugated cardboard
- string and wool
- fabric scraps, especially textured
- garden burlap
- plastic containers such as yogurt tubs
- plastic lids
- toilet paper rolls, paper towel rolls
- small pieces of wood
- flexible wire
- plastic shopping bags
- plastic cutlery

APPENDIX II: Additional Resources for Environmentally Themed Art Projects

18 Green Artists Who Are Making Climate Change and Conservation a Priority

https://www.huffingtonpost.com/2014/07/15/environmental-art_n_5585288.html

20 big green ideas | Environment | The Guardian

<https://www.theguardian.com/environment/2009/jan/11/green-living-ethical-fashion-business>

Art and social change: How environmental art is transforming a Taiwanese village

<http://artradarjournal.com/2013/05/13/art-and-social-change-how-environmental-art-is-transforming-a-taiwanese-village/>

The Era of Environmental Art | Widewalls

<https://www.widewalls.ch/environmental-art/>

Green Art Lab Alliance | Transartists

<https://www.transartists.org/activities/gala>

Nine Artists Leading the Discussion on Climate Change - Artsy

<https://www.artsy.net/article/artsy-editorial-nine-artists-respond-to-climate-change>

Green Arts Web - Artists and Projects

www.greenarts.org/artprojects.html

Art Makes Environmental Change Real - Conservation

www.conservationmagazine.org/2014/01/art-makes-environmental-change-real/

APPENDIX III: Elements of Design

'Elements' are like the ingredients to make a cake: e.g. flour, sugar, water, eggs, baking powder

Line	Short or long, straight or curved markings of different thicknesses drawn using tools such as brush, pencil, or pen, with different mediums including paint, charcoal and ink.
Shape	Shape is a 2-dimensional silhouette or profile of people, geometric figures, or any object that can be defined without shading.
Form	Form usually refers to 3-dimensional images 'sculptured' by gradations of light, shadow and colour.
Colour	The components of colour include: Hue (pure colour), Value (lightness/darkness to create tint, tone, and shade), and Intensity (brightness or dullness of colour).
Texture	The smoothness or roughness of a surface.
Space	A two- or three-dimensional area, giving the sensation of 'emptiness' against an object in another part of that space.

Principles of Design

'Principles' are like the final product – the cake. e.g. Did it rise enough? Is it light, but not crumbly?

Unity	Unity is a kind of unifying pattern or logic, e.g. unity on a sports team occurs when everyone is playing together, wearing the same uniform, and works towards the same goal.
Harmony	Harmony is like a symphony in which every instrument is playing together, or blends together in a logical way. Disharmony in an orchestra could be when someone screeches or plays their instrument out of tune. If something is so obviously out-of-place, there is disharmony .
Movement	Movement is the use of line, form, focus, texture, space and colour to represent motion of a single object, or several objects, guiding the eyes across a flat surface or object.
Rhythm	Rhythm is generated from line, form, focus, texture, space and colour, but rather than leading the eyes across something, it creates a wave-like motion or feeling as if you were floating above an ocean, where the whole scene or picture undulates like a symphony filling the whole space — that is rhythm.
Contrast	Contrast is represented by opposites — black / white, round / square, curved / straight, happy / sad, smooth / rough — which tend to add balance to a picture.
Emphasis	When something or a group of objects calls out for attention — e.g. a cluster of bright stars against a dark sky — that is emphasis.
Focus	Focus is something that stands out - like a circle amidst a group of squares — that is focus — like a camera lens, helping to bring the picture into sharp clarity.

APPENDIX IV: Art Criticism

Edmund Burke Feldman's Model of Art Criticism

Four-Step Process for Evaluating Art

Art Criticism is used to learn from works of art. It is a four-step process which helps you better understand and interact with the art. This sequential method requires you to hold back your conclusions about a work, while first taking stock of the image.

The four steps in the art-criticism process are: **Description, Analysis, Interpretation, and Judgment.** The **first two steps must be objective.** Guessing must be saved for interpretation.

Description: List of all the objects in the work. The objects listed must be objective. If you see a woman holding a child that is what you report. To say at this point that a mother is holding a child tenderly is subjective guessing. If the work is non-objective and there are no objects to be listed then the Elements of Art (Line, Shape and Form, Colour, Texture, Space) become the subject matter.

Analysis: Describe the way the artist has used the Elements of Art as well as the Principles of Art (Unity, Harmony, Movement, Rhythm, Contrast, Emphasis, Focus).

