

Painted Past:

A History of Canadian Painting from the Collection



Paul Peel
Reading the Future, 1883
oil on canvas
Collection of the Vancouver Art Gallery
Gift of Mr. F. M. Southam

TEACHER'S STUDY GUIDE FALL 2014

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

Composed of works from the Gallery's permanent collection, the exhibition *Painted Past: A History of Canadian Painting from the Collection* traces the history of traditional Western painting in Canada from the mid-nineteenth to the late twentieth centuries, through three sections: Landscape, Portraiture and Cityscape. The exhibition is the first survey of historical Canadian painting selected from the Gallery's collection in more than four decades, and features works by prominent artists such as B.C. Binning, Emily Carr and members of the Group of Seven, among other historical and contemporary artists.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Painted Past: A History of Canadian Painting*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Painted Past* has three main goals:

- to introduce students to the work of historical and contemporary Canadian artists,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks within historical, social and cultural contexts.

THE EXHIBITION: *Painted Past: A History of Canadian Painting from the Collection*

The Vancouver Art Gallery has the most important collection of Canadian art in British Columbia. Featuring works from the Gallery's permanent collection, *Painted Past* traces the history of traditional Western painting in Canada over the past century and a half and includes both historical and contemporary Canadian artists. Although this period of painting in Canada initially responded to international artistic trends, its evolution throughout history has included the development of a style distinct to this country. This exhibition demonstrates the enormous range of unique painterly expressions that have, over decades, come to represent our landscape, people and cities.

The exhibition is divided into three sections: Landscape, Portraiture and Cityscape.

Section 1: The Canadian Landscape

At the end of the nineteenth century, Canadian artists of European descent looked to England and continental Europe for inspiration, early painters having either immigrated to Canada or sought training abroad. As a result, their landscape paintings were rendered in a traditional academic style and were romantic, picturesque depictions that were variations on popular traditions of English, French and Dutch works. Consequently, landscapes of dark colour palettes, atmospheric qualities and Dutch themes dominated Canadian painting.

The assertion of a distinct Canadian style became more important in the early twentieth century. After World War I, artists began to oppose European themes and influence; they sought to create art that would be particular to this nation and its people. In 1920 the Group of Seven exhibited their bold, colourful paintings for the first time, in work that captured the unique character of Canada's wilderness through a direct expression of the spirit of the landscape. By the late 1920s the Group had come to define Canadian art through their paintings, and subsequent generations of landscape artists continued to develop their Modernist directions through their own unique interpretations.

By the 1930s, individual artists such as Lawren Harris were experimenting with abstract forms and indirectly influenced and encouraged the following generation of artists, who went on to explore abstract themes. Following World War II, the Canadian landscape continued to be a subject of interest for many Canadian painters, as they developed a wide range of styles.

Section 2: Portraiture

Portraiture has been central to Western art for centuries, and was historically popular among the upper echelons of society to show social prestige. This genre first became fashionable in Canada in the 1780s as a growing wealthy class began to show a new interest in collecting paintings. By 1890, almost every Canadian artist aspired to study in Paris, and as a result many produced portraiture in a traditional academic style, creating highly finished naturalistic works that had enormous popular appeal.

Eventually, with the development of a distinctly Canadian style of painting asserted by the Group of Seven and other artists who sought independence from the authority of European painting in the early twentieth century, there would be a clear shift in painterly techniques as portraits were made in a more interpretive style. By the mid-twentieth century, the status of the naturalistic portrait had been undermined as artists challenged the belief that a realistic resemblance to a living model was an appropriate representation of identity, and works moved further toward abstraction. However, portraiture has never disappeared; figurative images of individuals throughout the twentieth century provided an effective way to explore personal identity.

Section 3: The Cityscape

The subject matter of the cityscape has played a less important role in the history of Canadian art than scenes of the natural environment. Throughout the eighteenth and nineteenth centuries, artists did not distinguish between landscape and cityscape, as both were seen as part of the same artistic tradition. By the turn of the twentieth century, Canada was dramatically expanding in urban development as millions migrated to cities, and settlements flourished along railway routes. Urban scenes were among the earliest scenes painted by Canadian artists at this time. Painters recorded their new physical surroundings in a straightforward way that sometimes seemed idealized to those outside Canada.

