



Emily Carr
The Little Pine, 1931
Oil on canvas

Collection of the Vancouver Art Gallery Emily Carr Trust

CANADIAN WOMEN MODERNISTS: THE DIALOGUE WITH EMILY CARR

TEACHER'S STUDY GUIDE SPRING 2008

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Teacher's Guide for School Programs

CANADIAN WOMEN MODERNISTS: THE DIALOGUE WITH EMILY CARR

Emily Carr was born forty-seven years before women were first granted the right to vote in federal elections in Canada. As with many of the artists represented in this exhibition, Carr pursued her artistic career through an age in which a woman's place was believed to be in the home. This exhibition explores some of the complexities of being a woman who participated in the Modernist movement in the first six decades of the twentieth century. Although each woman represented in the exhibition had her own individual style and stands on her own merit, each played an important role in the establishment of Modernist ideas in Canada.

DEAR TEACHER:

This guide will assist you in preparing for your tour of *Canadian Women Modernists: The Dialogue with Emily Carr* at the Vancouver Art Gallery. 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 the ideas that unfold during the tour and build continuity between the Gallery experience and your ongoing work in the classroom. All activities require few materials and can be adapted easily to the age level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Canadian Women Modernists: The Dialogue with Emily Carr* has three main goals:

- to introduce the artists as significant Canadian Modernists,
- to explore these women's artistic practice within historical, geographical and social contexts,
- to examine artworks by individual artists, their styles, techniques, materials and influences.

The Exhibition: *Canadian Women Modernists: The Dialogue with Emily Carr*

Canadian Women Modernists: The Dialogue with Emily Carr sets out to explore what it meant to be both a Modernist and a woman in Canada during the first six decades of the twentieth century. The difficulties women faced while attempting to make their way in a male-dominated sphere were many. Pressures to marry and have children, and limited opportunities to train, exhibit their work and make a living, were a constant challenge, even for the most successful of artists. Women artists were largely barred from membership in Canada's major art societies, and from holding important positions in museums and galleries. Because the collecting patterns of institutions across the country were strongly biased toward acquiring work by men, many women of great accomplishment were not collected and went unappreciated for decades. Art education for women was considered a means of acquiring not a vocation, but a set of social and domestic skills—as preparation for marriage. Those who did not marry were considered qualified to be schoolteachers, one of the few areas of employment open to women.

Nonetheless, women actively participated in the Modernist movement in Canada, but until recently their names were largely excluded from the written histories of the period. With respect to exhibitions, publications, representation in public and private collections and the prices their works command in the art market, many are still underrated or unrecognized. Emily Carr, who is widely seen as this country's leading woman Modernist, stands as an exception. And yet, as this exhibition discloses, she was but one among many.

By viewing Carr's work in a larger context of Modernist work by women in Canada, we can see not only her achievement but also the notable achievements of artists from across the country. Some artists, such as Ina Uthoff, responded directly to Carr. The work of others, like Irene Hoffar Reid, forms an important counterpoint to her example. Molly Lamb Bobak was the sole female officially named as a Canadian war artist. Sculpture by artists such as Beatrice Lennie made unique and vital contributions to the story of Canadian art. All of these women artists played important roles in the establishment of Modernist ideas in Canada, and it is a reflection of both bias and oversight that their work is not more widely known.

In Canada, as elsewhere, Modernism sought to sever the bonds between the visual arts and illusionism. It also advocated an "art for art's sake" approach—the belief that a painting or sculpture could exist as a purely aesthetic object, independent of any social, political or religious purpose. Linked to this idea was an interest in art's formal qualities, such as colour, shape and texture, and in the physical properties of the medium or materials employed by the artist. Modernists also explored art's potential to express emotions or spirituality without calling on narrative traditions or literal representation.

Canadian Women Modernists: The Dialogue with Emily Carr was organized by the Vancouver Art Gallery and curated by Ian M. Thom, Senior Curator, Historical, Vancouver Art Gallery.

