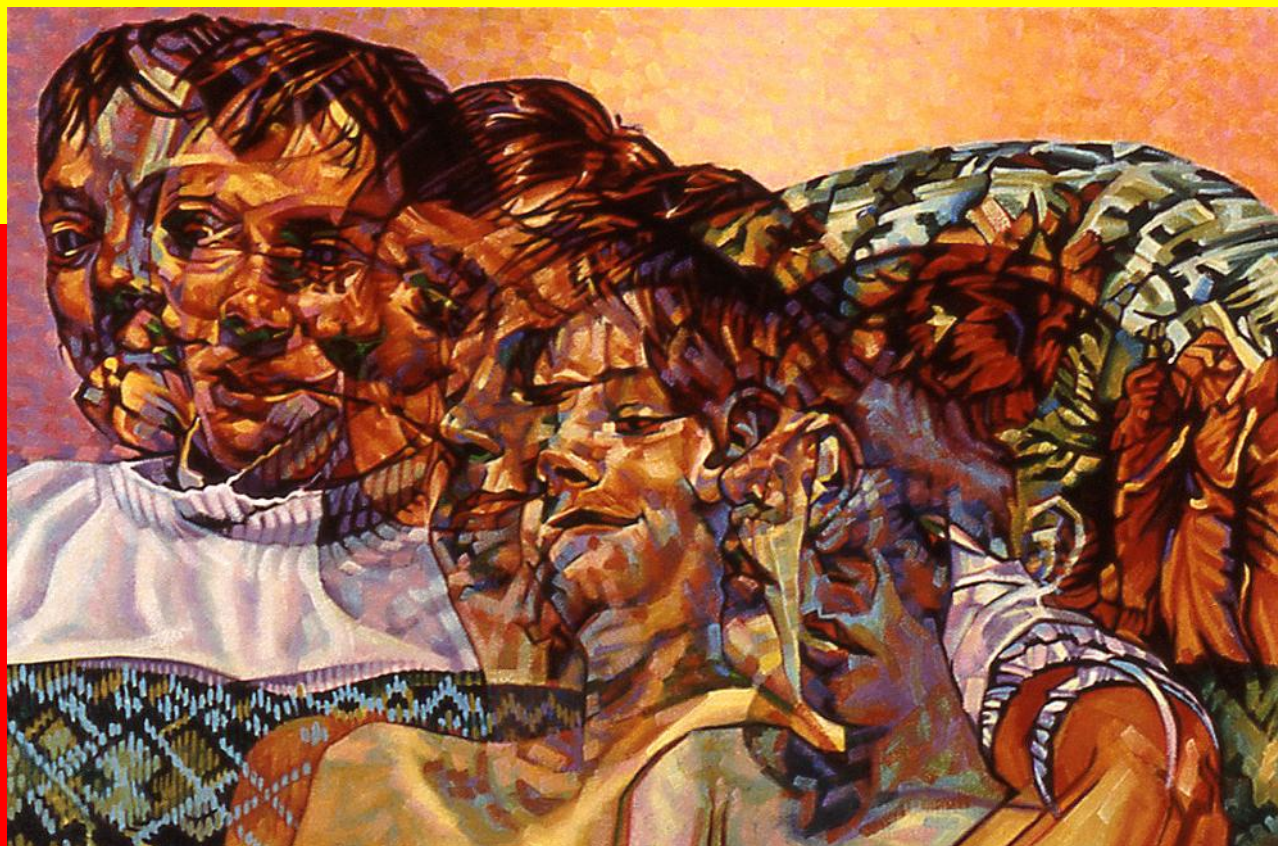


TRANSFORMERS



Wade Stout; *Mother & Son*; 1992; oil on canvas
Collection of the Alberta Foundation for the Arts

Alberta Foundation for the Arts
travelling exhibition program

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Foundation
for the Arts

Alberta ■



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TRANSFORMERS



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We welcome comments or suggestions on all material presented here. If you would like more information on the Alberta Foundation for the Arts Travelling Exhibition Program please contact

Program Manager / Curator, Southwest Region



ALBERTA SOCIETY OF ARTISTS

Crossroads Market, Suite 305, 1235 26 Avenue SE, Calgary AB T2G 1R7

Tel: 403.262.4669, Fax: 403.263.4610, Email: asatrex@artists-society.ab.ca



INTERPRETIVE / EDUCATIONAL GUIDE

The **Alberta Foundation for the Arts Travelling Exhibition Program (Trex)** intends to bring you closer to Alberta's artists and collections. Since 1981, the Alberta Foundation for the Arts (AFA) has financially supported a provincial travelling exhibition program with the vision that all Albertans have an opportunity to experience visual art in their community.

This Interpretive Guide has been specifically designed to complement the exhibition you are now hosting. It is one of several exhibitions distributed by the Alberta Society of Artists as part of the Alberta Foundation for the Arts Travelling Exhibition Program (Region 3).

The suggested topics for discussion and accompanying activities can enhance the viewer's enjoyment and assist teachers in developing strategies to complement the exhibition. Questions have been included at both an elementary and advanced level for younger and older visitors.

The Interpretive Guide consists of three main sections

- Information about the Alberta Foundation for the Arts and the parties organizing this exhibition; a statement from the Curator and/or related commentary on the exhibit.
- A listing of artworks with information about the participating artists.
- Educational component for teachers written to coincide with the Alberta art curriculum.

Please note there is a hard cover interpretive guide for public display that travels with the exhibition. Teachers or venue representatives will receive a soft cover interpretive guide prior to delivery of the exhibition. It is the venue's option to either keep or return this soft cover guide after the display period. It is understood that reproduction of this material is for educational purposes only.

A Few Reminders for Venue Representatives

As part of the soft cover interpretive guide, your venue should receive a press release, a photo reproduction for distribution to media outlets and shipping labels / lading bill to transport the exhibition to the next destination.

At the conclusion of the exhibition, we request that you take a few moments to fill out the reporting forms. Please fax to the Alberta Society of Artists at 403.263.4610

- Artwork Condition Report: Arrival/Departure
- Attendance and Visitor Feedback Form
- An Evaluation Form will be faxed to you for completion at the end of the exhibition



ALBERTA SOCIETY OF ARTISTS (ASA)

www.artists-society.ab.ca

The Alberta Society of Artists was established in 1931 as an organization of professional artists. The ASA continues to promote the visual arts in Alberta through access and support to professional artists and their work. The Society also educates the public on importance of the arts in their community by developing exhibitions that focus on aspects of Alberta's cultural development.

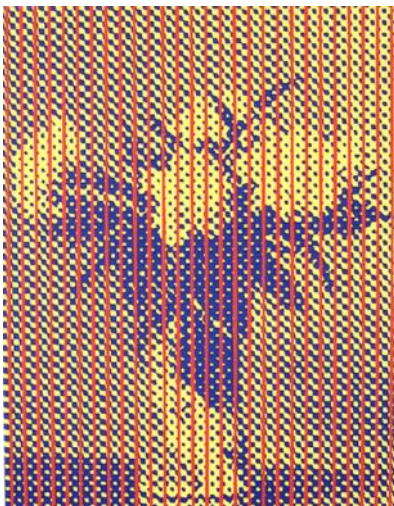
The ASA has a long history of producing and promoting local, regional and inter-provincial travelling exhibitions. The Society is currently contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to venues throughout southern Alberta. The art works are intended for display in schools, libraries, museums and other public facilities. The southwest region of the AFA Travelling Exhibition Program is managed through the Calgary office of the ASA located on the third floor of the Crossroads Market. The ASA is a registered charity that also awards scholarships to Alberta high school students for Summerscapes in Red Deer.

ALBERTA FOUNDATION FOR THE ARTS (AFA)

www.affta.ab.ca

The Alberta Foundation for the Arts (AFA) was established under the Alberta Foundation for the Arts Act, September 1/1991. The purposes of the Foundation are:

- to support, promote and contribute to the development of literary, performing, visual and media arts in Alberta
- to provide people and organizations with the opportunity to participate in the arts in Alberta
- to foster and promote the appreciation of artworks by Alberta artists
- to collect, preserve and display artworks by Alberta artists
- to encourage Alberta artists in their work



The mandate of the AFA Travelling Exhibition Program (TRES) is to provide all Albertans with the opportunity to enjoy visual art exhibitions in their community. The TRES Program also strives to make the AFA's extensive art collection available to Albertans. The growing art collection consists of over 7,800 art works showcasing the creative talents of more than 1,700 artists.

As a major provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for Albertans.

Chris Cran
Gold Still Life (Still Life Portfolio); 2001
silkscreen on paper
Collection of the Alberta Foundation for the Arts

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for the Arts**

Alberta ■

 **The
Alberta
Society
of
Artists**



Curator Comments

The ASA has developed a travelling exhibition entitled *Transformers* from the collection of the Alberta Foundation for the Arts. Seventeen mixed media artworks reference transformative acts and mysterious interventions that defy easy explanation. Shape shifting, magical inferences, humorous metaphors and dreamy episodes populate the chosen artworks – occasionally twisting familiar subjects into the unfamiliar and back again. This exhibition provides insightful, playful and occasionally provocative perspectives on nature, civilization, biology and other topical issues of our time. The featured artists include **Cindy Baker, Sean Caulfield, Chris Cran, Steven Dixon, Karen Dugas, Bart Habermiller, Nelson Henricks, William Laing, Luanne Martineau, Tomoyo Ihaya, Jacques Rioux, Wade Stout, John Swindler, Ray Van Nes, Tadeusz Warszynski, John Will and Richard Yates.**

Our quality of life is significantly impacted by the movement of fire, wind and water. Cataclysmic events periodically occur that require living organisms to adapt to new or altered environments. Earthquakes, floods, volcanoes and tornados have profoundly transformed the earth's topography and climate. **Jacques Rioux's** black & white photograph of the *San Juan River and Goosenecks in Utah* shows how tectonic movement and water combine to sculpt the land in spectacular ways. The deep river canyons provide a glimpse into earth's early history through highly visible geological layers. **Bart Habermiller** in *Golden #4* provides a different vision of transforming the landscape through human work and lifestyle. The artist recycles plastic toys and industrial parts into a concise statement on the rapid growth of civilization. More than twenty cities in the world are projected to have populations in excess of fifteen million people by 2025.

