

EXPANDING HORIZONS: Painting and Photography of American and Canadian Landscape 1860–1918



Frederic Edwin Church
Niagara Falls, from American Side, 1867
oil on canvas
National Gallery of Scotland, Edinburgh
Photo: A. Reeve

TEACHER'S STUDY GUIDE FALL 2009

Vancouver
Artgallery

Contents

Program Information and Goals	3
Background to the Exhibition <i>Expanding Horizons</i>	4
Historic Backdrop: 1861–1917	6
Artists' Background	7
Pre- and Post- Visit Activities	
1. Time & History	10
Student Worksheet: Information Gathering.....	12
2. Idealizing the Image.....	13
3. Putting the Idea into the Landscape.....	15
Student Information Sheet	16
Landscape Image	17
4. Changing the Hood	18
Vocabulary	20
Resources	21

Vancouver Art Gallery

Teacher's Guide for School Programs

The exhibition *Expanding Horizons* contains a vast array of landscape art from a significant period in the transformation and development of North America. Both the United States and Canada were changing radically as they felt the impact of events ranging from the American Civil War and Canadian Confederation, to the construction of the railway opening up the western frontiers, to the devastating loss of life in the First World War. Through all of these years, artists were interacting with the landscape, recording through painting and photography a huge variety of responses to the land. Rather than merely passively recording the times, their art often altered the path of history itself through powerful visual interventions portraying and affecting the events as they unfolded.

DEAR TEACHER:

This guide will assist you in preparing for your tour of *Expanding Horizons*. 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 *Expanding Horizons* has three main goals:

- to introduce American and Canadian landscape painting and photography within historical, geographical, social and political contexts,
- to examine the impact of ideas contained in the paintings and photographs at this time in history,
- to explore individual works in terms of style, technique, and ideas.

THE EXHIBITION

Expanding Horizons looks at a time in history when the world was experiencing rapid change. The artists working with the landscape in Canada and America were exploring these changes in the political, cultural, social and artistic arenas. They were challenging traditions, forging regional and national identities, working with new technologies, documenting their environments, creating romantic visions that represented ideals, and discovering the myth-building properties of their craft. Arguably most significantly, they were affecting the course of history itself through their very creations. They were swaying public opinion and policy-makers through their representations of the landscape, whether the purpose was to decry poverty in the city, encourage westward expansion or preserve natural landmarks as public parks.

The time represented in the exhibition comprises the years of the American Civil War, Canadian Confederation and the First World War—all events that would deeply affect and fundamentally change both countries forever. On a less cataclysmic scale but equally dramatic in its outcome, both countries were moving westward, pioneering and settling the western reaches of the continent. Railways were being constructed from east to west; old communities were being destroyed while new ones were being constructed; ancient ways of life were being disrupted and new ones created. Conflicts were being waged and battles fought between the original inhabitants of the land and the new settlers. All through these events, artists were recording, interpreting and idealizing. The aesthetic, creative and documentary possibilities of photography were finding their way into the changing world as art itself adapted to the new technologies.

The exhibition is divided into six thematic areas. Each highlights a different approach that artists used in order to represent nature in its myriad forms.

In *Nature Transcendent*, the artists portray nature at its most grand and majestic, imbuing the landscape with a religious magnificence. In this section we find the oversized canvas by Frederic Edwin Church (of the influential Hudson River School of painters) showing the overwhelming beauty of Niagara Falls (see cover) and Thomas Moran's aspirational—and inspirational—*Mountain of the Holy Cross*, in which nature is literally marked with religious symbolism.

The Stage of History and the Theatre of Myth exposes the idea that art is not neutral. Painters and especially photographers, exploring their new and burgeoning field, set about creating a particular version of history rather than merely passively recording it. This idea is exemplified by Cornelius Krieghoff in his idealized pastoral scenes of First Nations people, and Edward Curtis's anthropological presentations of *The North American Indian* as the "Noble Savage." *The Stage of History* is perhaps most clearly expressed by Timothy O'Sullivan's small but significant photographs. He was recording the carnage and bloodshed taking place on an unprecedented scale in the American Civil War, to a public that for the first time in history was hungry to see documentation of events almost as they unfolded, through the technological wonders of photography.