Interpretation: What is the meaning of the artwork? This is where you would say that it is a mother holding her child tenderly. The interpretation must be based on the facts collected in the first 2 steps, but the facts can be modified by your own way of seeing things. Everyone in the class might look at a painting and interpret it differently, but all of us would have the same information for the first two categories.

Judgment: What is your evaluation of the artwork, based on steps 1, 2 and 3?
Is it successful or not? Why is this so based on the following?

- A. Is the work balanced? What specifically makes it balanced?
- B. Does it have a focal point?
- C. Do the colours work together to create a mood?
- D. Is there contrast between light and dark areas?
- E. What kind of texture does the work have and can you tell why the artist chose to make those textures?
- F. How did the artist use the elements of art to create a mood?
- G. How did you know what the painting was about?

APPENDIX V: Questions to Assist Your Critical Analysis Process – Elementary Grades 1-8

Informed Point of View

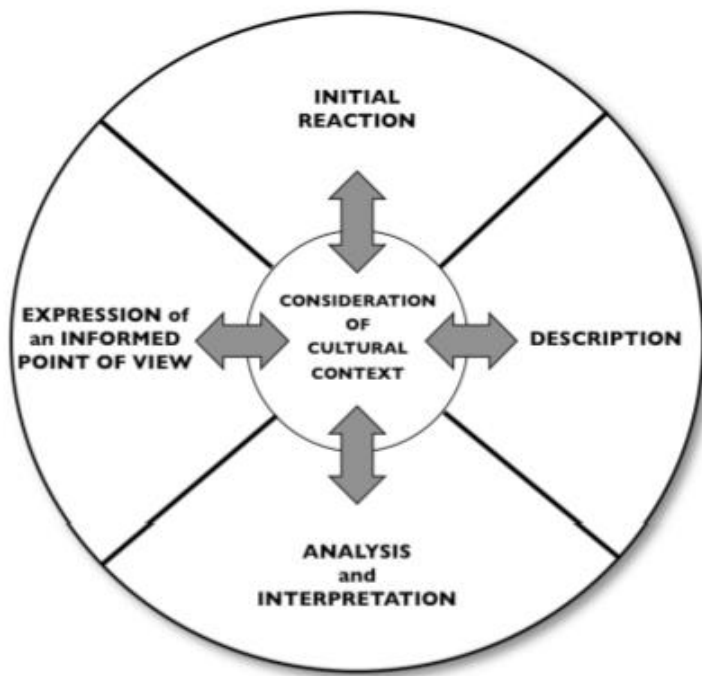
- *Do you feel this artwork is successful?*
- *What might you change about this work, and why?*
- *What qualities make this artwork valuable?*
- *How have your opinions and feelings changed from your initial reaction?*

Initial Reaction

- *Does this artwork remind you of anything?*
- *What feelings do you have about this artwork?*
- *What puzzles you about this artwork? What are your questions?*
- *What questions would you ask the artist?*

Initial Reaction

- *Does this artwork remind you of anything?*
- *What feelings do you have about this artwork?*
- *What puzzles you about this artwork? What are your questions?*
- *What questions would you ask the artist?*



Interpretation

- *What is happening in this artwork?*
- *How does the title of this artwork add to its meaning?*
- *What feelings, thoughts or ideas does this artwork suggest to you?*
- *Does this artwork connect with some aspect of your life?*

Description

- *What do you see? Can you identify the subject matter?*
- *How was this artwork made? What techniques and/or materials were used?*
- *What is the name of the artist? What do you know about him/her?*

Analysis

- *Which art elements are most important in this work?*
- *Where is the focal point? How has this been emphasized?*
- *Where are there areas of contrast or pattern?*
- *Where has the artist suggested movement or created rhythm?*
- *How has a feeling of balance been created?*

APPENDIX VI: Questions to Assist Your Critical Analysis Process – Secondary Grades 9-12