Artists' Background

Emily Carr (1871–1945)

One of the most important BC artists of her generation, Emily Carr is best known for her work documenting the totem poles of First Nations peoples of British Columbia and her paintings of the rain forests of Vancouver Island. In 1911 Carr studied drawing and painting in France. In the summer of 1912, after her return to Canada, she went north to visit First Nations villages on the Skeena River and the Queen Charlotte Islands (Haida Gwaii), and in the fall she produced the first of her major canvases of First Nations subject matter. In these works, highly influenced by her French training, she used bright, Fauvist colours and broken brushwork. In 1912, Carr expressed the following about the role of the artist and art: “Pictures should be inspired by nature, but made of the soul of the artist...Extract the essence of your subject and paint yourself into it; forget the little pretty things that don't count, try for the bigger side.”

In 1927, Carr's work was included in the exhibition *West Coast Art: Native and Modern* at the National Gallery in Ottawa. This exhibition was her introduction to other artists, particularly members of the Group of Seven, who recognized the quality of her work. Carr's images of First Nations subjects created between the late 1920s and early 1930s were among her strongest and most forceful paintings. They reflect the influence of Lawren Harris and other Modernists, and they show that Carr no longer had documentation as a primary goal.

In the 1930s, Carr began devoting most of her attention to landscape, particularly the forest, as her subject matter. These paintings express her strong identification with the British Columbia landscape and her belief that a profound expression of spirituality could be found in nature. Greatly influenced by her exchange of letters with Lawren Harris, Carr sought to capture the sense of spiritual presence that she experienced in nature. In the late 1930s, as her health worsened, Carr began to focus more energy on writing, producing an important series of books. She died in 1945 in Victoria at the age of seventy-four, recognized as an artist and writer of major importance.

Molly Lamb Bobak (1922–)

Born in Vancouver, 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: “Jack Shadbolt used the work of Cézanne to expose, so to speak, the bones of colour, the bones of shape and the form of the whole canvas. I got everything from that one idea of the change from what one sees in life, in everyday nature, into the picture plane, and I've never really gotten away from it.”

Molly Lamb 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, 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. Working 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 in 1961. In addition to her disciplined commitment to her own art, she has taught widely and influenced many of the region's artists and produced her own artwork for over fifty years.

Like many women artists of her time, Bobak was engaged by a peopled landscape, capturing public events such as demonstrations, parades, ceremonies and processions. Asked if she would consider the subject matter of her work as feminist, Bobak replied: “I wouldn't call myself a feminist, but I do think there is a huge difference between women's and men's thinking. I think that one paints unselfconsciously, but like a woman.”

Beatrice Lennie (1905–1987)

Beatrice Lennie was one of very few women sculptors in Canada during the 1930s and 1940s. Later in her career, Lennie made light of the public conception of the sculptor as “a muscular person with a red beard.” For her, sculpture required a “gentle attack, stamina and stick-to-it-iveness.”

Lennie studied art with Frederick Varley and Jock Macdonald at the Vancouver School of Decorative and Applied Arts (now Emily Carr Institute of Art + Design). She continued her studies by taking advanced life modeling and carving courses at the California School of Fine Arts, where she studied with Diego Rivera, the well-known Mexican muralist. When she returned to Vancouver, she devoted her time to teaching at the BC College of Art. For ten years she was director of the Children’s Saturday Morning Classes at Vancouver Art Gallery. She also taught sculpture, theatre arts and puppetry with the Extension Department of the University of British Columbia for several summers. In the mid-1930s, Lennie worked with students making masks and puppets for local theatre productions at the Beatrice Lennie School of Sculpture, which she founded. Furthering her commitment to theatre and public art in Vancouver, Lennie worked on several public art commissions, including a wall relief in the Hotel Vancouver and an entranceway for the Shaughnessy Military Hospital.

Irene Hoffar Reid (1908–1994)

Hoffar Reid attended the first class offered at the Vancouver School of Decorative and Applied Arts, studying first with Charles H. Scott and then with Frederick Varley, who was introducing trends in art from eastern Canada and Europe to his students in Vancouver. After seeing a painting by Lawren Harris at the Pacific National Exhibition in 1928, Reid remarked, “I was influenced by the Group and began to paint larger and more boldly designed canvases.” After graduating from the Vancouver School, Reid travelled with her friend, the artist Vera Weatherbie, to London, England, to study at the Royal Academy. It was there that Reid became overwhelmed by “the great works of art that were so easily seen in galleries and museums. I then realised the isolation of artists in BC.”