Man versus Nature presents the battle between human and natural elements in the desire to overcome, dominate, exploit—or merely survive—the harshness of the environment. The land was being explored and settled, the continent traversed and pioneered, the railway constructed—at huge human cost—and simultaneously being photographed with the new

technology that altered the very way people saw themselves. William Notman, one of the most prolific and significant photographers of this time, was employed by the Canadian Pacific Railway to document its progress as it sliced through the landscape. Darius Kinsey was photographing loggers. He then sold these representations back to the workers themselves, capitalizing on people's fascination with the novelty of being able to own their likenesses.

Nature Domesticated presents a version of nature in which humans are no longer dwarfed by the splendour of the landscape, but fully engaged with it, equal participants in it. We see a direct relationship between photographs and paintings, as Thomas Eakins and other artists used photography to make studies which then formed the basis of idealized paintings of workers and tourists interacting with the land. John Singer Sargent's paintings, still showing an idealized version of nature, are clearly influenced by the European Impressionist and Post-Impressionist use of colour, brushstroke and form. As evidenced in the paintings, many of the artists— most notably Canadians—revered European artistic trends and traditions and travelled to Europe to study and practise their craft.

The Urban Landscape juxtaposes two different visions of the urbanization of the city. On the one hand, the city is presented as a flourishing example of the success of a culture. Society was thriving through technological progress, industry, transportation and modern architecture. This aspect was revered and idealized by Alfred Stieglitz and other photographers. On the other hand we see evidence of social decay in the urban slums, destitution and poverty as portrayed by Jacob Riis in his depiction of the predominantly immigrant population in Brooklyn. The duality of optimism and dehumanization is strongly felt.

Return to Nature takes us back to a more peaceful time, often invoking Impressionism and Post-Impressionism, with such artists as Tom Thomson and the Group of Seven seeking out the tranquil, remote parts of the wilderness to represent their new-found national identity. The landscape is often a less literal space, as seen in Georgia O'Keeffe's stylized abstract representations. Human activity is barely a part of this bold and vivid return to the dominance of nature.

This exhibition is organized by the Montreal Museum of Fine Arts and curated by Hilliard Goldfarb, Associate Chief Curator, and has been supported by the Terra Foundation for American Art.

Historic Backdrop: 1861–1917

	United States	Canada
1861–1865	American Civil War, resulting in more than 600,000 deaths and the abolition of slavery	
1867	US buys Alaska from Russia for about \$7 million	Canadian Confederation (includes Ontario, Quebec, New Brunswick and Nova Scotia)
1869	Union Pacific and Central Pacific railroads meet to discuss a transcontinental railroad plan	Louis Riel, politician and Metis chief, defends his territory in the prairies—sold to Canada by the Hudson’s Bay Company
1870		Manitoba becomes a province in Canadian Confederation
1871		Fearing American annexation of British Columbia, Dominion of Canada promises BC a railway link and so BC joins Confederation
1872	Yellowstone National Park becomes the world’s first natural park—due in large part to photographic documentation	
1873	After 30 years of work by 4,000 people, Central Park opens in New York	
1876		In Montreal, Mount Royal Park opens, designed by Central Park’s landscape architect
1881		CPR begins construction of the railway, linking Montreal and the Canadian West
1885		Banff National Park opens
1886	America sees Impressionist artwork for the first time at Renoir exhibition in New York	
1888	Kodak camera is introduced, transforming photography with easy-to-use paper film instead of glass plates	
1896	Henry Ford road-tests his first motor car	Discovery of gold in the Yukon draws more than 100,000 people to the region
1902	New York artists fight for recognition of photography as an art in its own right	
1908		Arts & Letters Club of Toronto is formed; Group of Seven later met here
1913		Emily Carr exhibits First Nations themed art; not well received by the Vancouver public
1914		Canada enters the war; 35,000 soldiers sent to Vimy
1917	America enters the First World War; more than a million soldiers sent to fight	

ARTISTS' BACKGROUND

Emily Carr (1871–1945)

Widely travelled for a woman of her time, Carr studied painting in San Francisco, England and France, learning innovative approaches from the Post-Impressionists. She travelled extensively through British Columbia, where she set herself the task of documenting First Nations culture. Her artwork was poorly received and she struggled to produce her art in isolation, until 1927, when she met the Group of Seven and finally received the support and encouragement of fellow artists. Her later work concentrated on landscapes capturing the forests of British Columbia as she developed her signature style of abstraction. Toward the end of her life, when she could no longer paint because of poor health, she wrote several books, for which she received widespread acclaim.

