

ARTISTS' CONNECTION



ART MEDIA



DUNDAS VALLEY
SCHOOL OF ART

Contents

Welcome to Artists' Connection!	3
Art Media	4

THE ARTISTS AND THEIR ART

E. Robert Ross	5
Chief Lady Bird	6
Claudette Losier	7
Clarence Porter	8
Laura Bromwich	9
Cornelia Peckart	10
Rosemary VanderBreggen	11
Dionne Simpson	12
Linda Blakney	13
Heather Vollans	14
Quinn Smallboy	15
Gise Trauttmansdorff	16
Andrew McPhail	17

ACTIVITIES

How the Activities Are Organized	18
Activity 1: 'My Valuables' Stamps	19
Activity 2: Weaving with Stone or Paper	21
Activity 3: Split in Two	25
Activity 4: Slow-Stitching Patch	27
Activity 5: 3D Assemblage with Found Materials	29
Activity 6: Realism to Abstraction	31
Activity 7: Mixed Media Collage	33
Activity 8: Flip the Script with Composition	35
Activity 9: The Curator is YOU	37
Curriculum Connections	38

APPENDIX

Patch Templates	39
Straight Stitch and Whip Stitch	40
Alternate Weaving Activity	41
Labels for the Artworks	42
Thank You to Our Funders!	43
Credits and Contact Information	44

Welcome to Artists' Connection!

Dear Teacher,

Welcome to this guidebook for the Artists' Connection Program, created by Dundas Valley School of Art (DVSA) and offered free to schools in the Greater Hamilton Area. Founded in 1964, DVSA remains committed to a creative culture where we can be our best selves, supporting one another and making a difference to the individuals and communities we serve. In 2004, we launched the Artists' Connection Program to give young people direct, hands-on experience working with original artworks created by local artists.

We deliver these thematic "exhibitions" of original artworks to classrooms throughout the Greater Hamilton Area, offering visual art experiences to 36 schools annually while accentuating the Ontario core curriculum. Each collection is curated around a theme and accompanied by a downloadable digital guide for teachers. Our aim is to create a relationship between the visual arts community and schools in the Hamilton region by interacting with elementary and secondary students at a meaningful time in their lives.

Each year, within our school, we offer hundreds of art programs for children and teens ages 4 to 18, including camps and afterschool programs. We also offer adult programs and are thrilled when former students return to take courses or bring their children to start their own art journeys. Thus, we witness first-hand the many ways that art can positively impact young lives. Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential. Now more than ever, we are seeing an emphasis on the importance of mental health, self-care and self-awareness, and we are beginning to understand the grounding, therapeutic and meditative powers of art creation. For this reason, I am grateful to our generous funders, who allow us to deliver this important art program at no cost to the schools or school boards.

In 2024, after running the Artists' Connection Program for 10 years, we decided it was time for an update, so we put the program on a temporary hiatus to revisit the themes and refresh and expand the collections with artworks from new artistic voices in the Hamilton region. This guidebook is part of the updated program relaunch. I hope that the artists' information pages and the sample activities will help activate the artworks in your classroom, allow you to connect with your students in new ways and open doors for students to connect with themselves.

Kathron Hann
Executive Director, DVSA



DUNDAS VALLEY
SCHOOL OF ART

“Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential.”

How do the materials that artworks are made of impact what they mean to us? Consider, for example, a sculpture carved from stone versus a sculpture formed out of clay, versus a sculpture cast in bronze. Stone is hard and ancient; clay is malleable and comes from the earth; bronze is an expensive metal. The materials themselves have very different connotations. The processes for working with them are also different, leading to different forms, colours, marks and textures, and implying different kinds of physical labour for the artists who are facing different challenges and coming up with different solutions, all based on the physical properties of the medium itself.

Technology is also applied to art media. Even ancient, prehistoric artists worked with tools and technologies such as brushes, stencils and carving tools, mixing pigments and burning wood to create charcoal. As time progressed, technologies changed. New methods of making paint (for example, oil paints in the 15th century) meant that paintings lasted longer, canvases could be bigger, colour palettes could be richer. The introduction of the printing press meant the arts could be shared more cheaply with a wider audience. Woodcuts and engravings became popular. In this regard, every art medium is very much connected to the social, political and economic conditions of its time.

“*My work often begins with just a simple material – anything that excites me for its texture and manipulative possibilities. Composition follows materials, rarely the other way around. As the materials speak, I listen for their possibilities.*

– Heather Vollans

Art media continued to evolve: photography, film, video. Acrylic paints. Digital art: 3D modeling, augmented reality and other interactive installations are becoming common in museums and galleries.

How do changes in art media change how we create and experience art? How do they change the artist's ability to express their vision? How do they affect relationships between artists and viewers? And in a world where viewers expect to—and often do—have quick and easy access to an artist's work through digital reproduction, how does that change the ways in which we interact with art?

More and more, people are aware of how the physical presence of an artwork impacts us differently than looking at an image online. When artists have so many options at their disposal, the artist's choice of material becomes an integral part of the artwork.

The artworks in *Artists' Connection: Art Media* have been chosen to spark conversation about how art media themselves contribute aesthetically and convey meaning. As you explore the collection, consider the choices the artists have made and the physical processes that they have undertaken to complete their works. And as you dive into the various exercises suggested in this guide, don't forget that the media an artist chooses is as important as their imagery and subject matter.

ABOUT THIS PIECE

In my paintings, I am attracted to subjects that can be seen and appreciated on many levels: the symbolism with the subject matter is the most important to me; the connection with part of our natural environment, relating not only to the specific time and place as captured in the painting, but also to the thoughts of the past and future, which are also important; the 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 for which our area is famous. The beauty of the subject and the sharing of that, through my painting, is what inspired me in this image.



E. Robert Ross



Sherman Falls, Ancaster

ACRYLIC, 24"x12"

ARTIST STATEMENT

I have always enjoyed being outdoors; for hikes in local conservation areas, for wilderness adventures such as mountaineering, or canoe tripping. One is reminded that we, as humans, are a part of nature and can learn from studying the natural world. This is the central theme of my artwork.

An early interest in the work of landscape photographers led me to a realistic style of painting, in acrylics. However, the most important part of painting landscapes, for me, is the symbolism of the elements and the association one can imagine from the depiction of the scenes. I always hope to suggest "going beyond" the landscapes. It is the underlying spirit of nature that ties the landscape together with our human existence.

ARTIST BIOGRAPHY

E. Robert Ross has been a full-time artist since 1975. He currently resides in Hamilton with his wife and two children but 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, pieces of his are owned by US President Bill Clinton, and King Charles III and Queen Camilla. Ross's large-scale paintings are found in many local public spaces. He donates work annually to the DVSA Art Auction.

ARTIST BIOGRAPHY

Chief Lady Bird is a Chippewa and Potawatomi artist from Rama First Nation and Moosedeer Point First Nation, who is currently based in Rama. She graduated from OCAD University in 2015 with a BFA in Drawing and Painting and a minor in Indigenous Visual Culture.

Chief Lady Bird has illustrated for notable organizations such as *Flare Magazine*, the Art Gallery of Ontario, Scholastic, Audible and Vice News to name a few. In 2019 she provided the illustrations for the animated video *Land Acknowledgements And Why Are They Important* by Selena Mills and Local Love, which has been circulated widely throughout many educational institutions to guide educators toward a deeper understanding of the significance of Land Acknowledgements. She has created book covers for several Indigenous authors across Turtle Island, such as *Beast* by Richard Van Camp, the French version of *Motorcycles and Sweetgrass* by Drew Hayden Taylor, and *The End Of This World: Climate Justice In So-Called Canada*, which is important political reading for those who wish to understand how the climate crisis has been accelerated through land theft, genocide and resource extraction from an Indigenous lens. In 2018 Chief Lady Bird designed the #IndigenousPeoplesDay Turtle Island emoji for Twitter, which was also re-released in June 2021 and an Xbox logo redesign for International Day of the World's Indigenous People in 2022.

For Chief Lady Bird, children's book illustrations have been a fulfilling practice. Providing literature by Indigenous authors and illustrators to Indigenous children is important for building self-esteem and carving space in colonial institutions for Indigenous stories, imagination and education. She has illustrated *Nibi's Water Song* (Canada 2019, US 2021), *Together We Drum Our Hearts Beat as One* (2022) and *Smile So Big* (2022). *Paul's Bunion* was released in the US in 2024.

She is currently serving her first term in Rama First Nation as a member of council and is honoured to hold this position.

Chief Lady Bird



Reclaiming Our Voices

DIGITAL PRINT AND ACRYLIC ON CANVAS, 18"x24"

ABOUT THIS PIECE

The work that I really enjoy doing is a mix of everything: it's digitally manipulated, painted and then [in some pieces] 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.

ARTIST STATEMENT

Chief Lady Bird's art practice is continuously shapeshifting but always influenced by her passion for empowering and uplifting Indigenous folks through the subversion of colonial narratives. She utilizes her social media platform(s), along with digital illustration, acrylic painting, mixed-media portraits and murals to centre contemporary truths and envision Indigenous Futurisms by portraying intersectional Indigenous experiences and asserting our presence on stolen land.

Specifically, much of her work is based on the stories we tell through the reclamation of our bodies and sexuality, which often intersects with land sovereignty and language reclamation, and activates dialogues about cultural appropriation, reconnection to land-based knowledge and various forms of love (self-love, lateral love, ancestral love). She hopes that her images can be a catalyst for reimagining our relationship with the land, each other and ourselves. She is also inspired by her experience as a mother and strives to see matriarchy centred in community.

ABOUT THIS PIECE

There is a need in me to create and have a sense of connection with the creative spirit and with beauty. I paint the urban city scene like it's an abstract garden of delicious colours, shapes and energy, revealing reflections of nature and memory to evoke a dreamlike sense of place. I call my style Abstract Surreal Impressionism! These paintings are rooted in the physical world but are altered through layering until forms emerge where light meets dark, giving an underlying essence of energy. Like life, my paintings are always in the process of change, finding order in disorder.

ARTIST STATEMENT

In my youth, my family moved often to different homes, so my definition of "home" became the adventure of exploring new living spaces. My cityscapes are a continuation of this exploration: capturing urban streets with moving cars, structures and people as forms of energy; snapshots of time and the city as an energetic living space. My style pops with delicious colours and elements, and I like to include people—similar to silhouettes used by the artist Edvard Munch—capturing a sense of movement in the scene.

In my vision, the city moves, sings and flickers with life. For example, I created a series of works called *Energiescape* that invite the viewer into my world, where the urban landscape is buzzing and evokes the duality of unease and energy. As Albert Einstein once said, "Energy cannot be created or destroyed; it can only be changed from one form to another." My work is a testament to transforming the static into the dynamic and the ordinary into the extraordinary.



Claudette Losier



Night Vision

ACRYLIC, 16"x20"

ARTIST BIOGRAPHY

Since graduating from Brock University with a degree in Fine Arts, Claudette Losier has had numerous solo and group shows from Ontario and the US to Italy and Germany. She has won four best-in-show awards, awards of merit, honourable mentions and the Gerald Gunther Humanity Award. She won the City of Toronto Purchase Award for her transfer painting, *CinderPoppy*.

Claudette's *Night Vision* #3 was purchased by the Ontario Government; *Chasing* and *Toronto Harbour Nights* #3 were purchased in 2024 by the Toronto Reference Library; *Night Vision Down Town* #3 was purchased by the Hamilton Superior Court House.

On September 26, 2024, Claudette was commissioned by Steelcase to do an 18"x 24" painting of the new TD Bank tower in Toronto because of her unique approach to painting the city.

ARTIST STATEMENT

As an artist, my role involves capturing and conveying the essence of my personal visual and emotional experiences through art. I take moments that resonate deeply with me—whether they are fleeting glimpses of beauty or profound contrasts—and translate them into visual forms using the vibrant colours of soft pastels. This translation allows viewers to engage with these moments, inviting them to see, feel and inhabit the same spaces I experienced. By freezing these cherished moments in pigments, my work encourages reflection and introspection, offering a shared experience that bridges my inner world with the viewer's own journey.

