



Artists' CONNECTION

3

Exploring and Place

A Visual Arts Instructional Resource
for Teachers



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THE W. GARFIELD WESTON
FOUNDATION



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Why is Visual Literacy Important?

Educational psychologist David Perkins (1994) talks about the “hungry eye” and its need to “make sense of what lies before it” (p. 8). Camille Paglia (2004) advocates the slowing down of visual perception in the young so that they can better process still images, as opposed to moving ones, and enlarge their capacities for visual attention. In her highly articulate “Visual Literacy White Paper,” Ann Bamford (2003) lists various reasons for teaching visual literacy, among them developing critical thinking to help students become more discriminating visual consumers; demystifying the creative process, including artist’s intentions and their aesthetic choices; and encouraging students to become image makers to extend their ability to communicate with the wider community. As our students become even more expert at using and applying new technologies and digital media, it becomes increasingly important to teach essential skills of visual literacy. As Bamford muses:

Literacy will be about being able to imagine and model possible actions that might be taken into the future. These models will be communicated visually and sensually. ...the real world has just become too dull by comparison. Pivotal to communication [through] technology is the way images can be manipulated. The idea that ‘seeing is believing’ is now a naive concept. Manipulated images now serve to recode culture. This virtual world becomes the new symbol system for the way in which we perceive the reality of images we are presented with...Interactive mediums rely heavily upon visual imagery, movement, drama, and sound to communicate. (p. 7)

Below is a succinct compilation of reasons for teaching visual literacy as the core content of every visual arts program, K through 12. These justifications should form the theoretical base of the curriculum, from which other components of art making, visual culture (art) history, criticism, and philosophical questions about art (aesthetics) should emerge. If we are truly serious about so-called “enduring” or “key understandings,” then these fundamental ideas, concepts, skills, and dispositions about visual literacy should constitute what we value enough to impart to our students. A visually literate student should be able to:

- Look with attention and purpose
- Identify the subject matter (aboutness) of artworks
- Explain the use of culturally based signs, symbols or metaphors in an artwork
- Analyze and interpret meaning and/or function in artworks
- Identify and analyze the medium (techniques, materials, processes) of an artwork
- Analyze the composition, structure or style of an artwork, including use of design principles
- Relate and assess the significance of an artwork’s context(s)
- Evaluate the success or value of an artwork for its meaning and/or function
- Perceive, perhaps explain the affective impact, ambiguity or intensity of an artwork
- Produce artworks that communicate ideas and intentions with imagination and vitality
- Create visual statements using a variety of media, formats, and styles
- Recognize and value artworks from past and present cultures

Artists' INFORMATION



Valuables
(serigraph, 12"x18")

Laura Bromwich studied at McMaster University and graduated in 2011 with a BA. She has also travelled to Buenos Aires, Argentina where she studied printmaking at Proyecto Ace. In July 2010, she studied at the School Of Visual Arts, in New York City, where I created the print in this exhibition.

My work is inspired by my travels and nature. My work explores themes such as symbolism, possession, and abstraction. Even the smallest and simplest creatures explore and search for possessions. My three part edition of small animals collecting jewelry works to explore the idea that whether its possessing the necessities of life, possessing objects with meaning, or possessing the enlightenment of peace of mind, all living things have an attachment to something.

The true value of a possession is determined by the possessor and, without knowing and understanding its worth, it is worthless.

Laura Bromwich



Black-Out 31
(ink & marker, 6"x6")

V. Jane Gordon has an undergraduate degree in art history from Queen's University, a Master's degree with a studio major in painting and drawing, and a specialty in arts education from the Fine Art department at Sir George Williams University (now Concordia). Most recent exhibitions have been Great Lakes Anomaly #1 at the Burlington Art Centre/Spencer Smith Park and Sudbury Art Gallery and a solo exhibition at the Grimsby Public Art Gallery, "The Canadian Journey 1870, 1871." Her work is found in collections at the Glenhyrst Art Gallery of Brant; The Ontario Workers Arts and Heritage Centre; St. James Cavalier Centre for Creativity in Valetta, Malta; The Art Gallery of Sudbury; The Art Gallery of Hamilton; and the Grimsby Public Art Gallery. V. Jane has several gallery-based publications in the National Archive and has just published a book, *The Artist's Inquiry Book*, which combines her inquiry method with improvisation and algorithmic coding.

As a practicing artist V. Jane loves to improvise and continues to work in installation contexts, with a wide variety of media and ideas.

V. Jane Gordon

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Around the Corner
(oil on canvas, 12"x16")

Jody Joseph is a painter who lives and works in Dundas, Ontario. She is a longtime instructor at the Dundas Valley School of Art, teaching classes in painting, both in the studio and outside in Hamilton's "urban landscape," as well as classes in collage and experimental drawing. In the summer months, Jody can often be seen painting outside on the streets of Dundas and Hamilton.

Jody also spends part of each year painting and teaching in a small hill town in Umbria, Italy, overlooking the Tiber River Valley. Over the years, she has brought some fifty students from Ontario to paint with her, in Italy.

Jody has exhibited her work widely in solo and group shows in Canada, Italy, and the United States. Locally, she is represented by Gallery on the Bay on Bay N., in Hamilton. Jody received early art training in her native Chicago, and then in Italy at the International School of Art where she studied with Nicholas Carone, Andrew Forge, Bruce Gagnier, Wayne Thiebaud, Jake Berthot and Megan Williamson, among others.

I work primarily from observation when painting, outside and in the studio. This means that I'm set up on my easel right in front of what I'm painting, whether it's a still life in the studio or a house in my neighbourhood. I like to call this "painting from life" since I'm after more than a painting of the things themselves. I'm trying to record my experience of the places and things—their space and light and feeling.

Around the Corner is a painting of a house in my neighborhood. Like many of the paintings I do outside, it's a smaller format painting characterized by loose, searching brush strokes and a palette of rich earth tones—ochres, siennas, and umbers. When I'm painting, I use my brush to navigate around the space I'm trying to create on my canvas, so rather than a precise drawing, I start with a big loose mess of lines and scrubby patches of darks and lights. These marks (remains of which can still be seen in many of my paintings, including this one) become the structure on which the rest of the painting is built.

Jody Joseph



Looking Towards the Lane
(oil on canvas, 12"x16")

Pat Kozowyk studied art and art history at McMaster University, graduating in 1977. Since her first solo show in 1980, her artwork has been exhibited nationally in Ontario, Quebec, Manitoba and New Brunswick and inter-nationally in Scotland, Japan, the United States, and Chile.

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

She has taught adults and children at the Hamilton Conservatory for the Arts, Art Gallery of Hamilton, Burlington Art Centre, Dundas Valley School of Art and Mohawk College as well as workshops for art teachers in the Lambton Country Board of Education. For 3 years Pat received the Ontario Arts Council Artist in Education Grants, working with children in elementary schools in Hamilton and Toronto.

Pat large pastel Maple is in the collection the Art Gallery of Hamilton. Two other works were in the Canada Council's Art Bank but, unfortunately, these were stolen in the 1990s.

In 1994, Pat Kozowyk and Catharine Gibbon shared Hamilton's Woman of the Year in the Arts award for their roles in the art and environment project "On the Edge."

For 32 years I have consistently explored my connection to the natural environment using pastels, oils and occasional sculptural and installation work. My images are always devoid of figures because it should be understood that the viewer is in the embrace of the landscape. Even though my work is only visual, I have always aimed to evoke the idea of a hum of comforting sounds—a murmur of a sort—to accompany the embrace.

For the past 10 years my focus has been on my home, the farm I grew up on and returned to. When I paint the farm I am also painting love and remembrance of family and dear friends into the colours and rhythms of the land, plants and sky.

A few years ago I participated in a group exhibition curated by Dawn White Beatty. She titled the exhibition: "Into the Forest; A Conversation with Trees." Symbolically I understand the idea of conversations with trees and I find myself drawn to creating images that move the viewer closer into the the landscape, into an embrace of branches.

Looking Towards the Lane is an example of a farm image, as well as the idea of the embrace of branches. The medium is oil paint on canvas. Using the oil paint thinly allows me to layer colours, which helps to create an illusion of depth. The curving shapes and lush foliage are comforting and inviting, like a relaxing midsummer day. The dark centre can be seen as a mystery or as a well of memories. One may view it as unsettling or as an anchor of strength.

Pat Kozowyk



Night Vision (acrylic on canvas, 16"x20")

Since 2005, Claudette Losier has been pursuing her art career full time, which includes teaching and modeling for animation and illustration programs at Sheridan and Seneca Colleges. The education she gains through modeling on the podium has influenced her art. In 2005, Claudette picked up the sketchbook habit again and carries a sketchbook with her as she travels; she estimates to have put in 10,000 hours of drawing. She now draws with a Bic black pen and no eraser, so she is confident with every mark put down on paper. Some of these drawings are later used in her transfer art mark making creations, using acrylic medium.