Ray Van Nes photographs debris left by industrial activity such as an abandoned gas plant in Turner Valley. He states, "*These sites feel alien to us because there's no familiar context for most viewers. Although our industrial past brought us to today's high-tech world, we have little connection to where and how things are made. What intrigues me is how ruins of ancient buildings are considered interesting and even romantic, but ruins of recent structures, especially industrial ones, are seen as ugly.*" **Steven Dixon** is also preoccupied with remnants of civilization and industrialization. His black and white untitled print shows columns of stacked stones positioned at regular intervals and heights. The function and purpose of this archeological site remains a mystery without further facts from the artist. In a similar way *The Pool* by **Sean Caulfield** alludes to resources extracted from nature and inexplicably transformed by human ingenuity. Caulfield creates, "...*enigmatic objects and environments that reference both mechanistic and naturalistic forms in order to explore themes of mutation, metamorphosis and biology/technology dichotomies.*" All manner of machines have been conceived and contrived to make our lives more convenient. There is a common belief among the general population that industrial activity which pollutes is permitted as long as it doesn't occur in 'your backyard'. Out of site out of mind is particularly relevant when discussing the North American approach to managing waste and byproducts of industry.

Tomoyo Ihaya infers oneness with nature in *Well #1*. The ancient writer Lao Tzu states in the Tao Teh Ching, "*The highest form of goodness is like water. Water knows how to benefit all things without striving with them.*"¹ Lao Tzu stresses the value of achieving tranquility through a path of moderation and non-competitiveness (The Tao). Ihaya's print of well-being also reminds us that trees are essential to human survival. Their conversion of carbon dioxide to oxygen through photosynthesis allows for an atmosphere that can support breathing organisms. **Bill Laing** references trees and seasonal change in *Rossllyn*. Golden leaves floating to the ground are a familiar sight to many residents of the Northern Hemisphere. It marks an annual ritual of diminishing daylight and reduced temperatures caused by a shift in the earth's axial tilt. The tree depicted in his screen print is among a group of trees located just outside of Rossllyn Chapel in Scotland. In conversation, the artist revealed that his ancestors were involved with the construction of this impressive fifteenth century structure that uniquely blends architectural and cultural motifs from around the world. The Chapel is shrouded in folklore that has been popularized in recent books and films related to the Knights Templar.

Some of the art works in *Transformers* refer to the impact of genetics and biology in shaping our lives. **Deoxyribonucleic acid** or **DNA** contains the genetic information that allows all living organisms on earth to function, grow and reproduce. Scientists have been pursuing the mysteries of DNA since the 1860's. Research has greatly accelerated since the 1950s as technology permits the human eye to microscopically penetrate nature's secrets. This type of research is motivated by natural curiosity combined with a desire to better manage life and our surroundings.

The Victorian era was rife with contradictions as described through writings of Dickens and other authors. The dominant

culture that espoused propriety, loyalty and sense of obligation was threatened by the pursuit of scientific knowledge. Darwin and other scientists challenged many dogmatic opinions of their time. *S.B.* by **John Will** is loosely based on illustrations appropriated from a 19th century English medical text. The lithograph plays upon an aversion to strange and unfamiliar subjects. In the spirit of David Wilson's Museum of Jurassic Technology, Will presents abnormalities of the body as fact and fiction. The basic proposition is what ought to be the appropriate response to DNA gone awry. The artist complicates our interpretation by mischievously introducing a dissenting Victorian phrase, "You really shouldn't look at this you know."

Cindy Baker has created an exotic hybrid called *Pill Deer with Finger Legs*. The embroidered print takes the form of a bright yellow road sign that may allegorically mark a point of departure or arrival. The recently completed *Human Genome Project* will have far reaching impact on the diagnosis, monitoring and treatment of diseases. For better or worse, geneticists will formulate new life forms in the laboratory. Baker's sprinting pill may just be a humorous illusion concocted for weary travelers or a cautionary sign that questions our need to transform organisms genetically. **John Swindler** is also intrigued by imaginative hybridization. His hybrids evolve through the playful combination and distortion of household objects. The artist states, "...ordinary objects, which are inextricably linked to my rural upbringing, inspire the images. Funnels, gasoline cans and clevis hooks function as private metaphors for concerns of consumption and the environment and serve as icons of my personal history."

Tadeusz Warszynski, Wade Stout and **Luanne Martineau** comment on life transformations affected by personal relationships. An infant appears startled or awakened from sleep in Warszynski's etching entitled *Translation*. The hands gently reach forward to sense his or her surroundings, perhaps to detect an external stimulus of some kind. The enveloping darkness is animated by points of light and an inverted cone of illumination touching the head. The artist is able to share his vision of human life at an early stage with the help of ultrasonography. Wade Stout expounds on the theme of familial relationships through simultaneous projections. A rhythmic painting by Baroque artist, Peter Paul Rubens, inspired the dynamic relationship found in Stout's *Mother and Son*. Loosely based on 'Helene Fourment and Her Children', Stout's painting "...shows the bond that holds parents and children together while suggesting forces that may draw them apart." Luanne Martineau shares her perspective on adult relationships in *Love Letters to the Shiv Artist*. This art work is a one of three parts from the AFA collection. A youthful female reaches to connect with an embroidered illustration of a spectacled old man carrying a woven basket, the contents of which may refer to meaningful relationships such as lovers, friends or 'baggage' carried over time. Martineau uses appropriated images from films and books to evoke open ended narratives.

Almost every culture around the world has produced transformative myths. Often there is an aspect of shape shifting involved. Shape shifting implies the acquisition of special traits or powers allowing for greater control of life and surroundings. The gods of Greek mythology were endowed with abilities to change form and acquire traits in order to spy, deceive and persuade to their advantage. Reaching beyond the physical world is a subject explored by **Karen Dugas**. Dark shapes symbolically transfigure around a model to create an uneasy tension in *Daydream*. There is no immediate sense of alarm, however the shadows rising from the floor could become overwhelming. Dreams can profoundly transform human character by guiding dreamers to confront and resolve problems in their conscious daily lives. In another dream-like image, **Richard Yates** provides a playful vision of light switches partially submerged within a flat expanse of blue water or sky. The overall effect is strange but soothing to the mind and eye, perhaps due to the abundance of blue. **Chris Cran** specializes in shape shifting through optically charged color and pattern. His paintings and prints oscillate between representation and abstraction. *Gold Still Life* is one of four screen prints in the AFA collection dedicated to the still life genre. Objects emerge and dissolve into a pixelated matrix depending on the viewing distance. The farther away the more coherent the objects become. Cran has been preoccupied with the perception and stability of images since the late 1980s.

American author Joseph Campbell wrote extensively on world mythologies and the hero's journey. In many cross cultural myths a hero is called to an adventure or exchanges with supernatural phenomena. Modern day heroes take many forms. For many people athletic performance is heroic. Athletes are entertainers that represent cities and states, but may also be expected to act as role models for young impressionable minds. Firefighters, law enforcement officers and healthcare workers may also be considered heroic because their professions can deal with life and death circumstances. **Nelson Henricks** acknowledges a different form of heroism that exists away from the spotlight and speaks of personal endurance under difficult circumstances and anonymity. "My neighbor is dying of cancer. I can hear him coughing through the wall. Lung cancer. The lights are on in his apartment. His wife is doing laundry. The stars twinkle in the sky above. I don't find their presence mocking or cruel. Rather, their eternal, feeble flickering is comforting. Something permanent in a world where nothing lasts. When I remember the dead, I think about all the things they're missing. Events keep happening. Narratives evolve. New ones begin. This phenomenon seems to be the true essence of life: endless drift, a slow accumulation of details that add up to these buildings, these yards, this neighborhood." In *Death #29* there is no elaborate mythology rather a bold sign that can be adopted by all individuals that choose to live with courage and conviction in their heart.

1 Lao Tzu. "TAO TEH CHING"; Translated by John C.H. Wu; Shambhala Publications Inc, Boston & London, 1990. P10

ABOUT THE ARTISTS - biographies & statements

Cindy Baker

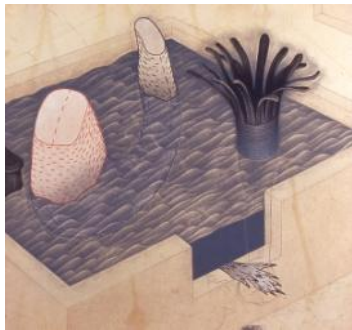


Cindy Baker is an interdisciplinary and performance artist whose practice is influenced by gender culture, fat activism and art theory. She is also an independent curator, writer and for some time, program coordinator for the AKA Gallery in Saskatoon. As an active participant in the arts scene, she has volunteered for and sat on the boards of a number of arts organizations in Saskatoon and Edmonton, including Latitude 53 Society of Artists, The Works International Festival of Visual Art and Sightlines International Print Symposium. She has presented her performances and exhibitions across Canada.

I think of my major media as context...some of my biggest interests are skewing context and re-examining societal standards, especially as they relate to language and dissemination of information...Most of my work is culturally driven, I cull from my surroundings, I am a sponge. Specifically I'm interested in things which are awkward, out of place or pathetic and therefore draw attention to themselves. My work takes insignificant things and makes them literally as important as they are in my head, to display their absurdity and somehow trivialize my own worries. Cindy Baker

Selected Exhibitions

- 2008 *Personal Appearance*; ongoing, performance
- 2007 *Face Time from Oral Acts*; performance
- 2006 *Watrous is the Wetaskiwin of Saskatchewan*; Royal Red, Saskatoon, Saskatchewan
Super String; Stride Gallery, Calgary, Alberta
Have You Seen My Panties; performance
- 2005 *One Mouthful (Stimuli)*; SNAP Gallery, Edmonton, Alberta, group
Plexiglass Box; Western Canadian provinces, performance (2001-5)
Fashion Plate; The Drake Hotel, Toronto, Ontario performance
- 2004 *Gimmick*; Galerie Sans Nom, Moncton, New Brunswick
Love Cindy Baker Stop; The New Gallery, Calgary, Alberta, performance
The Cultural Worker; Western Front, Vancouver, British Columbia, performance
All Things to All Men (and Women); Alternator Gallery, Kelowna, British Columbia



Sean Caulfield

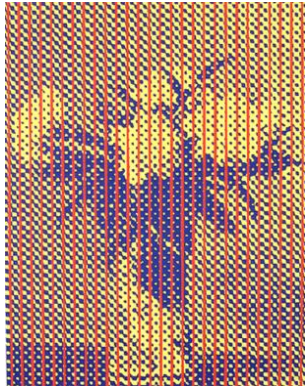
Sean Caulfield was born in Westerly, Rhode Island in 1967. After completing his MFA in printmaking at the University of Alberta in 1995 Sean spent five years working in the United States as a Visiting Professor and later Assistant Professor. He returned to Canada in 2001 to work at the University of Alberta as a junior Canadian Research Chair in printmaking. In the last five years he has participated in a wide range of national and international exhibitions through Canada, the US, Europe and Japan. He is the recipient of a Canada Council Grant and was a Fellow with the Illinois Arts Council in Illinois.