Aesthetic Judgement

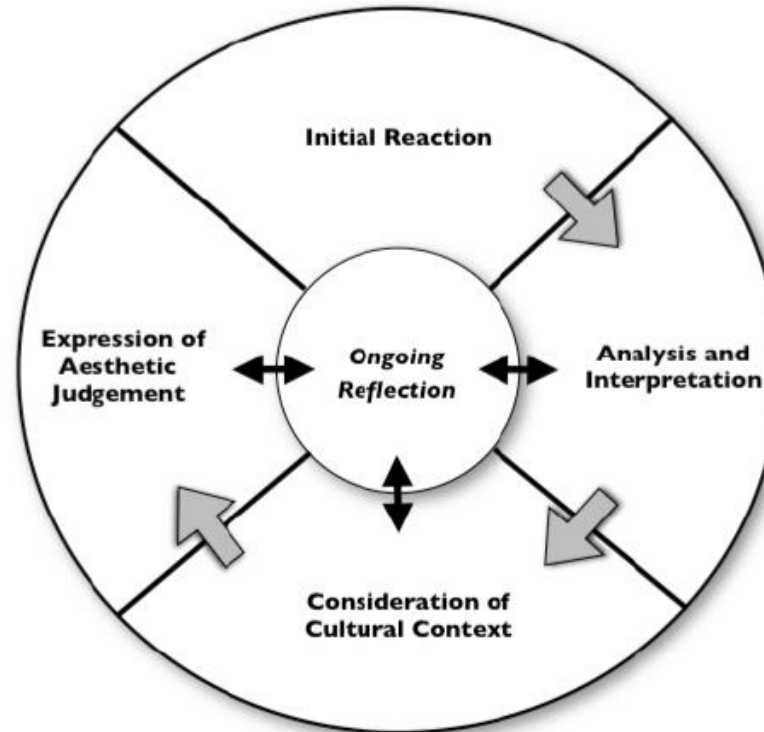
- Do you feel this artwork is successful? What are your reasons?
- In what ways does this artwork look like other artworks?
- How does this artwork connect with me or some aspect of my life?
- What qualities make this artwork valuable?
- What might you change about this work, and why?
- Have your opinions and feelings changed from your initial reaction?
- How might you combine various judgements about this artwork?

Cultural Context

- What is the name and culture/nationality of the artist?
- When and where was the artwork created?
- Why was this artwork created? What purpose might it have served or how was it used?
- In what condition is the artwork? How did it look when it was new?
- Who were/are the intended spectators of this artwork? Was it created for a particular individual, group or culture?
- Does the artwork belong to a particular period of history or a specific art style?
- What connection might this work have with our present society or culture?

Initial Reaction

- What is your first impression of this artwork?
- What does this image remind you of? Is there anything that you recognize?
- What emotional reaction do you have to this artwork?
- What puzzles you? What are your questions?
- Can you make a personal connections with this artwork?
- What would you ask the artist/designer?



Analysis

- How was this artwork made? Which medium, technique, and/or process has been used by the artist?
- Can you identify the subject matter of this work? Can you describe what you see?
- Where is the focal point or area of emphasis in this work? How as the artist/designer made this location important?
- Where can you locate any contrasts among art elements?
- Can you indicate where the artist has used rhythm or tried to suggest movement?
- How has the artist/designer created a sense of visual balance in this work? Which parts contribute to this balance?
- How has the artist/designer used colours or values to achieve unity?

Interpretation

- What specific emotions, feelings or thoughts does this artwork provoke in you?
- What is this artwork about?
- What big idea does this artwork represent?
- Does this artwork symbolize something else?
- Does the title of this artwork add to its meaning?
- How is this reproduction different from the original artwork?
- Can this artwork be interpreted differently? Does it mean what the artist/designer intended?
- Can this artwork be interpreted using a particular art theory?

APPENDIX VII: Questions to Assist Your Creative Process – Elementary Grades 1-8

Challenging & Inspiring

- *What is your creative challenge?*
- *Describe your dreams, ideas, fantasies or goals?*
- *What are you curious about?*
- *How does the artwork of an artist or designer inspire you?*
- *Where can you find ideas? Where might you look for information?*

Reflecting & Evaluating

- *Is this artwork finished? How do you know?*
- *How have your original ideas changed while making this artwork?*
- *What have you learned about working with this technique or these materials?*
- *What skill or idea have you learned well enough to teach to someone else?*
- *Did you find this artmaking experience satisfying? Why or why not?*

Presenting, Performing & Sharing

- *What is the title of your artwork?*
- *Does your artwork need a frame, a base or display background?*
- *Does your artwork need a written explanation or artist's statement?*



Imagining & Generating

- *What if...?*
- *What ideas have you thought of from brainstorming?*
- *How can you look from another point of view?*
- *What happens if you change the form or context of an image or object?*
- *How might a different visual art style affect your work; abstraction, distortion, symbolism, transformation?*

Planning & Focusing

Exploring & Experimenting

- *What visual research will you have to do?*
- *How can a mind map or Venn diagram help you to organize your thinking?*
- *Have you "let go" of your initial thinking and played around with your idea or concept?*
- *What emotions are affecting your creative thinking?*
- *What experiments can you do with the art materials?*
- *What other approaches or techniques have you tried?*