Claudette has a need to create and maintain a sense of connection with the creative spirit and to beauty, and desires to pass along that inspiration to others. It has been stated that each garden reflects a human longing for spiritual peace—a tie with our primordial beginnings. It is in natural beauty that Claudette find a spiritual connection. Her floral paintings have been described as “a breathtaking splendor of pure colours in the abstract form of flowers, created with richly patterned light with an abandonment to patterns in nature.” However, she is not strictly a floral artist; she works in other subject matter like athletic figures, semi-abstraction, landscapes, still life, cityscapes, transfer art, t-shirts, silkscreen printing, and creature creations.

Claudette has won awards in juried shows across Ontario, including two best-in-shows, a Gerald Gunter Humanity Award, plus one honourary mention in an international juried show, and, in 2011, the Toronto City Purchase Award. Her art can be found in both corporate and private collections throughout Canada and the United States.

I did this painting from a photo I took one rainy night waiting at the Hamilton Go Station, waiting for my husband to pick me up. I was admiring the look of the wet pavement and how the street lights were reflected on the pavement. I find that the digital camera has changed the way I work and has provided me with greater creative opportunities, particularly with blurred images. *Night Vision* is a blurred image of looking up the street which I find visually seductive and is my first painting of a night scene and of a city street scene. I did use a grid to help with placement, but mostly painted free-hand, with no sketching, just going in with my brush and adjusting as I went.

Claudette Losier



Untitled (Raku, 8"x6")

I was born and raised in Hamilton and have never left this community through my teaching at DVSA.

The sculpted mask that I would like to submit exemplifies the importance of place to who I am as a person and as an artist. My cultural background is extremely varied. Due to my Northern heritage, having grown up in a steel town, I continually searched out natural places of refuge. There are so many beautiful places to go in the Hamilton area...Gage Park, Devils Punch Bowl, Websters Falls and the Bruce Trail. This mask challenges the viewer to look beyond the exterior and question the interior through the eyes. The cedar symbolizes where I get my strength and inspiration; through the nature of place and my heritage.

B I O G R A P H Y

S T A T E M E N T

Janus McBride



Sisyphus (acrylic on canvas,
19"x25")

Marla Panko was born in 1958 in Toronto, Ontario. She lived in Burlington and Mississauga before studying Fine Art at the University of Guelph and, later, completed an MFA at the University of Windsor. She worked in art education at the Art Gallery of Hamilton, then taught at Brock University and the Burlington Arts Centre. She has been a member of the Dundas Valley School of Art since 1984, where she instructs adult classes in colour theory, collage, and painting, as well as a children's mixed media class in the summer. She currently participates in the Artist at the Centre program, which explores creative thinking in early childhood, and serves as chair of the DVSA Gallery. Marla has exhibited her artwork since 1980, including solo exhibitions at the Art Gallery of Hamilton, the Burlington Arts Centre, Glenhyrst Art Gallery of Brant, and the Carnegie Gallery, among others. She works out of her studio in Dundas, Ontario.

In my work I am guided by the desire to make visual sense of the complex world around us—to find meaning and order between the disconnected elements of modernity. Visual elements are carefully assembled to suggest a geometric narrative through the relationship of colour and form. In the end, the work is less about the coexistence of fragments than it is about creating a new poetic hybrid. It is my aim to create work that ultimately communicates a sense of elegance and balance.

The title of this work, Sisyphus, refers to the King of Thessaly, from Greek mythology, who was punished by Zeus for his deceit and trickery. He was sentenced to an eternity of futility trying to push a large boulder up a hill, whereupon it would roll back down again, before he reached the top. He is therefore associated with unending frustration and wasted effort. This story resonates with certain contemporary attitudes, and provided me with a creative challenge of translating that moment of suspension on the threshold of defeat.

Marla Panko



Sherman Falls (acrylic
on canvas, 12"x24")

E. Robert Ross has been a full time artist since 1975. He currently resides in Hamilton with his wife and two children, but has also lived in British Columbia for six years. He has had many solo and group exhibitions, and is in many art collections, locally, nationally, and internationally, for instance owned by US President Bill Clinton, and Prince Charles and the Duchess of Cornwall. His large scale paintings are found in many local public spaces. He donates work annually to the DVSA Art Auction, and his work is represented in Dundas by McMaster Gallery and Framing; in Algonquin Park Art Centre; and in Toronto, at Gallery Gevik (Yorkville).

In my paintings, I am attracted to subjects that can be seen and appreciated on many levels: (1) the symbolism with the subject matter is the most important to me; (2) the connection with part of our natural environment, relating not only to the specific time and place as captured in the painting, but the thoughts of the past and future are also important; (3) artistic elements of light, shadow, colour, and form are also strongly considered. I choose to paint in a realistic style, to capture these elements.

In Sherman Falls, I have focused on a local scene, on the Bruce Trail, in Ancaster, of a waterfall which our area is famous for. The beauty of the subject and the sharing of that, through my painting, is what inspired me in this image.

E. Robert Ross

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Untitled
(oil on canvas, 20"x16")

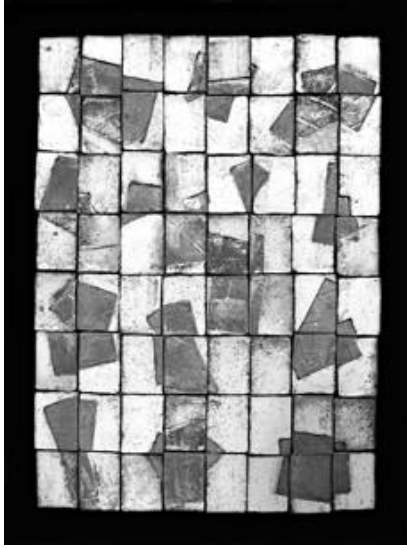
Holly Sneath has been a practising artist for 35 years, working in several genres over that span. Most recently she has been focussing on figurative work in acrylic paint, charcoal, and pen.

Holly teaches adult classes in drawing and painting at the Dundas Valley School of Art in Dundas Ontario, as well as foundation and life drawing at George Brown College, Toronto. She holds an MFA in painting from Cornell University, Ithaca, New York, and a BA from the University of Waterloo.

The primary focus of my recent work has been portrait painting. I work from the model over two or three sittings, within a setting both familiar to and reflective of the subject. It is a fascinating exchange between sitter and painter, resulting in an image which is essentially a layering of those qualities, observed over the duration.

The self portrait allows the artist considerable freedom to play with materials and forms without being overly concerned with a likeness. This particular piece explores the juxtaposition of various materials and applications: metallic paint, acrylic pens, and gel medium variously applied with brushes, knives, sprays, dripping, and gouging.

Holly Sneath



Mosaic #3 (Raku)

Gise Trauttmansdorff has been working in clay as her medium, always placing emphasis on the technical detail and precision of her pieces. She explores the poetic relationship between inner and outer or positive and negative space through the composition of open and closed forms that create rhythm of light and shadow. This duality is extended to the surface detail by juxtaposing textures and colours, fragility and coarseness.

Gise creates a sense of memory through her work's weathered, aged surfaces and subtle colour. Each piece is formed from a clay slab so no two pieces are ever the same. The resulting effect allows each piece to reveal the history of its process and evokes a sense of discovery.

MOSAIC

The mosaic is about creating rhythm and order through the repeating composition of individual and unique pieces. The variations in colours of the glazes and the depth achieved through impression create the interaction of chaos and order. Out of the infinite possibilities of compositions I chose and played until the piece was done.



Voyage (Raku)

VOYAGE

The pod form is a metaphor for the journey of life, whether it's surmounting an obstacle, achieving a goal, a new beginning, or a memory. This exploration is expressed through the simultaneous fragility and sturdiness of this shape. In this piece the arrangement and the spaces between the pods indicate the dynamics within the nucleus of a family or a circle of friends.

Gise Trauttmansdorff



untitled (acrylic on
canvas, 30"x10")

Julia Veenstra is a Canadian artist who has lived in four different countries. Her work is found in collections around the world. She is an impressionistic and representational, lively artist. Her work reflects her surroundings and translates how she sees the world.

Julia's medium of choice is acrylic as she enjoys the immediacy and the bright colours.

Recently her work has made a very "Canadian" turn. Canadian clients are appreciating her present body of work as evidenced by the increasing commissions that Julia is receiving and the galleries requesting to represent her. You can find her most days in her studio at 195 James Street North in Hamilton, Ontario.

There is a moment in time that when remembered gives comfort or reassurance. A smell can transport one back into a deep memory and stir up emotions of all kinds.