Frederic Edwin Church (1826–1900)

A member of the Hudson River School, Church was one of the most famous American artists of his time. In fact, in 1859 he sold a painting for the highest price ever paid for a work by a living American painter (\$10,000). He was known for his paintings showing the idealized magnificence of nature infused with a religious reverence. *Niagara Falls* (see cover image) is a large panorama (over 8x7 feet) which exemplifies his portrayal of nature at its most formidable and grandiose. In his later years his popularity waned, and rheumatism forced him to stop painting.

Edward Sheriff Curtis (1868–1952)

A self-taught, avid photographer from an early age, Curtis spent twenty-seven years creating his life's work—a twenty-volume series of texts and photographs entitled *The North American Indian*. He took more than 40,000 photographs of eighty different tribes in an attempt to document every aspect of what was at the time considered to be a vanishing way of life. Much of his work has been questioned regarding its authenticity: many photographs were posed, staged or manipulated. He has been criticized as portraying a Euro-centric idea of the "Noble Savage," misrepresenting his subjects consistent with popular stereotypes of the time. Nonetheless his work contains an astonishing visual record of a changing living culture.

Thomas Eakins (1844–1916)

A painter from an early age, Eakins was, unusually for his time, also a skilled photographer. He frequently made use of his camera to make studies for his paintings. He was a controversial but popular art instructor at the Pennsylvania Academy of Fine Art, from which he was eventually thrown out for the shocking act of using a nude male model in the presence of female students. He continued to make detailed realistic paintings—portraits, outdoor scenes, nudes, motion studies—but it was only toward the end of his life that he achieved a measure of popular success. Today he is held in high regard as an important American painter.

Darius Kinsey (1869–1945)

Together with his wife Tabitha, who developed and printed all his photographs, Kinsey travelled from the fast-growing city of Seattle across mountains, rivers and glaciers, where he photographed logging camps and lumberjacks in their working environments. The Kinseys made a very good living selling their high-quality photographs directly back to the people they photographed; their subjects were fascinated by the possibility of being able to purchase images of themselves—for the fee of 50 cents each. Kinsey was forced to retire in 1940 after he was injured in a fall from a tree.

William Notman (1826–1891)

Already an accomplished photographer when he moved from Scotland to Montreal at the age of thirty, Notman opened a studio and soon became Montreal's most prominent portrait photographer. He was hired to document the building of the railway, and he and his growing staff photographed the developing and changing cities across Canada as well. His success was phenomenal: he ran twenty-six studios across North America. Three of his children became partners, and by the 1870s they were producing 14,000 negatives a year. He developed techniques for making composite photographs and was known for images of landscapes, portraits and events as well as for his painted photographs. The Notman Archives, which include more than 400,000 photographs, are invaluable historical records.

Georgia O'Keeffe (1887–1986)

Having decided at the age of twelve that she was going to be an artist, O'Keeffe went on to become arguably the most prominent female American artist of the twentieth century. After the photographer Alfred Stieglitz exhibited ten of her drawings at his prestigious art gallery in New York, she moved to New York, and later married him. She spent the latter decades of her life in New Mexico, becoming very well known for her abstracted desert landscapes. She was forced to stop painting at the age of eighty-five, when, because of a degenerative illness, she lost her sight.

Cornelius Krieghoff (1815–1872)

Born in the Netherlands and educated in Germany, Krieghoff arrived in New York and served for three years as a soldier. He then moved to Quebec with his new Canadian wife. He soon became known as a painter of outdoor scenes depicting Québécois and Aboriginal life. He often painted the same scene repeatedly—sometimes as many as twenty times—with very minor changes. With his wife he made several extended trips to Europe, where he studied European art and painted. Although he was successful and much imitated in his time, his work has been criticized as portraying an idealized, romanticized and Euro-centric version of First Nations life.

