



Sara Angelucci, *Double Train Window*, detail
C-Print

September 21 – November 4, 2007

Sara Angelucci – *Of Landscape and Light*

Gwenessa Lam and Janet Wang – *Inside Out*

This guide is designed for teachers as a preparation and follow-up of the **School Art Workshop** at the Richmond Art Gallery, or for those who wish to use our online resources in their own classrooms. Included is background information on the suggested points for discussion, a pre-visit activity, a lesson plan adaptable to the specific needs of your students, and resources for further exploration.



Janet Wang, *Living Room 10*, oil on fabric

More images and information on our exhibitions and programs are available at:

www.richmondartgallery.org



Gwenessa Lam, *Window No. 4*, oil on canvas

If you have any questions, comments or concerns regarding your School Art Workshop, please contact:

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ABOUT THE RICHMOND ART GALLERY

The Richmond Art Gallery is a non-profit organization, which means we are not in the business of selling art like a commercial gallery would be. Our mandate is to exhibit and collect contemporary art, showing art for visitor's enjoyment and learning. Our educational programs complement the exhibitions to help develop visual literacy and educate visitors about contemporary art practices.

What is a contemporary Art Gallery?

Contemporary art is artistic work from the present era that uses the current practices and styles of art. The works shown in our Gallery are by local, national, and international artists that have been made within the past 10 years.

Where does the art come from?

Every year, many artists submit applications to the Gallery to exhibit their work. Applications include images and written statements about the artist's work and what they propose to show in the Gallery.

A jury made up of our Exhibition Committee and Director/Curator go through artist applications and select works they believe would fit into the Richmond Art Gallery based on our Curatorial Mandate. The Curatorial Mandate of the Richmond Art Gallery is to mount exhibitions of local, Canadian and international stature of interest to our local community and of importance to the contemporary art community across Canada.

Why is the Gallery different from the last time I was here?

The Gallery changes its art exhibitions every 5-6 weeks. This means we can see many different artists' works throughout the year, so that there is always something new to see in the Richmond Art Gallery!

Why is that art?

This is a common question heard in a contemporary Art Gallery, because the work is new and different than the usual artwork you see in Art Museums. Contemporary artists respond to the world they live in, just like artists have always done in the past. Sometimes, we cannot immediately understand what the artist is trying to communicate because we have not explored the subject in that way before. Yet this is what makes art so exciting, it opens up our eyes and mind to new images and ideas!

The best way to learn and enjoy your Art Gallery experience is to slow down, relax, and be open to ideas. Ask "what do I see?" or "what do I think is happening here?" while looking at an artwork. Look for clues to discover what an artist is trying to say or do. If you need more information, ask! Ask Gallery staff and read the text panels on the walls for more information about the exhibition. Most importantly, be curious and have fun exploring contemporary art!

SCHOOL ART PROGRAM INFORMATION

The School Art Program has been developed for students and teachers to experience the contemporary arts in Richmond. The goal of the program is to educate students about contemporary art, practice art skills, and to develop visual literacy. We do this by:

- Viewing and talking about works of art in the Gallery
- Learning vocabulary relevant to the visual arts
- Discussing the context of artworks
- Creating art projects related to the exhibition and tour

Pre-Workshop Information

Fee – Cost is \$90 per class, or \$75 per Pre-School group. Maximum 33 students. Fee is payable on the day of your workshop at the Cultural Centre front desk.

Schedule – The RAG School Art Workshop is 1 ½ hours in total, or 1 hour for Pre-School groups. The Gallery tour will last approximately 20-30 minutes (10-15 minutes for Pre-School), and 1 hour working on a hands-on exhibition related art activity.

Parking - Free parking is available at the Richmond Cultural Centre parking lot, or if full you can try parking across the street at Richmond Centre Mall.

Washrooms / Accessibility: The Gallery is completely wheelchair accessible. Washrooms are located in the Cultural Centre rotunda behind the front desk, and there is one unisex stall in the art studio.

