

# ***Embracing Canada:*** ***Landscapes from Krieghoff to the*** ***Group of Seven*** ***and***

**LEE BUL**



Cornelius Krieghoff  
*The Royal Mail Crossing the St. Lawrence, 1860*  
oil on canvas  
Private Collection



Lee Bul  
*Via Negativa II, 2014*  
polycarbonate sheet, aluminum frame, acrylic and polycarbonate mirrors,  
steel, stainless steel, mirror, two-way mirror, LED lighting, silkscreen ink

**TEACHER'S STUDY GUIDE**  
**Fall 2015**

**Vancouver**  
Artgallery

# Contents

---

Program Information and Goals .....	3
Background to the Exhibition: <i>Embracing Canada: Landscapes from Krieghoff to the Group of Seven</i> .....	4
Background to the Exhibition: <i>Lee Bul</i> .....	4
Artists' Background .....	5
Pre- and Post-Visit Activities	
1. Connecting the Artists .....	8
Artist Information Sheet .....	9
Student Worksheet.....	10
2. Working in the Open Air .....	11
3. Idealized Landscapes .....	13
4. Visible Brushstrokes .....	14
5. Meaningful Materials.....	18
Vocabulary .....	20
Resources .....	21

# Vancouver Art Gallery

## Teacher's Guide for School Programs

---

Your upcoming Gallery tour includes two distinct exhibitions: *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* and *Lee Bul*. The exhibition *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* features 150 Canadian landscape paintings from 1840 to 1940, by sixty different artists. It focuses on the changing role of landscape painting in Canadian art and includes works that are considered both traditional and radical for their time. In the exhibition *Lee Bul*, students will be introduced to the work of the contemporary Korean artist Lee Bul, whose work spans a variety of materials and mediums. Her large-scale sculptures and installations explore ideas about the human desire for an ideal world with reference to architecture, politics and history. In the exhibition, a futuristic urban landscape is presented as a metaphor for the human mind and the world around us.

### DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibitions *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* and *Lee Bul*. 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 *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* and *Lee Bul* has three main goals:

- to explore the idea of landscape on a representational and symbolic level,
- to consider historical and contemporary artistic traditions and disciplines,
- to examine artists' approaches to their art in terms of ideas, materials, techniques and inspiration.

## BACKGROUND TO THE EXHIBITIONS

---

### ***Embracing Canada: Landscapes from Krieghoff to the Group of Seven***

Throughout history the landscape has been a major interest of Canadian artists. This exhibition focuses on the changing role of landscape in historical Canadian art through the unification of works from two prominent collections: the permanent collection of the Vancouver Art Gallery, which has more than 1,200 Canadian paintings, and one of the most distinguished private collections of Canadian art. Spanning approximately one century, from the 1840s to the 1940s, the works on view include paintings that are very traditional in approach and those that were regarded, at the time they were painted, as being extremely radical. Superb examples of work by many of Canada's most celebrated artists are on view, and the exhibition is particularly rich in works from the nineteenth century by Tom Thomson, Emily Carr and the Group of Seven. A comprehensive range of early depictions of both Indigenous peoples and European settlers in the Canadian landscape is included, as are works by artists connected to the founding of the Royal Canadian Academy of Arts in 1880, such as Charlotte Schreiber.

The Vancouver Art Gallery is deeply grateful to the private collectors, who wish to remain anonymous, for this exceptional loan from their collection. We also acknowledge all the donors who have assisted in building the important visual resource that is the Canadian collection at the Vancouver Art Gallery. Together, these treasures allow us to present a deep and meaningful history of Canada's landscape painting.

This exhibition is organized by the Vancouver Art Gallery and curated by Ian M. Thom, Senior Curator–Historical.

### ***Lee Bul***

This exhibition presents a survey of recent works by the Korean artist Lee Bul, one of the most important artists of her generation. Lee Bul has been working since the 1980s and has become one of the most noted Korean artists on the international contemporary art scene. In the exhibition, early drawings and models are paired with large-scale sculptures revealing Bul's visually and conceptually compelling artistic career.