Timothy O'Sullivan (1840–1882)

O'Sullivan was commissioned by survey teams and geological expeditions to take the extraordinary documentary photographs for which he became known, but it is his images of the Civil War that have become his greatest legacy. His work combined a clear, unflinching look at the horrors and losses of war with a poignancy and poetry that have given a face to the memory of the war. For the first time in history, people were able to see momentous events through the lens of the camera, shortly after they occurred. At the age of forty-two, O'Sullivan—by this time a sought-after photographer—died of tuberculosis.

Jacob Riis (1849–1914)

Born in Denmark, Riis moved to New York during extremely difficult political and economic times, with little in his pocket to sustain him. He lived in dire poverty for some time, earning a living by whatever means he could. After achieving success as a newspaper editor, he started taking photographs as a way to expose social injustices. He became one of the earliest photographers to work with a flash, pioneering this novel technique while attempting to document and expose the sordid living conditions in the tenements of New York. In 1890 he published a book entitled *How the Other Half Lives*, which served as the impetus for Chief of Police Theodore Roosevelt to close down the poorhouses in the city.

John Singer Sargent (1856–1925)

Born in Italy to American parents, Sargent studied art, then worked and travelled extensively in Europe, the Middle East and America. He was celebrated, sought after and frequently commissioned as a portrait painter, but he devoted much of his career to the landscape. He went on numerous outdoor trips, spending time in the wilderness in order to paint it. Although not considered an Impressionist painter, he attended Impressionist exhibitions in Paris and was influenced and inspired by his meetings with Monet and Renoir. He was a prolific artist, leaving behind more than 900 oil paintings and 2,000 watercolours.

Tom Thomson (1877–1917)

Although he died before the Group of Seven was formed, Thomson was closely associated with the Group and instrumental in defining their ambition to create a uniquely Canadian identity through their art. Thomson met the other members of the Group while working at a graphic arts studio in Toronto and soon started painting with them, frequently travelling to Algonquin Park in northern Ontario for the purpose of capturing the Canadian wilderness in its pristine state. His early works were very realistic, but he soon developed his own style, strongly influenced by European Post-Impressionism. At the age of forty, Thomson drowned in mysterious circumstances while on a canoeing trip in Algonquin Park.

PRE-VISIT ACTIVITY: Time & History (intermediate and secondary grades)

Objective:

Students research the context for some of the artists' work in the exhibition *Expanding Horizons*.

Discussion:

The purpose of this activity is to give students a broader context to the exhibition, and provide links between historical events and the art and artists. There is a risk of oversimplifying the complexities of the time in order for students to contextualize the art. However, the work needs to be seen in its time in terms of political, social and geographical concerns in order to understand that even a painting as seemingly neutral as a landscape is the result of choice, ideas and ideology.

Please adapt the ideas for this activity as appropriate for your students' age group.

Materials:

- ❑ books from the library on history and the artists
- ❑ the Internet—some useful places to start looking:
 - Wikipedia: background on the artists and historical events and developments
 - Google: each artist's name or historical event will produce numerous results
 - <http://www.mbam.qc.ca/nature/en/artworks.html>—descriptions of artworks and useful historical background to this exhibition
- ❑ writing materials
- ❑ long horizontal sheet of paper

Process:

1. On the board, list the historic events and developments itemized below. As a class, brainstorm the students' understanding and impact of these events. How might they have altered and affected the society around them?
2. Explain that these events and developments were directly connected to the art and artists the class is going to be exploring.
3. Divide the class into small groups and assign each an event or subject and relevant artist(s):
 - i. The American Civil War (Timothy O'Sullivan)
 - ii. Expansion westward and representation of Aboriginal culture (Cornelius Krieghoff, Edward Curtis, Emily Carr)
 - iii. Formation of national and urban parks (Frederic Church, John Singer Sargent, Tom Thomson)
 - iv. The construction of the railway (William Notman)
 - v. Industrialization and expansion of the city (Jacob Riis)
 - vi. The invention and popularization of photography (Darius Kinsey)
4. Ask students to research the event or subject, and the way the artist worked with it. Use the following as guidelines for research:
 - Give some background to the event or subject.
 - Discuss how it changed society.
 - How do we know about it?
 - Find some information about the artist(s).