I am attracted to those moments that create comfort, those scents that cause a rush of deep memories. As a child (a creative one) who was raised by a single mom on welfare, there were so many dreams of "home" and a longing for security. On walks through other neighbourhoods I would be dreaming of the "whole" families that must live inside. These walks are some of my first memories of observing the world around me. Over time, this defined the moments that held rich and satisfying experiences — real or imagined.

As an artist I love to translate those special moments. Moments that will transport me to an understanding of wholeness and peace. Whether it is how the light hits the trees, as in the piece selected, and the shapes of the shadows stretching long on the fields or the manmade shapes of homes erected for a purpose of housing loved ones. My work reflects, consciously or not, a connection with ones past or a time of security. Wholeness is explored not by tradition but by what fulfills.

I work with vibrant colour and expressive strokes, exploring shape and form as well as the constant desire to portray light. The works often develop their own life and the paint creates shapes and detail that I had not planned on but complete and round out the experience. The canvases I paint can be quite large and the result is the ability to experiment with a range of tools that create variety of texture and interest in the pieces and can pull from me an energy and joy. Negative shape plays a role as important as the positive and develops from the layering technique that I employ.

Home is different to every person. But we all have connecting experiences that cause us to collectively "remember." We reflect a creation of beauty and of seasons that continuously march on. I hope to reflect in my work moments that cause a stirring in a person's heart. Moments that were noticed and stored.

Julia Veenstra



Roadwork Continues #1
(photograph, 23"x23")

Frances Ward (visual artist, poet, editor/publisher) was born in Manchester, U.K. but has spent most of her adult years in the Hamilton, Ontario area, where as a multi-media artist she has created two and three-dimensional works via welding, collage, assemblage, printmaking, painting and, most recently, photography and clay. She has participated in many solo and group exhibitions over the years and her work is included in numerous private and corporate collections. She is the author of three solo collections of poetry and was publisher/editor of Hammered Out (a literary journal, 2003 to 2008), road work ahead (an anthology of poetry & images, 2010) and Traveling Light (haiku & paintings, 2012).

For the past 10 years or so I have been documenting “road work” images on the streets and parking lots of Hamilton and the surrounding area.

Years of traffic abuse—particularly industrial traffic and extreme weather conditions—work together to produce what I consider to be some very exciting and appealing sculptural “drawings” in the pavement, images resembling organic subjects such as trees, animals, birds, people, etc., as well as abstract compositions which make good use of beauty of line, contrast, shading, and texture.

So there is everything...life, nature, art, etc...on the road, if you look for it.

I defer to Jack Kerouac’s quote “the road is life” (from On the Road) quite literally here, oxymoronic as that may seem since the laying down of asphalt is certainly counterproductive to most forms of life.

The piece included in the Artist Connection 3 collection is a photograph of a decaying arrow symbol (up) directing us on our journey.

Frances Ward



Janus McBride

Julia Veenstra



Holly Sneath





Marla Panko



Gise Trauttmansdorff (*both*)

Claudette Losier



Pat Kozowyk



Jody Joseph



R. Robert Ross



Frances Ward

Laura Bromwich



V. Jane Gordon

Critical ANALYSIS Process

What Makes an Artwork?

Form + Content + CONTEXT = *ART*

Medium
Elements
Principles

Subject/Narrative
Symbolism
Function
Interpretation

Artist
Spectator
Time/Location

Form (How?)

■ **Medium**

The materials, methods, and processes through which artists communicate their ideas in artworks. Medium can also refer to the actual substances and tools (e.g. charcoal, oil paint, clay, videotape, marble, computer) used in art making.

■ **Art Elements**

The basic visual components or forms which make up all artworks. These elements are colour, line, shape/space, texture, and value.

■ **Design Principles**

The essential strategies or principles which artists use to organize the art elements. These principles include balance, contrast (or variety), emphasis, movement, proportion, rhythm & pattern, and unity.

Content (What? Why?)

■ **Subject / Narrative**

The subject refers to what artists make images or objects of (e.g. person, place or thing)—both what you observe and what the art is about. Artworks can tell a story as part of their content.

■ **Symbolism**

Images or art elements that stand for or represent some other thing or idea, besides themselves. Symbols are culturally defined and must be learned. Metaphors are implied comparisons between one image and another in order to convey meaning.

■ **Function**

Some artworks or objects have a particular function that they perform within a culture, a purpose for which they are intended. A function may change or evolve with a change in context (time or location).

■ **Interpretation**

This involves the process of making meaning about or “reading” an artwork for understanding. Interpretations get at messages or themes—intended or not—as recognized by the artist, spectators or critics.

CONTEXT (Who? Where? When?)

■ **Artist**

The individual or group creators of an artwork. Artists communicate using images, objects or performances which are always influenced or shaped by their knowledge, feelings, beliefs, thoughts, experiences or memories.

■ **Spectator**

This term refers to all those who observe visual artworks. As spectators, our looking and understanding are often influenced by personal knowledge, feelings, beliefs, thoughts, experiences or memories.

■ **Time / Location**

Artworks are created at specific times (era, year, day), in particular places (country, culture, site). In trying to understand art, we need to recall when and where it was produced and under what circumstances. As well, where the artwork is currently displayed, performed or viewed may also influence meaning.

Art Elements

COLOUR is created by light that is reflected from an object. It's three properties are hue, value, and intensity. Colours also have temperature—warm or cool—which remind us of things from daily life.

LINE is a continuous mark, made on a surface, by a moving point. Lines can change in direction, colour, texture, thickness, length, and velocity. Lines define edges and suggest movement.

SHAPE is an area of space that is defined or enclosed by a line or other element. Shapes have length and width. The essential shape families are geometric (square, circle, triangle) and organic (free-form, biomorphic; found in nature). Negative space is the emptiness that surrounds a shape. **FORM** is a three-dimensional version of a shape, with all the same properties.

SPACE is the emptiness or absence around, between, above, below or inside shapes or forms. Objects and events are contained in space. It exists because of other elements.

TEXTURE is the quality of a surface, and how it feels (tactile) or how it looks if it could be touched (visual). Textures can be rough, smooth, silky, soft, prickly, fuzzy, bumpy, and so on.

VALUE is the presence or absence of light. Values can suggest culturally defined feelings, emotions or other states of mind: light values might imply happiness, optimism, airiness, youth or honesty; dark values might suggest depression, loneliness, fear or aging.

Design Principles

BALANCE is concerned with arranging art elements so that no single part of the artwork overpowers, or appears visually heavier or stronger, than any other part.

EMPHASIS involves a focal point or area of special interest to grab a spectator's attention and encourage further looking.

CONTRAST creates attention or attraction through visual change or difference.

RHYTHM is the repetition of an art element to create a feeling of activity, similarity and/or connection through pattern.

MOVEMENT imitates the feeling of actual motion or physical change that we experience in life, and creates a sense of action or dynamism in an artwork.

PROPORTION involves the relative size of images or objects, and contributes to emphasis.

CONTINUITY|UNITY refers to a visual agreement or connection that exists among the art elements in any artwork. An artwork is said to have unity if it looks|feels complete. Other principles contribute to this perceived order or relationship of the parts to the whole work. On the other hand, **CHAOS** or **VISUAL DISCORD** can also be considered a kind of organization.

Principles of Interpretation

(Making Meaning of Artworks)

- *Artworks are always about something.*
- *Form + Content + Context = Meaning(s)*
- *To interpret an artwork is to understand it in language.*
- *Everything in an artwork counts towards its meaning.*
- *Feelings are guides to interpretations.*
- *Artworks attract multiple interpretations, and it is not the goal of interpretation to arrive at a single, grand, unified, composite meaning.*
- *There is a limited range of interpretations an artwork will allow.*
- *Meanings of an artwork are not limited to what the artist meant them to be about.*
- *Interpretations are not so much right as they are more or less reasonable, convincing, informative, and enlightening.*
- *Some interpretations are better than others.*
- *Convincing interpretations have coherence, correspondence, and completeness.*

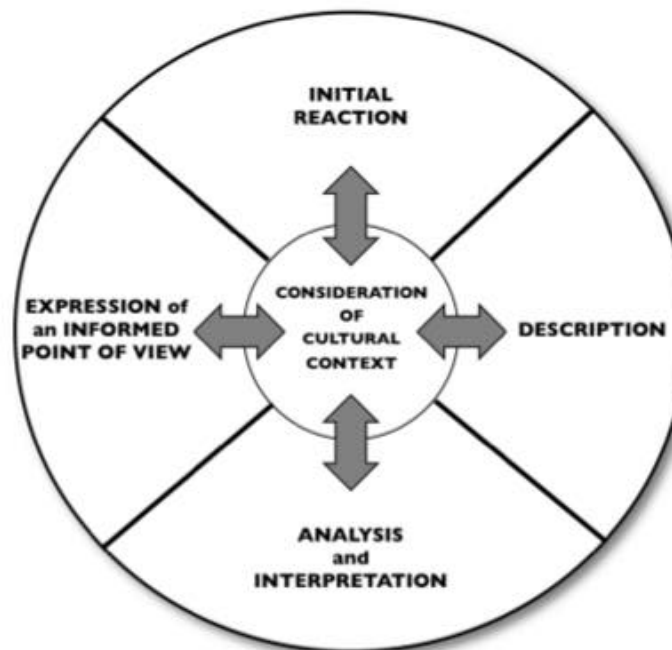
QUESTIONS TO ASSIST THE CRITICAL ANALYSIS PROCESS – ELEMENTARY GRADES 1 - 8

Initial Reaction

- Does this art work remind you anything?
- What feelings do you have about this artwork?
- What puzzles you about this art work? What are your questions?
- What questions would you ask the artist/designer?