In the early 2000s, Lee Bul began making complex sculptures and assemblages that explored failed utopian ideals. Several of the works in the exhibition allow viewers to enter and explore, offering intense spatial experiences in chaotic structures and cave-like interiors. Her sculptures present a metaphorical and symbolic vision of urban landscapes with labyrinthine corridors and reflective surfaces that represent both the human mind and the world around us.

Based on a touring exhibition organized by Espai d'art contemporani de Castelló, Castellon; Musée d'art moderne et contemporain de Saint-Étienne Métropole; and Ikon Gallery, Birmingham, with Coordinating Curator Daina Augaitis, Chief Curator/Associate Director, Vancouver Art Gallery.

## ARTISTS' BACKGROUND

---

### **Lee Bul (b. 1964)**

Born in Seoul, Korea, Lee Bul grew up in Seoul and received a BFA in sculpture from Hongik University. Considered one of the leading contemporary Korean artists of her generation, she has drawn international recognition for her inventive and intellectually provocative work. Working in diverse media, including drawing, performance, sculpture, painting, installation and video, her multi-faceted production is representative of the most innovative works in the art world today. She currently lives and works in Seoul, Korea.

Lee Bul's work has been featured in solo presentations at museums throughout the world, including the Museum of Modern Art, New York (1997), Kunsthalle Bern, Switzerland (1999), Japan Foundation, Tokyo (2003), Museum of Contemporary Art Australia, Sydney (2004), Musée d'Art Moderne Grand-Duc Jean, Luxembourg City (2013–14), and most recently the Ikon Gallery, Birmingham (2014).

In 1999 she was awarded an Honourable Mention at the 48th Venice Biennale for her contribution to both the Korean Pavilion and the international exhibition. In 2014 she received the Noon Award at the 10th Gwangju Biennale, an award given to an established artist who has produced the most experimental work that embodies the theme of the biennale.

### **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. Underappreciated 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.

### **Corenelius Kriehoff (1815–1872)**

Cornelius Kriehoff is a Canadian painter of the nineteenth century. He painted images of Canada when the development of popular imagery of the country was in its early stages. He was an entrepreneur and produced an estimated 1,500–1,800 paintings and prints during his lifetime. Early on, Kriehoff established two major themes in his repertoire that he would revisit throughout his career and for which he is best known: rural francophones and Aboriginal people.

Born in the Netherlands and educated in Germany, Kriehoff arrived in New York and served for three years as a soldier. He then moved to Quebec with his Canadian wife. He soon became known as a painter of outdoor scenes depicting Québécois and Aboriginal life. He often painted the same scene repeatedly—as many as twenty times, with very minor changes. Kriehoff 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. He is particularly famous for his winter scenes, of which he painted many varieties.

### **Charlotte Schreiber (1834–1922)**

Charlotte Schreiber was a painter whose work is defined by an attention to detail and realistic renditions of everyday or literary scenes, most often executed in oil. She is credited with bringing high realism to Canada when she moved here from England with her husband in 1875.

Schreiber trained at Mr. Carey's School of Art in London, where she also took lessons in anatomy and studied with John Rogers Herbert, R.A., an expert in portraits and historical paintings. She made a name for herself in England and was commissioned to illustrate several books.

In 1880 she was a founding member of the Royal Canadian Academy and the first woman elected as full academician, although she was not allowed to attend meetings or partake in policy making. She was also the only woman on the council of the Ontario School of Art. She continued to paint actively throughout her life, as well as handing down her passion and skill to a new generation through teaching at the OSA. Schreiber's role as a woman artist who held positions on governing bodies helped pave the way for women artists who followed her.

### **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.

### **Frederic Bell-Smith (1846–1923)**

Frederic Marlett Bell-Smith was a Canadian landscape painter best known for his works depicting the Rocky Mountains and the Selkirk Range.

Bell-Smith emigrated from England to Canada in 1866. He had studied painting in England and worked as an artist and photographer in Montreal until 1871, when he moved to Toronto. Throughout the 1870s and 1880s he sketched, painted and taught art classes in Toronto, Hamilton and London, Ontario.