Reid had two children in the early 1940s. Along with “domestic demands and long periods of drawing,” motherhood shifted her artistic practice. She began to work smaller and concentrated more on depicting her immediate surroundings, as she had fewer opportunities to go on sketching trips. She still managed to exhibit her work at the Vancouver Art Gallery, the National Gallery of Canada, the Winnipeg Art Gallery and the Seattle Art Museum, as well as smaller commercial galleries in Vancouver. In 1940, Reid received the prestigious Beatrice Stone Bronze award for her drawing *The Valley*, and in the 1960s she was awarded the Centennial Medal for Service to the Nation in the Arts.

Ina Uhthoff (1889–1971)

Ina Uhthoff was raised in Glasgow, where she attended the Glasgow School of Art and, after graduation, became a high school art teacher. She immigrated to Canada with her two children in 1913, first living in the Kootenays and later settling in Victoria. There she established a teaching studio and was eager to bring new artists to Victoria. Uhthoff joined Emily Carr in sponsoring a course to be given by the Seattle painter Mark Tobey in 1928. Her own classes were so successful that she eventually opened the Victoria School of Art, where she taught nearly all of the subjects offered. Through her teaching she introduced Modernist ideas, encouraging students to see beyond realism to formalism and abstraction, even though her own experiments with these styles were limited. Although Uhthoff was forced to close the school at the beginning of World War II, she continued to offer private art lessons until the early 1950s.

In 1945 she took on the responsibility of running the Little Centre, a small public gallery that became the Arts Centre of Greater Victoria a year later (it is now the Art Gallery of Greater Victoria). She continued to serve on the Board of Directors and as a member of the Exhibitions and Accessions Committee into the 1960s, while writing a regular art criticism column in the *Daily Colonist*, a Victoria

newspaper. Although she continually endorsed abstract art, her own most successful works are her portraits and the landscapes of British Columbia. Uhthoff exhibited frequently with the British Columbia Society of Artists and at the Art Gallery of Greater Victoria.

PRE- or POST-VISIT ACTIVITY: Gender Equality: Then & Now (all grades)

Objective:

Students look at the ways women's status, rights and roles have changed over the last 100 years. They have an opportunity to explore their own personal histories as they interview women of preceding generations.

Discussion:

Emily Carr was born in 1871; women were not legal persons until 1929. This meant that a woman's husband, father or brother had absolute rule over her life. During the first half of the twentieth century, a woman's place was believed to be in the home; the only careers considered suitable for (unmarried) women were teaching and nursing. During both world wars, when women replaced men in the workforce, they were paid less, and when men returned to Canada after the war, the women were pressured to leave their jobs and take care of their families. Education for women was generally understood as a means of acquiring a set of social and domestic skills, as a way of preparing the more privileged for marriage. Women artists were largely barred from membership in Canada's major art societies, and also from holding important positions in museums and galleries.

The women represented in this exhibition struggled to pursue their careers as artists, despite the limited options and expectations of the times. In this activity, students look at their own family and community backgrounds and identify differences between present and past generations' struggles, roles and expectations.

Materials:

- Interview Sheets (see next page)

Process:

1. Have students brainstorm the ways they think women's lives might have changed over the last 100 years, and write their ideas on the board. The following questions might be helpful.
 - What would students expect to be different?
 - What has changed?
 - What inventions or discoveries have changed women's lives?
 - What social, societal or cultural expectations would they expect to be different?
 - Would education and/or work expectations be different?
 - How would life have been different for women in countries other than Canada?
2. Give each student copies of the Interview Sheet to take home, where they will interview one or more women. They may choose their mother, grandmother, aunt, neighbour or teacher. For younger students, you might choose just a few of the questions.
3. Have the students bring back their responses and share them with a partner, small group and/or the whole class.