- How did the artist(s) work with this subject? Did each artist's work affect or change public opinion or historical outcomes?
 - Describe one artwork by the artist that is relevant to the event or subject.
5. Draw a line across a long horizontal sheet of paper taped to the wall. On the left, mark 1861 and on the right, 1918 (the First World War).
 6. Have each group present their findings, using the timeline to mark significant events.

Conclusion:

Ask students to consider how the events discussed have affected our present lives.

- How might the world be different today had they not occurred?
- How did the artists affect our understanding of these times or events?

Student Worksheet: Information Gathering

	Facts & details	How it changed society	Artists	A piece of artwork
The American Civil War				
Expansion westward & representation of Aboriginal culture				
Formation of national and urban parks				
Construction of the railway				
Industrialization & expansion of the city				
Invention & popularization of photography				

PRE- or POST-VISIT ACTIVITY: Idealizing the Image (all levels)

Objective:

Students plan and take photographs of their school grounds and use these images to create a drawing representing an idealized version of the school grounds, referencing the art of Thomas Eakins and his process of creating paintings from photographic studies.

Discussion:

Thomas Eakins was rare among his peers—he was proficient in the new art of photography and used studies that he made with his camera in order to create his paintings. The resulting painting would be a composite, with parts of different photographs incorporated into his final image. In fact, he was known to trace figures from his photographs directly onto his canvas to be painted in. The resulting images were idealized versions of the landscape, no longer containing the less attractive parts of the surroundings.

Materials:

- digital camera
- printer and regular printing paper to make 4 or 5 prints
- thick paper (preferably watercolour paper) and soft drawing pencils
- watercolour paints or pencil crayons

Process:

1. Discuss Thomas Eakins and his process of creating a painting from photographic studies (see above).
2. Ask students to think about their school. If they were to create an image to represent the most attractive features on the school grounds, what would it look like? How would they show what they like absolutely best about the school grounds to someone who has never seen it?
 - What would they put in it?
 - What would they leave out?
3. Tell students they are going to take photographs and try to create that idealized image.
4. Divide the class into four or five groups, and have each group consider how they will go about doing this. They need to decide what their perspective will be:
 - Will they photograph from above or below, from far or near?
 - Will they include trees or mountains; a lot of ground, a lot of sky?
 - Will their image include a person, or perhaps a group of people? Will they be passive, active, playing, etc.?In other words, have students decide on how they will frame and compose their image.
5. Have students go outside, each group taking turns with the camera to take *one* photo of their pre-planned composition. Have each student take a quick look at the image in the camera (so that they have a chance to re-take the image if they are not happy with it) before passing the camera on to the next group.
6. The teacher makes one copy of each image on regular printer paper.
7. Put up the pictures on a wall. Discuss:
 - Which parts of the various images do they think best represent their school?

- Which elements in each image show an attractive part of the school?
 - Which parts of the school grounds show something less attractive that the students would choose to change or leave out? E.g., garbage, garbage can, metal pipe, ugly piece of sports equipment...
8. Have each student choose elements from more than one image to create an image of the school grounds that shows their favourite parts.
 9. On good paper, have students sketch out their image design with a pencil. Use pencil crayons or watercolour paints to fill in the drawing.
 10. Display drawings alongside the photographs. Discuss the similarities and differences, as well as the actual process of working.

Conclusion:

- Which way of working do students think more accurately portrays their experience or understanding of the school: The photograph? The drawings? Or a particular drawing?
- Which is a more accurate representation of the place?
- Which is more interesting to look at? To make?
- Should representation of specific places always be shown to look realistic? Why or why not?
- Discuss the idea of truth and representation. How do we know an image is an accurate reflection of reality? Does it matter? Never, sometimes or always?

PRE- or POST-VISIT ACTIVITY: Putting the Idea into the Landscape

(all grades)

Objective:

Students use a photocopy of a generic landscape image as a starting point to create a landscape relating to the ideas in one of the six sections of *Expanding Horizons*.