ARTIST BIOGRAPHY

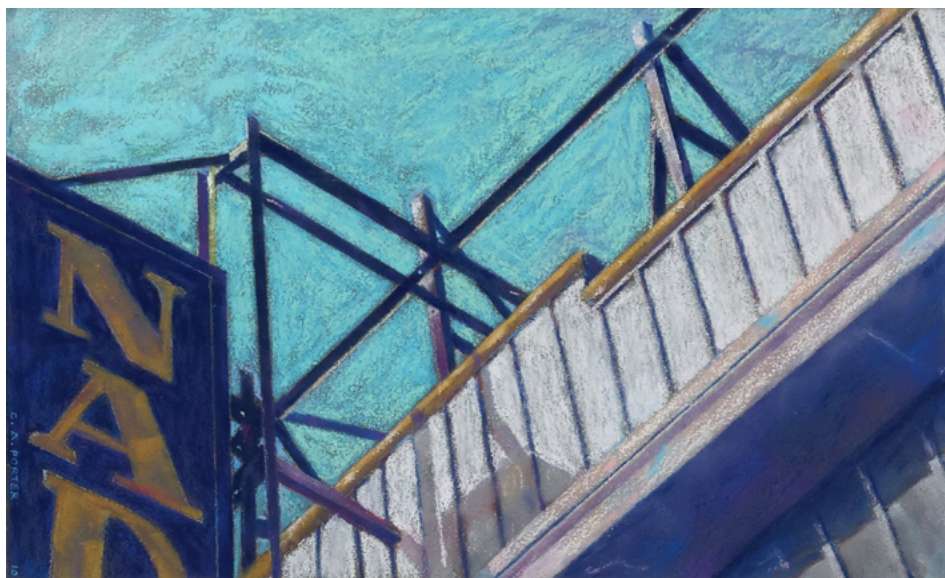
Clarence Porter began his art career in advertising in Toronto before transitioning into freelance commercial illustration, where he spent 30 years creating illustrations for a wide range of markets using a wide range of mediums. Upon moving to Hamilton, Clarence began exploring pastels.

In 2014, Clarence received a Master Pastel Artist of Canada signature designation from Pastel Artists Canada. In 2016, he was elected a Signature Member of the Pastel Society of America. He is also a member of the Société de Pastel de l'Est du Canada and the Federation of Canadian Artists. In 2025, Clarence received his Master Circle designation from the International Association of Pastel Societies and the Eminent Pastelist designation from Pastel Artists Canada. He also received the Medallion in the City of Hamilton Arts Awards—Creator Category.

Clarence enjoyed eight years instructing young, creative minds at Sheridan College, and now teaches part-time at Dundas Valley School of Art. Additionally, Clarence finds inspiration through in-person and online demonstrations that he facilitates across North America.

Clarence's work is represented by Earls Court Gallery.

Clarence Porter



Ottawa Street North Series #2 – Nadel Furs

SOFT PASTELS ON TREATED MASONITE, 8"x12.75"

ABOUT THIS PIECE

When I begin working with pastels, I make my surfaces by applying a gesso and pastel ground to Masonite. I then layer colours on top of each other using a variety of hard and soft pastels and pastel pencils.

Nadel Furs is the second in a series of nine paintings in the *Ottawa Street North* series. The inspiration came from a desire to do a series based on street signs. Walking up Ottawa Street North looking up at the signs one sunny day, I pulled out my camera and began capturing images. There is something intriguing about neon and industrial street signs and how light and shadow play across them.

Formatting is an important part of this series. I am not a mathematician, but at around the same time as I was photographing Ottawa Street, I became fascinated with Euclid's Golden Rectangle, Fibonacci's Golden Spiral and the true rule of thirds, and how they applied to everything from art to artichokes to architecture. I wanted to base this series' dimensions on the Golden Rectangle, so I purchased a Phi (Golden Ratio) ruler and the rest is history.



ARTIST BIOGRAPHY

Since receiving an Honours Bachelor of Arts degree from McMaster University in 2011, Laura Bromwich has been participating in the arts community through her printmaking practice, which includes collaborations and teaching as a faculty instructor at Dundas Valley School of Art.

She has exhibited and travelled internationally to non-toxic print residencies in Buenos Aires, Argentina at Proyecto Ace and the School of Visual Arts silk-screening program in Manhattan, New York.

Laura has created art installations for Toronto's Nuit Blanche and Luminato's The Encampment exhibit. Her work has been purchased by the City of Hamilton as part of its Public Art program, and she continues to complete commissions for both corporate and private collectors.

In addition, she is a Registered Psychotherapist and Art Therapist.

Laura Bromwich



Valuables

SERIGRAPH, 18"x12"

ARTIST STATEMENT

My work is inspired by my travels and nature, and explores themes such as symbolism, possession and abstraction. I research, utilize and teach non-toxic printmaking as a part of my artistic practice and I enjoy printmaking for its endless possibilities.

ABOUT THIS PIECE

I made this artwork through a printmaking process called silkscreen. Historically, mesh screens were made of silk, which is why the name of the print technique is called silkscreen, but today the screens are made from synthetic fibers. The silkscreen print is made up of many layers, with the colour for each part of the drawing having its own layer. I print each layer one on top of another using different colours and the layers come together to create the final image. The silkscreen print *Valuables* has five layers in total. You can count each layer by counting how many colours there are in the completed print.

This print is about identifying and reflecting on the value of material objects in our lives. As humans, we might look at the symbols of the peanuts and the diamonds the squirrel has collected and determine that the diamonds are worth more than the peanuts. For the squirrel, living in the animal and human world simultaneously, it values the peanuts as a source of food and has no use for the diamonds. The squirrel is able to identify that the peanuts are what nourish, provide food, strength and energy, and even though they are not worth as much as diamonds, the value lies in the importance the item plays in supporting its life. This artwork represents and conveys the reminder that value can be found all around us. In the food we eat, in the small everyday items like the socks we wear to keep us warm. Diamonds are pretty and shiny but, at the end of the day, they do not sustain us.

I made this work when I was living in New York City for the summer and attending the School of Visual Arts printmaking residency program. At the program, I learned new printmaking techniques including silkscreen. On my walk to the school from my apartment, I would pass through Madison Square Park and notice the squirrels sitting on benches, climbing up trees and living side-by-side with the people in this busy city. If you sat on a bench with any sort of food, you would usually have a squirrel sitting right next to you. This was something I was not used to, as squirrels in my hometown of Dundas were often afraid of coming close to humans. These city squirrels became the inspiration for *Valuables*.



Cornelia Peckart



ARTIST BIOGRAPHY

Born in Hamilton and trained at the Ontario College of Art, Cornelia Peckart has gathered inspiration from her years spent living and working in Toronto, Berlin, Ottawa, Pittsburgh, Rotterdam, Burlington and Hamilton.

Cornelia's artwork focuses on the things that shape everyday life. Her work reflects not just our environments but also our emotional experiences. She offers new perspectives on the challenges of daily living while celebrating colour, movement, light and the natural world.

Her practice encompasses sculpture, performance, installation, photography, painting and printmaking. She maintains a studio in the historic Westinghouse Headquarters and continues to contribute to the region's cultural community through her work as an arts educator for several local organizations.

Not Without an Audience

WOOD BLOCK PRINT AND WATERCOLOUR ON WOOD, 20"x8"

ABOUT THIS PIECE

Not Without an Audience was created in response to a request to exhibit my work in a live music venue called This Ain't Hollywood.

My focus was on the audience rather than the performers. What do the performers see, or hope to see when they perform? Having visited the venue when there were only a handful of people in the audience and the band performing was excellent, I wanted to create an installation that would guarantee a full house. Five 12" x 12" blocks were designed, and during the printing process I explored various sizes and various surfaces on which to print. Some prints were CD-sized and some were LP-sized. They were printed on wood, mirrors, metal and album covers! Variety was added by painting on the works printed on wood, having used an oil-based ink for the print.

The exhibit led to a fun print exploration project that filled the venue with dozens of artworks and hundreds of people in the audience!

ARTIST STATEMENT

My project-based artworks revolve around everyday life events and interactions. Illustrating our environment and emotions, finding new perspectives on everyday challenges such as mental health and fitting into society through performance and installation art, photography, painting and printmaking. If something is happening to me, it is likely happening to countless other people. Whether they are witness, conspirator or victim, so many experiences are shared.



ARTIST STATEMENT

Rosemary's current studio practice concentrates on 2D and 3D works examining what's left behind: dolls, cardboard, fabrics and other found things. She is not interested in finding a new life for them, but rather presenting them in art to connect to the viewer, pose questions and create conversation.

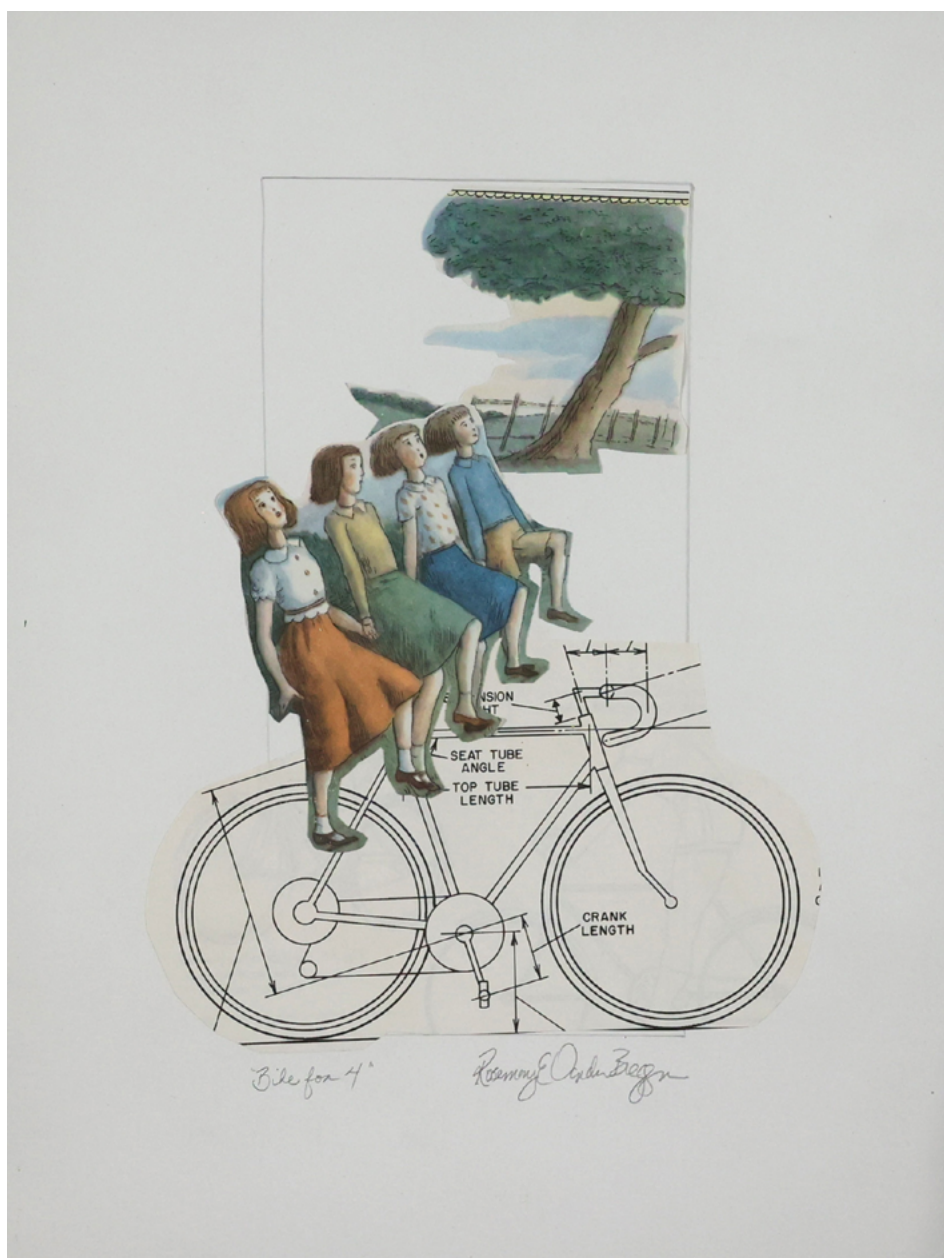
ARTIST BIOGRAPHY

Rosemary VanderBreggen spent seven years at Dundas Valley School of Art in Advanced Studio in Fine Art and also attended Sheridan College School of Design. Rosemary is an Honours graduate of Studio Process Advancement at Fleming College and was the first Reclaim Resident Artist at Haliburton School of Art and Design in 2015.

Rosemary exhibits widely and is a published artist with work in international, corporate and private collections. She works primarily in the mediums of collage and paint, to which she has recently added sculpture and photography.

Rosemary regularly teaches for Dundas Valley School of Art, Haliburton School of the Arts, Etobicoke Art Group and workshops around the GTA.

Rosemary VanderBreggen



Bike for 4

COLLAGE, 12"x19"

ABOUT THIS PIECE

The image is from a book I found in a garbage bag at the landfill, where there were also many bikes tossed in the metal recycling area. It struck me that there was so much thoughtless waste in that landfill that could have been used to change lives. Over the years, I've been invited to lecture about my times in the landfill. Trash has many stories, but as an artist I can only point out the environmental implications. This art gives us an opportunity to enter into conversation.



ARTIST STATEMENT

"Humans meander through life and become shaped by their surroundings."

Dionne is interested in the patterns and colours found in different cultures and how these cultures influenced the development of humans as a species. Her work honours her immigrant background and her place in Canada.

ARTIST BIOGRAPHY

Dionne Simpson holds a Bachelor of Fine Arts (BFA) from the Ontario College of Art and Design University (OCAD), Toronto.