The central issue within my studio practice is the development of a poetic visual language...It is my hope that something of the spirit of various poetic passages might be conveyed and that a narrative is implied, but one that is not necessarily linear in character or easily decipherable to the viewer...I am particularly drawn to literary works that are sensual in nature and which describe the human body or an environment in transformation. I create enigmatic objects and environments that reference both mechanistic and naturalistic forms in order to explore themes of mutation, metamorphosis and biology/technology dichotomies. Sean Caulfield

Selected Exhibitions

- 2006 *Inventions*; Wright State University, Dayton, Ohio
- 2005 *University of Alberta Exchange Exhibition*; Westfälische Galerie, Kloster Bentlage, Germany
Aqueous; Davidson Gallery, Seattle, Washington
Los Angeles Printmaking Society 18th National Exhibition; The Armory Center, Pasadena, California
- 2004 *Flow*; Session House Gallery, Tokyo, Japan
- 2003 *Transfigure*; Edmonton Art Gallery, Edmonton, Alberta
11th International Biennial Print and Drawing; Taiwan Museum of Art, Taichung, Taiwan
- 2001 *Double-Formed*; Session House Gallery, Tokyo, Japan
Recent Prints and Drawings; Fine Arts Building Gallery, University of Alberta, Edmonton, Alberta
- 2000 *International Print Triennial*; Krakow, Poland
Re-membered Image; Gallery of the Canadian Embassy, Tokyo, Japan

ABOUT THE ARTISTS - biographies & statements



Chris Cran

Chris Cran studied art at the Kootenay School of Art in Nelson, BC and graduated in 1979 from the Alberta College of Art and Design where he currently teaches art. His paintings exhibit a long-standing interest in the relationship between representation and abstraction, as well as photography and painting. His screen print entitled **Gold Still Life** relates to his investigation of the still life genre and his development of halftone stripe paintings, here using a high keyed refined color palette to investigate his ongoing interest in the instability of all images and how the way things look affects their meaning. **Profile courtesy of TrepanierBaer Gallery**

In my work from 1989 to 1993 certain ideas were only touched upon that I wished to re-visit specifically. I wanted to see the still life subjects executed with optically charged color to exaggerate the two distinct views they provide (one distant and one close up).
Chris Cran

Selected Exhibitions

- 2009 *Chris Cran: Diversions*; TrepanierBaer Gallery, Calgary, Alberta
Chris Cran: Bright Spiral Standard; Clint Roenisch Gallery, Toronto
- 2008 *Dots, Pulses and Loops*; National Gallery of Canada, Ottawa, Ontario
The Secret Ecstasy of the Whole World; 809 Gallery, Calgary, Alberta
- 2007 *The Biennale de Montreal 2007, Crack the Sky*; Montreal, Quebec
- 2006 *Novel*; TrepanierBaer Gallery, Calgary, Alberta
Chris Cran: The Return of the Beautiful Hayseed; Clint Roenisch Gallery, Toronto, Ontario
- 2005 *Camera Obscura Theatre*; One Yellow Rabbit's High Performance Rodeo, Calgary, Alberta (2003, 2004)
Chris Cran: Camera Obscura; Calgary Science Centre, Calgary, Alberta
- 2004 *Inspirational Themes and Sublime Sales*; TrepanierBaer Gallery, Calgary
- 2003 *Big Opening!!!*; Sable Castelli Gallery, Toronto, Ontario
And Now It's Personal; Owens Art Gallery, Sackville, New Brunswick
- 2001 *Fully Visible*; Harcourt House & Edmonton Art Gallery, Edmonton, Alberta
- 2000 *The Second Hundred Years*; TrepanierBaer Gallery, Calgary, Alberta
Surveying the Damage; Kitchener-Waterloo Art Gallery, Kitchener, Ontario
-



Steven Dixon

Steven Dixon was born in Woodstock, New Brunswick in 1960. In 1983 he graduated from Mount Allison University with a Bachelor of Fine Arts degree. That same year he was the recipient of a Greenshield Foundation grant and award given to young artists to assist in establishing their careers. He received his masters degree in printmaking from Arizona State University in 1995. He has exhibited his painting and prints throughout Canada and internationally and his work is represented in numerous Canadian collections. He was the recipient of the Ernst Young Great Canadian printmaking Competition award. He is now based in Edmonton, Alberta and is known for his digital photographs of the orphaned factories, mines and mills that litter Alberta's landscape.

More recently he has produced large scale digital prints, documenting the shift from a natural resource based economy to one focused largely on information and technology, and the legacy of disused industrial structures left in the wake of this change. **Profile courtesy marja-leenarathje.info**

Selected Exhibitions

- 2002 *The 5th International Triennale Exhibition of Prints 2002*; Kochi, Japan, *group*
Surface and Mettle; Fine Arts Building Gallery, University of Alberta, Edmonton, Alberta, *group*
Traces; Vaasan Taidehalli, Vaasa, Finland, *group*
- 2001 *7th Annual Great Canadian Printmaking Competition*; Edward Day Gallery, Toronto, Ontario, *group*
Biennale internationale d'estampe contemporaine de Trois-Rivieres; Quebec, *group*
Innovation on Paper; Acadian University Art Gallery, Wolfville, Nova Scotia, *group*
- 2000 *Canada-Japan, The 2nd Tama International Print Exhibition*; Tama City Cultural Centre, Tokyo, Japan,
Lines of Sight; Old City Hall Gallery, Prague, Czech Republic, *group*
- 1999 *The Malta Suite*; Malaspina Printmakers Society Gallery, Vancouver, British Columbia, *group*
- 1998 *Steven Dixon, Recent Work*; Capilano College Studio Art Gallery, North Vancouver, British Columbia

ABOUT THE ARTISTS - biographies & statements



Karen Dugas

Karen Dugas was born in Cornwall, Ontario and is now living in Alberta. She graduated from Queen's University with a BFA in 1979, and received an MFA from the University of Alberta in 1982. She has exhibited her prints nationally and internationally, and her work is collected across the United States, Canada and Europe.

Working with photographs of industrial environments, posed models and constructed maquettes, Dugas selects, enlarges and transposes the photographs onto intaglio plates. She draws on the plate, manually manipulating the components and highlighting or suppressing lines, forms and tonal gradations, changing the photographic image to conform to her artistic vision. The resulting digital prints carve out a photographically rooted world...acknowledged as allegorical, with its metaphor acted out by a protagonist and totemic items like sphere, ribbon, baton and tree limb.

Profile from *Printmaking in Alberta*, Bente Roed Cochran

Selected Exhibitions

- 2007 *Los Angeles Printmakers International Exhibition*; Riverside Art Museum, Pasadena, California, *group*
4th Biennale de Gravura Douro; Camara Municipal de Alligo, Portugal (*invited*)
- 2005 *3rd Biennale internationale d'estampe contemporaine de Trois-Rivieres*; Quebec, *group*
Wrexham Print International; Wrexham Arts Centre, Yale Memorial Gallery, Wales, UK, *group*
Prints from the University of Alberta; Print Foundation Bentlage Kloster, Bentlage Cultural Center, Munster, Germany, *group*
- 2004 *Sixth Bharat Bhavan International Biennial of Print Art*; India, *group*
4th Evora Printmaking Festival; International Biennial 2004, Portugal, (*invited*)
- 2003 *The Boston Printmakers 2003 North American Print Biennial*; Massachusetts, USA, *group*
International Print Triennial; Bunkier Sztuki Contemporary Art Gallery, Krakow, *group*
- 2001 *Unfolding the Tree of Life*, Karen Dugas and Tad Warszynski; Great Bear Gallery, Edmonton, Alberta



Bart Habermiller

Bart Habermiller was born in Regina, Saskatchewan in 1962. He is a practising artist and graduate of the Masters Sculpture Program at the Art Institute of Chicago. A key figure in Calgary's burgeoning art community, he has been the visionary and facilitator for numerous art initiatives as well as an accomplished curator. He was a founder of the 11 year running Graceland collective as well as Calgary's original Art Rodeos. Habermiller is also founder and co-director of Skew Gallery in Calgary. **Profile courtesy of Skew Gallery**

The 'Golden' Series is in keeping with the artist's focus on presenting the familiar within an unconventional setting, much like earlier installation-based works where volume and scale create impact and message. 'Golden' works with our notions of scale, the miniature focuses our attention to a meaning. This is informed by our memories of toys and pretend. Bart Habermiller

Selected Exhibitions

- 2005 *Beyond Emma Lake*; The Triangle Art Gallery, Calgary Alberta
- 2005 *Form-Space-Concept-Metaphor*; The Triangle Art Gallery, Calgary, Alberta
- 2003 *Red Dots*; EB Visual Arts, Calgary Alberta
- 2003 *Wood You Believe*; AFA/Trex Traveling Exhibition, Calgary, Alberta
- 2002 *Five Degrees*; Art Gallery of Calgary, Calgary, Alberta
- 2002 *Pop Revolution*; The Glenbow Museum, Calgary, Alberta
- 2002 *Towards Modernism*; The Triangle Gallery, Calgary, Alberta
- 2002 *Two Stories Tall*; Performing Arts Centre, Calgary, Alberta

ABOUT THE ARTISTS - biographies & statement



Nelson Henricks

Nelson Henricks was born in Bow Island, Alberta and is a graduate of the Alberta College of Art. He moved to Montreal in 1991 where he received a BFA from Concordia University in 1994. He lives and works in Montreal where he has taught at Concordia and McGill Universities, as well as at the University of Toronto. A musician, writer, curator and artist, Henricks is best known for his videotapes, which have been exhibited worldwide. A focus on his video work was presented at the Museum of Modern Art in New York, as part of the Video Viewpoints series. He has published in several Canadian publications and is co-editor of an anthology of artists, video scripts entitled "By the Skin of Their Tongues". In 2002 he was recipient of the Bell Canada Award in Video Art and in 2005 received the Board of Governors' Alumni Award of Excellence from the Alberta College of Art and Design.