Informed Point of View

- Do you feel this artwork is successful? Why or why not?
- 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?



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?

Cultural Context

- When was this art work made?
- Where was this art work made?
- Why was this art work created? How was it used?
- Was this art work created for a particular individual or group?
- What connection might this art work have with our present society or culture?

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?

Interpretation

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

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 artists 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?

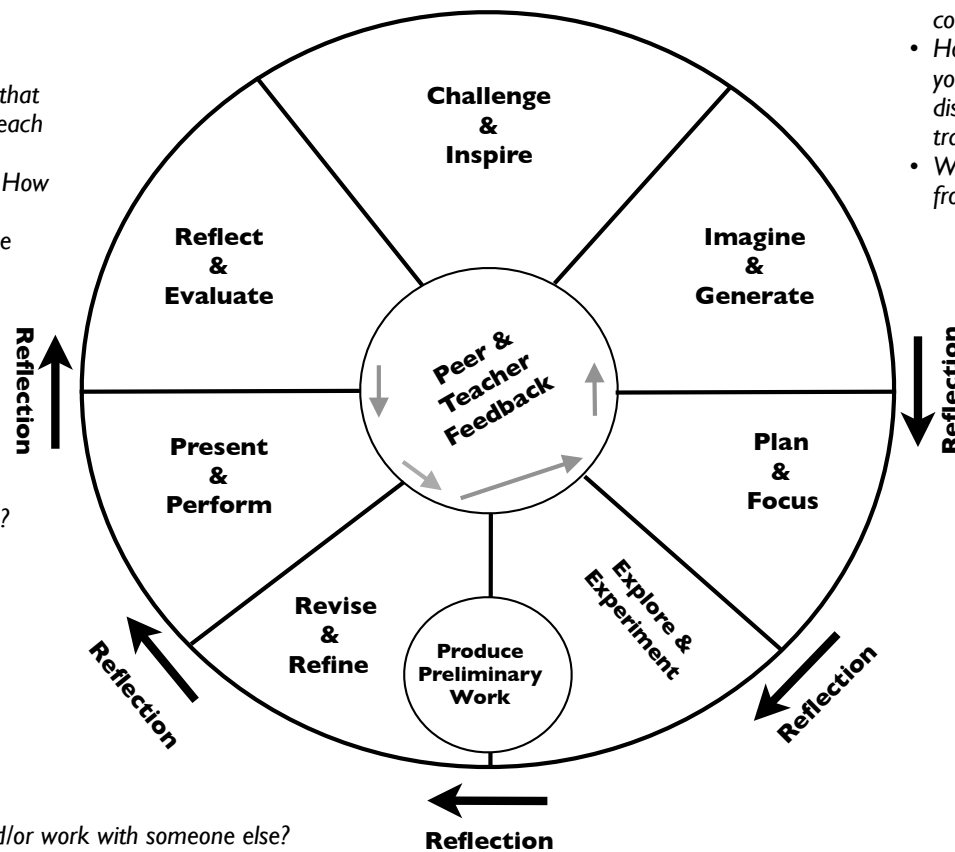
Imagine & Generate

- 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 information 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?



Looking into Art - Critical Analysis (basic)

*Critical Analysis helps in (1) **understanding** works of art; (2) **explaining** art works to a specific audience; and (3) **advising** about what to see, what to admire, and what to avoid. Essentially, people who practice art criticism are asking **questions** about visual artworks in order to discover their **meanings**.*

- ☐ **What do you see? How do you feel?**
- ☐ **What does the artwork remind you of?** (REACTION)
- ☐ **What is this artwork about? What does it mean?**
- ☐ **How is it connected with the world?** (INTERPRETATION)
- ☐ **How is the artwork put together?** (ANALYSIS)
- ☐ **What is your opinion of this artwork?** (JUDGEMENT)

CRITICAL ANALYSIS PROCESS

Looking into Art

☐ Initial Response & Description *(An inventory of visual information.)*

1. When you look at this artwork, where do your eyes go first? Why?
2. Record *three* questions that come to mind as you first examine this artwork.
3. Is there anything about this artwork that you recognize? Does it make you think of anything in your own life (i.e. memories, personal experiences, dreams)?
4.
 - (a) Give the **full name** and **nationality** of the artist. What is the **title** of the work? Give the **date the work was made or completed**. What are its **dimensions**? In which **museum** or **city** can this work be found?
(Where should you look for this specific information?)
 - (b) Which **art medium** and/or **technique** is used by this artist?
 - (c) Can you identify the **subject matter** of this artwork? (*still life, landscape, figure, portrait, genre, narrative/history, abstraction, fantasy*)
 - (d) **Provide a FULL description of exactly what you see in this artwork.** Make your inventory detailed and complete. Don't leave anything out!
5. Which **art elements** are *more* significant in this artwork? (*line, colour, shape/form, texture, value*) Describe where these are located and how they appear. Use vivid, descriptive language (adjectives) to detail the *qualities* of these art elements.
6. Imagine taking a walk into this artwork (or observing a sculpture come to life). Describe what you would see, touch, hear, smell, and taste. Look for things that are not shown directly, but are suggested.

☐ Interpretation *(Making meaning about the artwork.)*

7. What specific **emotions, feelings** or **thoughts** does this artwork provoke in you?
8. What is happening in this artwork? Does it **represent** or **symbolize** something else? Essentially, what is this work **about**?
9. How does the title of this artwork add to its **meaning**?
10. Why was this artwork created? What **purpose** might it have served?
11. Who were/are the intended **spectators** of this artwork? Was it created for a

particular individual, group or culture?

12. Does this work belong to a particular **period in history** or a specific art **style**?
13. What **connection** might this artwork have with our present society or culture?
14. Could this artwork be interpreted in another way? Can you explain another possible meaning? Do these multiple meanings conflict?

☐ **Analysis** (*Relationships between the form of the artwork and its meaning.*)

15. Where is a **focal point** or an area of **emphasis** in this artwork? How has the artist/designer made this location important?
16. Where can you uncover any **contrast** among art elements, in this artwork?
17. Can you find a place where the artist/designer has used some kind of **rhythm** or tried to suggest **movement** in this artwork?
18. How has the artist/designer created a sense of visual **balance** in this work? Which parts of the work contribute to this balance? Is this an example of *symmetrical (formal)* or *asymmetrical (informal)* balance?
19. How has the artist/designer used *colour* or *value* to create **unity** in this work?