While in the Gallery : Gallery Rules

Please remind students that appropriate behaviour is expected in the Gallery. Each artwork is an original piece of art that it is our job to display AND protect. It is important for **all** visitors to remember these rules of the Gallery:

- **No touching!** Please stay at least 12 inches away from the artwork or from sculpture stands. Please keep 12 inches away from artworks on the floor as well.
- **No running or yelling in the Gallery.** Please be respectful of the Gallery space and very careful around the artworks.
- **No photos of the art please. Artwork is copyrighted** by the artist and may not be photographed. Photos are permitted in the art studio only.
- **No food or drink** is permitted in the Gallery.
- During the workshops, please do not touch other's artworks. It is important for each young artist to work on their art by themselves.

After Your Workshop

Most art projects take at least one day to dry. Please arrange for pick-up of artworks at a later date.

Artworks are packaged up with your school name and workshop date on the package. These are left in the RAG Programming Room, unless you specify otherwise. To pick up your students' artworks, a Gallery Attendant will let you into the Programming Room to retrieve your artworks. This can be done anytime the Gallery is open, from Mon-Thurs, 10am - 6pm and Sat-Sun, 10am – 5pm.

IN THE GALLERY : WHAT YOU WILL SEE

Sara Angelucci

Sara Angelucci is a photo and video artist who currently lives and works in Toronto, Ontario. She studied at the University of Guelph for her BFA, and at the Nova Scotia College of Art and Design for her MFA. Sara has exhibited her works across Canada and in festivals in Europe and Hong Kong. This is her first solo exhibition in Western Canada. She completed an artist residency in Shanghai, China in 2006, where she created the video work for this exhibition.

Sara's photographic works in this exhibition are large-scale, single and multi-exposure images of outdoor scenes. She uses a toy camera held together with duct tape to take most of her photographs, and is often in a moving vehicle while she takes her pictures. Allowing light to leak into her camera and taking photos while moving results in unpredictable photographs that have a **nostalgic** feel to them. Light reacts to the film by **over-exposing** or **under-exposing** certain areas, altering the colours slightly, and streaking light across the images. Sara deliberately allows these "accidents" to happen as an integral part of her work. Rather than using photography as a means to document real life, her photos reference the unpredictability of life and how we perceive memories over time. Her images are reminders that we are looking at a manufactured illusion, similar in appearance and composition to a painting.

Gwenessa Lam

Gwenessa Lam is a local artist who studied at UBC for a BFA, and then went to New York University for her Master of Fine Arts. She has exhibited in BC and in New York since 2001.

Gwenessa's paintings are realistic renderings of views through a window. She uses her own photographs as the images to base her oil paintings upon. Both artists in *Inside Out* are painters who explore the division between interior and exterior **space**, yet approach this problem in very different ways. Gwenessa focuses on how light enters through a window, and also uses a window as a framing device in her paintings. Her paintings are sparse and we are given very limited information as to where the depicted space is. This references modernist painting, only including the most minimal of information to decipher the image. Gwenessa's work references **modernism** in its appearance, yet also incorporates a conceptual or psychological element. The window frame is a portal or passageway that we can never cross, creating tension between access and denial, showing and withholding. While the images portray a familiar everyday object, we experience her images as unfamiliar territory.

Janet Wang

Janet Wang is a local artist who received her BFA from UBC. She resided in the UK until late 2004, where she studied at the University of Leeds and received her MFA in 2001. She has exhibited throughout the UK and the Lower Mainland.

Janet's paintings for her *Living Room* series are done directly onto **toile de joie** fabric so that the patterns of the fabric show through the paint. Janet uses her own photographs as the basis of her paintings, as well as images from home decorating magazines. In contrast to Gwenessa Lam's sparse paintings, Janet portrays familiar interior spaces full of decoration and pattern. She also uses framing devices with bands of fabric, windows, and by cropping her images. Her realistic renderings resemble photographs documenting a specific space. However, by including the **pastoral** patterns of her painting surface in the image, she reminds us that these modern interiors are constructed images that have been cropped, replicated, and laboured over.

BACKGROUND INFORMATION : PHOTOGRAPHY

Photography : A Brief History

Photography is essentially a permanent man-made image of light. The first images of light were made by a method called “camera obscura”. The original camera obscura was a large, dark room with a small hole in one wall. Light rays from the outside of the room enter the small hole and on the wall opposite the hole an image of whatever is outside is projected upside down. This is a simple law of physics: light travels in a straight line and when some of the light rays reflected from a bright subject pass through a small hole they reform rather than scatter. The result is an upside-down image projected on a parallel wall.