Despite their focus on nature, members of the Group of Seven and their contemporaries occasionally produced works based on urban environments in which they lived, adapting their Modernist forms of expression to this subject. The city was of particular interest to Lawren Harris, for example, who produced a number of paintings of Toronto's residential row houses, ordinary subjects that at the time were considered distasteful as art.

Vancouver's abstract painters in the 1950s were particularly interested in the pervasive nature of the surroundings that they lived in and experienced. Jack Shadbolt, whose works were surrealist in style, focused on his responses to colours and points of view derived from memory. Gordon Smith's cityscapes were similarly concerned with re-creating an experience and mood of the environment as he stylized forms into abstract cityscapes.

ARTISTS' BACKGROUND

The following background information highlights some of the artists whose may be explored in the school tour.

B.C. Binning (1909–1976)

B.C. Binning was born in Alberta but lived in Vancouver for most of his life. He had planned on becoming an architect, but during an extended period of illness he began to draw and turned his attention to the study of art instead. After attending the Vancouver School of Art, he travelled with his wife to England and America to pursue his studies in art.

Binning's subject matter was clearly influenced by his passions. He returned to the subject of the sea and marine life repeatedly over the years, even as his work became increasingly abstract. His lyrical compositions, informed by his love of architecture, always retained balance, harmony and order. He used pattern, colour, texture and line in a strongly personal way. His humour and joy are reflected in his unerring sense of colour and design.

Molly Lamb Bobak (1922–2014)

Born in Vancouver, Molly Lamb Bobak studied at the Vancouver School of Art. She was taught by Jack Shadbolt, who introduced her to the work of Post-Impressionists like Paul Cézanne. Bobak was the first woman to be given the title of official war artist in World War II after joining the army herself in the early 1940s. During this time, she met the artist A.Y. Jackson (a member of the Group of Seven), with whom she had “wonderful talks in his studio about war and peace and painting.”

Bobak produced a large body of work, overseas and in Canada, depicting women's work during the war. After the war, Bobak worked in Europe for six months and eventually met her husband, the war artist Bruno Bobak, at a studio in England. Her work as a war artist helped to launch Bobak as a young Canadian artist: she went on to participate in exhibitions at the War Museum in Ottawa and the National Gallery of Canada. She settled in Fredericton, New Brunswick, in 1961. In addition to her disciplined commitment to her own art for more than fifty years, she taught widely and influenced many of the region's artists. Bobak died on March 2, 2014, in Fredericton.

Emily Carr (1871–1945)

Born in Victoria in 1871, Carr decided as a child that she was going to be an artist. She set herself on a path of learning that took her to California, England and France. On her return to Canada she travelled into the northern parts of British Columbia to paint First Nations subjects and later into the forests of Vancouver Island to capture the landscape. She led an unconventional life for the times, never married, and supported herself through a series of efforts such as raising dogs, running a boarding house, making pottery and giving art lessons. Under-appreciated as an artist, she achieved some measure of success only toward the end of her life, most significantly as a writer. She produced a series of books including *Klee Wyck*, a collection of stories based on her experiences with First Nations people, which won the Governor General's Award for Literature in 1941. She died in Victoria in 1945.

During her time in France, Carr was strongly influenced by the then new styles of Post-Impressionism and Fauvism. She returned to Canada excited about her new-found skills, which included the use of bright colours and broken brushstrokes—for which she was ridiculed and dismissed as a bad artist. Her paintings of First Nations villages in the North

were further rejected as not being “true documentary.” After a long period of not painting at all, Carr began to paint the forests of British Columbia. These are among her strongest and most forceful works, in which she developed her own Modernist style of rich, layered coloration and increasing abstraction.

The Group of Seven (1920–1933)

The Group of Seven formed in Toronto in 1920 as a collective of modern artists. The seven founding members were Franklin Carmichael, Lawren Harris, A.Y. Jackson, Francis (Franz) Johnston, Arthur Lismer, J.E.H. MacDonald and F.H. Varley. Tom Thomson, although extremely influential in the Group’s direction, died before the group was officially formed.