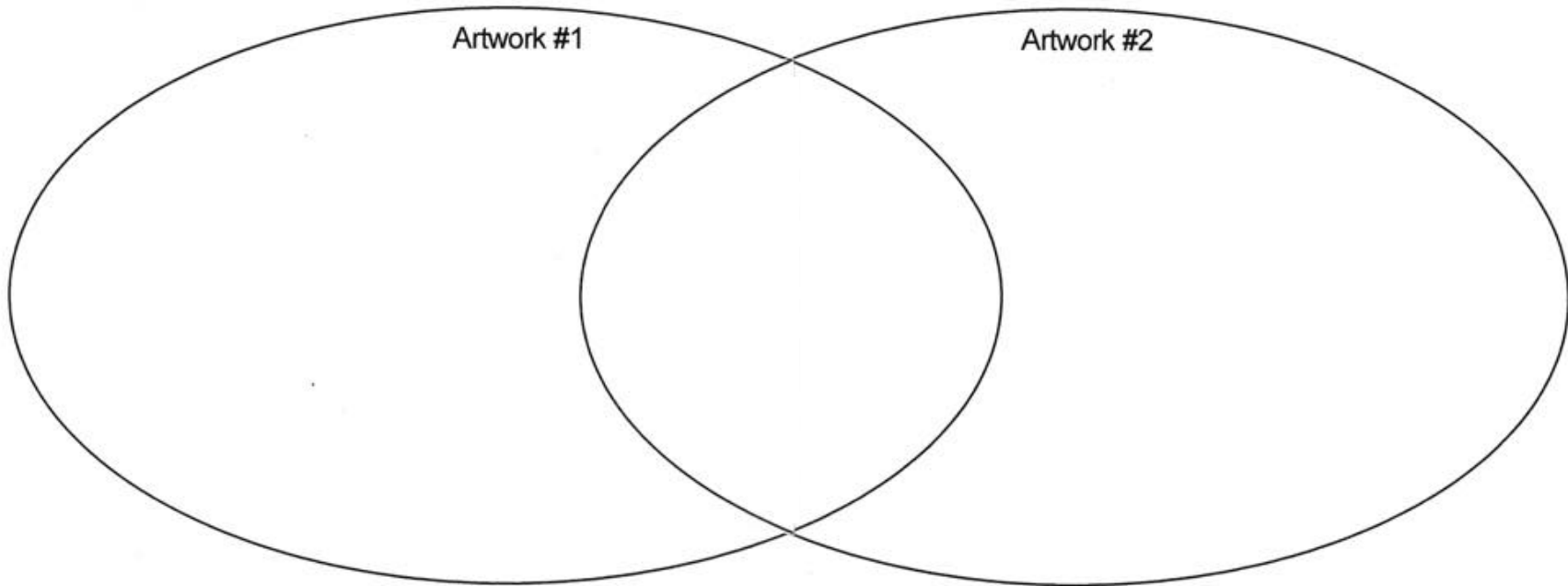
☐ **Informed Evaluation** (*Valuing the quality of the artwork, with reasons.*)

20. What do you admire or dislike about this artwork? What are your reasons? (*Look back at some of the things you've mentioned earlier.*)
21. Do you think this artist/designer has been successful in communicating something important to those who view it? Why or why not?
22. Which of the following statements best fits your reason for assessing this artwork as you have? Does this fit with a particular art theory?
 - ☐ *It is accurate and truthful in the way it imitates real life.*
 - ☐ *It encourages a strong emotional or felt response in the viewer.*
 - ☐ *It is visually well organized and/or has an exciting design.*
 - ☐ *It says something specific about a culture, and its beliefs or concerns.*
 - ☐ *It presents the beauty and/or visual appeal of what its about.*
 - ☐ *It looks like something that belongs on display, perhaps in an art gallery or museum.*
23. How would you rate this particular artwork compared to other artworks that you have seen before?

SAME AND DIFFERENT

Comparing & Contrasting Artworks

Choose two artworks that share the same subject matter to compare and contrast. In the open area of the left oval, record words or phrases that based on your observations of artwork #1. In the open area of the right oval, write down words or phrases that accurately describe only artwork #2. In the space where the diagram overlaps, record words or phrases that are true about *both* artworks.



Using the ideas that are documented above, write a few paragraphs comparing and contrasting these two artworks.

Games for Looking at Art

<p>KEY WORD ^</p> <ul style="list-style-type: none"> • One person chooses an artwork • Viewers say the first word that comes to mind • They then locate where that word can be found in the art, supporting their reasoning with evidence gathered from the artwork 	<p>CATEGORIES ^</p> <ul style="list-style-type: none"> • Examine the artworks in the gallery • Select two categories for the works • Explain how you made your choices
<p>SEARCHING FOR DETAILS ^</p> <ul style="list-style-type: none"> • Choose an artwork • Take turns describing one thing you see in the artwork • See if you can locate something that others have missed or ignored 	<p>WHAT IS IT? °</p> <ul style="list-style-type: none"> • Choose an artwork • Pretend that your partner cannot speak English • Teach her/him the names of things as they point to them in the artwork
<p>STEP INTO THE PICTURE</p> <ul style="list-style-type: none"> • Choose a painting, drawing or photograph • Pretend that you can step into the picture • Describe / draw what you observe when you look around, off the sides, behind things or off towards the viewer 	<p>PEOPLE IN ACTION ^</p> <ul style="list-style-type: none"> • Choose one artwork that shows a person in action • Practice imitating the actions of that person • Present your action to the rest of the class • Your audience must decide which artwork is being imitated
<p>WHO AM I? ^</p> <ul style="list-style-type: none"> • Choose a portrait • Pretend to be that person; look at image details • Your partner must ask you 10 questions about your life • Your answers should fit with clues from the artwork 	<p>STORYTELLING °</p> <ul style="list-style-type: none"> • Each person selects an artwork • Organize your images to tell a story—it must have a setting, plot, and climax • Arrange your group in the order of the story • Each person tells her/his part to the class

<p>PICTURES COME TO LIFE °</p> <ul style="list-style-type: none"> • Select one artwork, without telling anyone else • Dramatize the picture, creating dialogue and sound effects • Present to the class • Ask the class to identify the picture that was dramatized 	<p>MEMORY ^</p> <ul style="list-style-type: none"> • Choose an artwork • Study your work carefully for 3 minutes • Show your artwork to your partner; turn your back to the artwork so you can't see it • Your partner must test your memory by asking you questions about what is in the picture
<p>CURATOR °</p> <ul style="list-style-type: none"> • You are part of a purchasing committee for our classroom art gallery • Choose 5 works of art to add to the collection • Give reasons for your choices 	<p>WHO LIVES HERE? ^</p> <ul style="list-style-type: none"> • Choose an artwork with a building or a landscape scene • Describe the person who might live there • Support your ideas by pointing to specific details in the artwork
<p>TV COMMERCIAL</p> <ul style="list-style-type: none"> • Organize your postcards into three piles: PEOPLE, PLACES and THINGS • Take 2 cards from the PEOPLE pile and 1 card from each of the other piles • Use these cards to create a commercial • Present your commercial to the class and be as persuasive as possible 	<p>THICK DESCRIPTION ^</p> <ul style="list-style-type: none"> • Choose an artwork that's appealing to you, but don't allow your <u>blindfolded</u> partner to see it • Describe the picture in precise detail • Display your picture along with 7 others • Ask your partner to pick out your picture based on your description

^ Work in pairs or small groups ° Work in small groups

Looking/Critical Analysis Activities

Ping Pong: The Sport of Critical Looking

- Present students with two sets of paired images. Try to secure a variety of art forms, e.g. paintings, sculpture, chairs, still life, architecture, photographs. Select images which have some similarity in terms of subject matter, design or theme. (Later, they can be completely unrelated for a challenge.) Use between six and seven pairs (depending on the age group or grade). Explain the procedures simply: ask students to decide which image is “Ping” and which is “Pong”. DO NOT define these terms; leave a little ambiguity! Allow students to devise their own criteria for these two nonsensical words. Keep repeating the instructions throughout the exercise. They can record answers on a sheet of paper divided into two columns, one for “Ping” and the other for... you know!
- Follow up by reviewing the images and discussing the many reasons why particular students made certain choices. The responses will be as varied as the children in your class. Encourage elaboration of responses and prompt incomplete statements. Their answers must be based on their direct observation of the paired images. Keep in mind that criteria for selecting “pingness” and “pongness” do not have to be the same throughout the exercise. A different criterion might be used for each pair.
- Finally, debrief by asking them why they did this exercise. Answer? Each person can have a different interpretation and everyone will be right, as long as visual support comes from the images before them.

30 Facts About...

Students are shown an image and asked to record thirty (30) pieces of factual information that they observe. Have them give only facts that they can see; opinions are not required for this exercise. The evidence must be present in visual form. After a sufficient amount of time, go around the room and ask for “only the facts, ma’am.” (*HINT: Good opportunity to discuss the relationship between fact and opinion.*)

Picture Round-Robin

Have enough reproductions for each student in your class (postcards). Place them around on the desks throughout the room. (Make sure that any factual information is covered up.) Beside each image place a piece of foolscap paper. They should write number #1 at the top of the margin. Ask them a question about their image. (See questions below.) Students have a minute, or so, to write their answer on the foolscap. Stress careful observation! Once everyone is done, have them fold their paper back so that their answer is no longer visible. Then, have the entire class move to the next image beside them. The same procedure is repeated until all questions are answered and everyone has moved around the room. (Timing and numbers of questions will again depend on the grade level and knowing your own kids!) Students return to their starting point and read the accumulated statements about their image. What can you do with this information? Write a story. Complete a full description of that image using their compiled information. Create a poem using some or all of the words and phrases. Do further research about this particular image. Devise other questions that could be asked. Paint a picture or do a drawing as a response to this image and its generated ideas.