During the Renaissance, the camera obscura was proportioned down from a room to a large size box for use by artists. This method continued for many years until the 1820’s when a French lithographer named Joseph Niepce painted light-sensitive materials on a sheet of pewter and placed it within a small camera obscura. Suddenly, the image of the camera obscura was captured and this was considered the first photograph ever taken.

Louise Daguerre perfected Niepce’s method by using copper plates and added a chemical solution on top of the image so it would not fade over time. This solved one of the biggest problems in photography at that time – how to make the image permanent. In 1840, William Henry Fox Talbot replaced the copper plates with light-sensitive paper as he began experimenting with **photograms**. Talbot then introduced the concept of using a negative from which many positive prints can be made, which greatly changed the way photography was done.

In 1889, George Eastman of the Eastman-Kodak Company invented an emulsion film (light-sensitive coating on a plastic film) for a small portable camera box. The use of film in a small camera revolutionized photography. The method of using emulsion film is still being used today, although it is quickly being replaced by digital photography. Digital cameras use a similar method of capturing light to create an image, transforming the light into tiny dots of colour or pixels.

How Traditional Photos are Made

The film inside the camera box is exposed to light when the shutter of the camera opens. The shutter opens when the shutter button is pressed by the photographer. This brief moment of light is captured on the film and is called a negative image. Essentially, when the emulsion on the film is exposed to light, a chemical reaction happens and it makes a chemical record of the pattern of light.

The film is developed by washing it in chemicals which react with the light-sensitive emulsion. This process produces a negative: light areas appear dark and dark areas appear light. The negative is projected onto light-sensitive paper, then processed through more chemicals to make a positive image appear and to make the image permanent. The end result is a photographic print.

Photography’s Relation to Painting

Since the introduction of photography, painting and photography have had an inter-connected relationship. Photography is often seen as documenting truth, while paintings are considered to be manipulated or invented representations. However, both methods are used to capture a moment in time, depicting a still scene within a two-dimensional frame. Despite photography’s use of technology, both processes rely on the artist to construct the image.

Photography has inspired artists since its inception, including artists like Pierre Bonnard and Edouard Vuillard who used photographs to sketch from for their drawings and paintings. Paintings have likewise inspired photographers to consider elements of gesture and abstraction within their pictures as seen in photography from the 1950’s. Today painters and photographers continue to inform and inspire each other. Perhaps the continuing interest in these art forms is the way they question what is real, what is memory, and what is constructed?

PRE-VISIT ACTIVITY : HORIZON LINE COLLAGE

Objectives:

- Students will be able to understand what is near and far in respect to the horizon line on a 2-D surface.
- Students will understand the concept of a horizon line.



Background Information:

In two-dimensional artworks, artists create **perspective** or the illusion of depth using a variety of methods such as: different **scale**, overlapping objects, and converging lines. In **landscape** drawing and painting this is usually done by arranging objects in relation to a **horizon line**, so that certain things appear closer and others appear farther away. This is what creates a foreground, middle ground and background. The closer something is, the larger and more detailed it appears. The farther away something is, the smaller and less detailed it appears. By placing objects above or below the horizon line, you are also showing where the object is in relation to other objects. Generally, objects placed below the horizon line are seen as closer than objects placed on or above the horizon line.

Materials:

Paper (drawing paper or construction)

Glue and Scissors

Pictures for collage (from magazines, or teacher can pre-cut images or shapes)

Pencils and/or other drawing materials

Images from books/posters of landscape photographs or paintings.

Procedure:

Teacher demonstrates how artists use a horizon line in a 2-D picture. Looking at a sample picture, what figures/objects are larger? Which are smaller? Can you find the horizon line in the picture? Where are the objects placed in relation to the horizon line (above, level, under)? Are the objects below the horizon line closer or farther away than the objects above the horizon line? Do you notice a change in objects/figures size depending on how they are placed in relation to the horizon line?

Students will create their own collage using a horizon line and placing objects above, on, or below the horizon line to create the illusion of depth. Teacher can have three pre-cut pictures/shapes, or instruct the students to find in magazines three images of an object, person or animal. These images must each be a different size in relation to one another, so that you have one small, medium, and large.

Ask students to draw a horizon line across their paper. They will then place their images above, on, or below this line depending on the size of the image. Which shapes should go in the background and which should go in the foreground? Students can move these shapes/images around to see the differences before gluing.