As a visual arts instructor at the City of Toronto for over five years, Dionne has taught courses in drawing and painting, advanced painting and professional development for practising artists. Prior to this, she was the Arts and Culture Programmer for the Second Base Youth Shelter in Scarborough, providing a creative and nurturing studio environment for at-risk youth.

Dionne has been the recipient of professional grants from the Ontario Art Council, the Toronto Arts Council and the Canada Council for the Arts. She has also received recognition for her painting from the Royal Bank of Canada, receiving both the RBC Financial Group First Place Award and the RBC New Canadian Painting Competition as the National Winner.

As part of giving back within the health care sector of her home city, Dionne has donated her time to charities such as Casey House and the Sunnybrook Hospital in Toronto.

Dionne Simpson



Under Construction sketch 1

MIXED MEDIA, 16"x16"

ABOUT THIS PIECE

Dionne's works have multiple layers, emphasizing the "opacity and transparency which is apparent in human behaviour." Using a traditional African technique, she removes threads from large canvases and then brings in new material to fill in the spaces where threads have been removed. Adding colour with found pigments, Dionne adds and subtracts from the original canvas. The work becomes a contemporary piece embedded in tradition.



ARTIST STATEMENT

Art for me is a means of expressing my imagination about real things and feelings, rather than depicting things as they are seen. It's all about the colour, and I love line. Colour is my language.

ARTIST BIOGRAPHY

Linda Blakney grew up in New Brunswick. Her grandmother, Hazel, was an amateur artist who inspired Linda in the arts and taught her how to communicate what she envisioned through art. Time spent in Manitoba and British Columbia, then, finally, Ontario, added new landscapes to her repertoire.

Trained in medical imaging and photography, Linda worked for Kodak and took many academic classes and workshops in art. A professional psychotherapist/career coach, Linda teaches and makes art from her home base in Brantford, Ontario.

Linda Blakney



Metal Work

OIL ON ALUMINUM, 13"x13"

ABOUT THIS PIECE

I have always been attracted to the reflective quality of metal, and I wanted it to shine through. Aluminum has that quality, so I chose that. In working with metal like this, the first part of the process is simply getting it mounted and ready to be worked on. That itself is a long process, but I was excited to discover how the aluminum would dictate what other mediums I could use.

Once the metal was prepared, I went into it with gouging tools—I mostly use a Dremel tool with lots of different attachments. It's a fight with the Dremel, because the rotation of the tool means it wants to go in a certain direction. I force it to go in ways it does not want to go, and it does this dance across the metal. Sometimes I go in looking to do something specific, and once I'm ready, I go in with oil paints, adding and taking away with the Dremel, and so on.

It's very much a back-and-forth between the artist and the material, putting oil paint on, layers of glazes, going back in with the Dremel, blotting out some of the paint with tissue and watching it respond. It's a very iterative process.



ABOUT THIS PIECE

When I teach mosaic, my focus is on using the everyday materials we have around us.

I encourage students not to see objects as things having a specific, recognizable function, but as pure texture that can be manipulated to create art. Sometimes that item becomes unrecognizable in the art piece. Sometimes it's obvious what it is. Either way begins a dialogue about materials' purpose and encourages further discussion about the value of using what we have around us.

In this case, I collected stones from riverbeds. Once home, I washed them, sorted them by colour and size, and eventually cut them. I wanted to challenge myself to work in just one material to capture the flow of the water. The stones are glued to the substrate using tinted mortar (the coloured mortar representing the undercurrent). The work was a minute study and focus on size, shape, colour and flow. I felt delightfully calm working with the stones.

While I worked, I thought about the word "undercurrent". It could be that private part of us, a hidden depth known to those who know us best. It could be more literal than that—the undercurrent in the water that we need to be cautious of when swimming.

My work often begins with just a simple material—anything that excites me for its texture and manipulative possibilities. Composition follows materials, rarely the other way around. As the materials speak, I listen for their possibilities.

ARTIST STATEMENT

I am a mosaicist. I have been working with mosaic for around 20 years, exploring a number of different materials.

Materials matter: they are why I mosaic. The find, the "playing" with materials before design and execution, and conversations that develop around work are all important aspects of my process. Materials have a voice: sometimes loud, sometimes soft, but always strong. The exploration of materials and how they work alone or, occasionally, together with other materials to create either harmony or disparity is what fires me.

Materials dictate design; never the other way around.



Heather Vollans



Undercurrent

MOSAIC, 12"x16"

ARTIST BIOGRAPHY

Heather Vollans has worked as a professional mosaicist for over 20 years. She has studied with leading mosaic instructors in Canada and abroad, and her work is exhibited locally and across Canada, and in France, Australia, the United States and Ireland.

Heather has been the recipient of several Exhibition Assistance Grants from the Ontario Arts Council, which have enabled her to exhibit and broaden her exposure in Canada and abroad. She was awarded the Kingsbrae International Residency for the Arts (KIRA), St. Andrews, New Brunswick, 2019 and has done a number of other residencies in Canada and abroad. In 2012, Heather was awarded the public art commission, "Hope" for the Children's Memorial Gardens in Brantford, Ontario.

She has also co-ordinated a number of large school projects and teaches at Dundas Valley School of Art, the Haliburton School of Art and Design, and Glenhyrst Gallery in Brantford. She is a professional member of several mosaic associations, presenting and teaching at The Society of American Mosaic Artists conferences and the Mosaic Association of Australia and New Zealand conferences.

Today, Heather continues her deep exploration in the studio. Her passion for the artform increases as she expands her methods and techniques.

ABOUT THIS PIECE

Using only the frame of the handheld drum used during Powwow gatherings, I create intricate patterns using rope within the frame, that reassemble symbols or objects of Indigenous cultures. As a result, the frame of the hand drum has another voice in Indigenous stories telling.

Red Black is a combination of visual representation containing objects of Indigenous cultures. One: the drum ring signifies song and dance; and two: the weaving of rope as if on a loom (another staple of Indigenous art and culture). The material used in the work takes on another form of an all-too-familiar case of colonization and at the same it provides an interesting perspective of what is to become of Indigenous art.

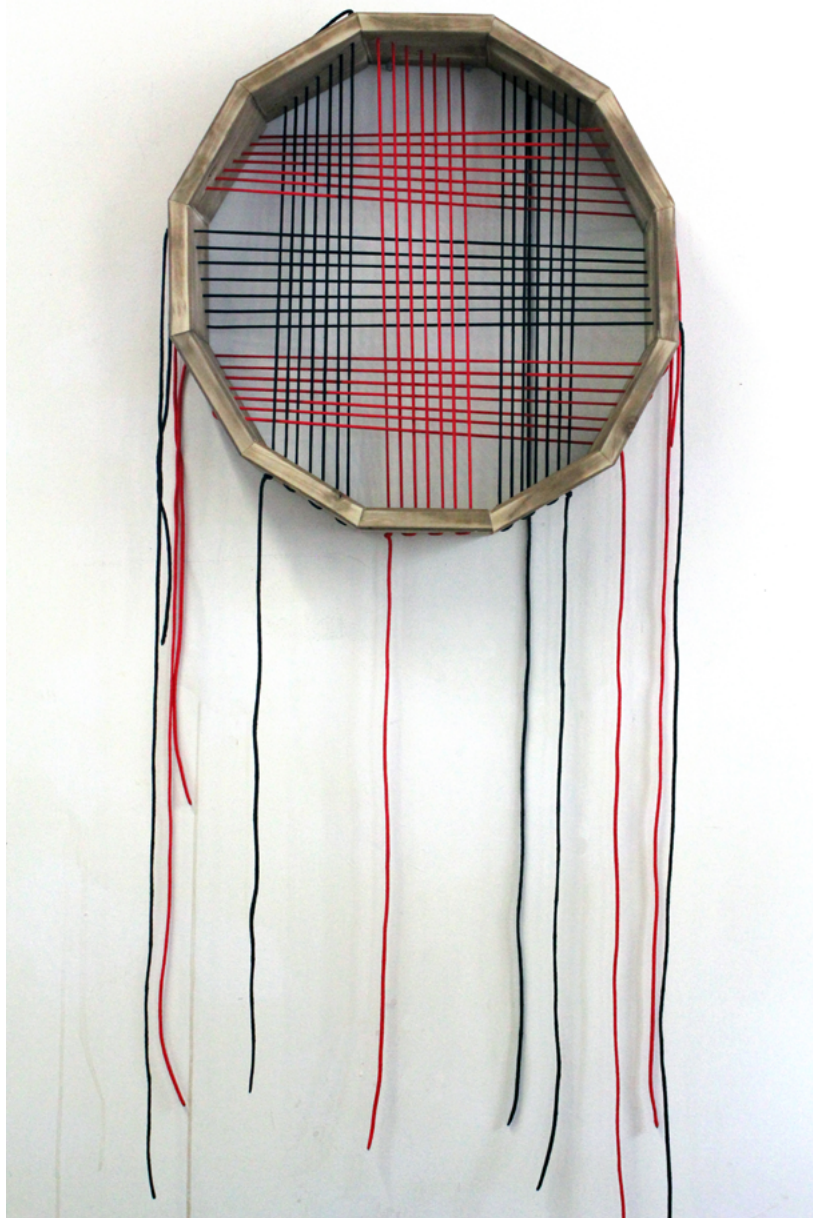
ARTIST STATEMENT

The idea of disrupting traditions and norms within Indigenous cultures is challenging. I go against what is believed to be sacred and forbidden and ask, "When does Indigenous art become contemporary art?" And, "Where does it belong?"

The focus of my work involves iconic symbols and objects of my culture such as the handheld drums, dream catchers and bead work. I explore scenes of memory that reflect who I am as a Native artist. I paint and make sculptural objects that reflect a moment in which the subject matter is being depicted. Through personal reflection and exploration, I communicate themes that are recognizable in the context of Indigenous culture.



Quinn Smallboy



Red Black

WOOD, NYLON LINE, 22"

ARTIST BIOGRAPHY

Quinn Smallboy is currently an MFA student at the University of Western Ontario (UWO). Born in Moose Factory, he moved to London, Ontario to complete his Bachelor of Fine Arts. Quinn's thesis investigates what it means to be a contemporary, Indigenous artist.

He explores the relationship between Indigenous art within the framework of contemporary art across Canada and abroad. Exploring the many facets of Indigenous cultures and traditions, Quinn's work attempts to reinterpret Indigenous views within a contemporary framework.

ARTIST STATEMENT

I am inspired by my surroundings and by my interest in the contrast of positive and negative space, of light and shadow, of fragility and coarseness.

My process is a slow and multi-step one guided by experiences as well as emotion and the desire to create a sense of memory. Each piece is formed from a clay slab, slowly thinned until it becomes nearly weightless, manipulated into the desired shape and fired multiple times. No two pieces are ever identical. Each piece reveals the history of its process and evokes a sense of discovery.

ARTIST BIOGRAPHY

Originally trained as an architect before coming to Canada, Gise Trauttmansdorff has been working in her Jerseyville studio for over 30 years. Happiest working with her hands, her chosen medium is clay and mixed media. She likes to create series and assemblages, adding metal, paper and found objects to installations or to framed pieces.

Gise Trauttmansdorff



Voyage

RAKU, 12"x16"

ABOUT THIS PIECE

This work consists of five pieces arranged in a frame. Choosing the pods and deciding how to arrange them in the frame is as much part of the piece as forming the wet clay, drying, firing, glazing and raku firing the pods.

For me, it is a meditative process from the beginning. For the viewer, I am hoping to trigger an emotion or reaction. Having the pods placed spreading out and up can signify a start to something. It can be a metaphor for a specific time or moment in life, or simply a memory of a family outing.



ARTIST STATEMENT

My accumulative, craft-oriented practice uses ephemeral, disposable materials such as Band Aids, Kleenex and Post-Its to create epic, monumental sculptures, installations and performances.

ARTIST BIOGRAPHY

Andrew McPhail is a Canadian visual artist born in Calgary Alberta in 1961. He studied at York University, where he received his MFA in 1987. In Toronto in the 1980s and '90s, his work focused primarily on drawing, often with pencil crayon on a polyester film called Mylar. After moving to Hamilton in 2005, his interest shifted towards three-dimensional work and performance.

He has exhibited nationally and internationally, and in 2013 was the recipient of the Canada Council International Studio in Paris. He is also cofounder, with Stephen Altena, of the Hundred Dollar Gallery and a founding member of The Assembly in Hamilton, Ontario. In 2023 he was a participant in the Nordic Artist Exchange.

Andrew McPhail



Duh

TEXTILE, SEQUINS, 12"x12"

ABOUT THIS PIECE

Duh: An exclamation used to comment on an action perceived as foolish or stupid, or a statement perceived as obvious.

My siblings and I used this expression a lot when we were children. When I started to embroider sequins onto bedsheets, I was using a lot of exclamation words or onomatopoeic words, such as *ouch*, *argh* and *blah*. I think these inarticulate words mirrored my initial reaction to being diagnosed with HIV. Over time, the accumulation of these words has formed a brief and sparkling diary, a concise and personal report on the lingering AIDS epidemic.