- Write down one word that describes the feeling that this image creates in you.
- Write down four descriptive words about this picture.
- What is the dominant or most important colour?
- What thing stands out or is most important in this picture? What is least important?
- Which of the art elements is strongest in this image: line, shape, value or texture?
- Does this picture tell a story? If it does, explain the action in two or three short sentences. If there is no obvious story or event, describe what you see in your own words.
- If you could place yourself in this picture, describe where you would be.

- If you were the artist, what might you like to change about this work of art?
- Finish this stem: "This picture reminds me of... ."
- (Repeat the above task.)
- What might happen after the image that you are looking at?
- Give this image a title of your own.
- (Repeat the above task.)

Devise more of your own questions!

Pictures That Come to Life

- Students in small groups select an image or slide reproduction. They are to talk about the image in order to determine what is happening and what it's all about. What are the relationships among the people, animals or objects? What is the mood? Have them use some of the art inquiry questions to instigate discussion. (Narrative, history or genre subject matter works best.)
- Next, the group improvises dialogue for the people represented in the work of art. They can essentially write a brief script. This improvisation can also be tape recorded. Refine the dialogue and roles that each student is playing.
- The group can choose suitable background music or sound effects to accompany their dialogue. In a final presentation, the image can be displayed prominently on an easel or projected on to a screen or wall. The dialogue and sounds can be performed live in front of the class or pre-recorded and played back. The picture will appear to come to life right before your eyes!

Observation Game

Show an image to a small group of 3 or 4 students. They must, in turn, accurately describe the image to the remainder of the class. Questions may be asked and answered in order to clarify and refine perceptions about the image. Students can also respond in writing or by drawing what they "see" in their heads. When the description is complete, the image is revealed. Follow-up discussion should involve the accuracy of descriptions, reactions to verbal impressions, additional details that could help to clarify comprehension, the exactness of communication, and so on. Repeat the exercise with new observers. Try this game with images that are familiar to the class in order to compare the quality of descriptions.

In the Mood

Prepare recipe cards with words that represent various feelings and emotions, e.g. thrilling, sad, angry, jealous, joyful. Make sure the students understand these. Allow students to select postcards or large reproductions and ask them to attach an emotion card to it. Ask the following questions as you and the class examine people's choices:

- Why does this image/object suggest that particular emotion or feeling?
- Why do different people see different emotions in the same image?
- How do these emotions contribute to the meaning of the image?

In a Word...

Ask students to write down the first word that comes into their mind after viewing an art work. This reaction should be as spontaneous as possible. Have them write their word on a "Post-It" note and attach to the reproduction. In small groups and have students discuss a particular image. Write down another word that comes to mind after some contemplation. Use a different coloured "Post-It." Has their initial reaction changed? Why? What more can they discover? Does this work recall a personal experience?

Match-Makers

In pairs, students are given a card with a word printed on it. The word can be an adjective, noun, verb or adverb. Ask each pair to find a work of art that they believe somehow matches their word. Discuss their choices. Alter this by having them select a work of art that is opposite to their word. This could become a library research strategy.

Interviews with Famous Canadian Artists

Students work with a partner. Each selects a Canadian artist, historical or contemporary, and a particular work by that person. Students are to assume the role of their artist, while the other plays an interviewer. In their role as the artist, each is to devise responses to the interviewer's questions based on their understanding and research of the art work. Costumes and props may be used to enhance the final presentation. Here are the questions:

- Describe your work of art for us and tell its title.
- Where did you get the idea or inspiration for this work?
- Describe your way of working and your style as presented in this painting.
- What art element or design principle is most important to this work?
- What particular reaction or emotion would you like the viewers to experience?
- How have you achieved this emotional reaction?
- Why did you create this work? What was your purpose or intention?

Categories

Students examine a pile of randomly distributed postcards. After examining all the images, they must group them into categories. They must decide on the criteria for each category and prepared to explain their decisions later. **Variation:** tell them they can only have two or three categories and ALL the images must fit into one or the other.

How Good is Your Memory?

Working in pairs, have each person choose two images that they like from a larger pile. Once selected, give everyone three minutes to closely study their two images. Examine details and the larger composition. Times up! The partner chooses one of the other's images. Now, while hiding the postcard from the partner's eyes, they must try to stump their partner by asking them a question about this image that they might not be able to answer. Switch and try again. After, discuss why certain things were easy to recall and others more difficult.

Once Upon a Time...

Working in small groups, each person must select an image that appeals to them. Arrange these into a narrative or story with a specific beginning, middle, and ending. The story must begin with the phrase "Once upon a time..." and conclude with "the end." Share this narrative with the class. *Extension:* translate the visual narrative into written form or paint/draw an episode from the story.

Police Line-Up

A student must orally describe various aspects of an artwork which is hidden from the view of the class. Then, three or four different reproductions, including the one that was described, are displayed. Students must try to determine which work was described. **Variation:** Devise a monologue for a portrait or give the weather report for a landscape. Students have to respond to the descriptions or cues by drawing what they are visualizing, much like a police artist does based on a eye-witness's account.

Take a Walk Into a Painting

Have students imagine that they can walk into a painting (or some other two dimensional image). Look around at alternate points of view and from various perspectives. Draw or paint the resulting scene. Dramatize this experience. Draw a map of your wanderings. Great exercise to develop abilities of visualization!

Frozen in Time

Recreate an artwork as a tableau or frozen picture. Sustain the poses long enough so that observers can determine the art source of this three dimensional performance. Photograph these scenes.

Telephone or Network

Use an artwork to instigate a phone dialogue or computer network conversation between partners, to illustrate the selected image or object. As a variation, do this same exercise as a one-way conversation, using a character from the artwork as the hidden caller. The group should listen carefully to the ensuing conversation in order to determine who is being spoken to.

Who's Who in the Artworld

Have students role play the various people who are an integral part of an art gallery or museum. The role of artist, spectator, curator, patron, and art critic can all contribute different meanings to the same or various works of art. The following are examples of questions that could be printed on prompt cards:

- ARTIST

Why did I make this work? Would I like to exhibit, sell, donate or keep this work? Why or why not? How do I want it displayed in the gallery? Is it important that everyone understands my artwork?

- SPECTATOR

What is this work about? Do I like it? Why or why not? Would I like to place this work in my home? Which room and why? What other things does this work remind me of? Does it support my personal values, beliefs or feelings?

- CURATOR

Why do I want to display this work? Do I have to ask or consult with anyone else? Why would people be interested in coming to the gallery to see this? What important information about the work should be communicated? Which other artworks should surround it, in the gallery? Why?

- PATRON

Why would this artwork make an appropriate addition to the museum's collection? Where will it be displayed? How will it be kept safe and secure? How will it be cared for? Why am I willing to allow others to see this artwork?

- CRITIC

What three things do I enjoy about this artwork that I will communicate to others? What would I like to ask the artist about the work? Why would I try to persuade people to view this artwork? Why should people remember this artwork?

(Have students make up their own questions based on real interviews with these gallery personnel.)

Something from Nothing

Have students take a conceptual and synaesthetic leap by asking them to dramatize an abstract or non-objective painting or sculpture. They will apply synaesthetic thinking as they physicalize and vocalize design elements (line, shape, colour, texture, value) and methods of composition (contrast, balance, rhythm). Begin by having them create a tableaux of a realistic work, then a more abstract example.

Soundtracking

As a small group, select a painting and use realistic or stylized sounds to accompany the depicted actions or extend the visible scene. Try this with realistic or abstract works. Devise dialogue to fit the

circumstances. If available, instruments could be used to underscore mood and setting. Perform the score. Can this be transcribed into some form of musical notation? (*See the visual scores of Canadian composer R. Murray Schafer as inspiration.*)

Dear Theo...

Have students locate two artists who were alive at the same time and who might or might not have known one another. Write a letter from one artist to the other, describing a work of their own that is on exhibition. What's the reply? Use postcards to send back and forth. **Variation:** Write letters between two artists from different eras or periods in history.

Tips for Teaching with Works of Art

(MUSEUM OF MODERN ART, NEW YORK CITY)

1. **Ask open-ended questions** (personalize looking; elicit initial reactions)
2. **Layer information** (validate responses; construct communal meaning)
3. **Incorporate activities** (address different learning styles & modes; art making as a response to viewing)
4. **Make connections** (personalize looking; access prior knowledge; locate social-cultural contexts)
5. **Allow for reflection time** (synthesize information; what's new?; uncover big ideas; how does this relate to me?)

Creative PROCESS

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

Reflecting and Evaluating

- Is this art work finished? How do you know?
- How have your original ideas changed while making this art work?
- 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 art making experience satisfying? Why or why not?

Presenting, Performing and Sharing

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

Revising and Refining

- What else needs to be done?
- Share your thinking and/or work with someone else. What did they say?
- What does this art work mean? Is there more than one meaning?
- How has your art work changed from its initial design?