Selected Exhibitions

- 2008 *The Sirens*; installation, Gallery 44, Toronto, Ontario, *solo*
Map of the City; installation, articule Gallery, Montreal, Quebec, *solo*
L'oreille dans l'oeil/The Hearing Eye; video installation, Oeil de Poisson, Quebec City, Quebec, *group*
26e Festival international du film sur l'art; video, Montreal, Quebec, *group*
- 2007 *Map of the City*; installation, Art Gallery of Calgary, Calgary, Alberta, *solo*
Satellite; outdoor video projection, Saw Video, Ottawa, Ontario, *solo*
Capsule-Memoire; film installation, Cinematheque Quebecoise, Montreal, Quebec
- 2006 *Invideo 2006*; video, Spazio Oberdan, Milan, Italy, *group*
Queer Plunder; installation, Dunlop Art Gallery, Regina, Saskatchewan, *group*
- 2005 *Split Decision*; video, Vtape, Toronto, Ontario, *group*
Stuttgarter Filmwinter; video, Stuttgart, Germany, *group*
-



Tomoyo Ihaya

Born in Tsu-City, Japan and now living in Vancouver, Tomoyo Ihaya produces prints, drawings and installations inspired by her experiences with the interconnectedness of the material and spiritual worlds. In recent work she has explored the symbolic and physical importance of water. She studied Fine Arts at Mount Allison University in New Brunswick and the Emily Carr College of Art and Design in Vancouver. She received a BA in German Literature from Rikkyo University in Japan and an MFA in printmaking from the University of Alberta in 2002. She is the recipient of numerous grants and awards for her printmaking, including a Mid-career Artist Grant and Travel Grant from the Canada Council for the Arts.

The attraction that drew me to printmaking was the magic of reproduction. It is very ritualistic. I really like Japanese Buddhist wood block prints. Monks make multi-prints of the Buddha as a part of their practice. I find that kind of repetition fascinating. Even though I see the same image, it becomes very different. It becomes philosophical. If you print the same plate or draw the same stone every day, it must be slightly different because you are a changing organism. I started drawing figures when I went to Mexico. Everywhere in Mexico there are small amulets, piñata, clay figures and just so many people too. I felt that drawing figures or sculpting figures was natural. I felt an affection for figures. Tomoyo Ihaya

Selected Exhibitions

- 2005-7 *Tri-Lateral Exchange - Canada/Japan/The Netherlands*; touring exhibition, *group*
- 2006 *Drawing Water*; Kelowna Art Gallery, Kelowna, British Columbia, *solo*
- 2005 *Fountain*; Art Beatus Gallery, Vancouver, British Columbia, *solo*
Searching for Agua; SNAP Gallery, Edmonton, Alberta, *solo*
The Infinity Project; Helen Pitt Gallery, Vancouver, British Columbia, *group*
- 2003 *Lines of Site 2003*; Sherman Gallery, Boston, Massachusetts, *group*
Trans-Figure; Edmonton Art Gallery, Edmonton, Alberta, *group*
Compelling Behaviours; The 9th Great Canadian Printmaking Competition, Edward Day Gallery, Toronto, Ontario
- 2002 *Water Garden*; FAB Gallery, Edmonton, Alberta, *solo*
Temporal Transformation - A Printmaking Invitational; The University of Montana, Gallery of Visual Art, Montana, *group*

ABOUT THE ARTISTS - biographies & statements



Bill Laing

Born in Glasgow, Scotland, Bill Laing graduated from the Vancouver School of Art in 1971 and received his MFA from the Royal College of Art, London, England in 1974. Instrumental in the establishment and development of the printmaking department at the University of Calgary, he is currently Full Professor and head of that department. He has had 54 solo exhibitions and over one hundred group exhibitions around the world. His artwork is found in many permanent collections worldwide. His work includes prints, paintings and constructivist pieces. In 2006 he was awarded the Order of the University of Calgary and in 2007 was inducted as an Honorary Fellow into the Royal Society of Painters and Printmakers in London, England.

I often combine painted surfaces with veils of silkscreen color, texture and motif. Some panels are about patterns found in nature; microcosms of leaves, ripples in water, textures in a forest. Other panels are about patterns that mirror nature; floral lace designs, a leaf motif on drapery. When these panels are juxtaposed, a narrative is produced. The resulting combinations are about relationships - of spatial dimensions, clarity and obscurity, the abstract and concrete, the ephemeral world of time and memory. Bill Laing

Selected Exhibitions

- 2008 *Echo*; Herringer Kiss Gallery, Calgary, Alberta, *solo*
2006 *Bill Laing*; Gallery Hingueun, Tokyo, Japan, *solo*
Paris; Herringer Kiss Gallery, Calgary, *solo*
Fresh Art-Canadian Contemporary Art; Glenbow Museum, Calgary, Alberta, *group*
Royal Society of Painters and Printmakers Annual Exhibition; Bankside Gallery, London, England
2005 *Boston Printmakers Exhibition*; Boston, Massachusetts, *group*
XIII International Print Biennial; Varna, Bulgaria, *group*
Icon Data World Prints 2005; Krakow, Poland, *group*
2004 *Canadian Fund Exhibition*; Rideau Hall, Ottawa, Ontario, *group*
To the Heart of the City; Nickle Arts Museum, Calgary, Alberta, *group*
International Print Triennale Oldenburg; Zusammen Argeit Mit Dem Stadt Museum, Oldenburg, Germany, *group*
-



Luanne Martineau

Luanne Martineau was born in Saskatoon, Saskatchewan. She currently lives and works in Victoria, British Columbia where she is a Professor of Theory and Curatorial studies at the University of Victoria. Martineau studied art at the Nova Scotia College of Art and Design before transferring to the Alberta College of Art & Design where she received her fine Art Diploma in 1993. She completed her MFA at the University of British Columbia in 1995. Her wool sculptures and drawings explore the places in between art genres, engaging a long tradition of social satire within contemporary art. Combining various methods of craft and the legacies of 1960s fine art, the artist blurs boundaries between style and ideology as well as high modernist art and the baseness of the body. **Profile courtesy of TrepanierBaer Gallery**

Love Letters to the Shiv Artist is the working title for an installation... working with the satellite concerns of "intimacy". My interest is to have this body of work engage broader questions about existing divisions between the textual subject and the art object. Shiv Artist is an outmoded slang term for any individual who carries a knife as a weapon. The term could reenter popular language via cultural recycling, although the term itself would likely undergo a qualitative change. Luanne Martineau

Selected Exhibitions

- 2009 TrepanierBaer Gallery, Calgary, Alberta, *solo*
I Haven't Been A Figment of My Imagination; SBC Gallery of Contemporary Art, Montreal, Quebec, *group*
Sobey Art Award Finalists; Art Gallery of Nova Scotia, Halifax, Nova Scotia, *group*
How Soon is Now; Vancouver Art Gallery, Vancouver, British Columbia
2008 *Luanne Martineau Drawings*; Jessica Bradley Art + Projects, Toronto, Ontario, *solo*
Reskilling; Western Front, Vancouver, British Columbia
Remembering Madrid; TrepanierBaer Gallery, Calgary, Alberta, *group*
Dream House; PLUG IN ICA, Winnipeg, Manitoba, *group*
2007 *Peculiar Culture: The Contemporary Baroque, Luanne Martineau and Jake and Dinos Chapman*; Art Gallery of Greater Victoria, Victoria, British Columbia, *solo*
Biennale de Montreal, Crack the Sky; Montreal, Quebec, *group*
Informal Architecture; Walter Phillips Gallery, The Banff Centre for the Arts, Banff, Alberta, *group*

ABOUT THE ARTISTS - biographies & statements



Jacques Rioux

Jacques Rioux is a Canadian photographer based in Calgary. His photographs can be found in the collections of prestigious institutions such as the Bibliotheque Nationale in Paris and the Canadian Museum of Contemporary Photography in Ottawa. Since 1987 he has made photographs that attempt to reveal the mystical qualities of the Western Badlands. He strives to communicate a sense of discovery and connection to the past through the beauty of the photographic image. He has explored the Badlands of southern Alberta...and photographed the deserts of the American southwest.

These ancient geological formations are beautiful, austere and filled with mystery. The resulting photographs communicate the beautiful and enigmatic quality of the Badlands. Jacques Rioux

Selected Exhibitions

- 2009 *Summer Project, Photographs of Jacques Rioux and his Friends*; Centre des Arts Visuels de l'Alberta, Edmonton, Alberta (2008)
- 2007 *Quebec (with Marc Nerbonne)*
- 2002 *Black and White Badlands*; Sandstone City Gallery, Drumheller, Alberta
Urban; PhotoSpace Gallery, Calgary, Alberta
Exposition de groupe; Centre des Arts Visuels de l'Alberta, Edmonton, Alberta
Les Badlands de l'Ouest; Centre Culturel Franco-Manitobain, Saint-Boniface, Manitoba
-



Wade Stout

Wade Stout was born in 1955 in Three Hills, Alberta. He is a graduate of the University of Calgary with a Masters degree in science. His work is collected regionally and nationally.