Conclusion:

- What are the main differences between "then" and "now"?
- Do students think:
 - life is better for women now? How about for men?
 - there is complete gender equality now?
 - there are any areas today where women and men are not equal?

- men and women should always be completely equal?

Follow-up:

Older students can do some Internet research on areas such as:

- jobs that favour either male or female workers,
- pay equity in Canada,
- gender equality in another country or culture.

INTERVIEW SHEET

1. Where and when were you born?

2. Was life different then? How?

3. Were girls and boys in your family treated differently? How?

4. Were girls and boys educated differently? How?

5. Were girls and boys encouraged to think about different jobs or careers?

6. What work did your mother do at home or outside the home?

7. What do you know about your grandmother? Was her life different from your mother's life, or your life? How?

8. Did women in their times earn less money than men? For the same or different work?

9. Was life easier or more difficult for girls and women then? How?

PRE- or POST-VISIT ACTIVITY: Life & Times Timeline (intermediate and secondary students)

Objective:

Students research some of the artists represented in this exhibition and make a timeline showing the connections between their personal lives and historical events.

Discussion:

The women represented in *Canadian Women Modernists: The Dialogue with Emily Carr* lived through major changes during the first half of the twentieth century. They witnessed two major world wars, the Depression, mass urbanization, popularization of the motor car and airplane travel, the rise of the Civil Rights and feminist movements, momentous medical and scientific discoveries—to name but a few of the events that had a profound impact on their lives. Students investigate major international and local events, wars and inventions, and look at how the artists' lives and art could have been affected by those external influences, as well as by significant personal events and people in their own lives.

Materials:

- long, narrow sheets of paper (around 3 ft x 6 in)
- writing materials, coloured markers, scissors, glue
- coloured paper
- the Internet
- books on the artists and their times, and on Canadian and international history

Process:

1. Ask students to think of any major events or inventions or changes that took place during the first six decades of the twentieth century. Write all of their suggestions on the board.
2. Ask them to imagine which of the above-mentioned occurrences might have affected women's lives, and how.
3. Divide the class into five groups and assign one of the following artists to each group. Ask students to make a timeline showing the parallels between their personal lives and world events. The following websites will give students a place to start their research:

Emily Carr: <http://www.emilycarr.ca/>

Molly Lamb Bobak: <http://www.gallery78.com/mlbobak.htm>

Ina Uhthoff: http://www.winchestergalleriesltd.com/gallery_art/uhthoff/U1/index.htm

Irene Hoffar Reid: http://www.pegasusgallery.ca/artist/Irene_Hoffar_Reid.html

Beatrice Lennie:

http://projects.vanartgallery.bc.ca/publications/75years/pdf/Lennie_Beatrice_57.pdf

These websites will provide some information on changes in women's lives:

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

http://www.criaw-icref.ca/factSheets/millennium_e.htm

4. Have students begin by drawing a straight line along the centre of their long paper, writing their artist's date of birth on the extreme left and date of death on the extreme right. Tell students to identify their artist's personal events below the line and historical or larger social events above the line.
5. Students can use books and/or the Internet to collect information or find dates.

6. Encourage students to make their timelines visually interesting, using images and symbols they draw, print or copy. They can colour-code elements using markers and coloured paper. Have them include representations of their artist's work from various stages of her life.
7. Encourage students to research and add details of world events and women's lives in general, as well as the life events of their artist in particular.

Conclusion:

- Discuss the events and details that were similar and different for the artists. Which were included in many of the timelines, and which in only some of the timelines? How did the students decide what to include or exclude? Do they think some significant aspects are missing?
- Decide as a class what world and personal events might have been the most significant influences on this group of women—and their art—during this time period.
- What surprised the students about events that influenced the artists' work (or not)?

PRE- or POST-VISIT ACTIVITY: Modern Portraits—Formal Looking (all grades)

Objective:

Students look at some ideas behind Modernism, and review the elements and principles of art and design. Students then create portraits using line drawings set into patterned backgrounds.