The Group’s stated goal was to form Canada’s national school of painters. Although their work follows the trends seen in modern European painting of the time, it sharply contrasted with the more traditional style that marked early Canadian landscape painting. Using the thick, broken brushwork of Post-Impressionism and the vivid, decorative colours of Fauvism, they attempted to express a bold, non-idealized Canadian landscape. The Group’s Modernist approach to painting was often dismissed as crude or rough.

The Group—along with other artists of the time—sought to identify Canada with the North and to build a sense of nationalism based on the land itself. Their work has helped frame popular cultural conceptions of the Canadian landscape into the present day.

Jean Paul Lemieux (1904–1990)

Jean Paul Lemieux was one of the foremost painters of twentieth-century Quebec. He was born in Quebec City, where he also died. Lemieux is particularly recognized for his paintings of the desolate, seemingly infinite spaces of the landscapes and cities of Quebec. Many of his works are permeated with an intense feeling of mystery.

Lemieux studied at the École des beaux-arts de Montréal from 1926 to 1929 and demonstrated a talent for illustration. Upon graduating he spent a year in Paris, where he studied at the Académie de la Grande Chaumière and Académie Colarossi. He returned to the École des beaux-arts in Montreal from 1931 to 1935 to obtain a teaching diploma, then taught at the École des beaux-arts in Quebec City from 1937 to 1967. In the 1930s, Lemieux painted the rocky terrain of Charlevoix County on the Lower St. Lawrence, and in the early 1940s he produced satirical paintings of urban and rural life. In 1955, after a year in France, Lemieux adopted a more formal and conceptual approach to his landscapes, which were often populated by stiff, unmoving figures.

In 1960, works by Lemieux and other Canadian artists represented Canada at the Venice Biennale. Lemieux received several awards for his works, including the Louis-Philippe Hébert Prize in 1971 and the Molson Prize for Canada Council for the Arts in 1974. He was also a member of the Royal Canadian Academy. In 1997 he was made a Grand Officer of the National Order of Quebec.

Alfred Pellan (1906–1988)

An important figure in twentieth-century Quebec painting, Alfred Pellan was born in Quebec City in 1906. From the age of fourteen until his graduation in 1926 he studied at the École des beaux-arts de Québec. The same year, he became the first recipient of a fine arts scholarship from the Quebec government, which allowed him to study at the École nationale supérieure des beaux-arts de Paris. He stayed in Paris until 1940, completing his artistic

education, then moved to Montreal. From 1943 to 1952, Pellan taught at the École des beaux-arts in Montréal. His promotion of free thinking and expression in his teaching put him at odds with the more conservative director of the school. This resulted in Pellan's temporary resignation in 1945.

From 1952 to 1955, he lived in Paris on a bursary from the Royal Society of Canada. There he became the first Quebecer, and Canadian, to hold a solo exhibition at the Musée National d'Art Moderne in Paris. Pellan was prolific and produced a variety of works. His early canvases show a Fauvist influence in the use of bold, bright colours. From the 1940s on, his works became closer in style to cubism and surrealism; then they branched out into their own unique style.

Pellan received a great number of prizes and distinctions, including four honorary doctorates. In 1967 he was made a Companion of the Order of Canada. He was awarded the Paul-Émile Borduas prize in 1984 and made an Officer of the National Order of Quebec in 1985. Over the years he participated in more than one hundred collective exhibitions abroad, strengthening his international reputation. Alfred Pellan died in Laval, Quebec, in 1988.

Jack Shadbolt (1909–1998)

Jack Shadbolt moved from England to Canada as a young child and responded enthusiastically to the natural setting of British Columbia. A prolific artist, he exhibited his work frequently, often surprising his followers by taking unexpected new directions in his work.

Shadbolt studied art in Vancouver, learning from many of the important artists of the time. Passionate about art education, he taught many generations of students at Kitsilano High School, the Vancouver School of Art and the University of British Columbia. Shadbolt met Emily Carr, who in his words “overwhelmed” him as a young artist. He continued to be deeply affected by her art for much of his artistic career.