During the 1990's Stout's art...***blended photorealism and impressionism***. Like the Impressionists, the artist believed ***that the object was not as important as the light reflected from it. The photographic image serves as a tool, in that it records this reflected light. It stands as a filter between me and the object, allowing the light to be studied and the object to become transparent and ethereal. Unlike Impressionist paintings the surface quality of my paintings became more photographic.*** A rhythmic painting by Baroque artist, Peter Paul Rubens, inspired the dynamic relationship found in Stout's *Mother and Son*. Loosely based on 'Helene Fourment and Her Children', Stout ***shows the bond that holds parents and children together while suggesting forces that may draw them apart.***

Selected Exhibitions

- 2008 *MacBeth*; MacPherson Library Gallery, Victoria, British Columbia, *solo*
- 2007 *MacBeth's Horrible Imaginings*; VAAA Gallery, Edmonton, Alberta, *solo*
Triangle Exhibition; Triangle Gallery, Calgary, Alberta, *group*
- 2005 *Hamlet's Secret Signs*; VAAA Gallery, Edmonton, Alberta, *solo*
- 2001 *Looking In/Looking Out*; Mezzanine Gallery, University of Calgary, Calgary, Alberta, *solo*
-



Jon Swindler

Jon Swindler is a resident of Athens, Georgia and Assistant Professor of Art at the Lamar Dodd School of Art, University of Georgia. He received a Master of Fine Arts graduate in printmaking from Southern Illinois University in Carbondale, Illinois. As well as teaching he has been active in initiating and organizing the Visiting Printmaker program at SIU and has himself been a Visiting Artist to universities in Illinois, Missouri, Kansas and Kentucky. His prints are in collections in the United States as well as the Society of Northern Alberta Printmakers in Edmonton, with whom he is affiliated.

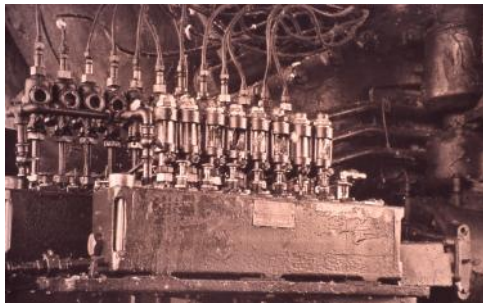
I seek to create images that possess striking visual, physical and poetic presence...My artistic practice is tied to a rural upbringing...Ordinary objects, which are inextricably linked to this upbringing, inspire the images. Funnels, gasoline cans and clevis hooks function as private metaphors for concerns of consumption and the environment and serve as icons of my personal history. These objects, though banal, evoke a visceral reaction in which I am inclined to act and re-act upon through the various printmaking processes.

ABOUT THE ARTISTS - biographies & statements

Jon Swindler (continued)

Selected Exhibitions

- 2009 *New Hybrids: Alberta Printmakers Society*; Artist Proof Gallery, Calgary, Alberta
Jon Swindler: New Prints; Printmaking Gallery, Academie Beeldende kunstel Zottegem, Ghent, Belgium
- 2008 *New Hybrids: Ink and Graphite*; University of Arkansas Fine Arts Gallery, Fayetteville, Arkansas
Mediated Landscape: New Works from Stefan Vhinov and Jon Swindler; Link Gallery, Dayton, Ohio, *two person*
Poetic Spaces: Compressed, Expanded, Negated; North Dakota State University, Fargo, North Dakota, *juried*
- 2007 *New Hybrids: Environmental Anomalies*; Manifest Gallery and Drawing Center, Cincinnati, Ohio
Malleable Structures; Burnell Roberts Gallery, Sinclair Community College, Dayton, Ohio
Printed by Hand; Sycamore Gallery, University of Cincinnati, Cincinnati, Ohio, *juried*
-



Ray Van Nes

Alberta photographer Ray Van Nes is fascinated by forms and textures found in abandoned twentieth century industrial sites. Seeking beauty in overlooked places, he has photographed the Turner Valley Gas Plant and other sites across the western provinces to arrive at evocative photographs, inspired by the works of Hermann Wilhelm Vogel, a 19th century photographer who documented Greek and Egyptian ruins. Using platinum/palladium printing techniques he brings an abstract point of view to his photographs, approaching the sites as though they are immense sculpture gardens, with textures added by time, rust, vandalism and nature. **Profile courtesy of Art Gallery of Calgary**

These sites feel alien to us because there's no familiar context for most viewers. Although our industrial past brought us to today's high-tech world, we have little connection to where and how things are made. What intrigues me is how ruins of ancient buildings are considered interesting and even romantic, but ruins of recent structures, especially industrial ones, are seen as ugly. Ray Van Nes

Selected Exhibitions

- 2009 *Intimate Landscapes*; Arts on Atlantic, Calgary, Alberta
- 2007 *Remnants*; Royal Alberta Museum, Edmonton, Alberta
- 2006 *Group Show*; Four By Five Gallery, Calgary, Alberta
- 2005 *Alberta Glances*; The Nickle Arts Museum, Calgary, Alberta, *group*
- 2004 *Hand of Man, (Structures)*; Photospace Gallery, Calgary, Alberta, *group*
- 2003 *An Innocent Abroad (Wanderlust)*; Photospace Gallery, Calgary, Alberta, *group*
Sandstones; Calgary Arts Foundation, Calgary, Alberta
-



Tadeusz Warszynski

Tadeusz Warszynski was born in Kolbudy, Poland. He studied music from an early age, eventually receiving his Master of Music Degree from the Gdansk Academy of Music in 1980. In 1982, he moved with his family to Edmonton where he pursued an ongoing interest and fascination with visual art. He received his Master of Fine Arts in Printmaking from the University of Alberta in 1996 and has been a sessional instructor at U of A since 1993. He has exhibited his work nationally and internationally. Warszynski is attracted to the laborious and gradual nature of various print processes which can offer infinite tactile possibilities as well as simplicity.

Change, passage of time, birth and death are the themes that are always present in my work. As an artist, I am interested in recreating sensations that are unspoken and universal at the same time. Very often there is a paradox or contradiction that brings feelings of uncertainty or suspension. This is important because it helps to create an ongoing dialogue with the viewer and becomes a great metaphor for life where nothing is as it seems. Tadeusz Warszynski

ABOUT THE ARTISTS - biographies & statements

Tadeusz Warszynski (continued)

Selected Exhibitions

- 2007 *Reverberated Spaces*; Point Gallery, Salt Spring, British Columbia, *two-person*
- 2006 *Collaborative Print Exhibition*; Silpakom University, Thailand, Tama Art University, Tokyo & University of Alberta FAB Gallery, University of Alberta, Edmonton, Alberta, *group*
- 2005 *Synergies: Prints from the University of Alberta*; Westfälische Gallerie, Print-Foundation, Rheine, Germany, *group*
Busan International Print Art Festival; Busan Metropolitan City Hall, Busan, South Korea, *juried group*
- 2003 *Junge Kunst In Focus*; Bielefelder Kunstverein, Germany, *juried group*
Lines of Site; Boston, Massachusetts, *juried group*
-



John Will

John Will was born in Waterloo, Iowa. He earned an MFA from the University of Iowa in 1963 and was a Fulbright Fellow in Amsterdam from 1963-64. In 1970 he was awarded a Ford Foundation Printer Fellowship at the Tamarind Institute in Albuquerque, New Mexico. His work is collected throughout the United States and Canada. Since moving to Calgary from the United States in 1971, Will has become a central figure in the Calgary art community while achieving national and international recognition for his work. Humor, satire and irony are present in his print assemblages along with a pseudo documentary approach that takes apart many facets of North American culture (from the ridiculous to the terrifying). His complex investigations and strategies are presented with apparent simplicity and provocation. Until 1997 he was a professor of lithography at the University of Calgary and taught several summers at the Nova Scotia College of Art and design as well as at the Banff Centre and the Emily Carr College of Art.

Selected Exhibitions

- 2008 *Westward Ha!*; Triangle Gallery, Calgary, Alberta, *group*
- 2001 *The Willagio Collection of Fine Art*; Art Gallery of Calgary, Calgary, Alberta, *group*
- 2000 *John Will, Triple Threat Artist*, Art Gallery of Calgary, Calgary, Alberta, *group*
- 1988 *John & Lou's 1923 Voyage*; Dunlop Art Gallery, Regina, Saskatchewan
-



Richard Yates

Richard Yates was born in Edmonton and began formal art studies at the Banff School in 1968. He received a BFA in 1973 and a diploma in Secondary Education in 1976 from the University of Victoria. In 1983 he received his MVA in printmaking from the University of Alberta and subsequently spent a year doing post-graduate studies in printmaking at Konsthogskolan, Stockholm. His preferred print technique is woodcut; his works differ from traditional block prints in that they can be very large, but adhere to tradition in that he rarely uses color. His abstracted images rely on decisive lines, sharp contrasts and the interplay between densely inked shapes and the clean surface of the paper.

His work has enough references to not be purely abstract. The symbolism...universal archetypes such as houses, boats or cars, water or air - becomes 'steps to get people into the work'. Profile from *Printmaking in Alberta*, Bente Roed Cochran

Selected Exhibitions

- 2006 *West Coast Impressions*; Bob Prittie Library, Burnaby, British Columbia, *solo*
- 2001 *The Great Canadian Printmaking Competition*;
- 1999 *Intimate Expressions, Art from PanAmerica*, Manitoba, *group*

**ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM
Southwest Region (ASA)**

Exhibition Title: **Transformers**
 Total # of Art Works: **17**
 Source of Art Works: **AFA Collection & Artist Inventories**

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Date</u>
BAKER Cindy	Pill Deer with Finger Legs (SNAP Newsletter)	Embroidered crest on felt	1999
CAULFIELD Sean	The Pool	Mezzotint, etching, intaglio, chine colle on paper	2003
CRAN Chris	Gold Still Life (Still Life Portfolio)	Silkscreen on paper	2001
DIXON Steven	Untitled	Intaglio, relief on paper	1997
DUGAS Karen	Daydream	Etching on paper	1989
HENRICKS Nelson	Death #29	Gouache on paper	1987
IHAYA Tomoyo	Well #1 , (SNAP Newsletter)	Etching on paper	2005
MARTINEAU Luanne	Love Letters to the Shiv Artist	Photo transfer, silk thread on poly cotton	1997
RIOUX Jacques	San Juan River and the Goosenecks, Utah,	Silver gelatin, selenium toned on paper	1992
STOUT Wade	Mother & Son	Oil on canvas	1992
SWINDLER Jon	American Hybrid #1 (SNAP Newsletter)	Etching, chine colle on paper	2004
VAN NES Ray	Mccord Force Feed Lubricator, Turner Valley Gas Plant	Platinum / palladium print on paper	2003
WARSZYNSKI Tadeusz	Translation , (SNAP Newsletter)	Etching on paper	1996
WILL John	S.B.	Lithograph on paper	1972
YATES Richard	Switches	Silkscreen on paper	1976
Add two artworks from artist inventories			
HABERMILLER Bart	Golden #4	Steel sphere, plastic, glass metal objects & acrylic	2009
LAING Bill	Rosslyn	Silkscreen on paper	2009



Educator's Guide by Natalie Marsh

The purpose of this kit is to assist educators with the integration of this travelling exhibition in the visual arts curricula. It is a beginning for looking at and working with art. The ideas and activities can be used as a starting point for furthering appreciation and investigation into the visual arts.