How the Activities Are Organized

Often, an artist's description of their work or process brings up fascinating questions about how their use of materials impacts the meanings of their work. Using the art as a springboard, students are encouraged to respond to the artworks on their own terms, discussing not only what they see and feel in the art, but also how the art speaks to them and their own lived experience.

Each activity includes the following sections:

Reflect and Respond suggests discussion topics inspired by the artworks in *Artists' Connection: Art Media*. These topics are designed to lead naturally into the activity.

Create and Present offers a list of required/recommended materials for the activity. Most should be on hand in the classroom. A few activities require some time for planning ahead. Instructions are included, and teachers should feel free to modify them in any ways that work for their classroom.

Next Steps encourages students to explore further. Students are prompted think more deeply about materials and art processes. Sometimes they are asked to reflect on their lived experience and bring those concepts back into the classroom.

Any printables, further instructions and extra information are hyperlinked in the activities. Click the live links or scroll to the Appendices.

ACTIVITY #1

‘My Valuables’ Stamps

“I print each layer one on top of another using different colours, and the layers come together to create the final image. The silkscreen print *Valuables* has five layers in total. You can count each layer by counting how many colours there are in the completed print.” — Laura Bromwich

“Five 12” x 12” blocks were designed, and during the printing process I explored various sizes and various surfaces on which to print. Some prints were CD-sized and some were LP-sized. They were printed on wood, mirrors, metal and album covers! Variety was added by painting on the works printed on wood, having used an oil-based ink for the print.” — Cornelia Peckart

“As humans, we might look at the symbols of the peanuts and the diamonds the squirrel has collected and determine that the diamonds are worth more than the peanuts. For the squirrel, living in the animal and human world simultaneously, it values the peanuts as a source of food and has no use for the diamonds.” — Laura Bromwich

REFLECT AND RESPOND

Possible discussion points:

- The pieces in the collection by Laura Bromwich and Cornelia Peckart use different types of printmaking. Printmaking allows you to make many copies of the same thing. How does having many copies impact the value of the image? Does it become more valuable or less valuable?
- Looking at Laura Bromwich’s piece, Why are nuts valuable? Why are diamonds valuable? Looking at the other artworks in the collection, what other “valuables” do you see? (e.g., Heather Vollans’s stones, Rosemary Vanderbreggan’s landfill finds)
- Some things have value because they nourish our bodies, other things have value because they nourish our minds. Can you think of some examples?
- How do the materials that go into making an artwork affect its value? For example, is an artwork made of oil paints more valuable than an artwork made of rocks? Why or why not?

CREATE AND PRESENT

Students will create a foam print inspired by Laura Bromwich’s work on nourishing the body. They will choose and depict one thing that nourishes either their body (such as watermelon, a sandwich, broccoli or cherries) or their mind and soul (such as books, art, music or nature). The print should celebrate something that personally sustains and uplifts them. Instructors can adapt as necessary for student age and ability.

Materials:

- Brayers
- Foam craft sheets cut in half (OR ask students to bring in cleaned Styrofoam meat trays), 1 per student.
- Palette knife (or plastic knives and spoons as a substitute)
- Palette
- Paper (for printing)
- Paper (for thumbnail sketches)
- Pencils
- Pens
- Trays for paint or water-soluble block ink (block ink works best)
- Scissors (for extension activity)

ACTIVITY #1

'My Valuables' Stamps cont'd

Method:

1. Have students choose whether to focus on nourishment for the body or the mind and soul. Pair them with an elbow partner to brainstorm ideas, such as body-nourishing items (e.g. sandwich, cherries, broccoli) or soul-nourishing ones (e.g. books, flowers, music).
2. Have students select one item to depict in their print. Then, guide them to sketch a rough thumbnail, considering composition options like piling items together (inspired by Laura Bromwich's work) or scattering them across the page.
3. Students transfer their thumbnail sketch onto the foam sheet by drawing it first with pencil, then going over it firmly with a pen to create deep, clear impressions in the foam. Remind them that every line pressed into the foam will appear as white (un-inked) in the final print. Encourage simple, bold, clean lines and strong shapes that clearly communicate their chosen nourishing item.
4. Have students select one ink colour for their print, highlighting how colour is connected to moods and emotions. They should also choose 2–3 sheets of printing paper, write their name on the back of each sheet and set the paper aside in a clean, safe place until ready for printing.
5. Using a palette knife or plastic knife, students will scoop a small amount of ink onto a flat tray (or wax paper/tin foil as a substitute) and roll the ink out evenly with a brayer until it forms a thin, uniform layer. Then roll the inked brayer over the foam sheet, covering the drawn design completely. Have them listen for a slight "sticky" sound between the brayer and foam; this indicates even ink coverage. Students should make 2–3 prints to experiment; remind them the first print is mainly a test to help them learn the right amount of ink and pressure needed.
6. With clean hands, have students carefully place a sheet of paper centred over the inked foam sheet. Rub firmly and evenly across the entire back of the paper using the smooth side of a fist or the back of a wooden spoon (students may need to hold the paper steady with one hand while rubbing with the other). Gently lift a corner to check the transfer; if the image is faint, have the student press harder in those areas and rub again.
7. Carefully peel back the paper to reveal the print. Place the printed paper ink-side up in a safe drying spot. Clean hands if needed, re-ink the foam sheet, and repeat the process for additional prints.
8. *Extension for quick finishers.* Students may choose a second ink colour that complements the first (inspired by Laura Bromwich's use of complementary colours).
9. They will carefully cut out a shape from the foam sheet with scissors, staying outside the pen lines.
10. Ink the cut-out shape with the second colour, then align and press it directly over the corresponding area on one of their earlier prints to create a layered, multi-colour effect.

**NEXT STEPS**

- Chat with the class about colour families, how warm and cool colours link to moods, such as yellow for happy or blue for sad/calm. Reference complementary colours like in artist Laura Bromwich's work.
- Have students write a short journal entry reflecting on what they learned about Laura Bromwich's artwork and how (or if) it influenced their own foam print creation.
- Lead a group discussion on the printmaking process: Ask each student to share two things they enjoyed and one wish or improvement idea for future projects.
- To wrap up or extend the lesson, lead a casual class critique. Have each student share their foam print, explaining what it depicts and why they chose that particular type of nourishment for body or soul. Ask students to give feedback on a classmate's work: share two stars (what shines, strong elements like line, colour or composition, or how it is inspired by Laura Bromwich's style) and one wish (a gentle suggestion for improvement, tied to art elements or Bromwich's techniques).
- Students could look at the other works in this Artists' Connection collection. Do you see anything that could be personally valuable? Culturally valuable?

ACTIVITY #2

Weaving with Stone or Paper



“...I collected stones from riverbeds. Once home, I washed them, sorted them by colour and size, and eventually cut them. [...] I felt delightfully calm working with the stones.” — Heather Vollans

“Using only the frame of the handheld drum used during Powwow gatherings, I create intricate patterns using rope within the frame, that reassemble symbols or objects of Indigenous cultures. As a result, the frame of the hand drum has another voice in Indigenous stories telling.” — Quinn Smallboy

“Using a traditional African technique, [Dionne Simpson] removes threads from large canvases and then brings in new material to fill in the spaces where these threads have been removed.”

REFLECT AND RESPOND

Possible discussion points:

- Heather Vollans loves using rocks as art materials. Have you ever picked up a rock or pebble and taken it home? Why do you think some people are drawn to rocks?
- Artists Dionne Simpson, Quinn Smallboy and Andrew McPhail all combine threads with other materials. What differences and similarities can you see between their three works?
- Looking at the works by Dionne Simpson and Quinn Smallboy, can you name all the materials that they are made of? How does it feel to see the different marks, shapes and textures from different materials together in one piece?
- Considering the written texts by Dionne Simpson and Quinn Smallboy, how do their materials convey deeper meanings in their works?
- Are there any specific materials that have special significance for you or your family?

CREATE AND PRESENT

Students will weave a small tapestry around a found rock. (NOTE: see pg. 23 for an alternative weaving activity that uses paper instead of yarn and rocks.)

Materials:

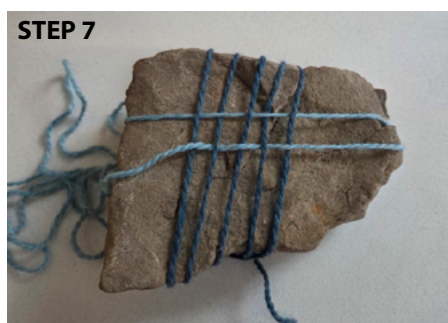
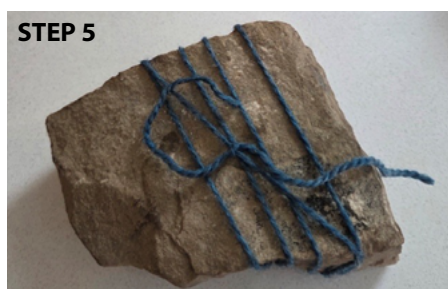
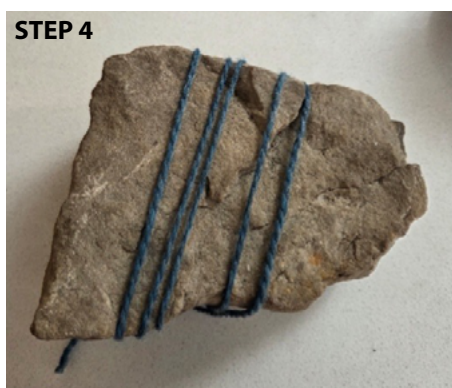
- Scrap yarn (Thicker yarn is easier to weave. We recommend DK weight or more.)
- Scissors
- Masking tape
- Blunt needles (Plastic is fine. Alternatively, a sturdy piece of card cut down to size can be used as a needle. Simply tape the yarn to the end of the “needle”.)
- Rocks (medium to large). The best rock for weaving is about the size of your hand, relatively flat, oval or rectangular in shape.

ACTIVITY #2

Weaving with Stone or Paper

Method:

1. The student will select two colours of yarn (complementary or analogous? Do you take the colour of the rock into account? Why are you drawn to these particular colours?).
2. Have them cut a length of each colour of yarn that is long enough to wrap around their rock 5-10 times (They can always cut the yarn shorter. It's harder to add length.)
3. Students begin the first part of their weaving, which is called the warp. They will tape one end of the yarn, leaving a long tail, to what will be the "back" and begin wrapping their rock.
4. Remind students to try to keep these wraps an equal distance apart and not too tight. They want them to stay in place but not be too hard to weave. A lower number of warps spread farther apart will be easier to weave than a high number of warps wrapped close together.
5. Once they've wrapped their rock the desired number of times, they will tie the two ends of the yarn at the back of their rock. Remind them to tie a knot that will not slip.
6. The second part of the weaving is the weft. The weft yarn will be woven horizontally in and out of the warp yarn. Again, the student will tape one end of the weft yarn to the back of the rock, leaving a tail. Thread a blunt needle with the non-taped end of the weft yarn.
7. Students will begin weaving, going over/under, over/under until they get to the end of the row. Then, have them wrap the yarn around the rock, bringing it back to the beginning of the warp. Weave a second row, this time going under/over, under/over. They can repeat these two rows until they like the number of rows they have woven.
8. Have students take the yarn to the back of the rock and tie it securely, as they did with the warp yarn.



ACTIVITY #2

Weaving with Stone or Paper cont'd

ALTERNATIVE WEAVING ACTIVITY: WARM & COOL COLOR PAPER WEAVING

Students will create two pieces, one using warm colours and one using cool colours. They will add patterns and designs while the paint is wet, then weave the pieces together. Facilitators will adapt the activity as needed for student age and ability.