Over his lifetime, Shadbolt used many diverse media, working with charcoal, oil, watercolour, print, acrylic, ink and collage. He created single images as well as multiple panels and large-scale murals and tapestries. He wrote and published three books containing his art and his writings. With his wife, Doris Shadbolt (Emily Carr’s foremost scholar and biographer), he travelled widely and was enormously inspired as an artist by these journeys. His work has been exhibited nationally and internationally, from Tokyo to Mexico to the Guggenheim in New York. He won numerous major international art awards, represented Canada in the 1956 Venice Biennale and was awarded the Order of Canada.

PRE-VISIT ACTIVITY: About the Artists (Intermediate and secondary students)

Objective:

Students read, research and share information about some of the artists represented in *Painted Past*.

Materials:

- ❑ writing materials
- ❑ Internet. Some useful websites:
 - www.artcyclopedia.com
 - www.wikipedia.com
 - www.artandculture.com
 - [www.ccca.ca/artists/\[name of artist\]](http://www.ccca.ca/artists/[name of artist])
- ❑ Artist Information Sheet (pages 11–12) and Student Worksheet (page 13)

Process:

1. Divide the students into eight groups. Cut up the Artist Information Sheet (pages 11–12) and assign one artist to each group.
2. Give each student a copy of the Student Worksheet (page 13) and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and search the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by each artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images, and have the class guess which image is by which artist.

Conclusion:

Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to find out more about?

Artist Information Sheet

B.C. Binning

- Born in Alberta, but lived in Vancouver most of his life
- Planned on becoming an architect, but began to draw during an extended illness
- Attended Vancouver School of Art
- Travelled to England and America to study art
- His work influenced by his interest in sea and marine life as well as architecture
- Worked in an abstract style

Molly Lamb Bobak

- Born in Vancouver, died in Fredericton, New Brunswick
- Studied at the Vancouver School of Art
- Was taught by Jack Shadbolt, who introduced her to the work of Post-Impressionists
- Was the first woman to be given the title of official war artist in World War II
- Most widely recognized for her depictions of crowds of people and her work from World War II

Emily Carr

- Born and died in Victoria, British Columbia
- Studied art in San Francisco, England and France, travelled through British Columbia visiting First Nations villages
- Lived mostly alone, kept lots of animals
- Wrote many books toward the end of her life, which were well received
- Painted First Nations villages and totem poles, and forest landscapes
- Sketched outdoors using thinned oil paint on paper, made final paintings in her studio using oil paint on canvas

Group of Seven

- Group of Toronto-based Canadian painters devoted to landscape painting and the creation of a national Canadian style
- Members included Franklin Carmichael, Lawren Harris, A.Y. Jackson, Francis (Franz) Johnston, Arthur Lismer, J.E.H. MacDonald and F.H. Varley
- Active from 1920 to 1933
- Used bolder painting style, heightened use of colour and visible brushstrokes

Jean-Paul Lemieux

- Born and died in Quebec City
- Known for his desolate landscapes, unmoving figures and intense feeling of mystery in his works
- Studied in Montreal and Paris
- Represented Canada in the Venice Biennale in 1960
- Was made an officer of the National Order of Quebec in 1997

Alfred Pellan

- Born in Quebec City and died in Laval, Quebec
- Studied in Quebec and Paris
- Was the first Canadian to exhibit at the Musée National d'Art Moderne in Paris
- Was influenced by modern art movements that included bold colours, dream-like qualities and varied viewpoints, but eventually found his own style
- Received many prizes and was made an officer of the National Order of Quebec

Jack Shadbolt

- Born in England, died in Vancouver
- Passionate about teaching, prolific as an artist, exhibited frequently
- Travelled extensively both to study art in Europe and to experience life abroad as an artist
- Experimented with many different artistic styles, techniques and materials
- Worked mostly in his studio, sometimes outdoors
- Wrote and published three books, which were well received

Student Worksheet

	Personal Information	Type of Art	Known for	An Artwork
B.C. Binning				
Molly Lamb Bobak				
Emily Carr				
Group of Seven				
Jean Paul Lemieux				
Alfred Pellan				
Jack Shadbolt				

PRE-VISIT ACTIVITY: Working in the Open Air (all levels)

Objective:

Students are introduced to the artist's process of working by sketching outdoors and then, back in the classroom, creating a painting based on the sketch.