Discussion:

Modernists were concerned with:

- creating paintings that flattened out the space instead of making it look three-dimensional,
- exploring ideas of “abstraction,” which was moving artists away from making things look real,
- creating artworks that were not concerned with social, political or religious ideas, but were unique art objects on their own merits,
- exploring art’s ability to express feelings and emotions through formal qualities such as line, shape, colour and materials, and moving away from narrative tradition.

Students might need to be reminded of some of the elements and principles of design. These provide a formal framework to help talk about and describe paintings.

It all starts with a dot!

Line is the path of a moving dot.

Shape is what happens when lines meet to enclose an area.

Form is the part of the painting that looks like a sculpture.

Texture describes the way an object feels.

Colour is a wavelength of light that can be described with words.

Tone is the lightness or darkness of a colour.

Intensity is the brightness of a colour.

Balance is about how things are ordered.

Contrast is about opposites, when things are unlike one another.

Emphasis is what you look at first.

Movement is motion and action.

Pattern is repetition.

Unity is how everything works together.

Materials:

- ❑ 2 to 4 sheets of paper per student
- ❑ paint (tempera, acrylic or watercolour) and paintbrushes
- ❑ magazine pages, pieces of fabric, scissors and glue
- ❑ reproductions of Carr and Group of Seven paintings

An alternative to paint: Have students collect pages from magazines containing different patterns in order to create a collage.

Process:

1. Review elements and principles of design in as much detail as necessary. For younger students, you could choose to work with just line, shape and colour. For more in-depth background and for older students, you might want to use the page of definitions following this activity (Elements of Art & Design and Principles of Art & Design).
2. Have students work with a partner to do a contour drawing of each other, in pencil. Encourage students to use one continuous line without lifting the pencil or looking at the drawing. Have them do a few sketches from slightly different angles or perspectives.
3. On a clean sheet of paper, have students create a head-and-shoulders portrait of their partner. Then have them create another contour drawing, going over the lines using black marker, filling in extra details as desired.
4. Have students use paint and/or collage to fill in the figure and the background, thinking about the formal aspects of the composition such as colour, intensity, contrast, pattern, texture, etc., rather than trying to create a literal or realistic representation of space.

Conclusion:

- Display the students' work; have them try to guess the identity of the person in each portrait.
- Discuss the images in terms of some of the formal elements students have been focusing on.
- Refer to the discussion on Modernism and think about the ways these portraits might be considered Modern.

Elements of Art & Design	
Line	Line is the path of a moving dot, where a dot is extended in some manner to determine a line. Line is used to symbolize direction, imply movement, outline form, suggest mood and determine boundaries of shapes. The quality of line can vary according to the tool and method used, the amount of pressure used and the way a line relates to other elements. Some examples of words to use to describe line are jagged/smooth, thick/thin, weak/strong, curved, straight, implied, wavy and diagonal.
Shape	Shape describes a two-dimensional area that is defined in some way. Shapes may be open or closed, positive or negative, free form or geometric. Some examples of words to use to describe shape are solid, organic, repeated, symbolic and proportional.
Form	Form describes a shape that has acquired a three-dimensional quality. Form may be implied by the use of tone and/or shadow, or form may actually be three-dimensional. Some examples of words to use to describe form are rounded, squared, angular, textural, volume and mass.
Texture	Texture refers to surface quality. Texture can be real or simulated. Actual texture can be both seen and touched. Simulated texture cannot be interpreted by touching; it must be seen. Some examples of words to use to describe texture are shiny, smooth, rough, coarse, gritty and granular.
Colour	Colour (another word for hue) refers to the words we use to name specific wavelengths of light such as red, yellow, orange and so forth. A colour wheel can explain the origins of hues and the relationships between them. Colour may be descriptive, decorative and symbolic. Colour has both tone and intensity. Some words to use to describe colour are bright, pastel, warm, cool, in harmony and discordant.
Tone or Value	Tone or Value refers to the degree of light and dark in colour. An image can exist without colour (i.e., in tone only). Some examples of words to use to describe tone are dark, dull, gloomy, pure, stark, strong and weak.
Intensity	Intensity describes the degree of brightness a colour has. Some examples of words to use to describe intensity are bright, vivid, strong, weak, radiant and dull.
Principles of Art & Design	
Balance	Balance refers to the equilibrium of various elements and involves a sense of order. Order may be achieved in a variety of ways. It may be symmetrical or asymmetrical, formal or informal, rigid or random. Imbalance can create a feeling of awkwardness or discomfort. It can also be used to create an exciting visual response.
Contrast	Contrast refers to difference or opposition, and results from the juxtaposition of qualities that are unlike one another. High contrast can be used to emphasize, dramatize, add variety and surprise. Low contrast can be used to soothe, settle, harmonize and comfort.
Emphasis	Emphasis refers to the focal point or centre of interest in an image. Emphasis implies both dominance and subordination and can be used to call attention to specific areas within a work.
Movement	Movement is achieved by manipulating elements to imply motion, to move the viewer's eye in a particular direction as he or she looks at an image. Movement may be implied through recognizable images in action and may also be implied through abstract, non-representational marks such as diagonal lines, broken edges and gradation of tones.
Pattern	Pattern involves the repetition of similar motifs on a surface, which creates rhythm. Pattern can be used to organize or unify a composition and/or to create visual enrichment. Pattern can be created in an organized way or in a random fashion.
Unity	Unity describes a sense of oneness within an image, where all qualities work together in a cohesive relationship. Unity can be used to produce feelings of harmony, completeness and order. Depending on the purpose of the image, lack of unity can be used to imply disharmony, incompleteness, disorder and dissonance.