Materials:

- Bristol board paper (2 per student)
- Markers
- Paint brushes
- Paint trays
- Paint (warm and cool colours)
- Pencil
- Ruler
- Scissors
- Tape
- Tools for patterns (plastic forks, knives, toothpicks, toothbrushes, Q-Tips)
- Water containers (yogurt containers, plastic cups)
- Ziplock bags
- X-acto knife

Method:

1. Before the lesson starts, find a safe drying space for all students' artwork. This could be small, taped squares on the floor along the wall edge, roughly 1 ft x 1 ft, with names on the tape (bottom of the square). Make squares larger, if possible, for two pieces to dry. If space allows only one, prop the first against the wall once dry and lay the second on the floor. Also, write colour groups on the board (warm, cool, complementary) with examples (e.g. warm: yellow, orange, red; complementary: blue and orange).
2. Discuss with the class how colour groups such as warm, cool, and complementary can affect mood in artwork. Have students choose either complementary colours or warm and cool colours. (For example, one sheet explores cool colours such as blues and greens, while the other explores warm colours such as orange and red.)
3. Students will write their names on the back of both sheets of paper and put one away in a safe dry place for later.
4. Students will paint their first sheet using their chosen warm, cool, or first complementary colour (e.g., yellow and orange). Remind them that a little paint goes a long way and to avoid using too much, as it increases drying time. Encourage them to paint to the paper's edges without white spaces, and blend colours if using two from the same group.
5. Students will then use tools (plastic forks, knives, toothpicks, toothbrushes, Q-Tips) to create patterns in the wet paint, avoiding representational drawings such as people or hearts. This step goes quickly, so monitor students' progress to prevent adding too many patterns or representational imagery from boredom. Once finished, remove the first paper and place it in a safe space to dry.
6. Have students clean their water and brushes, then swap paints with partners if possible. Ask if they remember their second colour(s) for this page and to use only those. For example, if they used warm colours last, ask which cool colours to use now and have them list them (or vice versa). Refer to the colour groups on the board.
7. When students are ready with their second paper, have them use their opposite colour(s) and repeat steps four and five.
8. Allow both sheets to dry. This could take an hour, depending on how much paint and water was used. Once the sheets are dry, depending on the students' age, (refer to instructional diagram located in the appendix), students will begin to measure and mark up the page. You should do this process step by step with them to prevent confusion.
9. Mark on the paper's white backside: Fold the page in half, measure 1/2" down from top and bottom on left and right sides, then connect with a ruler. Fold paper (white outside). From this line, mark 1/2" intervals left to right, repeat at bottom, connect lines with a ruler, and cut along them with scissors stop before top edges (if folding confuses, see diagram).
10. Write these instructions on the board for students and project diagram if possible: Have paper vertically, art face down, white backside up. Use a ruler to mark 1/2-inch increments from left to right at top and bottom. Connect marks with ruler and pencil. Number strips left to right, cut them, and place in Ziploc bag labeled with your name.
11. Begin weaving the strips in order, starting with strip one. Insert it through the slits in the folded sheet, using a repeated over-under pattern.
12. When finished, tape along the four sides of the back of the paper (white side) to secure it in place.

ACTIVITY #2

Weaving with Stone or Paper cont'd



NEXT STEPS

- Rocks and yarn are very different materials from one another. Have students make a list of all the things that are different about them. Discuss: What feelings or ideas do you get from bringing such different textures together?
- Heather Vollans says, "I encourage students not to see objects as things having a specific, recognizable function, but as pure texture that can be manipulated to create art. Sometimes that item becomes unrecognizable in the art piece. Sometimes it's obvious what it is. Either way begins a dialogue about materials' purpose and encourages further discussion about the value of using what we have around us." Ask students: Do you think her quote applies to the activity you've done? Why or why not? Can you think of other art you've made in which her quote applies?
- For older students doing the paper weaving, use a smaller grid and have them paint more detailed images (such as day/night landscapes, abstract designs, or shifted photographed portraits). Make one piece full size and the other half size so it weaves correctly. For younger students, pre-cut the first Bristol board sheet and use a larger grid.
- Discuss: In your woven artwork, how do the warm and cool colours (and the weaving itself) add feeling, contrast, or energy to your image? How important was your choice of exactly these two colours? Would the piece have the same impact with different colours? Explain and share with the class.
- Review the art and design principal of contrast. Contrast is created by placing different visual elements, such as patterns, complementary colours or textures next to each other. Reflect with the class on how they achieved contrast in their work and how the artists highlighted this class also used contrast in their work.
- Have students reflect on the artist they relate to most and the work they created. Then, have them discuss as a class or write a short journal entry on what they learned about the artist and whether it impacted their artwork, and why or why not.

ACTIVITY #3

Split in Two



“It’s very much a back-and-forth between the artist and the material.” — Linda Blakney

“Each piece reveals the history of its process and evokes a sense of discovery.” — Gise Trautsmannndorff

“I wanted to challenge myself to work in just one material to capture the flow of the water.” — Heather Vollans

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

“When I begin working with pastels, I make my surfaces by applying a gesso and pastel ground to Masonite. I then layer colours on top of each other using a variety of hard and soft pastels and pastel pencils.” — Clarence Porter

“I paint the urban city scene like it’s an abstract garden of delicious colours, shapes and energy, revealing reflections of nature and memory to evoke a dreamlike sense of place. I call my style Abstract Surreal Impressionism! These paintings are rooted in the physical world but are altered through layering until forms emerge where light meets dark, giving an underlying essence of energy. Like life, my paintings are always in the process of change, finding order in disorder.”
— Claudette Losier

REFLECT AND RESPOND

Possible discussion points:

- The title of Heather Vollans’s piece is *Undercurrent*. What is a literal undercurrent? What is a figurative undercurrent? How does her choice of material reflect the themes of her work?
- When you are looking at an object (pick something in the room, for example a fruit), what are three different colours you could use to create the form of this object? For example, how can we make red darker without using black? (Use green.) What colour can you use to make red brighter? (Orange or yellow.) Explore complementary colours with the class and how slowly adding in a complementary colour can make colours darker.
- E. Robert Ross chooses a realistic style in his painting. What do you think would change if he used a different medium? Discuss with the class if using different materials in art can convey different meanings? Refer back to the work of Rosemary VanderBreggen and how this is identified in her piece *Bike for 4*.

CREATE AND PRESENT

Students will create an image of an object, such as a fruit, using a different medium for each side. The media should contrast (e.g. a dry medium such as pencils or oil pastel, and a wet medium such as acrylic paint).

Materials:

- Acrylic paint
- Brushes
- Oil pastels
- Paint palette (if needed)
- Paper (heavier paper to prevent warping)
- Paper towels
- Pencils (drawing pencils if available)
- Water containers (to rinse brushes)

ACTIVITY #3

Split in Two cont'd

Method:

1. Ask students to bring in a fruit or simple object (e.g. a mug) for a still life. (Inexpensive items can also be found at the dollar store.) Explain that they will draw the object divided in half using two different media: pencil on one side and oil pastel on the other (or paint using white, a touch of black, and one colour per student if oil pastels are unavailable). Distribute the sheets of paper and have students write their name on the back.
2. Review the elements of art, highlighting shape, value and form. When creating their work, students must include three tones: highlight (lightest), midtone and shadow. Remind them to draw the object at least palm-sized for proper shading and to sketch lightly; heavy pressure is hard to erase and damages the paper.
3. Once the outline is done, have students lightly mark where the highlights, midtones, and shadows will go. Then, using a ruler, they draw a straight line halfway across the object. The line can be vertical, horizontal or diagonal. This splits the object into two halves: one in black and white, and one in colour.
4. Students should finish one half before starting the other, beginning with the pencil side. Remind them to hold the pencil flat (not straight up and down) and use light circular motions. This prevents hard lines and helps the shading blend smoothly.
5. Explain to the class that it is easier to make a light tone darker than to make a dark tone lighter. This is why students work from light to dark. Have them first colour the whole object with their lightest tone (the highlight). Remind them to leave only a few small white spots where the brightest light hits; the rest of the object should have some tone.
6. Next, have students add the midtone areas. If available, switch to a 4-6H drawing pencil. Remind them to hold the pencil flat and use light circular motions to blend the tones smoothly so there are no hard lines. Have students watch out for seams between their tones, this is where they need to blend more. Finally, they will add the darkest tone the same way.
7. Repeat the same process on the colour side of the object. If using oil pastels, remind students that the tip is much thicker than a pencil, so they must be careful near the dividing line. Have them practise blending colours on scrap paper first.
8. To blend, always add the lighter colour into the darker one. Also remind them to wipe the pastel tip with a paper towel before using it. If using paint, the same rules apply. Add white or black slowly—a little goes a long way and very little paint is needed.

**NEXT STEPS****Possible discussion points:**

- Have students reflect through a class discussion or journal: Did you learn something new about the media? Have you discovered something new about your work or style? Did this project help you feel freer or more constrained? Explain.
- Through an exit card or class discussion, have students share which elements of art they explored the most in their work of art and give an example from the art making process.
- Consider the principals of design such as contrast and variety and elements such as shape, value, texture, form. While considering this and viewing the works of Clarence Porter, Heather Vollans, Linda Blakney, Gise Trauttmansdorff, E. Robert Ross and Claudette Losier, how did the artists use these elements? Ask students: Which one inspired or informed your work?

ACTIVITY #4

Slow-Stitching Patch



“... the accumulation of these words has formed a brief and sparkling diary.” — Andrew McPhail

“My project-based artworks revolve around everyday life events and interactions.” — Cornelia Peckart

“For me it is a meditative process from the beginning.” — Gise Trauttmansdorff

REFLECT AND RESPOND

Possible discussion points:

- As a class, read and discuss Andrew McPhail's and Gise Trauttmansdorff's Artist Statements and About This Piece sections. What ideas or feelings do they share about their creative process or the meaning behind their work?
- Reflect with the class: Have you ever had a meditative experience? When, and what was it like? To encourage sharing, offer a quick personal example: “For me, it's birdwatching, everything quiets down and I'm just present. Or playing an instrument, where time slips away.” Invite a few quick shares.
- Gise Trauttmansdorff describes her artmaking as “meditative.” How might creating art feel meditative, similar to the experiences you shared? Can meditative moments happen in other activities too, like carpentry, performing music, or playing a sport? What makes an activity feel calm and focused like that?
- Andrew McPhail describes his works as a “brief and sparkling diary.” If drawing can capture moments and imagery like a diary entry, how might adding texture make a work feel even more personal, alive or expressive? Circle back to the bold and colourful lines in Cornelia Peckart's work to create movement and energy.
- People often separate art from craft because art focuses on sharing ideas, feelings and new ways of thinking, while craft is about using skills to make practical things like pots or quilts that people can use every day. This difference can help organize things like school classes or sales, but it's not always needed since mixing them makes creativity more fun and fairer for everyone.

CREATE AND PRESENT

Students will design and hand-stitch their own simple pattern onto a burlap fabric patch using colourful yarn and blunt needles (templates are attached for younger students). It is recommended that teachers create a sample of the work before instructing the lesson.

Materials:

(This list can be added to or subtracted from, based on what is available.)

- Beads, sequins or buttons (encourage students to bring in things from home that they may like to add to their patch)
- Blunt needles
- Burlap (cut into patches)
- Pencils
- Tape
- Yarn
- Yogurt containers

ACTIVITY #4

Slow-Stitching Patch cont'd

Method:

1. Show students examples of stitched burlap. Explain that each student will create a simple pattern on their own piece of burlap using yarn and blunt needles.
2. Give each student a burlap square. Help them tape all four edges with masking tape to stop fraying. (To make stitching easier, students can stretch their burlap tightly over the top of a lidless container (such as a clean yogurt cup) and tape the edges down. This keeps the fabric firm and steady.). Have them write their name on the back of their template.
3. Let students choose a very simple design (heart, star, zigzag, letter or shape). Have them lightly draw the pattern on the burlap with a marker.
4. Demonstrate how to thread the blunt needle with yarn and tie a knot at the end. Teach the running stitch: push the needle up and down through the holes. Have students practise on the edge first.
5. Students stitch along their design. Encourage them to change colours. Walk around and help with threading or knots.
6. When finished, help students tie a knot on the back. Carefully peel off the tape and tie knots on the loose edges of the burlap.

**NEXT STEPS****Possible discussion points:**

- Do you agree that using everyday materials in art directly connects to human experience? Why or why not? What stories, memories or feelings do ordinary items (like paper scraps, fabric or found objects) add to a piece? Link this to the materials and processes in Rosemary VanderBreggen's and Gise Trauttmansdorff's work. For example, Gise Trauttmansdorff finds the art-making process meditative and nostalgic, fostering empathy between viewer and artist to reflect on personal memories.
- What lines did your stitches make—straight, curved or zigzag? What was the easiest part of stitching? What was the hardest?
- Did you make any mistakes? How did you fix them? How do you feel about your finished patch? What would you do differently next time? Be sure to praise students for their effort and patience. Stitching a patch like this takes real focus, especially for beginners!
- For early finishers, invite students to add beads, sequins or buttons to their patch. For example, they can sew small beads along their stitched lines or add a button in the centre for extra details.

ACTIVITY #5

3D Assemblage with Found Materials



“They were printed on wood, mirrors, metal and album covers!” — Cornelia Peckart

“It struck me that there was so much thoughtless waste in that landfill that could have been used to change lives. Over the years, I’ve been invited to lecture about my times in the landfill. Trash has many stories, but as an artist I can only point out the environmental implications.” — Rosemary VanderBreggen

“Materials have a voice: sometimes loud, sometimes soft, but always strong. The exploration of materials and how they work alone or, occasionally together with other materials, to create either harmony or disparity is what fires me.” — Heather Vollans

“Each piece reveals the history of its process and evokes a sense of discovery.” — Gise Trauttmansdorff

REFLECT AND RESPOND

Possible discussion points:

- What materials are usually used to make a piece of art?
- What kinds of sculptures can you make in cold weather? (For example, ice sculptures.) What materials work well at the beach? (For example, sand.) Have you ever seen art that used different or unusual materials? What were they?
- Can using different materials in art change the meaning or message of the artwork?
- If we take a material that has a specific everyday function (like garbage or buttons) and use it in our art, can that change the artwork’s meaning? (For example, Rosemary VanderBreggen uses landfill materials, such as discarded shoe boxes and thread, to create collages that spark conversations about waste, consumerism and the fashion industry’s environmental impact.)
- How does the composition and arrangement of objects in Gise Trauttmansdorff’s artwork, *Voyage*, affect its meaning?
- How does the title *Voyage* connect to what the artwork is about? (Give students time to observe, think, and share their ideas.) Then reflect on this quote and consider how the composition supports it: “Having the pods placed spreading out and up can signify a start to something. It can be a metaphor for a specific time or moment in life, or simply a memory of a family outing.”