Discussion:

Emily Carr—and many of the artists represented in this exhibition—often created sketches for their landscapes out in nature, where they could study the colours and textures of the trees, foliage, lakes and sky, and observe the way light, wind and weather affected their subjects. Artists such as Emily Carr and members of the Group of Seven began sketching in charcoal, pen, pencil or paint, and did the final work later, back in the studio. There they would make oil paintings based on—but not exactly the same as—their sketches.

Emily Carr wrote the following passage in her book *Growing Pains*:

“Outdoor study was as different from studio study as eating is from drinking. Indoors we munched and chewed our subjects. Fingertips roamed objects feeling for bumps and depressions. We tested textures, observed contours. Sketching outdoors was a fluid process, half looking, half dreaming, awaiting invitation from the spirit of the subject to ‘come, meet me half way.’ Outdoor sketching was as much longing as labour. Atmosphere, space cannot be touched, bullied like the vegetables of still life or like the plaster casts. These space things asked to be felt not with fingertips but with one’s whole self.”

Materials:

For Part 1:

- drawing pads, or clipboards and sheets of paper
- coloured pencils, crayons or pastels

For Part 2:

- thicker paper for painting
- paint—preferably tempera or acrylic, but any available paint will work
- paintbrushes

Process:

Part 1:

1. Discuss Carr's two-step approach to her painting, and tell the students they are going to go outdoors and make a colour sketch as a precursor to a painting. Read them the above excerpt from *Growing Pains*.
2. Choose an outdoor area with some greenery and one or more trees. Have the students decide on a starting perspective; for example:

close up, with tree trunk or branches filling the page,
from a distance, including grass, trees and sky,
looking up, including the top of the tree and an expanse of sky, a single tree.

3. Have them look closely at the greens and yellows of the leaves, the browns and greys of the trunk and branches, and the blues and greys of the sky. Remind them that landscape painters like Carr didn't use just one colour, but mixed and blended colours and shades to create rich, dense surfaces.
4. Have the students make a few colour sketches from different perspectives or angles, from close up and far away. Encourage them to fill the page with quick detail—broad strokes of colours, lines and shapes that include all the elements in their line of vision.

Part 2:

1. Back in the classroom, within a week after making the sketches, have the students look at their sketches and choose the one they would most like to make a painting from. What parts of their sketch do they want to leave in? What parts would they like to change? Does the composition feel balanced, or are there some areas they would like to add something to or remove something from? Would they like to combine elements from two drawings?
2. Have the students set up workspaces at their tables, where they can see their sketches and have access to paper, paint and brushes.
3. Have them paint their landscapes, encouraging them to fill the page, layering on and blending colours as they work.

Conclusion:

- Display the students' work: painting alongside sketch.
- Have them look at the work and talk about the similarities and differences in materials, locations, colours and composition.
- Discuss the process, how easy or hard it was to create the work, the differences between making the sketch and creating the painting.

PRE- or POST-VISIT ACTIVITY: Partner Portraits (all levels)

Objective:

Students create two portraits of a classmate, while exploring realism and abstraction.

Discussion:

Portrait painting has been an artistic tradition for centuries. It became popular in Canada in the late eighteenth century in response to socio-economic progress. Initially, Canadian artists produced portraits in a traditional, highly naturalistic style common to Europe. Over time, however, and with the advent of a distinctly Canadian style of painting, artists moved toward abstraction and created their own unique styles of portraiture.

Materials:

- ❑ large (5x8) plain index cards (2 per student)
- ❑ variety of coloured pencils, markers and crayons

Process:

1. Discuss portraiture with the students. What is a portrait? Why do portraits exist? What kinds of portraits have they seen before? Do all portraits look realistic?
2. Discuss realism vs. abstraction.
3. Discuss drawing the face. Oval head, ears in the middle, hairline from one ear to the other, eyes where the ears are in the middle, then nose halfway between the eyes and chin, and lips halfway between the nose and chin.
4. Have students work with partners, sitting across from each other at a table or at their desks.
5. Have each student make two portraits of their partner.
 - Portrait 1:
 - This portrait will be realistic. Students should use skin tones and appropriate colours for hair and eyes, and fill the entire page.
 - Portrait 2:
 - This portrait will be abstract. Students may only use **one** colour, or **two** complementary colours.
 - Encourage students to simplify shapes and create an abstract background with lines, dots or a fun design of their choice.
6. Display the portraits. See example display of monochromatic portraits on following page.