In 1886 Bell-Smith seized the opportunity to paint the Canadian Rockies when the vice-president of the Canadian Pacific Railway (CPR), William Cornelius Van Horne, offered free travel passes to several artists who would sketch and paint vistas of the Canadian West. The CPR wanted artistic works that would heighten public interest in transcontinental travel. Bell-Smith's stylistically conservative paintings were popular in both eastern Canada and Britain, and he frequently returned to the West to

work. He was particularly fond of the natural splendour of the area around Lake Louise, and by the turn of the century he was making annual trips to the West.

These experiences led Bell-Smith to advocate a Canadian school of art that drew its uniqueness from the use of the Canadian landscape as its subject matter. Later artists, including Emily Carr and the Group of Seven, contributed to this focus on Canada's natural environment in art.

# PRE-VISIT ACTIVITY: Connecting the Artists

(all grades)

---

**Objective:**

Students explore the lives of the artists: their art practices, influences, interests and processes.

**Materials:**

- ❑ the Internet—each artist can be Googled individually
- ❑ access to library for art books on individual artists
- ❑ Artist Information Sheet and Student Worksheet (following pages)
- ❑ writing materials

**Process:**

1. Divide the class into small groups. Give each group the points of information on one of the artists (see Artist Information Sheet, next page).
2. Have the students read the information in their groups.
3. Clarify any terms students do not understand; e.g., contemporary, historical (see Vocabulary, p. 20).
4. Have each group use books and/or the Internet to expand their information and look at some examples of their artist's work. They should be able to describe one work in detail.
5. Have each group talk about their artist, while the rest of the class fills in the Student Worksheet (p. 10).

**Conclusion:**

- Ask the students to comment on the artists and their artwork. What are the similarities and differences?
- Do the artists have anything—materials, techniques, ideas, styles—in common?



# Artist Information Sheet

---

## Lee Bul

- Born in Seoul, Korea, and lives there today
- Studied sculpture at Hongik University in South Korea
- Considered one of the leading contemporary artists of her generation
- Works in diverse media, including drawing, sculpture, painting and installation
- Her work has been featured in many museums around the world, including the Museum of Modern Art in New York
- Has received awards for her work

## 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 alone most of her life, 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

## Cornelius Krieghoff

- Born in the Netherlands, moved to Quebec, Canada
- Studied painting in Europe
- Typically painted First Nations and winter scenes in Quebec
- Painted idealized versions of the Canadian landscape and First Nations culture
- Sometimes painted the same scene repeatedly
- Achieved success as an artist during his lifetime

## Charlotte Schreiber

- Born in England and moved to Canada
- Painted detailed and realistic oil paintings of everyday life and her family
- Studied painting in England
- Was one of the first women in the Royal Canadian Academy of Art
- Taught painting at the Ontario School of Art

## The Group of Seven

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

## Frederic Bell-Smith

- Born in England and died in Ontario
- Worked as a painter and photographer in Montreal
- Received a free pass to travel on the CPR to paint landscapes of the Canadian West
- Had a conservative style of painting popular in Canada and England
- By the turn of the century was making annual trips to the West

## Student Worksheet

	Personal Information	Type of Art	Achievements	An Artwork
Lee Bul				
Emily Carr				
Cornelius Krieghoff				
Charlotte Schreiber				
The Group of Seven				
Frederic Bell-Smith				

# PRE-VISIT ACTIVITY: Working in the Open Air (adaptable to all grades)

---

## 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 and the Group of Seven's two-step approach to their 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 and members of the Group of Seven 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 was it to create the work?
- What were the differences between making the sketch and creating the painting?

## PRE- or POST-VISIT ACTIVITY: Idealized Landscapes (adaptable to all grades)

---

### **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 showed idealized, romanticized, 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.

### **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 sketch it. 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 each student work from the sketch to create a final painting on the thicker paper with watercolours.
4. Display the paintings.

### **Conclusion:**

- Have students discuss how they have 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?

## PRE- or POST-VISIT ACTIVITY: Visible Brushstrokes (adaptable to all grades)

---

### Objective:

Students experiment with brushstroke and texture while painting landscapes in the style of Tom Thomson and the Group of Seven.