Challenging and Inspiring

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

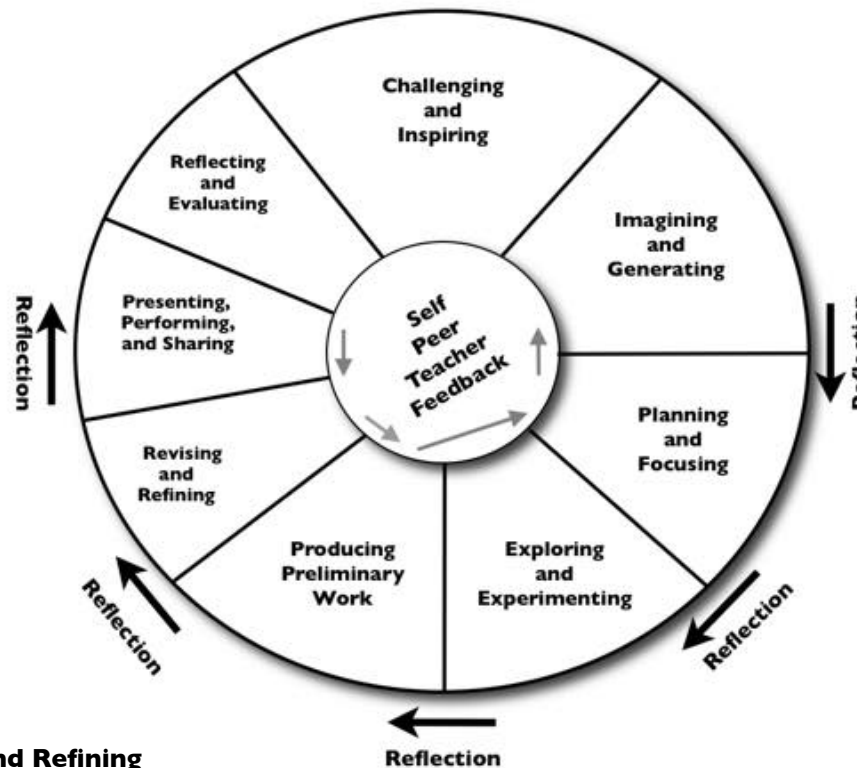
Imagining and Generating

- 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 and Focusing

Exploring and Experimenting

- What visual research will you have to do?
- How can a mind map or Venn diagram help 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?



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 artists 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?

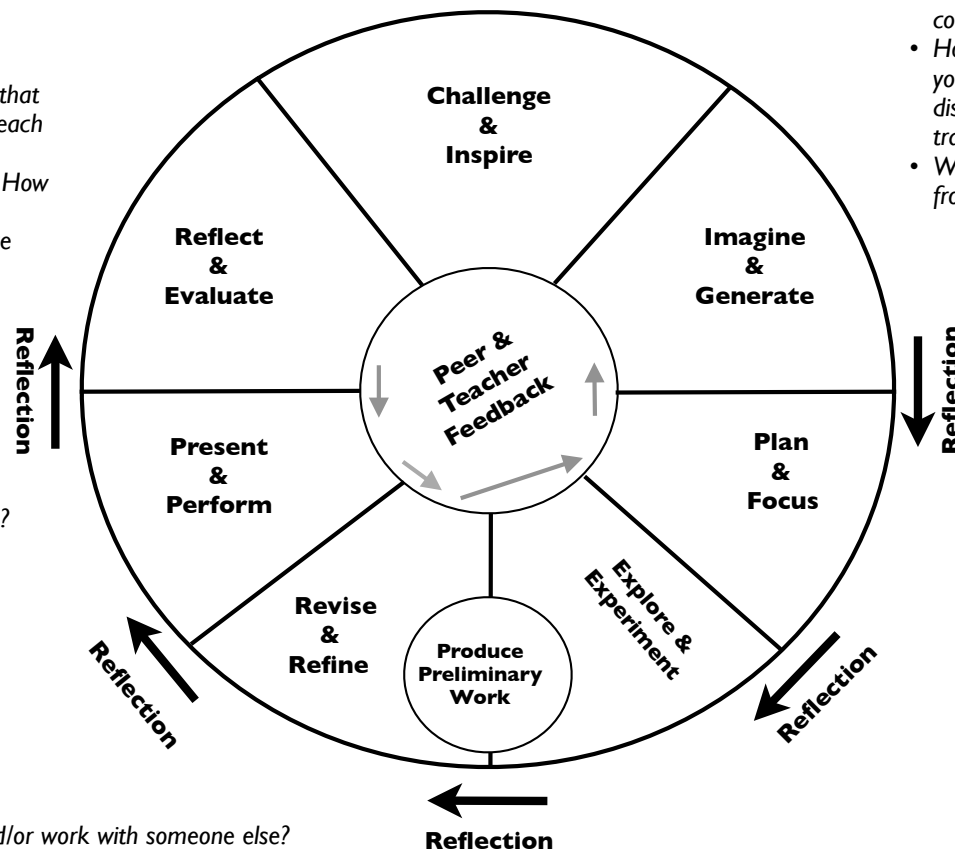
Imagine & Generate

- 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 information 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?



Making Art to Respond to Art

All art is in part about other art.

TERRY BARRETT

The following activities use art making to explore concepts and ideas related to the artworks in this exhibition. Art educator Olivia Gude (<https://naea.digication.com/omg/Welcome/published>) reminds teachers at all levels that students are involved with authentic tasks and genuine learning when they make meaning for themselves and understand the artist's intentions or conceptual thinking behind their work, rather than mindlessly copying a style or imitating visual qualities. Also, be wary of simply "lifting" styles or replicating artifacts from other's cultures (e.g. spirit masks, ancestor figures, decorative motifs)—you may be misrepresenting or offending someone's beliefs or traditions.

These activities have not been organized according to elementary and secondary expectations and student abilities. Feel free to use or modify art making tasks from this list to suit your students' interests and skills. In most cases, particular works in the exhibition are referenced.

- ❖ Compare the landscape paintings of Julia Veenstra, Pat Kozowyk, and R. Robert Ross. How does each artist adapt the artwork's format to match their point of view about the subject matter? Does a landscape always have to be created as a "stretched" horizontal? **Ask students to create a landscape painting that uses a more unusual shape for the picture plane, i.e. slender vertical, round, oval or irregular shape; also, a single landscape image on separate sheets of paper (diptych or triptych).** Have students work from the landscape around the school, or from photographs they have taken or borrowed from magazines. Also, encourage them to use viewfinders to assist with framing or editing their view.
- ❖ Examine Claudette Losier's painting *Night Vision* and Frances Ward's photograph *Roadwork Continues #1*. Each of these artworks is about looking at streets, but with eyes that pay attention to images that we don't normally heed. Losier's work portrays the street at night, perhaps viewed through a rain-soaked windshield, while Ward's photo frames a detail of weathered, cracked pavement and a fractured traffic symbol. **Entice your students to look for street details—which can include the school's parking lot or playground—to capture in a painting, drawing or photograph. Have them search out details or unusual points of view that other people typically ignore and walk right by.** Again, use a viewfinder or camera lens to isolate views. Have them attend to interactions between the human-made environment and the natural environment of a street.
- ❖ **Have students create a narrative response—painting or drawing—by bringing together two artworks.** This is a type of synectic thinking exercise in which disparate items are juxtaposed to produce a new solution. For instance, if the woman in Holly Sneath's portrait were to live in the house painted by Jody Joseph, what would the kitchen or livingroom look like? If the person behind Janus McBride's mask were to live in an environment, where might they be found: Julia Veenstra's, Pat Kozowyk's or R. Robert Ross' landscape, or in Claudette Losier's urban cityscape? Imagine and draw or paint their home.
- ❖ Show students the abstract works of Marla Panko (*Sisyphus*) and Gise Trauttmansdorff (*Mosaic #3*). Ask them about their reactions and feelings pertaining to the shapes, colours, and overall appearances of these works. Note how repetition and random pattern are differently used in each. **Have students create their own abstract works—perhaps as a painting, ceramic relief or cut paper collage—**

by starting with two simple, geometric shapes to create a composition. Vary the two initial shapes by changing colours, sizes, placement, stretching, repeating, reversing, squashing, fragmenting, distorting, and varying the textures of these shapes.