Conclusion:

Discuss:

- How do the realistic and abstract portraits differ?
- Do portraits need to be realistic? Why or why not?
- Which portrait did the students enjoy more? Why?



<http://elementaryartfun.blogspot.ca>



<http://elementaryartfun.blogspot.ca>

PRE- or POST-VISIT ACTIVITY: Idealized Landscapes (all levels)

Objective:

Students choose an area in their school grounds and create a painting representing an idealized version of their chosen scene.

Discussion:

Throughout the nineteenth and into the first years of the twentieth century, Canadian painters were strongly influenced by European artistic traditions. As a result, landscape paintings were romanticized and showed idealized and picturesque versions of the land. This continued until the early twentieth century when Canadian painters found a distinct visual language and style unique to Canada. Homer Ransford Watson (1855–1936), whose work is featured in the exhibition, is said to be *“the man who first saw Canada as Canada, rather than as dreamy blurred pastiches of European painting.”*

Materials:

- sketch paper, pencils and clipboards
- thicker paper for painting (preferably watercolour paper) and soft drawing pencils
- watercolour paints or watercolour pencils

Process:

1. Ask students to think about their school. If they were to create an image to represent the most attractive feature on the school grounds, what would it be? How would they show what they like best about the school grounds to someone who has never seen it? What would they put in the image? What would they leave out?
2. Have students go out to the feature that they like best and do a sketch. Have them leave out parts of their chosen scene or add to it to produce an idealized image of their school. (If it is not convenient to go outside, students can bypass this step and work from memory.)
3. Have students work from their sketches to create a final painting on the thicker paper with watercolours.
4. Display the paintings.

Conclusion:

Discuss:

- How have students idealized their chosen area of the school grounds?
- How do the works differ from reality?
- Should specific places always be shown to look realistic in artwork? Why or why not?
- Discuss the question of truth and representation. How do we know an image is an accurate reflection of reality? Does it matter? Never, sometimes or always?

VOCABULARY

abstract/abstraction: a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art)

academic art: a style of painting and sculpture produced under the influence of European academies of art. Specifically, academic art consists of the art and artists influenced by the standards of the French Académie des beaux-arts, which practised under the movements of Neoclassicism and Romanticism.

cityscape: an artistic representation, such as a painting, drawing, print or photograph, of the physical aspects of a city or urban area.

contemporary: created in the last thirty years. Most contemporary artists are living artists.

cubism: an early-twentieth-century avant-garde art movement pioneered by Georges Braque and Pablo Picasso. In cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

Fauvism: the style of *les Fauves* (French for “the wild beasts”), a loose group of early twentieth-century Modern artists whose works emphasized painterly qualities and strong colour over the representational or realistic values retained by Impressionism.

genre: a category of artistic composition, as in music or literature, characterized by similarities in form, style or subject matter.

landscape: artwork in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and are often concerned with light, space and setting.

Modern/Modernist: a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

naturalism: the depiction of realistic objects in a natural setting, a type of art that pays attention to very precise accurate details.

portraiture: a genre in painting whose intent is to depict the visual appearance of the subject, usually a human subject.

Post-Impressionism: a genre of painting that grew directly out of Impressionism, but rejected its limitations. Artists continued to use vivid colours, thick paint and real-life subject matter, but were more inclined to emphasize geometric forms, to distort form for expressive effect and to use unnatural or arbitrary colour.

surrealism: cultural movement that began in the early 1920s, best known for its visual artworks and writings. Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself and/or an idea or concept.

RESOURCES

Print:

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Online:

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<http://elementaryartfun.blogspot.ca>

www.gallery.ca

<http://www.guildegraphique.com>

www.wikipedia.com

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www.cybermuse.gallery.ca

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