### Discussion:

Throughout their careers, members of the Group of Seven developed a distinctly Canadian style of painting that broke with European traditions in art. They explored the varied landscapes of Canada and collectively agreed that the country's magnificent wilderness regions needed to be recorded in a painting style that captured the untouched beauty of the landscapes that inspired them. Their bright and bold use of paint and colour was a suitable complement to the dynamic and rugged landscapes of Canada. Visible brushstrokes and impasto were common characteristics of their paintings.

### Materials:

- images of Canadian landscapes
- old magazines (optional)
- access to the Internet and a printer
- thick paper for painting
- tempera, gouache or acrylic paints
- paintbrushes
- palette knives or plastic knives (optional)
- shaving cream (optional)

### Process:

1. Discuss the work of the Group of Seven. Have students look at images in books or on the Internet. Some examples are included on p. 16.
2. Discuss the use of bold colours, thick paint and the visibility of brushstrokes in the works.
3. Have students find an image of a Canadian landscape. A list of locations often painted by the Group of Seven can be seen on p. 14.
4. Have each student print a landscape image of their choice. If it is not possible to print the images, have students find landscape images in old magazines.
5. **Optional:** Mix the paints with shaving cream to create a thicker texture. See images on p. 17.
6. Have each student work from the chosen landscape image to create a final painting on a thick piece of paper suitable for painting. See examples of finished student work on p. 16.
7. Students can use paintbrushes as well as palette knives or plastic knives to create bold, rough lines.
8. Lay all paintings flat to dry.
4. Display the paintings.

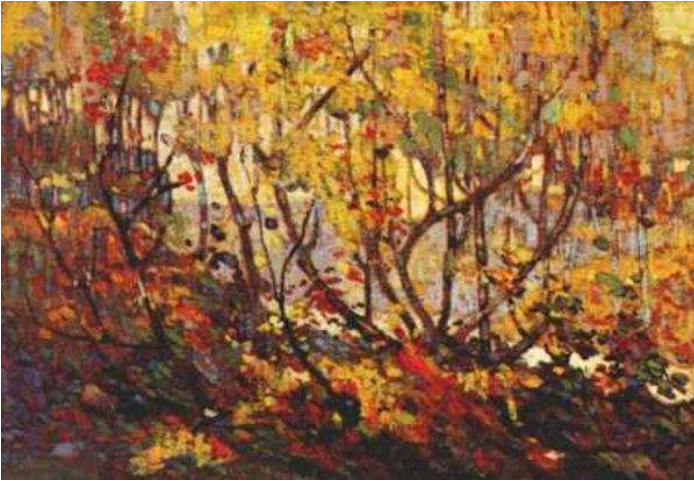
### Conclusion:

- Have students discuss how they created texture in their work.
- What techniques worked well? What didn't?
- How did creating texture with paint help to represent the qualities and characteristics we see in nature? (Snow is fluffy and bumpy, a tree trunk is rough and uneven, etc.)
- How are the final works similar to each other? How are they different?

## List of Locations:

1. Lake Superior
2. Georgian Bay
3. Algonquin Park
4. Baffin Island
5. Bylot Island
6. Mount Lefroy
7. Maligne Lake
8. Jasper National Park
9. Isolation Peak
10. Rocky Mountains
11. Algoma Region
12. Mount Robson
13. Mount Thule
14. Pic Island
15. Kempenfelt Bay

## Paintings



Tom Thomson, *Opulent October*, 1915-16



Lawren Harris, *Red House and Yellow Sleigh*, c. 1920

## Examples of Student Work





Creating Texture with Shaving Cream



## PRE-VISIT ACTIVITY: Meaningful Materials (adaptable to all grades)

---

### Objective:

Students assemble a collection of objects that reflect aspects of themselves and use them to form and plan a conceptual sculpture.

### Discussion:

Lee Bul considers sculptures to be symbolic tools that can help represent both simple and complex meanings. Most notably she creates large-scale sculptures using different materials such as mirrors, metal and plastic to represent history, architecture, literature and/or politics as well as her identity and life experience. An essential step in creating her works is the planning out and sketching of ideas on paper, a practice she observes daily. Through her drawings and large-scale sculptures, Lee Bul reveals the creative process and the expressive power of objects and materials when used in innovative ways.