- ❖ Note how animals are so differently captured by V. Jane Gordon in *Black-Out 3 I* and Laura Bromwich in *Valuables*. Ask students to explain these different qualities in the artists' use of line, values, space, and activity. **Get students to imagine opposite actions for each: Gordon's horse resting in a corral or open pasture and Bromwich's squirrel clambering up a tree trunk or skittering across a leaf-strewn wood.** What are they doing? What types of lines and picture organization will communicate action versus calm and rest?
- ❖ **Ask students to create a soundscape for one of the artworks.** Using their own voices, original or prerecorded sound effects (copyright free), and perhaps music, they are to create an audio or sound art work that captures their impressions of the artwork or adds a narrative layer of meaning to the work. Here are perfect opportunities for integrating music, drama, and language arts expectations. They should prepare a script and/or sound score as part of their creative process and preparation. The final sound artworks could be presented in a Powerpoint™ presentation so that all the components can be brought together for display. Audio software like Garageband™ could be used here.
- ❖ Two artists represent the visual effects of light and water. Claudette Losier's *Night Vision* reveals reflections of limited, coloured light on damp surfaces and the distorting properties of water, while R. Robert Ross' *Sherman Falls* emphasizes the jewel-like qualities of reflected light from cascading, partly interrupted waters. **Have students produce drawings, paintings or prints (relief or intaglio) that record and portray the visual effects of water and light in combination.** Try looking at objects submerged in water; notice how surfaces appear when wet; how water behaves when poured or splashed; and what patterns can be represented from lake, stream or pond surfaces. Have students look for images of waves, rain, and fountains—even waters that dance in sprinklers. Can the “night vision” effects of light on asphalt and glowing—as in Losier's painting—be imitated in other scenes? Is there a way to bring the various water and light studies together in a single collaborative installation or mural?
- ❖ Investigate how a number of artists have used colour to not only provide structure to their works, but have reinforced or provoked emotional meanings about their subjects, using specific colour choices. Compare students' reactions to colour use in the works of Julia Veenstra, Holly Sneath, Marla Pank, Claudette Losier, and Jody Joseph. Some might term their use of colour as expressive or expressionistic, in other words, using colour to heighten feelings or sensations. Discuss the emotional associations and cultural symbolism of colours, both stereotypes and others' cultural connections. **Have students locate a black and white photograph—their choice of subject matter: a face, a landscape or a view of their home or something else in their community. Ask them to represent this image with colours that attempt to capture a particular emotion or feeling, using either paint or pastels.**
- ❖ Gise Trauttmansdorff's *Voyage* is inspired by natural forms, in this case seed pods. Take students out into the local environment of the school grounds or combine this activity with an environmental science field trip to a local conservation area. Without damaging any nature materials, ask them to gather various nature forms such as stones, tree bark, plant matter, shells, leaves, seeds, etc. **Using these collected natural forms as inspiration, have students create a series of similar forms in clay or “clean” maché (using masking tape wrapped around wire and molded newspaper).** Once fired or constructed, paint with acrylics or tempera, and embellish with oil pastels for texture.

Curating and Exhibiting Art with Students

Exhibiting art completes the artistic cycle.

DAVID BURTON

In his book *Exhibiting Student Art* (2006), art educator David Burton presents a clear rationale, organizational structures, and effective strategies for ceding ownership of art exhibition planning and implementation to the students. Although Burton's intentions are directed at using students' artwork for display, the author's methods can also be applied to others' art, from the local community—like these professional works in the *Artists' Connection 3* collection. Students can be charged with the task of displaying the art and providing an educational context for this presentation. In other words, students become the curators. A collaborative class project like this also furnishes learning opportunities about the cultural work and responsibilities of art gallery or museum employees (*see below*).

Teachers must ensure that artworks are handled by responsible, senior students or other adults to avoid damage to either the art or their frames. Students should never be unsupervised during the installation of an exhibition. Board health and safety guidelines should always be followed.

As Burton indicates, curating and exhibiting art with students fulfills various educational goals: it's collaborative, authentic, goal-specific; offers students choice and voice; is activity-based and involves a degree of risk-taking, imagination, and conflict resolution; celebrates both students' and artists' accomplishments; and involves the school community and elicits administrative support.

- ❖ Stages of art exhibition planning can include: theme development, exhibition design, installation, publicity, and event planning & assessment. Student-run committees could be established for each of these.
- ❖ Theme categories for an exhibition can involve descriptive (*to explain or interpret meaning*); educational (*convey information*); narrative (*tell a story*); metaphorical (*explore symbolic relationships*); affective (*arouse a feeling*); ideological (*express an opinion*); or biographical (*based on one artist*) ways of organizing.
- ❖ Ask students to consider the design and installation of the exhibition, using different arrangements for two-dimensional artworks: random salon-style (all-over, filling the wall) or modern (single horizontal row); sequential or chronological; paired comparisons; and groupings to indicate similarities. Which works best?

Art Gallery/Museum Staff

(Students can research these roles.)

Director
Curator
Educator
Interpreter
Guide/Docent
Conservator
Exhibition Designer
Registrar/Archivist
Installation
Marketing/Publicity
Publications
Photographer
Security
Food & Beverage
Public Relations

- ❖ Time management becomes an important factor in a student-run exhibition (and is applicable to developing their Personal Learning Skills). Have task groups create their own timeline or checklist of dates and duties to be performed. Also, a great opportunity for teaching/reinforcing group norms and social skills (See *Social Skills Anchor Charts* from <<http://www.edugains.ca/resources/ClassroomDynamics/SocialSkillsAnchorCharts.pdf>>)
- ❖ Literacy expectations can be met through the writing of interpretive text that accompanies the artworks. Students can summarize and condense information provided in the “Artists’ Information” section of this document. Writing effective text for display panels requires thinking about the spectators and their visual interaction with the words. (See the following website for guidance with writing effective art gallery interpretive text <http://backdoorbroadcasting.net/documents/seminar_supplements/DavideHaan_Writing_the_Script.pdf>)
- ❖ Promotion and publicity for the art exhibition can become an art making opportunity in itself. Poster and flyer design can address an imperative of graphic design, that is to persuasively integrate image and text.
- ❖ Another exhibition opportunity can involve the adjacent display of students’ artistic responses to the artworks in the *Artists’ Connection 3* collection. Of course, this can also include literary responses—poems, prose or other writing forms. (See “Writing Responses to Artworks” in this document)

References

- Burton, David. (2006). *Exhibiting Student Art: The Essential Guide for Teachers*. New York, NY: Teachers College Press.
- Stone, Denise. (2001). *Using the Art Museum*. Worcester, MA: Davis Publications.
- Thomson, Peggy & Barbara Moore. (1997). *The Nine-Ton Cat: Behind the Scenes at an Art Museum*. Boston, MA: Houghton Mifflin.

Writing Responses to Artworks

The following exercises are ways of integrating Language Arts and Visual Arts activities. You can choose one of these writing formats to instigate art viewing, as a part of the analysis and interpretation of specific works, or as a type of summary response to ideas and meanings which are derived from discussion and other inquiry. These writing activities also afford students an opportunity to practice art-specific terms and vocabulary as a component of their overall language proficiency at a specific grade level. Many of these suggested formats also allow for maximum use of imagination and creative, as well as critical, thinking.

- written **description** of the image/artifact
- create separate entries in the artist's **diary**
- write the **dialogue** between you and a portrait personality
- **interview** a character from a painting or sculpture; create a talk-show format and have students role-play artist and interviewer
- choose three different images and invent a **narrative** or story to connect them
- "Looking for Adventure": turn a history or narrative painting into an action-packed **adventure**, allow the reader to experience things as they happened
- use an artwork as the basis for a product **advertisement**; students can create the persuasive copy and captions
- following some research about a particular artist/designer, students can write an **autobiography** to summarize their accomplishments as that person
- write **poetry** using an artwork as inspiration; try different poetic forms: haiku, concrete poetry, limerick, found poetry, cinquain, a ballad, a lyric, etc.
- for a still life painting, imagine the various objects have to come to life and are carrying on a **conversation**.
- write a newspaper **review** for a new work of art that is being exhibited at a local gallery
- compile a series of questions about a specific artwork or an artist into a **questionnaire**; have other students respond to these and summarize the findings
- create a series of **letters** written as correspondence between two characters in a painting, sculpture or photograph
- write a **list** of objects, locations, and characters as they appear either chronologically or randomly in a specific work
- write a **monologue** from the point of view of one figure in a painting or based on the subject of a portrait; this must be performed in appropriate costume
- create a **mystery** description of a hidden artwork; place a variety of different reproductions on display and students must choose the correct image based on the read description
- in pairs, have students develop and series of **questions and answers** about a specific work; exchange with others in class (but hang on to the answers)
- write a **script** for a painting or sculpture; this can be performed either using character dialogue and movement or as a series of still tableaux, with a narrator
- write a **valentine** greeting from one character to another in an artwork
- produce a **crossword puzzle** containing questions about a particular work or an artist or designer's life
- an entire class can participate in the creation of a **word-picture**