Discussion:

Expanding Horizons is divided into six thematic sections, each representing a very different approach to the landscape within the historical context. Landscapes are not presented simply as neutral depictions of nature—they contain ideas and ideologies.

The six sections are discussed in the Background section on pages 4 and 5. On the next page, the ideas are simplified for younger students' clarification.

Materials:

- ❑ six copies of the Student Information Sheet (next page) and/or Background to the Exhibition (pages 4–5)
- ❑ class set of landscape – purposely faded and grey (page 17)
- ❑ old magazines
- ❑ coloured markers
- ❑ scissors, glue, large sheets of paper

Process:

1. Divide the class into six groups and give each the following:
 - Younger students: a copy of the Student Information Sheet (next page)
 - Older students: a copy of Background to the Exhibition (pages 4–5)
2. Discuss the ideas in each of the six sections as a whole class, then assign a different section to each group.
3. Give each student a copy of the landscape on the next page.
4. Each student in the group will make an artwork of this same place according to their section's criteria. Have students think about how they will represent their idea—will they be telling a story, showing a major event, creating a timeless scene from nature?
5. Have the students start by gluing the black-and-white photocopy onto a larger white sheet of paper. They then cut out and stick on pictures from magazines—to add, extend and interpret their approach to the landscape. They might include figures, natural elements, architectural features, etc.
6. Have the students use markers to complete their artwork.
7. Display the work in the six different sections, and discuss how students interpreted the particular approaches to the landscape.

Conclusion:

Discuss what students discovered about the various interpretations of the landscape.

- Can landscapes be neutral?
- Must they always contain a particular idea or approach?

Student Information Sheet

Group 1:*Nature Transcendent*

The landscape is presented as perfect, idealized and overwhelming in its beauty. The artists wanted to show nature empowered by a spiritual or religious force.

Group 2:*The Stage of History and the Theatre of Myth*

Nature is a place where different versions of history take place and stories are created. The landscape is a backdrop and participant—one of the characters in the narrative.

Group 3:*Man versus Nature*

Nature is portrayed as a harsh place. People have to struggle to overcome the difficult conditions in the landscape around them and fight for progress—or for their survival.

Group 4:*Nature Domesticated*

Nature offers a kind and gentle space where people participate in the landscape, enjoying and taking pleasure in interacting with their surroundings.

Group 5:*The Urban Landscape*

The city is part of the landscape and it can be progressive and friendly—or fierce and frightening. Beautiful buildings, heavy industry and/or decaying slums can all be found.

Group 6:*Return to Nature*

Nature is beautiful, peaceful, wild and free. The landscape is often an abstract space rather than a real place; it is bright and alive, far from most human activity.



PRE-VISIT ACTIVITY: Changing the Hood (all grades)

Objective:

Students explore their neighbourhood, document changes and examine how change can be brought about.

Discussion:

Many of the artists whose work is presented in *Expanding Horizons* had a significant impact on the policy makers of the times. Through recording, creating, exposing and documenting, they brought attention to many different aspects that helped bring about change.

Photography is a medium that historically has been used to expose both injustice and beauty, and has been held in high esteem as a vehicle of the truth.

For example, artists portraying natural beauty helped propel the parks movement, giving rise to both Canadian and American national, urban and protected parks. Jacob Riis and his photographs of the tenements of New York were instrumental in bringing about social change in the poverty-stricken areas of the city.

Perhaps Margaret Mead said it best:

“Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.”

Materials:

- the Internet
- paper, writing and drawing implements

Process:

1. Have students Google their neighbourhood and find out a bit about its history, geography and general concerns.
2. Class discussion:
 - How has the neighbourhood changed over the years?
 - What’s different? What’s the same?
 - What is the neighbourhood’s relationship with nature?
 - Describe the landscape of the neighbourhood.
 - Can you find stories about the neighbourhood from older relatives or community members?
3. Ask students to check out the landscape—either en route home (for older students), or as a class on a walk around the block.
 - What’s attractive? What’s not?
 - What has changed recently? Road improvement? Power lines? Plantings at intersections? More or less garbage? More or less graffiti?
4. Back in the classroom, ask students for suggestions as to what could be done to improve the neighbourhood.
5. Have students work in groups to make notes for a proposal of a landscape improvement project in the neighbourhood. It could be big or small—from planting flowers by the sidewalk to creating a park to painting a mural on a wall.
 - Draw a sketch of the proposed improvement.
 - Justify the proposal—how would this improve the quality of lives in the neighbourhood?
6. As a class, discuss how students could go about submitting the improvement idea. To whom? Where? What would need to be done to carry it through?