APPENDIX VVI: Questions to Assist Your Creative Process – Secondary Grades 9-12

Reflect & Evaluate

- *What were your original intentions in making this artwork?*
- *What has surprised you about this work?*
- *What have you learned about working with this medium or those materials?*
- *How has this artwork shaped or altered your personal thoughts or feelings?*
- *Can you indicate a particular skill that you have learned well enough to teach to someone else?*
- *Is this artwork genuinely finished? How do you know?*
- *Did you find this artistic experience satisfying? Why or why not?*

Present & Perform

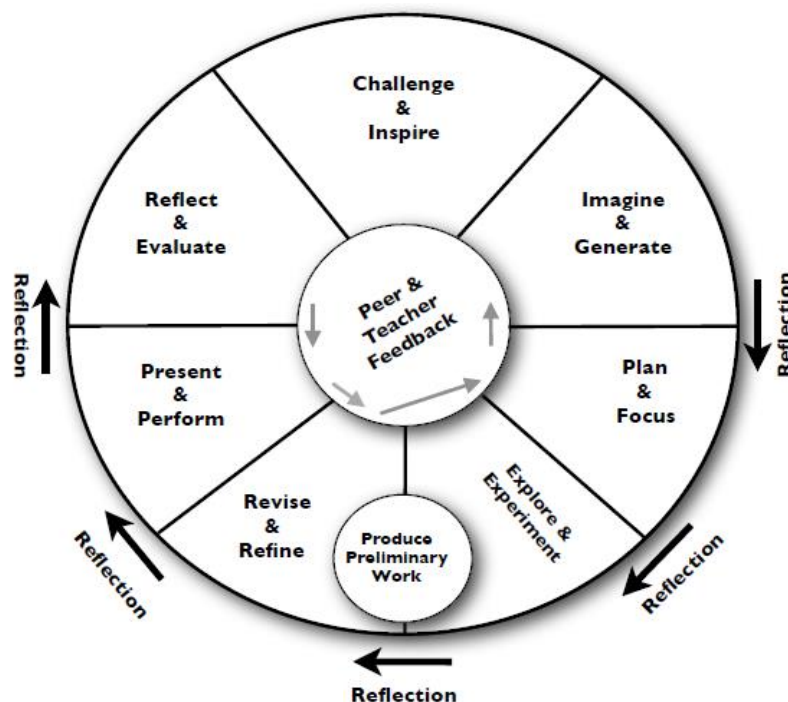
- *How can you effectively present this artwork?*
- *Have you given this artwork a title?*
- *Does your work require a frame, a base, a background or some other display format?*
- *Who are your spectators?*
- *Does your work require a written explanation or artist's statement?*

Revise & Refine

- *What else needs to be done?*
- *Have you shared your thinking and/or work with someone else?*
- *What does this artwork mean? Are multiple meanings possible?*
- *How has your work changed or evolved from its initial plan or design?*

Challenge & Inspire

- *What visual problem do you have to solve?*
- *How can you create a visual problem to be solved?*
- *How are you inspired or excited by the work of another artist or designer?*
- *What are your dreams, fantasies, goals or ambitions?*
- *What are you curious about?*
- *Where have you NOT looked for ideas?*



Imagine & Generate

- *What if...?*
- *Can you look from another POV or perspective?*
- *What happens if you change the form or content or context of an image or object?*
- *How might a visual art convention affect your imagery: abstraction, metaphor, distortion, appropriation, symbolism, transformation?*
- *Where can you mine or extract ideas from other sources?*

Plan & Focus

Explore & Experiment

- *What visual research is required?*
- *Can a graphic organizer (mind map, Venn diagram) or brainstorming help to organize your thinking?*
- *Have you had a conversation with someone else about your idea?*
- *Have you listened to your inner voice or followed an intuition?*
- *Can you "let go" of your initial thinking and play around with an idea or concept?*
- *How are emotions affecting your decisions?*
- *How can you play around with the media or materials?*
- *Have you tried other approaches or alternative techniques?*

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Credits:

Artists

Lester Coloma, Michelle Guitard, Sandra Henry, Janice Kovar, Patricia Kozowyk, Lena Montecalvo, Clarence A. Porter, Marina Randazzo, R. Ward Shipman, Rosemary Vanderbreggen, Heather Vollans, Nikola Wojewoda.

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Keir Overton, Photographer