In this kit are suggestions for viewing the artworks, including gallery games, discussion ideas and studio activities. The **Interactions** section consists of questions that encourage discussion and deeper looking. The **Activities** section consists of studio-based art activities related to the artworks in the exhibition as well as the Interactions discussion questions. The **Gallery Games** section can be copied onto 3 x 5 cards and used as a framework for viewing these and other artworks in the future. This guide explores a variety of ways to increase visual literacy and art appreciation through inquiry and hands-on practice. All of these activities can be adapted to any age or grade level.

Please take time to preview the educator's resource kit and enjoy the show.

VISUAL LITERACY

We live in an increasingly visual culture. From art to television, to the emergence of the Internet, we are surrounded by images as a form of communication. The ability to understand and interpret these images helps us better understand the complexities of our world.

Visual literacy is defined as not only the ability to understand communications composed of visual images, but the ability to create and use imagery in ways that advance thinking, decision making, communication and learning. We become visually literate by expressing our thoughts and ideas in visual form and also by translating and understanding the meaning of visual imagery from others.

It is important to keep in mind that experiencing contemporary art is a personal experience and it is important to emphasize there is no wrong way to interpret the artworks. The Alberta fine arts curriculum outlines four components for responding to art.

Reflection:

Developing the ability to observe and respond to visual imagery: natural forms, designed objects and art. *In this kit, responding to art via questioning and interactive discussions addresses this component.*

Depiction:

Using observations from the visual world to influence the development of personal imagery. *By looking at the artworks included in this exhibition, students will learn to make artwork uniquely their own.*

Composition:

Organizing the basic elements of design to create a unified artwork. *Using the art-based activities in this kit addresses this component.*

Expression:

Using appropriate art materials and media to represent personal ideas and feelings. *Using the artworks included in this exhibition as inspiration, students will make artwork uniquely their own.*

VISUAL THINKING STRATEGIES

We tend to look very quickly at art and objects, leaving little time for contemplation and reflection. Asking thoughtful questions that guide students in finding the answers for themselves creates a meaningful relationship to the art, object or concept at hand and helps us slow down and look deeply.

It is helpful to develop tools that assist us in the looking process. There is not just one way to approach a work of art; there are many tools to choose from to mediate the experience. One way to approach art is through a methodology called Visual Thinking Strategies (VTS). VTS is a visual arts program for elementary school students and teachers that uses art to teach thinking, communication skills, and visual literacy.

Growth is stimulated by three things: looking at art of increasing complexity, responding to developmentally-based questions, and participating in group discussions that are carefully facilitated by teachers.

VTS encourages:

- a personal connection to art from diverse cultures, times and places
- confidence in one's ability to construct meaning from art
- active class discussions and group problem solving
- development of thinking and communication skills
- development of writing skills
- transfer of these skills to other subject areas

---www.vue.org

What Visual Thinking Strategies Look Like

Taken from www.vue.org

Starting the Lesson

Introduce the VTS: it allows students to examine art, to think, to contribute observations and ideas, to listen and to build understandings together. Ask students to recall these aspects of the process often.

Call students' attention to the first image. Always give students a moment to look in silence before you invite them to speak.

Asking the Questions

After they have examined the image, ask the question, "**What's going on in this picture?**" Once students have learned this question, use variations.

Whenever students make a comment that involves an interpretation (a comment that goes beyond identification and literal description), respond first by paraphrasing, and then ask, "**What do you see that makes you say that?**"

In order to keep students searching for further observations, frequently ask them, "**What else can you find?**"

Responding to Students' Comments

Listen carefully to students, making sure you hear all of what they say and that you understand it accurately.

What Visual Thinking Strategies Look Like (continued)

Responding to Students' Comments

Point to what they mention in the artwork. Be precise, even when it is a comment that has been repeated. Use **encouraging** body language and facial expressions to nurture participation.

Paraphrase each comment. Change the wording, but not the meaning of what is said. In rephrasing, demonstrate the use of proper sentence construction and rich vocabulary to assist students with language.

Accept each comment neutrally. Remember that this process emphasizes a useful pattern of thinking, not right answers. Students are learning to make detailed observations, sorting out and applying what they know. Articulating their thoughts leads to growth even when they make mistakes.

Link answers that relate, even when there are disagreements. Show how the students' thinking evolves, how some observations and ideas stimulate others, how opinions change and build.

INTERACTIONS

Interactions are questions to encourage discussion and deeper looking.

Introduction

1. A **transformer** is a person or thing that undergoes a great change of appearance or form. A transformation can take many forms. It can be a transformation of self, in nature, through unexplainable events or transformations that slowly take place over time. Look at the *Transformers* show in its entirety. Can you find a work of art that describes a transformation of a person or self? Transformation of nature? Transformation by surreal or magical means? What about a transformation that takes place over a long time? What other types of transformation can you find? Brainstorm other ways a transformation can take place. Are there transformations that happen that you cannot see?

Transformations in Nature

2. Look at Sean Caufield's work entitled *The Pool*. How does this artwork illustrate the transformation of a natural landscape? Is this a real or fictional place? How can you tell? How would it feel to be in this place? Now compare this work of art to Jacques Rioux's *San Juan River and the Goose-necks, Utah*. How does this artwork illustrate the transformation of a natural landscape? Is this a real or fictional place? How can you tell? How would it feel to be in this place instead of Caufield's *The Pool*?



What are current examples of transformation in nature you can find in your neighborhood? Are there new buildings or houses? Has the landscape been changed or altered around you? Globally are there transformations occurring? What might be an example of a negative transformation of nature? A positive transformation of nature? **See Activity 1 – Ephemeral Sculptures**

3. Scientists have discovered ways of transforming natural items to suit our needs. For example, botanists have developed seedless watermelons and drought-tolerant plants to grow in desert conditions; biologists have cloned sheep and created smaller cows so they use less land and resources.

INTERACTIONS



Look at Cindy Baker's *Pill Deer with Finger Legs*. How is this artwork an example of a transformation from something normal to something genetically altered? If you could transform an item you use every day into something "better", what would you change? How would it create a positive impact on humankind? What negative impact might these changes have on nature?

See Activity 2 – "New and Improved" Nature

Transformation of Inanimate Objects

4. Look at Jon Swindler's *American Hybrid #1*. A **hybrid** is a combination of two unrelated sources. What two objects do you think have been put together to create this hybrid? Use your imagination; what is the function of this newly created object? Why did the artist create this hybrid? What are other examples of hybrids, both real and fictional? **See Activity 3 – Hybrid Creatures**



Transformation of Self

5. Look at Nelson Henricks' *Death #29*. What do you see when you look at this work? Who or what is the hero? What does it mean to be a superhero? Superheroes often have everyday personalities but when occasion arises, they transform into someone who is stronger and more powerful. What traits and virtues do superheroes have? How can you carry those traits and virtues into your everyday life? Do you need to have a particular event transform you into a superhero or can you always be one?

Optional discussion for older grades:

Nelson Henricks is an accomplished video artist and author. Read the following passage written by Henricks and compare these words to his *Death #29*. How does this piece of writing relate to the idea of the superhero? How does a powerful event like death turn an average person into a superhero?



DEATH (MORT)

My neighbor is dying of cancer. I can hear him coughing through the wall. Lung cancer. The lights are on in his apartment. His wife is doing laundry. The stars twinkle in the sky above. I don't find their presence mocking or cruel. Rather, their eternal, feeble flickering is comforting. Something permanent in a world where nothing lasts.

When I remember the dead, I think about all the things they're missing. Events keep happening. Narratives evolve. New ones begin. This phenomenon seems to be the true essence of life: endless drift, a slow accumulation of details that add up to these buildings, these yards, this neighborhood.

When you are really living, you notice little things. Trees and lawns become this leaf, this blade of grass. The air feels clean and cool in your lungs. Everything smells the way it does after the rain. It's enough to make you want to fall on your knees and stick your fingers into that raw, muddy earth. Push your face into the grass and roll on your back. You'd stay like that forever, taking pleasure in all the things you'll miss once you are dead. But that would be crazy. You can't just roll around on someone's lawn all day. People would talk. So instead, you hasten your step and move on to the metro station. You have things to do, places to go.

*When I am dead, I won't wonder how all these stories end. I won't care what people will be wearing in fifty years, what music they are listening to, or who will rule the world. Instead, it's the changing of the seasons that I will miss: the spinning of the stars and the fluttering of the leaves as they grow, wither and die, and grow back again. **See Activity 4 – Everyday Superhero***

INTERACTIONS

6. Growing up is a series of transformations. As we get older, we begin to change, learn new skills and acquire new abilities. There are many portraits included in the *Transformers* exhibition that illustrate the human life cycle, from very young to late adulthood. Explore the various images and their representation of the aging process.



Discuss Tadeusz Warszynski's *Translation* image as a representation of the infant or baby stage of life. How does the artist capture the young human form? Why do you think the image looks like it's going back in space? How does this perspective exaggerate the size of the viewer?

Now find Karen Dugas' *Daydream*. What is happening in this image? The person appears to be tied down and unable to move, while much is happening around her. How is this image a representation of a person in the middle of life?