7. Discuss the feasibility of doing so. Submit the idea if appropriate.

Conclusion:

Discuss Margaret Mead's statement:

"Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has."

Follow-up:

When visiting *Expanding Horizons*, ask students to note which artworks they think might have had an impact on public opinion or policy makers of the day. Discuss.

VOCABULARY

Aboriginal: See **First Nations**.

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

1. the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
2. the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality.

First Nations: **Aboriginal** peoples of Canada. Note that the term **Native American** or **American Indian** is used to describe aboriginal people in the United States.

form: a shape that has been given a three-dimensional quality. Form may be implied by the use of tone and/or shadow, or may actually be three-dimensional. Some words to use to describe form are rounded, squared, angular, textural, volume and mass.

Group of Seven: a group of modern artists formed in Toronto in 1920. They were primarily concerned with depicting the rugged, untamed Canadian landscape using a bold, vigorous painting style and breaking from previous painting traditions.

Hudson River School: a group of American artists who, from 1820 to 1875, painted detailed, idealized portrayals of nature in the Hudson River area. Many of the artists imbued nature with religious significance, painting huge, dramatic, glowing landscapes depicting the beauty and grandeur of nature.

Impressionism: a late nineteenth-century art movement that focused on everyday subject matter, and sought to capture ephemeral qualities of light and specific moments of time. Paintings included visible brushstrokes and often showed unusual visual angles.

landscape: a work of art 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: an approach to art that embraced new ideas in subjects ranging from science to political thought. The modernists rejected the restrictions of past art traditions and stressed innovation over all other criteria.

Post-Impressionism: a term that refers to the art that followed Impressionism, rather than a cohesive artistic style or movement. For the most part, the artists used vivid colours, thick paint, strong brushstrokes and everyday subject matter. Some included distortions and arbitrary colour, and emphasized geometric forms.

RESOURCES

Books:

- Dingus, Rick. *The Photographic Artifacts of Timothy O'Sullivan*. Albuquerque NM: University of New Mexico Press, 1982.
- Goldfarb, Hilliard, ed. *Expanding Horizons: Painting and Photography of American and Canadian Landscape 1860–1918*. Montreal Museum of Fine Arts/Somogy Art Publishers, 2009.
- Howat, John K. *Frederic Church*. New Haven CT: Yale University Press, 2005.
- O'Toole, Judith, *Different Views in Hudson River School Painting*. New York: Columbia University Press, 2008.
- Naef, Weston, and James Wood. *Era of Exploration: The Rise of Landscape Photography in the American West, 1860–1885*. New York: Metropolitan Museum of Art, 1975.
- Silcox, David. *The Group of Seven and Tom Thomson*. Toronto: Firefly Books, 2003.
- Shadbolt, Doris. *Emily Carr*. Vancouver: Douglas & McIntyre, 1990.
- Shadbolt, Doris, ed. *The Emily Carr Omnibus*. Vancouver: Douglas & McIntyre, 1993.
Includes *Klee Wyck, The Book of Small, The House of All Sorts, Growing Pains, Pause, The Heart of a Peacock and Hundreds and Thousands*.
- Wells, Liz, ed. *Photography: A Critical Introduction*. New York/London: Routledge, 2000.

Online:

<http://www.mbam.qc.ca/nature/en/artworks.html>

Background and Information on art and artists in *Expanding Horizons*

www.mcmichael.com

Information and images by Canadian artists

http://cybermuseum.ca/cybermuseum/home_e.jsp

Information and images by Canadian artists

<http://archives.cbc.ca/>

Broad range of audio and video clips about Canadian artists

www.artcyclopedia.com

Online art encyclopedia, listing international artists and museums and galleries with collections of their work. Includes a large selection of reproductions of artworks.

www.wikipedia.com

Online dictionary and encyclopedia with good background and biographical information on artists.