CREATE AND PRESENT

In this activity, students will create their own assemblage artwork inspired by Heather Vollans, Rosemary VanderBreggen and Gise Trauttmansdorff. They will use found or recycled objects and focus on the elements and principles of art such as colour, shape, pattern, variety and unity to build a meaningful and visually engaging piece. Instructors will adapt materials and scale as necessary for student age and ability.

Materials:

(This list can be added to or subtracted from, based on what is available)

- Acrylic paint
- Boxes (for students to store all of the pieces for their work)
- Beads
- Buttons
- Cardboard
- Empty cardboard toilet paper rolls
- Paint brushes
- Paint trays
- Pasta noodles (e.g. bow ties or penne)
- Pencils
- Plastic cups with water to clean brushes (or yogurt containers as a substitute)
- Popsicle sticks
- Puzzle pieces
- Scissors
- Tin foil sheets (for drying small pieces)
- White glue
- Wooden/plastic utensils

ACTIVITY #5

3D Assemblage with Found Materials cont'd

Method:

1. Give each student a sheet of cardboard (about the size of a regular sheet of paper) to use as the base for their assemblage artwork. Ask them to write their name on the back.
2. Have students select a variety of found or recycled objects for their assemblage, choosing different sizes and shapes to create visual interest. Suggest a minimum number of items (for example, at least 2 toilet paper rolls and 10 popsicle sticks) and remind them to cover about half of the cardboard base, leaving open spaces for balance and breathing room.
3. Give students extra cardboard pieces. They should draw abstract shapes of various sizes on the cardboard, cut them out with scissors and add them to their artwork. Encourage non-representational shapes (avoid hearts, stars, animals or other familiar figures) to focus on form, line and composition.
4. Discuss warm and cool colour families or complementary colours with the class, using examples from Cornelia Peckart's work. Then, have students choose a maximum of two colours to paint their selected objects. Remind them not to mix complementary colours.
5. Students paint their cardboard base. If they chose complementary colours, the base should be a neutral colour (white, grey or black). If they chose colours from the same colour family (warm or cool), they may add a third colour from that family (for example, green, blue, and purple). Set the painted bases aside in a safe place to dry.
6. Students will paint all of their selected objects using the two chosen colours, keeping the colours separate (do not mix them). Set the painted objects aside to dry on a tin foil sheet. Having a cardboard box and tin foil sheet for each student to store and dry their materials throughout the process helps keep everything organized and prevents pieces from getting lost.
7. As a class, look closely at Heather Vollans's artwork *Undercurrent*. Discuss how she arranges objects from smaller to larger pieces and creates pattern. Explore together how she uses composition, size, shape and pattern to create visually engaging work.
8. Once the painted objects and cardboard bases are completely dry, have students arrange their objects on the base from largest to smallest. Encourage them to experiment with different compositions and patterns, moving pieces around before gluing anything in place.
9. When students are happy with their arrangement, have them glue the objects securely to the cardboard. After the glue has dried, they can add patterns such as lines or dots in the opposite colour on the objects to extend the lesson (for example, blue-painted noodles could receive orange lines or dots).
10. Once all students have completed and dried their artworks, staple them to a bulletin board in a quilt-like pattern, arranging the pieces side-by-side or in a grid to highlight shared colours, patterns and themes across the class.

**NEXT STEPS**

- Discuss colour families (warm and cool), complementary colours, and how colours connect to moods (for example, yellow for happy/energy, blue for calm/sad) with the class before students choose their painting colours.
- Have students write a short journal entry about one of the three artists studied (Gise Trauttmansdorff, Heather Vollans or Rosemary VanderBreggen). In their entry, they should explain why they chose that artist and whether the artist's work influenced their own final assemblage.
- Display all of the completed artworks together on a wall or bulletin board. As a class, discuss how students explored the elements and principles of art, such as colour, shape, pattern, variety and unity in their own pieces, and how these different components worked together to create overall unity in the group display.
- Ask students to share what their favourite part of the process was (for example, collecting objects, painting, arranging the pieces or adding patterns).
- If students brought in their own found materials from home, discuss how this personal choice connects to Rosemary VanderBreggen's practice of using discarded or everyday objects to comment on waste, consumerism and transformation.

ACTIVITY #6

Realism to Abstraction

“An early interest in the work of landscape photographers led me to a realistic style of painting, in acrylics. However, the most important part of painting landscapes, for me, is the symbolism of the elements and the association one can imagine from the depiction of the scenes.” — E. Robert Ross

“There is a need in me to create and have a sense of connection with the creative spirit and with beauty. I paint the urban city scene like it’s an abstract garden of delicious colours, shapes and energy, revealing reflections of nature and memory to evoke a dreamlike sense of place.” — Claudette Losier

“Art for me is a means of expressing my imagination about real things and feelings, rather than depicting things as they are seen. It’s all about the colour, and I love line. Colour is my language.” — Linda Blakney

REFLECT AND RESPOND

Possible discussion points:

- Discuss colour families (warm and cool), complementary colours, and how colours connect to moods (for example, yellow for happy/energy, blue for calm/sad) with the class before students choose their painting colours.
- Discuss with the class how even though a tree might be orange there are many different colours of orange, red, or yellow on those leaves and in our artwork that will create variety.
- Considering the three artworks by Robert E. Ross, Claudette Losier and Linda Blakney, which ones give the materials themselves the strongest voice? Which ones let you see the actions of the artists’ hand?

CREATE AND PRESENT

Students will create vibrant abstract paintings that turn a simple tree into a stained glass-style artwork, exploring how to abstract realistic forms. Instructors will adapt materials and scale as necessary for student age and ability. It is recommended that instructors create a sample art piece of the project prior to instructing the lesson.

Materials:

- Water colour paper
- Bristol board paper or cardstock (for the extension)
- Pencils for sketching
- Water colour blocks (substitute acrylic paint if water colour blocks are not available) in various colours (e.g. reds, blues, greens, yellows, purples)
- Paintbrushes (small and medium sizes)
- Oil pastel (browns, black, yellow, orange)
- Water cups for rinsing brushes
- Paper towels for cleanup
- Paint palettes for mixing colors (optional)

ACTIVITY #6

Realism to Abstraction cont'd

Method:

1. Distribute water colour paper to each student and have them write their names on the back.
2. Discuss why we draw lightly with pencils: it allows easy erasing without damaging or bruising the paper.
3. Hold up a pencil and an oil pastel. Show how the pencil's sharp tip makes thin lines, but the oil pastel's wider end needs bigger shapes to fill in. Explain that tree branches can't be skinny sticks, they must be drawn as thick shapes so the pastel can colour them easily. Point out that real trees branch out in Y-shapes, like forks in a road.
4. Explain that tree trunks are thick at the bottom and get thinner as they go up. Branches do the same, but keep them at least as wide as an oil pastel tip.
5. The teacher will draw a simple leafless tree on the board, like a hand with up to 5 main branches. Set a minimum size; for young students, make it as tall as two stacked hands so it doesn't end up too small.
6. Guide students to start with the trunk, drawing thick at the base and thinning out towards the top. Add 4-5 main branches like long fingers, also thick to thin. Then add smaller Y-shaped branches off the main ones. Finally, simplify spaces between branches into circles or ovals. (Tip: For easy small branches, cut a finger-length leaf shape from Bristol board. Trace it between main branches with gaps, as this creates natural smaller branches easily.)
7. Have students add much larger ovals in the background to echo the pattern and add abstraction.
8. Next, colour the tree trunk and branches with brown or black oil pastel. The tree should have no white spaces. The oil pastel is water-resistant, helps fill spaces cleanly and eases the next steps.
9. Finally, switch to water colour. Have students pick 3 colours maximum based on the season, such as warm tones (red, orange, yellow) for fall or cool tones (purple, blue, green) for spring/summer. Paint the ovals between branches with these colours.
10. For the larger background ovals, use blues or yellows for sky (like sunrise/sunset) and green for grass.

**NEXT STEPS**

- To conclude the lesson, facilitate an informal group critique. Invite each student to present their work, describing what it shows and why they selected those specific colours. Then, have students offer feedback on a peer's artwork: point out two stars (standout elements such as line, colour, composition or inspiration from the featured artists style) and one wish (a kind suggestion for enhancement, connected to art elements or the artists' styles).
- For older students, extend by using acrylic paint throughout. Add value in each oval by blending shades, such as light to dark orange, instead of flat colours.
- For diverse or younger learners, simplify by making all shapes much larger.
- Henri Matisse said, "We are closer to attaining cheerful serenity by simplifying thoughts and figures. Simplifying the idea to achieve an expression of joy. That is our only deed [as artists]." What do you think Matisse meant by this? Do you think Claudette Losier and Linda Blakeney accomplish this? Why or why not?

ACTIVITY #7

Mixed Media Collage



“I am inspired by my surroundings and by my interest in the contrast of positive and negative space, of light and shadow, of fragility and coarseness.” — Gise Trauttmansdorff

“I encourage students not to see objects as things having a specific, recognizable function, but as pure texture that can be manipulated to create art.” — Heather Vollans

“I have always been attracted to the reflective quality of metal, and I wanted it to shine through. Aluminum has that quality and so I chose that. [...] I was excited to discover how the aluminum would dictate what other mediums I could use.” — Linda Blakney

“My accumulative, craft-oriented practice uses ephemeral, disposable materials such as Band Aids, Kleenex and Post-Its to create epic, monumental sculptures, installations and performances.” — Andrew McPhail

“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.” — Chief Lady Bird

REFLECT AND RESPOND

Possible discussion points:

- Have a look at the works by Linda Blakney, Gise Trauttmansdorff, Dionne Simpson and Andrew McPhail. How many different types of media can you identify within each work? Have you ever seen art made with unusual materials? If so, what was it?
- Expand on this with the class and consider: What are typical materials used to make art? What are non-traditional materials that can be used in art? Examine artists such as Heather Vollans and Andrew McPhail and how they use materials such as stones, buttons and fabric.
- Layering and contrasting textures can add depth and excitement to mixed media art. Look at the artworks by Linda Blakney, Dionne Simpson and Andrew McPhail. How does each artist use layering? What contrasting textures do you notice? How could you use these ideas in your own mixed-media project?
- Creating a sense of space and depth makes artwork feel more real and interesting. Look at the works by E. Robert Ross and Clarence Porter. Can you spot the foreground, middle ground and background in each piece? (Expand on how these elements help to create space in art.) How do the artists make objects look smaller as they move farther away? How could you use these ideas to create depth in your own mixed-media project?
- How can the materials themselves guide and inform the process of creating?

CREATE AND PRESENT

Students will create a mixed media landscape collage using torn edges only, no straight cuts or scissors allowed. Adapt materials and size based on student age and ability. It is recommended that the instructor create a sample artwork before teaching the lesson.

Materials:

- Coloured paper
- Found objects (such as buttons, tissue paper, wallpaper, thread etc.)
- Glue stick
- Magazines
- Markers (for names on Ziplock bags)
- Mod Podge
- Paper
- Thread or string
- Tissue paper
- Wallpaper
- Ziplock bags

ACTIVITY #7

Mixed Media Collage cont'd

Method:

1. Give each student a sheet of paper (such as Bristol board to prevent warping). Have them write their name on the back.
2. Next, have students create a small thumbnail sketch of their chosen landscape (e.g. mountains, sunset over water, desert). Keep it simple, focusing on foreground, middle ground and background. Remind students to make objects larger in the foreground and smaller in the background.
3. After checking in and reviewing the thumbnail sketches, students will lightly sketch the horizon line and the main large shapes (such as ground, trees or mountains). Remind them to sketch lightly so the lines erase easily without damaging the paper.
4. Students will then choose their materials (such as buttons, tissue paper, wallpaper, magazines or thread). Remind students that all paper used in their final piece must have a torn edge, no scissors allowed. Texture is key! Encourage creative use of coloured text or patterns in their pieces. Have students store materials in their labeled Ziplock bag.
5. Discuss with students how they can also mix wet and dry media. For example, paint colours or patterns on paper. Once dry, rip and layer the pieces to create texture.
6. Students should arrange their materials before gluing them onto the paper. Remind them to glue the background first, then the middle ground, and finally the foreground. This creates a sense of depth and space by having the foreground sit on top. Students can use Mod Podge on tissue paper, which will dry clear, to add interesting texture.