Glue the images according to these guidelines: the largest shape below the horizon line (closer), the medium shape level with the horizon line (mid-ground), and the smallest shape is above the horizon line (background). Older students may add more images and draw additional details for a finished drawing.

Conclusion:

Discuss how a horizon line is used when making a 2-D artwork appear 3-D. Do some things appear closer than others by how you placed them on the page? Would this change if your horizon line was placed lower or higher on the page? How would you use this technique to show an inside space?

VOCABULARY FOR CLASSROOM DISCUSSION

Composition: The arrangement of elements in a work of art (i.e. the shapes, colours, etc), generally following one or more of the principles of design (i.e. balance, contrast, rhythm, etc.).

Horizon Line: Used as a **perspective** tool in art, where the sky and earth appear to meet.

Landscape: Artwork that deals with the representation of natural scenery.

Modernism: An art movement of the late 19th and early 20th centuries that is characterized by a deliberate departure from the tradition of realism. The focus in this style was on new types of art materials, expressing ideas and emotions rather than 'real' objects, and using visual elements such as line, form and colour as the subject matter. For examples, see artists such as Picasso, Chagall, Matisse, Wassily Kandinsky, Paul Klee, and Frank Stella.

Nostalgic: Longing for things, persons, or situations from the past.

Over-exposing / Under-exposing: In film photography, if the film is over-exposed this means too much light has touched the film which makes the developed photograph very light. If the film is under-exposed, the film has not received enough light and the resulting photograph will be very dark.

Pastoral: Generally concerning country life and rustic scenes depicting life in the country.

Pattern: A principle of design in which combinations of colours, lines, and shapes are repeated.

Perspective: In art, perspective is a technique used to create the illusion of three-dimensional space onto a two-dimensional surface such as a drawing, painting, or photograph. Using methods such as variation of **scale**, overlapping objects, and placement on the **horizon line** create a sense of depth.

Photograms: A method of photography where objects are placed between a light source and the light-sensitive paper, leaving a shadow image.

Positive and Negative Space: Positive space is the object in a work of art; the negative space is the area around the object (sometimes called the background).

Scale: The size or proportion of elements or objects in a work of art, relative to other objects or elements within the artwork.

Space: An element of art that refers to the distance or area between, around, above, below, or within things. It indicates foreground and background and/or the feeling of depth in a 2-dimensional work of art.

Toile de Joie or Toile de Jouy: A fabric pattern that originated in the town of Jouy-en-Josas, France in the 1700's. Toile is French for canvas or cloth, and Jouy is an abbreviation of Jouy-en-Josas. The initial toile was a one-colour print depicting intricate engraving-like images on a white background. The images were often **pastoral** scenes that told a story. The factory in Jouy-en-Josas was one of the first to use copper plates to print fabric, making it easy to print large amounts of the design and it became very popular throughout Europe. Today, only the engraving-like quality of the images is the same, as contemporary toiles are printed on almost anything, often use more than one colour, and depict almost any subject matter.

IN THE GALLERY : WHAT YOU WILL DO

All tours and workshops are adapted for the grade level of your students.

TOUR:

As students are led through the exhibit, we will discuss the artists and their particular style of working. We will also look at the exhibition as a whole and how the artists' works relate to one another.

The tour will focus on:

- Introducing students to the different types of art mediums and techniques in the exhibition, which will include photography, video, and painting.
- Encouraging students to think about subject matter and inspiration for creating art; the ways artists express an idea or emotion.
- Discussing the different ways artists use photography in their artwork, and the way photography has changed in recent years with the advent of digital photography.
- Introducing students to historical art forms and how this influences contemporary artists.
- Introducing students to the ways artists create 3-dimensional space in a 2-dimensional work.

EXHIBITION-BASED WORKSHOPS:

Landscape Mono-prints: (*recommended for Intermediate grades*)

Referencing Sara Angelucci's photographs that focus on landscapes, students will create their own watercolour prints using a photograph of a landscape as inspiration. Each student will be painting on a clear plastic monoprint plate with watercolour paint. The painting is then dried and run through the printing press with wet paper, transferring their paintings onto the paper. The result is a one-of-a-kind print which has soft translucent colours, similar in appearance to Sara Angelucci's photographic works. We will discuss the use of horizon line, scale, and colour to create landscape paintings, as well as the ways to use these elements to reference memory, emotion, or movement.