PRE- or POST-VISIT ACTIVITY: Colour Combos (primary)

Objective:

Students look at the ways in which the painters represented in this exhibition might choose colours. They learn to mix different shades and tones of green, and finally use these colours to create a forest painting.

Discussion – Part 1:

A brief review of colour theory will help students make informed decisions about using and understanding colour in painting. Students should not see colour as absolute; colours react and change in context and in contrast to one another.

- *Primary colours* cannot be mixed from other colours. They are blue, red and yellow.
- *Secondary colours* are mixed from two primaries. They are green, purple and orange.
- *Tertiary colours* are mixed from two colours adjacent to each other on the colour wheel (one primary and one secondary); e.g., yellow-green, green-blue.
- *Complementary colours* are opposite each other on the colour wheel. They share no common colours. For example, red (a primary) and its complementary green (made up of the primaries blue and yellow) provide maximum contrast and intensify each other.
- *Analogous colours* are three colours next to each other on the colour wheel, all of which contain a common primary (e.g., yellow, yellow-green and green). Analogous colours are used to create harmonious compositions with subtle contrasts.
- *Shades* are created by mixing colours with varying amounts of black.
- *Tints* are created by mixing colours with varying amounts of white.
- *Warm colours* are reds, oranges and yellows and tend to pop to the foreground of the picture plane.
- *Cool colours* are blues, greens and purples and tend to recede to the back of the picture plane.

Discussion – Part 2:

Emily Carr wrote in her journal:

“Sketching in the big woods is wonderful... Everything is green. Everything is waiting and still. Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together. Colours you had not noticed come out, timidly or boldly. In and out, in and out your eye passes. Nothing is crowded; there is living space for all. Air moves between each leaf. Sunlight plays and dances. Nothing is still now. Life is sweeping through the spaces. Everything is alive. The silence is full of sound. The green is full of colour. Light and dark chase each other.”

One of Carr’s painting challenges was to learn to mix paint that could show the infinite variety of tones and shades of colours found in natural environments, such as the sky, the sea or a forest interior. In this activity, students experiment with mixing colours to find out how many greens they can create to make their own forest scene come alive.

Materials:

- ❑ 2 sheets of paper per student
- ❑ blue, yellow, white, black and red paint (tempera, acrylic or watercolour)
- ❑ paintbrushes
- ❑ magazine pages, pieces of fabric, scissors and glue

An alternative to paint: Have students collect pages from magazines containing different shades of green in order to create a collage of a forest interior.