**NEXT STEPS**

- For fast-paced learners, have students create an additional postcard-sized collage that zooms in on one detailed area of their landscape (for example, a close-up flower in a meadow).
- Discuss: In your own collage, how do the materials you chose add meaning, feeling or texture to your landscape? How important was your choice of media? Would the artwork have the same impact with different materials? Explain and share your thoughts with the class.
- In a short journal entry, look at the work of Heather Vollans, Andrew McPhail, Linda Blakney, and Dionne Simpson. Which artwork relates most to yours and why? What caught your eye? Share with your peers or as a class.
- Discuss: Which elements and principles of art and design did you use most in your collage? Explain why. (This works well as an exit card that includes a list of the elements and principles of art and design.)
- As a class, discuss the art-making process. Which materials were you immediately drawn to and why? Did anyone use a material in an unexpected way? Discuss as a class and have students explain while showing their work.

ACTIVITY #8

Flip the Script with Composition

“Formatting is an important part of this series. I am not a mathematician, but at around the same time as I was photographing Ottawa Street, I became fascinated with Euclid’s Golden Rectangle, Fibonacci’s Golden Spiral and the true rule of thirds, and how they applied to everything from art to artichokes to architecture. I wanted to base this series’ dimensions on the Golden Rectangle, so I purchased a Phi (Golden Ratio) ruler and the rest is history.” — Clarence Porter

“I paint the urban city scene like it’s an abstract garden of delicious colours, shapes and energy, revealing reflections of nature and memory to evoke a dreamlike sense of place.” — Claudette Losier

REFLECT AND RESPOND

Possible discussion points:

- Review Clarence Porter’s work, Artist Statement and the About This Piece section for *Ottawa Street North Series #2* — *Nadel Furs*. Focus on how he uses the golden ratio to create a strong composition.
- Search Google Images for “art composition golden ratio examples.” Explore the focal points and composition with the class.
- Look at the works of Claudette Losier, Clarence Porter, Cornelia Peckart and Rosemary VanderBreggen. Study where they place the focal point. Is it centred or off-centre? Discuss how this creates a more interesting and balanced composition.
- Brainstorm as a group ideas that reflect a sense of place (general discussion with the instructor making points on the board). Students will use a sketchbook to clarify ideas.
- Start by discussing what makes your neighbourhood unique. Students will list at least 5 features in their sketchbooks, such as buildings, landscape or cultural makeup. Students will choose one of these ideas to expand on. For example, what colours are associated with this neighbourhood? What textures? What descriptors? (List at least 5.)
- Students choose 5 objects specific to their neighbourhood that define a sense of place. These can be as general as a fence or as specific as something from a front porch or backyard.

CREATE AND PRESENT

This project helps students focus on composition using the golden section 1:2 ratio. The pieces can be used as sketchbook prep for senior classes or as finished pieces for their portfolios. It is recommended that instructors create a sample art piece of the project prior to instructing the lesson.

Materials:

- Paint brush (wide flat and point)
- Collage materials (tissue paper, painted paper, buttons, sequins etc.)
- Felt-tip markers
- Glue or matte medium
- Ink
- Markers
- Masking tape
- Paint
- Pencils
- Sketchbook paper (8.5" x 11")

ACTIVITY #8

Flip the Script with Composition cont'd

Method:

1. Students will use two sketchbook papers. Place the sketchbook papers side by side on the desk with the first one being landscape and the second one portrait.
2. On the first page, have students draw a line to create a 1:2 ratio (one section twice as big as the other). This is called the golden section.
3. On the second page, have students draw a line to create a 1:2 ratio. They can use a diagonal, wavy, vertical, or horizontal line.
4. Now flip the page 90 degrees.
5. On page one: The student will tape the edges to the top of the desk to keep it flat while working. Looking back at the sketchbook ideas, they choose one colour to modulate with paint in the smaller area of the composition. Remind them to use a minimum amount of matte medium to modulate the paint from light to dark and keep it thin to allow for quick drying. Have them choose collage materials to layer onto the larger area of the composition, then use glue to hold the materials in place.
6. On page two (switching the emphasis): While the first page is drying, students begin working on page two. Have them tape edges down to hold it in place. Looking back at the sketchbook ideas, they will choose two colours that will blend well to create a harmonious transition. In the larger area of the composition, they will blend these two colours within the area delineated. Have students add collage materials in the smaller area, using glue to hold them in place.
7. While page two dries, students return to page one. Have them review their sketchbook ideas and choose one of the five objects listed from the brainstorming activity.
8. Using a sharpie, the student draws the object within the composition to create a focal point or area of emphasis. Encourage students to explore options with placement of this object; avoid centring it, as this can make the composition less interesting.
9. Students will highlight the object with texture or pattern using pen or collage materials layered over the background. Remind them to keep it simple.
10. Now return to page two. Students choose another object from their sketchbook ideas and another object from the brainstorming activity. Have them place the object within the larger collaged area and draw it in with pencil. They can use a Sharpie to create a pattern to define the edges of the image, then blend out the pattern so that it fades on one side into the background.

**NEXT STEPS**

- As an extension to the activity, students can work with scale of the objects. First mask off the object with tape (the scale of the object must be 1/4 of the size of the page). Using tape as a resist, students paint over the object, creating a negative image. Remove the tape. When paint is dry, they can work with marker within the negative image.
- Reflect with the class: How did using the 1:2 golden ratio help make your composition balanced and interesting? Where did you place your focal point object? Why did you choose that spot instead of the centre?
- Which neighbourhood object did you choose, and why does it show a sense of place? How do artists such as Claudette Losier, Clarence Porter, Cornelia Peckart and Rosemary VanderBreggen also explore place in their artwork?

ACTIVITY #9

The Curator is YOU

The artworks in this collection have been chosen, or “curated”, around the theme of Art Media, and each of the artworks reflects this idea in its own way. But there are many other potential themes that the artworks raise, either as a whole or in smaller groups.

REFLECT AND RESPOND

Possible discussion points:

- Being a curator means having the power to choose artworks and influence the way that viewers perceive them. What are some responsibilities that come with this power? (For older students, consider: What can happen when the person making the decisions is from a different cultural background than the artist? A different socio-economic background?)
- Do you think it's important for artists to curate their own work?
- What kinds of things would you keep in mind when curating art?
- What are examples of groupings you think would be of value in an art exhibit? Why?

CREATE AND PRESENT

Students will use the art in Artists' Connection to make their own logical groupings.

Materials:

- Artists' Connection Artworks

Method:

1. Class or group discussion could address the following questions:
 - o What other themes could be used for this collection of artworks? (For all of them, or for some of them in smaller groups.)
 - o How would these new themes change the experience of a visitor to the collection?
2. Students can come up with their own new theme for at least three of the artworks in the collection.
3. Students can then make an artwork of their own on their new theme and add it to their collection.
4. Students can present their curated collections to the class and discuss differing opinions.



NEXT STEPS

- Ask students to add a couple more pieces of art to their collection. Additional pieces can be work of their own or their classmates, work seen at a local gallery or museum, or original artwork found online.
- Students should justify their choice and explain how the choice enhances the collection overall.

Curriculum Connections

This program has been designed to align with the Ontario Curriculum in the following ways:

REFLECTING, RESPONDING AND ANALYZING

The artworks in this program have been carefully curated to reflect a range of media and styles, and the artists represent a diversity of cultural backgrounds. In this guidebook, each artist has provided detailed information on the meanings they give to the artwork, their process for creating the piece, their own biography, and how they situate their art practice overall.

The process of physically engaging with the collection of unique and original artworks in the classroom, while considering the words and intentions of their creators, provides multiple entry points for teachers to engage students in informed analysis and interpretation of the artworks while simultaneously considering cultural context. In this way, the program is an ideal resource for teachers to generate discussions and assignments for Reflecting, Responding and Analyzing, appropriate to any grade level.

CREATING AND PRESENTING

Suggested activities [Activity 1: My Valuables, Activity 2: Stone Weaving and Woven Contrasts: Warm & Cool Color Paper Weaving, Activity 4: Slow-Stitching Patch, Activity 5: Assemblage with Found Materials] in this guide meet the overall criteria for Creating and Presenting for grades 1-8, giving students the opportunity to produce art works to communicate feelings, ideas and understandings, following step-by-step guidelines. Each activity can be simplified or expanded to meet specific grade level requirements.

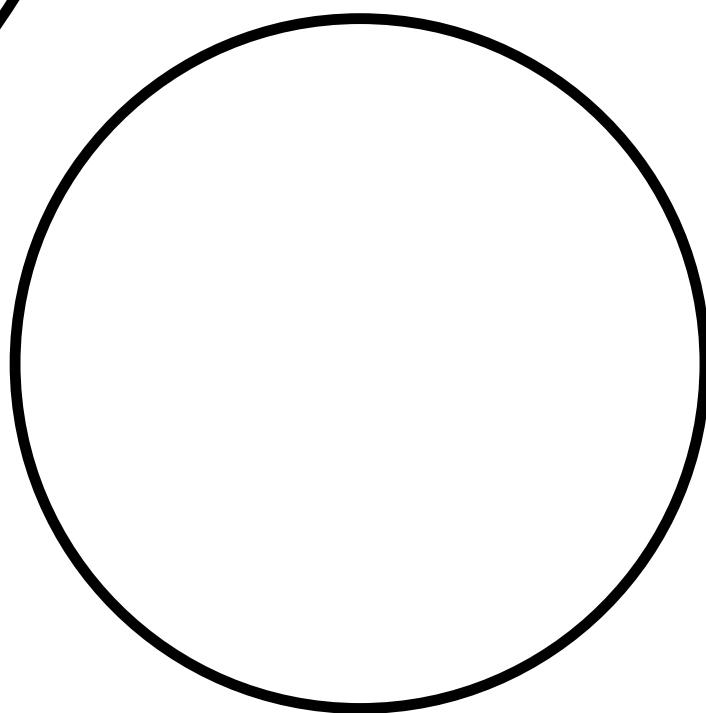
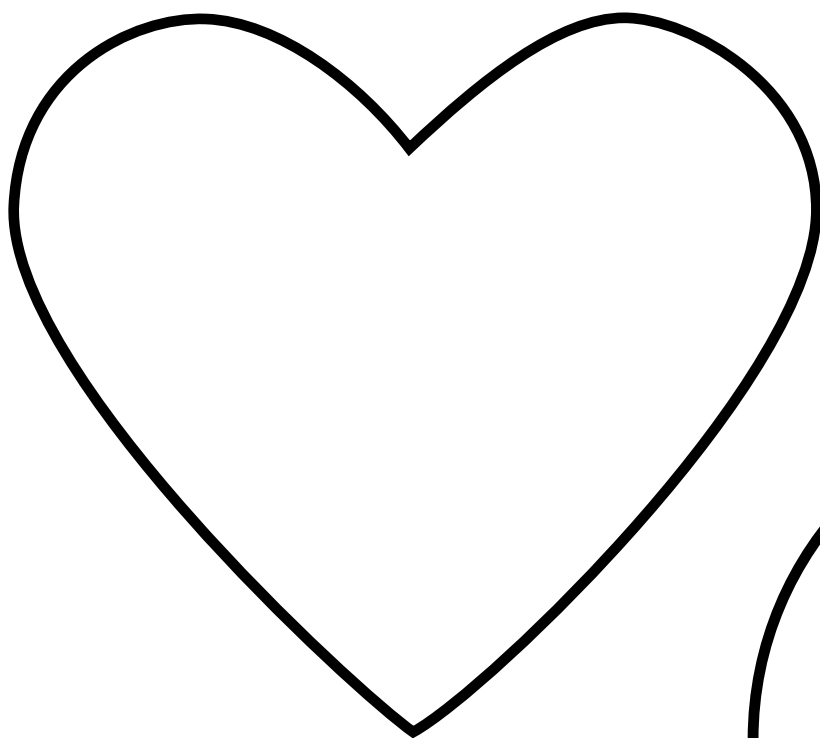
Suggested activities [Activity 3: Split in Two, Activity 6: Realism to Abstraction, Activity 7: Mixed Media Collage, Activity 8: Flip the Script] also meet the criteria for Creating and Presenting for grades 9-12, by giving students the opportunity to launch from an initial prompt to come up with their own concepts to design, plan and produce original artworks that could be documented for their portfolios.

EXPLORING FORMS AND CULTURAL CONTEXTS AND FOUNDATIONS

Because the artworks in this collection are so diverse, and because the artists have provided so much information, the resource is rich with opportunities for teachers grades 1-8 to provide students with an understanding of a variety of art forms, styles and techniques, and their social and/or community contexts. For grades 9-12, the diversity of artworks and artist statements will provide teachers the opportunity to engage students in developing their understanding of artistic conventions and techniques, while finding language for describing and evaluating art works. While the suggested activities are focused on Creating and Presenting, many of them also include suggested prompts to stimulate and facilitate these explorations.