Finally, explore Wade Stout's *Mother & Son*. How has the artist animated the change from mother to son? How have you changed from a young baby to now? How do you think you will be in the future? **See Activity 5 – My Future Self**

Transformation of Reality

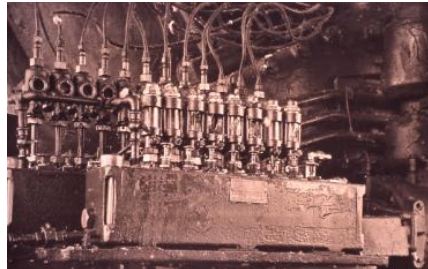
7. We live in a visual culture. Every day we are bombarded with images on television, in magazines and on the internet. But can we trust these images to be telling us the truth? Why or why not? Historically, photography was used as a visual record of events. Today, they are still used to record events but do not carry the same amount of truth as they once did. What technological advances allow us to manipulate the truth in photographs?

See Activity 6 – Digital Manipulation

Transformation of Cultures

8. This exhibition includes many examples of historic and present day civilizations. For example, Steven Dixon's *Untitled* looks like ancient ruins of a former civilization while Ray Van Nes' *McCord Force Feed Lubricator, Turner Valley Gas Plant* symbolizes technology in our present-day civilization. Transformations have occurred throughout human history. Ancient civilizations such as the Incan and Greek empires once ruled vast areas of the earth, but now have only ruins to remember their previous scale. Technologies such as the abacus, papyrus or the building of pyramids no longer hold the significance they once did. Of all the artworks included in this exhibition, which do you think could be a representation of our future world?

See Activity 7 – Changing Pocket Change



ACTIVITIES

The following are studio-based art activities related to the artworks in the exhibition as well as the Interactions discussion questions. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students.

ACTIVITY 1 – EPHEMERAL SCULPTURES

Many artists work with objects found in nature such as twigs, rocks and dirt to create sculptures that are meant to be exhibited in their natural surroundings and to eventually return back to nature. This lesson asks students to explore their natural world, find interesting natural sculptural elements within it and create an ephemeral sculpture to transform a natural area to an art gallery. This work is meant to be temporary, but an option can be to photograph the image and question which work is the art, the sculpture or the recorded image.

Materials

Natural objects, twine, scissors, non-toxic glue, digital camera

Procedures

1. Look at works of art by Patrick Dougherty or Robert Smithson. Both artists use natural objects to create ephemeral sculptures in nature. This is much like building a sandcastle on the beach.
2. Take students on a nature walk around the school or neighborhood. Ask them to gather interesting natural objects. You may want to discuss what the difference is between **natural** and **manmade** objects. Students may also bring natural objects from home like shells, sticks and rocks.
3. Using the natural objects, create a sculpture. Attach the objects together using twine or non-toxic glue.
4. Arrange the objects outside. Create a “sculpture gallery”. Using a digital camera, photograph the sculptures in their outdoor environment.
5. Because the objects are meant to return to nature, the digital photograph will be the only record of the sculpture’s existence.
6. Revisit your outdoor sculpture gallery in one day, one week, one month. How have the sculptures changed?

Thinking Further

Look at the sand mandalas created by Buddhist monks or lamas. Sand mandalas are created by meticulously placing various colored grains of sand, one by one, to fill in intricately drawn designs and patterns. Shortly after the mandala is finished it is destroyed. The sands are swept up, half given to the participants at the closing ceremony and the other half returned to the earth. This is to symbolize the impermanence of life. Why is the impermanence of life an important lesson for us to learn? How is the art of the lamas like the art of the other artists in this exhibition?

ACTIVITY 2 – ‘NEW AND IMPROVED’ NATURE

Materials

An advertisement from a newspaper or magazine, drawing paper and drawing materials

Procedures

1. Distribute advertisements around the classroom. Ask students to look critically at them. What techniques does it use to try to sell a product? Who is the primary audience? Is the advertisement convincing?
2. Ask students to imagine they could change something in nature to better suit their needs. What would they change? For example, if they are allergic to dogs, what would happen if they could create an allergen-free dog?

ACTIVITIES

ACTIVITY 2 – ‘NEW AND IMPROVED’ NATURE (continued)

3. Sometimes changes to natural things can be controversial and unethical, but sometimes transforming natural forms can be very beneficial to humankind. Considering the pros and cons, create an advertisement convincing others to buy and support this new product.

Thinking Further

Genetically transformed fruits and vegetables have caused quite a debate amongst scientists and health professionals. Some argue there is little effect to humans eating these plants while others argue they can be harmful to us and our environment. Do your own research on the genetic altering of fruits and vegetables. What are the positive outcomes of this technology? What are the negative arguments? Where do you stand on this controversial issue?

ACTIVITY 3 – HYBRID CREATURES

Throughout mythology there have been many examples of hybrid creatures such as:

- Chimera – goat, snake, dragon, lion
- Dragon – lizard, bird
- Griffin – lion, eagle
- Pegasus – horse, bird
- Wyvern – bird, reptilian

These creatures contain the best of both animals, being able to fly and swim, be powerful and quick. The following lesson asks students to create their own unique mythological creature in a clay activity.

Materials

Images of hybrid creatures, paper and pencil for preliminary sketches; Clay – can be modeling clay for younger grades, air-drying clay such as Model Magic for middle grades and kiln-fired clay for older grades; paint or glazes, clay carving tools

Procedures

1. Using images found in mythology books or online. Share examples of mythological hybrids.
2. Ask students to create their own sketch of a mythological hybrid. What unique skills would it have? What combination of animals would it need to have these unique qualities?
3. After students have created their sketches, using age-appropriate materials, allow time to create a three dimensional model of their creature out of clay.
4. Students can glaze, paint or add found objects to further describe the details of their hybrid. For example, is it covered in feathers or scales, does it live on land or underwater, can it fly or does it slither across the ground?

Thinking Further

Stories of these mythological creatures have existed since ancient times. These stories are important to our understanding about these hybrids and their amazing abilities. Ask students to write a story about their mythological hybrid. The story could take many forms such as:

- How did their creature come to be?
- What unique qualities does their creature have?
- A fable about how their creature learned an important lesson.
- Write a day-in-the-life about their creature that explains where it lives, what it eats, what it does every day.

ACTIVITIES

ACTIVITY 4 – EVERYDAY SUPERHERO

Most pop culture superheroes originated from comic books and graphic novels. Using comic strips as a reference, this lesson encourages students to create a fictional superhero based on their own lives. Students are to illustrate how they are superheroes in everyday life. Are they environmental superheroes? Do they stand up for equal rights? Are they active citizens in their community?

Materials

Various comic books, graphic novels or comic strips from the newspaper, paper, pencils, colored pencils, ink pens

Procedures

1. Facilitate a discussion about what it means to be a superhero. What are the qualities of a superhero? What makes you a hero or a superhero?
2. Distribute various superhero comic books and strips. Ask students to look critically at the hero and how the artist used a comic strip to tell a story.
3. Ask students to imagine they could be a superhero. What would their superpower be? What would they do?
4. Allow time for students to create a superhero self-portrait and using the comic strip format, tell a story about how they are a superhero.

Thinking Further

Collect all of the students' comic strips and bind them into a classroom comic book.

ACTIVITY 5 – MY FUTURE SELF

This activity involves drawing a self-portrait. It is at the discretion of the educator to determine the type of self portrait created by the student. The lesson is written for grades 7 and up but is adaptable to younger grades (i.e. they may not be able to draw a detailed portrait, but could show hair and eye color and illustrate what they want to be when they are older).

Materials

Drawing paper, drawing pencils, mirrors, various images of people in different stages of life (very young to quite old)

Procedures

1. Discuss the history of self-portraits.
The term "artist" began in the 15th century. Previous to that, artists were an anonymous entity portrayed only through their craft. This elevation of status led to the development of the self-portrait. It was in the 15th Century that artists began to question not only "who am I?" but "how do I want the world to see me".

Though the "mirror has been the instrument of self-observation and self-interpretation", it is only the beginning of the design process. Over the past 600 years, the concept of the portrait has grown to encompass more than a portrait. Self-portraits are not only a reflection of the current, but a prediction of the future. Artists have shown themselves in a variety of poses, places, clothing, moods and styles all focused on the idea of the best expression of the "real" self. Self-portraits may also represent an artist's quest for immortality, as a way to leave behind an image that will outlive the artist. Additionally, a self-portrait can preserve a memory, serve as a gift, be an illustration of one's skill and even help an artist further understand him/herself.

ACTIVITIES

ACTIVITY 5 – MY FUTURE SELF (continued)

Procedures

2. Using the grid below as guide ask students to draw a self-portrait of how they look now. Use mirrors to look critically and carefully at facial features such as eyes, eyebrows, nose shape and lips. These features are what make each face unique and should be reflected in the portrait.
3. Practice shading areas using crosshatching or blending.
4. After students have finished their self-portraits (this may take several class periods), distribute photographs of people who are aging. Discuss how the human face begins to show age. For example, the jaw becomes less noticeable, the eyelids droop, wrinkles begin to form around the mouth and eyes and hair begins to thin (usually more in men than women).
5. Again, looking critically at their own faces, students will determine how they think they will age. Will they have laugh lines? Crow's feet? Will their hair thin? Refer students to Micah Lexier's photo series entitled *David Then and Now* which illustrates various Davids from age 0-75 and their respective photos 10 years later to show how they have aged and changed – www.plugin.org/2006/lexier/index.html.

The following You Tube videos also are a good illustration of the aging process:

- “10 years in 93 seconds” www.youtube.com/watch?v=mr_Wn8jw_sE
- “41 years in 60 seconds” www.youtube.com/watch?v=ZGgd0DUKok4&feature=related

6. Allow time for students to create a second self-portrait, this time representing the self as an older person. The students are to determine how old they would like to show themselves and to think about what characteristics will age. They may want to look at family photos of parents or grandparents to gather information about their family's history.