Process:

Review colour theory in as much detail as necessary.

1. Read the above quotation from Carr's journal to the class. Discuss.
2. Have students mix small amounts of blue and yellow paint, and experiment by adding to their greens different amounts of black (to create shades) and white (to create tints) directly on the paper. Remind students to clean the paintbrush between colours.
3. How many greens are they able to make? Have the students make up a name for each colour and use a pencil to label the colours on the paper.
4. Have students create a close-up forest landscape using the many greens they discovered. They can also add cut-up magazine pages and bits of fabric to create a variety of greens and texture.
5. Have students use small amounts of red to highlight, outline or emphasize a part of their painting.
6. Have students use small amounts of blue to highlight, outline or emphasize a part of their painting.

Conclusion:

- Display and talk about the students' work.
- Discuss the effects of the complementary colour (red) and analogous colours (blues, greens and yellows) in bringing attention to different areas of their paintings.

PRE- or POST-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. Emily Carr began sketching in charcoal, but later developed a technique of thinning out oil paints with gasoline, which enabled her to create quick, colourful sketches. She would take the sketches she had accumulated out in the field back into the studio, and there she would make oil paintings based on—but not exactly the same as—her 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 liquid tempera or acrylic, but any available paint will work
- paintbrushes

Process:

Part 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*.

1. 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.
2. 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.

3. 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, location, colours, shapes and compositions.
- Discuss the process, how easy or hard it was to create the work, the differences between making the sketch and creating the painting.

Vocabulary

abstract: 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).

Fauvism: a name (meaning “wild beasts”) for an art movement that originated in France at the end of the nineteenth century. Fauvists were concerned with creating fresh, spontaneous-looking images, and used brilliant colours in an arbitrary and decorative way.

First Nations: Aboriginal cultures of Canada.

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 used to describe form are rounded, squared, angular, textural, volume and mass.

formalism: the evaluation of an artwork based exclusively on the use of formal elements such as line, colour and texture. Everything necessary in a work of art is seen as contained within it: the context—historical background, artist’s life, reasons for its creation—is considered irrelevant to the work’s artistic value, as is any narrative content.

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 ranging from science to political thought. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other criteria.

narrative: a story or representation of events taking place over time.

portrait: an artwork in which the artist’s principal goal is to capture the physical likeness and personality of an individual or group of people.

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.

Resource Materials

Books:

- Carr, Emily. *Beloved Land: The World of Emily Carr*, introduction by Robin Laurence. Vancouver: Douglas & McIntyre, 1996.
- Hill, Charles C., Johanne Lamoureux, Ian M. Thom, et al. *Emily Carr: New Perspectives on a Canadian Icon*. Vancouver: Douglas & McIntyre/National Gallery of Canada/Vancouver Art Gallery, 2006.
- Luckyj, Natalie. *Visions and Victories: Ten Canadian Women Artists 1914–1945*. London ON: London Regional Art Gallery, 1983.
- Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1999.
- O'Brian, John. *Gasoline, Oil and Paper*. Saskatoon: Mendel Art Gallery, 1995.
- Richmond, Cindy. *Molly Lamb Bobak: A Retrospective*. Saskatchewan: Mackenzie Art Gallery, 1993.
- 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*.
- Tippett, Maria. *By a Lady: Celebrating Three Centuries of Art by Canadian Women*. Toronto: Penguin Books, 1992.
- Walters, Evelyn. *The Women of Beaver Hall: Canadian Modernist Painters*. Toronto: Dundurn Press, 2005.

Video:

Force Four Productions. *A Woman of All Sorts*. CBC Television, 1997.

BCTF Teaching Aids:

- Clark, Karin. *Long Ago in Victoria (K–2)*. BCTF Teaching Aid 3107, 1996.
- Gage, Susan. *TRFic! A Temperate Rainforest Teacher's Guidebook (intermediate)*, BCTF Teaching Aid 9533, 1998.

Online:

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 some background and biographical information on artists.

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

Canadian Women Artists History Initiative is a newly founded collaborative that brings resources and researchers together to enhance scholarship on historical women artists in Canada.