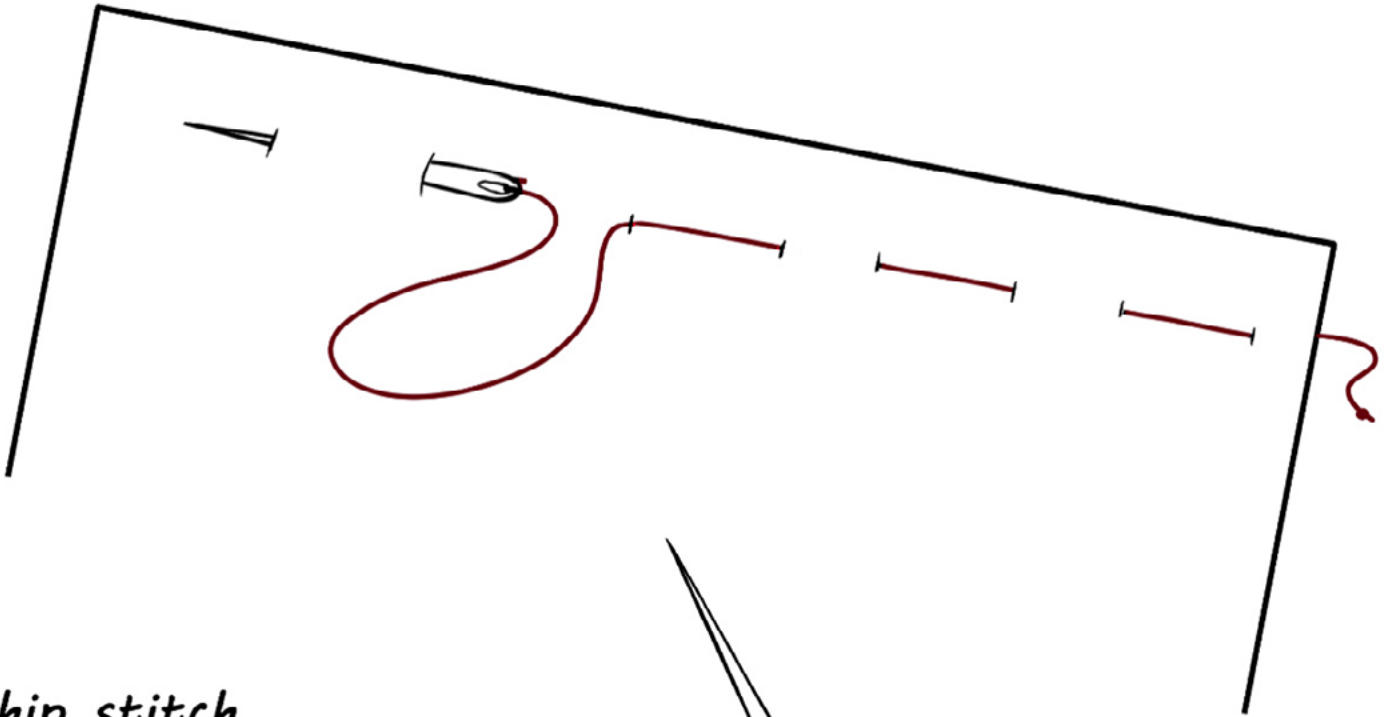
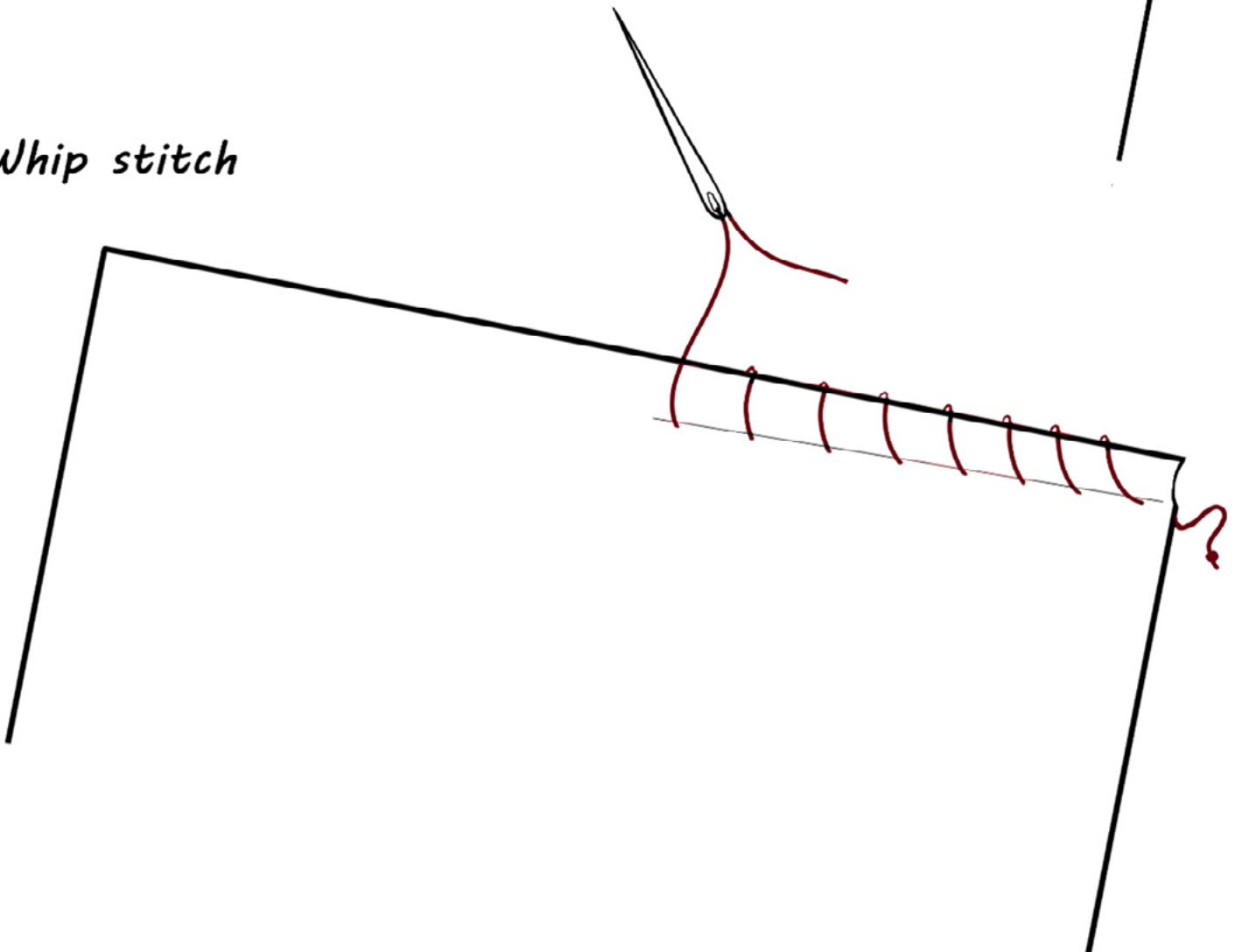
APPENDIX 1

Patch Templates



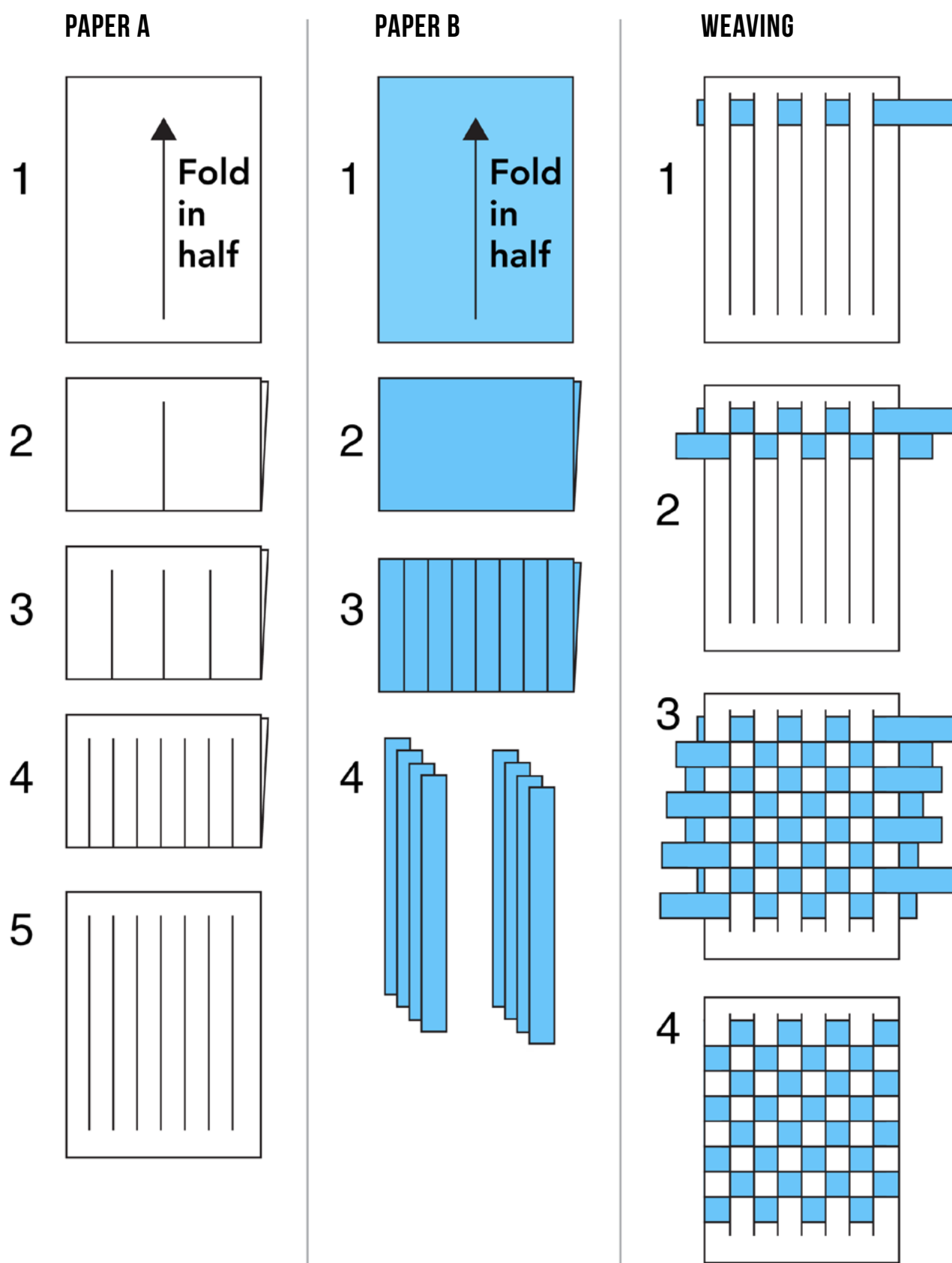
APPENDIX 2

Straight Stitch and Whip Stitch

Straight stitch*Whip stitch*

APPENDIX 3

Alternate Weaving Activity



APPENDIX 4

Artwork Labels

Damen Antiquarian Douglas Oil on canvas, 10" x 20"	Letter Column Acrylic Wood media, 10" x 20"	A. Ward Shuman Painting Master Acrylic on canvas, 20" x 10"	
Portrait of a Man Acrylic on canvas, 10" x 20"	Letter Column Acrylic Wood media, 10" x 20"		
Portrait of a Man Acrylic on canvas, 10" x 20"	Letter Column Acrylic Wood media, 10" x 20"		
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Portrait of a Man Acrylic on canvas, 10" x 20"	Letter Column Acrylic Wood media, 10" x 20"		

The following labels are formatted for **Avery 6879 Shipping Labels**.

For best results, print pages 43–44 at **Actual Size (100%)** with no scaling to ensure proper alignment.

You can also print off and cut out these labels by hand.

E. Robert Ross

Sherman Falls, Ancaster

Acrylic on canvas, 24" x 12"

Rosemary VanderBreggen

Bike for 4

Collage, 12" x 19"

Chief Lady Bird

Reclaiming Our Voices

Digital print & acrylic on canvas, 18" x 24"

Dionne Simpson

Under Construction sketch 1

Mixed media, 16" x 16"

Claudette Losier

Night Vision

Acrylic on canvas, 16" x 20"

Linda Blakney

Metal Work

Oil on aluminum, 13" x 13"

Clarence Porter

Ottawa Street North, Series #2 – Nadel Furs

Soft pastels on treated Masonite, 8" x
12.75"

Heather Vollans

Undercurrent

Mosaic, 12" x 16"

Laura Bromwich

Valuables

Serigraph, 18" x 12"

Quinn Smallboy

Red Black

Wood & nylon line, 22"

Cornelia Peckart

Not Without an Audience

Wood block print & watercolour,
20" x 8"

Gise Trauttmansdorff

Voyage

Raku, 12" x 16"

Andrew McPhail

Duh

Textile & sequins, 12" x 12"

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