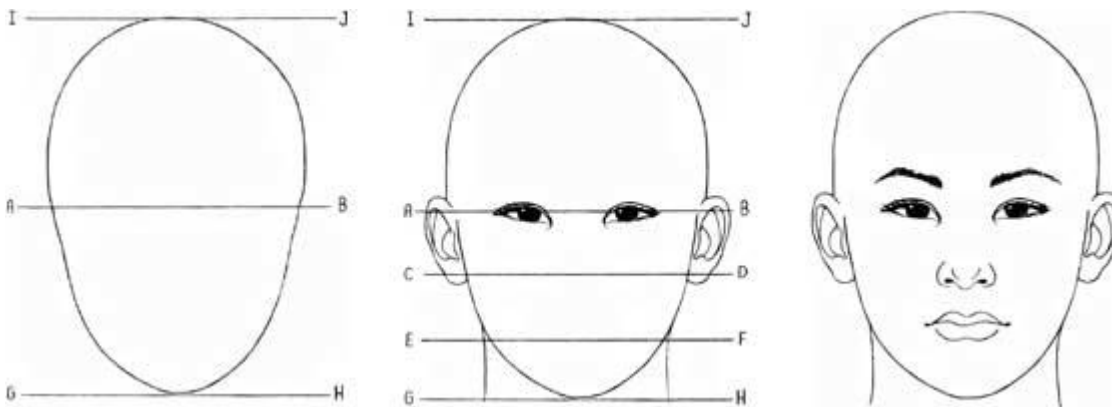


Image from <http://www.drawspace.com/lessons/lesson.php?id=h01>

Thinking Further

Visit www.morphthing.com. This is an online site where you can morph two or more photographs into a new image of a person. Play around! Morph your own photo with another person's photo. How have you acquired his or her characteristics?

ACTIVITIES

ACTIVITY 6 – DIGITAL MANIPULATION

Materials

Digital cameras, computers, color printers

Procedures

1. Depending if digital cameras are available or not, students can either go out and take various photographs or bring in a digital image on a disk. If there is a scanner available, students can bring in a print image to manipulate.
2. Practice taking photographs from various angles, distances, subjects and times of day. Learn to manipulate the controls of the camera to create a variety of effects.
3. Download the images onto a computer.
4. Review the tools of the software. In the case of Adobe Photoshop or Elements, show how to manipulate the contrast, resolution, hue and saturation. Crop, erase and equalize. Practice using various layers and textures, as well as show how to add text to an image.
5. Allow ample time to manipulate images to create new, altered images that no longer tell the 'truth'.
6. Print images and display.

Thinking Further

Photoshop is a readily available program that allows for extreme altering of images. Photo editing is often used in advertising to increase the appeal of something in order to sell a product. This manipulation of images creates a false sense of reality for the consumer. Look critically at a few magazines and find images that have been digitally manipulated. How does manipulation help sell the product? How does it make the viewer feel? What social responsibility should advertising companies have when it comes to selling consumers an unrealistic product?

ACTIVITY 7 – POCKET CHANGE

Metal coins and other items of tradable value used as money are unique throughout the development of civilization. Items considered valuable such as cattle and obsidian were used as forms of money; later, Greeks and Romans created intricately designed metal coins. Today, we have virtual money in the form of online bill payment, debit and credit cards. This lesson explores the concept of money and its existence in future civilizations.

Materials

Examples of money from various countries, scrap paper and pencils for sketching, materials for creating the money are up to the students; Suggestions are: metal foil (36 gauge works best) and embossing tools, clay, found objects

Procedures

1. Facilitate a discussion about money. Show examples of money from different countries and throughout history. Discuss the history of money, beginning with the barter system, and then using natural items, now with paper money.
2. Look critically at the coins and paper money in our system. What symbols do you see? What words are printed on the coins and bills? What does this money tell you about Canada?
3. Hand out sketch paper and pencils. Using historic and current money as inspiration, ask students to design the future of money for Canada. Consider its use and our technological world. How will our civilization's money change in the future?
4. Using appropriate materials to create this new form of money create a three-dimensional model of this new currency. Will money remain as coins and paper? Will it change into a new material? Will money be entirely virtual? If so, how will people "pay" for items?

ACTIVITIES

ACTIVITY 7 – POCKET CHANGE (continued)

Procedures

5. Display works for critique. Discuss the varied responses to the future of money.

Thinking Further

Currency has always been counterfeited. Today with the virtual worlds of online shopping and identity theft, it has become even easier to steal money. Think critically about your form of future money. How will it be counterfeit-protected? How can we improve our protection today?

GALLERY GAMES

The Gallery Games can be copied onto 3 x 5 cards and used as a framework for viewing these and other artworks in the future.

Shape Detective

Isolate and draw specific shapes from the artworks on small cards. Students can work alone or in pairs to find their shapes. For younger children, this activity can be done in a large group and the shapes to be found can be simple geometric and organic shapes.

Line Hunt

Isolate and draw specific lines from the artwork on small cards. Students can work alone or in pairs. Ask a volunteer to act out his or her line while the rest of the group tries to figure out which line is being represented.

Painting in Action

An “artist” (one of the students) arranges the other students to become the artwork. Students must become lines, shapes, colors, as well as objects in the work like rocks, trees, buildings and figures. This is a great activity to learn about space in a painting – foreground, middle-ground and background.

ArtWord

Write descriptive words on small cards, one word on each. Have students choose one card. They then must find the artwork that best suits their word. Students must explain their choice.

Sample Words:

fuzzy, rough, smooth, soggy, hot, cold, prickly, soft, excited, sad, happy, angry, tired, boring, delicate, surprise, scary, relaxed, soft, warm, gloomy, silent, noisy, loud, smoky, tangy, bitter, sweet, sour, quiet, echo, music, bounce, crowded, lonely

What will you choose?

Assign a space to each group of three children – e.g. laundromat, grocery store, school, museum, kitchen, office, restaurant, library, hospital, etc. Each group then must choose five artworks that best belong in that venue. Present your choices to the group with reasons why those were chosen over the others.

Elimination

The next place this show will be exhibited is very small and one of the artworks must be removed. Which one would you choose and why? Be sure to back up your judgments with reasons and be prepared to argue your choice.

GALLERY GAMES

Amazing Shrink Machine

Imagine shrinking to the size of your thumb and you are now able to enter right into the artwork. Where would you enter into the picture? Where would you travel? How far could you go? What would get in your way? What sounds can you hear? What can you taste? What can you smell?

Personal Taste

Choose one of the artworks that would appeal to each of the following characters and describe why it would attract them: an elephant, a mosquito, a dancer, a baby, a teacher.

Art Charades

A volunteer chooses an artwork without revealing his or her choice. Without speaking the volunteer describes the artwork (lines, shapes, colors, and objects) through movements and actions. The rest of the group tries to guess which work was chosen.

Curator Game

Ask students if they know what a curator is; explain the job of selecting and defending works to be exhibited. In small teams, students are assigned a work of art (this is more challenging than if they choose one they already like). Students then place themselves in the role of the curator and write down some positive statements about the artwork and a statement on why it is included in the exhibition.

GLOSSARY

Abstract: A type of art done in lines, shapes and colors with reference to the appearance of natural objects; subject matter reduced to essential aspects

Collage: A composition made by pasting together various materials such as newspaper, cloth, natural objects, printed text, illustrations or photos

Composition: The art of combining the parts of a work of art to produce a unified and harmonious whole; the manner which the areas are related to each other

Conceptual: Imagery which represents a mental interpretation of the object, rather than appearance alone

Culture: The predominating attitudes and behavior that characterize the functioning of a group or organization

Curator: The individual responsible for selecting a theme or premise and for choosing artwork for an exhibition

Ephemeral: Lasting a very short time; short-lived

Found object: A natural or discarded object found by chance and held to have aesthetic value

Illustration: Picture designed to elucidate and decorate a story, poem or other piece of writing

Installation: Art that is or has been installed - arranged in a place - either by the artist or as specified by the artist. It might be either site-specific or not, and either indoors or out. The term became widely used in the 1970s and 1980s and continues to be employed by many people. Installations may be temporary or permanent, but most will be known to posterity through documentation.

Interpretation: To find meaning in writing, artwork or an exhibition

GLOSSARY

Intuitive: The ability to know or sense something without reasoning

Landscape: A picture depicting scenery on land

Mandala: Any of various radial geometric designs symbolic of the universe, traditionally used in Hinduism and Buddhism as an aid to meditation.

Manmade: Produced, formed or made by humans, produced artificially

Medium: In a general sense, the material an artist uses

Natural objects: Items found in nature, not made by human

Negative space: The space around and between the subject(s) of an image

Non-objective: Pure abstraction; art that does not depict known objects

Non-verbal: Involving minimal to no use of language

Objective: Factual thematic content, having recognizable images

Portrait: A pictorial representation of a person usually showing the face

Realism/realistic: Depiction of subjects as they appear in real life

Sculpture: A three-dimensional work of art or the art of making it. Such works may be carved, modeled, constructed or cast. Sculptures can also be described as assemblage, in the round, and relief, and made in a huge variety of media.

Still life: A work of art depicting inanimate subject matter, typically commonplace objects which may be either natural (food, plants and natural substances like rocks) or man-made (drinking glasses, cigarettes, pipes, hotdogs and so on) in an artificial setting

Symbol: A thing that represents something else

Transform(er): To change in form, appearance, or structure; metamorphose, to change in condition, nature, or character; convert, to change into another substance; transmute.

SOURCES & SUGGESTED READINGS

Websites

Alberta Learning: www.learning.gov.ab.ca

Art Vocabulary: www.artlex.com, www.dictionary.com

The @rtroom: www.arts.ufl.edu/art/rt_room

Visual Thinking Strategies: www.vue.org

YouthLearn: www.youthlearn.org/learning/teaching/questions

SOURCES & SUGGESTED READINGS

Activities

Activity 1

Patrick Dougherty: www.stickwork.net/

Robert Smithson: www.robertsmithson.com/index

Sand Mandalas: www.namgyal.org/mandalas/

Activity 2

Nelson Henricks: www.nelsonhenricks.com

Activity 5

National Gallery of Art Classroom – Self-Portraits www.nga.gov/education/classroom/index

Self Portrait Grid – <http://www.drawspace.com/lessons/lesson.php?id=h01>

You Tube videos – www.youtube.com

Micah Lexier - www.geist.com/photoessays/david-then-david-now, David Then and Now - www.plugin.org/2006/lexier/index.html

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Alvarado, Amy Edmonds & Patricia R. Herr. Inquiry-Based Learning Using Everyday Objects, Thousand Oaks, CA; Corwin Press, 2003

Cribb, Joe. Money (Eyewitness Books) New York, NY: Dorling Kindersley Limited, 2005

Rebel, Ernst. Self-Portraits Munich, Germany: Taschen, 2008



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