### Materials:

- access to the Internet
- objects chosen by students
- paper
- pencils, coloured pencils, pens, markers or other drawing materials

### Process:

1. Discuss the work of Lee Bul. Have students look at her work on the Internet, and on p. 19.
2. Ask students to gather three or more objects that represent aspects of their life. Objects should be very specific to them—a favourite book, photograph, hockey puck, etc.
3. Have students bring the objects to school and arrange them in an interesting or artistic way on their desks, the floor or other appropriate areas.
4. If students are unable to bring their objects to school, have them draw the objects in the way they arranged them at home.
5. Have each student expand their idea through planning and sketching a large-scale sculpture on paper. This plan would include their original objects and also introduce new materials, such as metal, wood, glass, mirror, plastic, etc.
6. Have each student write a brief description about their sculpture, and describe how it relates to them personally. Younger students might write a few sentences, older students a paragraph or more.
7. Have students edit the text, write or type a good copy and mount it on background paper
8. Have each student present their sketch to the class, explain their design for the large-scale sculpture and read their written description.
9. Display the written texts alongside sketches in the classroom.

### Conclusion:

- Ask students to discuss why they think artists choose to use everyday materials and objects in their art. Would they do so? Why or why not?
- Why do artists sketch out their ideas? How did sketching help you develop your ideas?
- Does the meaning or significance of the everyday object or material change when it becomes part of an artwork? How?
- Have you learned anything new about your classmates through their large-scale sculpture ideas? If so, what?
- Is there such a thing as an acceptable subject for a work of art? What could be considered unacceptable? Why?



Lee Bul, Drawing, 2006



Lee Bul, *After Bruno Taut (Negative Capability)*, 2008

# 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 traditional 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 Academy of Fine Arts, which practised under the movements of Neoclassicism and Romanticism.

**conceptual art:** sometimes simply called Conceptualism, art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns.

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

**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.

**impasto:** a technique used in painting, in which paint is laid on an area of the surface (or the entire canvas) very thickly, usually thickly enough that brush or painting-knife strokes are visible. Paint can also be mixed right on the canvas.

**installation:** art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

**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.

**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.

**representational art:** art that includes all imagery that represents an identifiable object or series of objects. It refers to images that are clearly recognizable for what they purport to be, such as a human figure or a tree.

**Utopia:** an imagined place or state of things in which everything is perfect. The word was first used in the book *Utopia* (1516) by Sir Thomas More.

## RESOURCES

---

### **Books:**

Bennett, Bryan. *Discovering Canadian Art: Learning the Language*. Scarborough ON: Prentice-Hall Canada, 1984.

Carr, Emily. *Beloved Land: The World of Emily Carr*. Vancouver: Douglas & McIntyre, 1996.

Hill, Lamoureux, Thom, et al. *Emily Carr: New Perspectives on a Canadian Icon*. Vancouver: Douglas & McIntyre/National Gallery of Canada/Vancouver Art Gallery, 2006.

Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1998.

Rhodes, Richard. *A First Book of Canadian Art*. Toronto: Owl Books, 2001.

Thom, Ian. *Art BC: Masterworks from British Columbia*. Vancouver: Vancouver Art Gallery/Douglas & McIntyre, 2000.

### **Online:**

[www.artcyclopedia.com](http://www.artcyclopedia.com)

<http://cwahi.concordia.ca/>

[www.lehmannmaupin.com](http://www.lehmannmaupin.com)

<http://www.thecanadianencyclopedia.ca>

[www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca)

[www.wikipedia.com](http://www.wikipedia.com)

## Vancouver Art Gallery School Programs Supporters:

Financial Partner:



RBC Foundation®

Corporate Partners:



With additional support from:

**Moffat Family Fund**

Visionary Partner for Art Education:

**Peeter and Mary Wesik Family**

Visionary Partner for Community Access:

*diamond*  
FOUNDATION