Window with a View - Mixed-Media Paintings:

Explore creating the illusion of three-dimensional space in an artwork incorporating drawing, collage, and painting. Similar to the works of Gwenessa Lam and Janet Wang, students will add a frame to their pictures as though looking through a window. We will also look at artists from art history who used a framing device in their paintings, such as Matisse, Picasso, and Bonnard. Students begin by drawing and assembling their images in oil pastels and collaged patterned papers. Paint will be added to this unique surface to create colourful paintings of an inside or outside space within a window frame. Our focus will be on point of view and the use of space incorporating the elements of pattern, shape, colour, and line.

***note prints and paintings will take at least one day to dry, please make arrangements to pick up your artworks at a later date.**

POST – VISIT ACTIVITY: CYANOTYPES

Cyanotypes – Using Light to Create Images

Adaptable to Grades 1 – 12

Adapted from “Sunprints” lesson plan on the CARE website at <http://www.carearts.org/home.html>

Objectives:

- Create an artwork using the elements of shape and positive/negative space.
- Learn the basic concepts of photograms and how light is used in photography.

Materials:

- Objects for demonstration in classroom and a flashlight
- Cyanotype paper (also known as Nature Print or Sun Print Paper) – available at many art supply and educational supply stores
- Large pan or tray with water to rinse papers
- Objects for prints – any flat objects with a distinct shape. Some ideas include: pressed leaves or flowers, paper shapes, images photocopied onto overhead transparencies (esp. for older students), keys, lace, etc.
- Pencils

Background - Cyanotypes:

Cyanotypes are a type of **photogram** which can be made without a camera or any chemicals. **Photograms** are derived from traditional photography processes made by placing objects onto photo paper, exposing the paper to light, then developing the prints as you normally would photographs. With cyanotypes, you can re-create this same process without a darkroom and photo chemicals.

First discovered in 1842, these prints were commonly used for botanical photograms as an alternative photographic process. A positive image is produced when the paper is exposed to UV light, which reacts with the water-soluble iron salts on the paper. To develop the picture, the paper is flushed with water which washes away the salts and leaves behind an insoluble blue dye. This is what gives the picture its typical blue colour, hence the other name for cyanotypes: blueprints. The process enabled large-scale copies of works to be printed, and became adapted for use in photocopying and reprographics well into the 20th century. They are still used by artists today as an alternative to more costly and toxic printing methods.

Procedure:

1. Discuss photography, and in particular the images of Sara Angelucci. Sara Angelucci allows light to ‘leak’ into her camera to create certain effects on her photographs. See **Background** notes on how photos are made, and discuss this process again with your students. Today they will be trying this same process, but without a camera.

2. Teacher sets up a sampling of objects on a table, turns off the lights, and focuses the flashlight onto the objects to cast shadows on the wall or table. What do they see? Can they see any recognizable shapes in the shadows? Discuss **positive and negative space**. Do they see examples of positive/negative space in the shadows created by the light? How can they make the shapes of the shadows more interesting as a **composition**? Students can try moving objects or the light source to see if they can come up with different compositions.

POST – VISIT ACTIVITY CONTINUED

Procedure Continued:

3. Discuss **composition** and offer ideas on how students can use some of the principles of art and design when arranging their objects. For this exercise, students will create a composition with **positive and negative space** only, similar to the shadows on the wall.

4. Teacher can demonstrate how a cyanotype is made by following the instructions on the package, and discuss the process. Emphasize the careful consideration of placement of objects, so that use of the entire paper is thought out as an image.

5. Students plan their cyanotypes by placing selected objects on a piece of paper of similar size. If using cut paper shapes, students can also work on creating these shapes and designing their composition. Photocopied images on transparencies can be introduced for older students. Younger students can work in partners, or use simple things like their own hands as the objects.

6. Take students outside or near an open doorway that has sun exposure. Remind students the paper is light-sensitive, so they will need to work **QUICKLY** and not move objects once they are placed. They will need to place their objects, write their name or initials at the bottom of the page, and then do not move or touch the objects for the designated time (see package instructions).

7. Once the designated time has elapsed, students can take off the objects and rinse their papers in water. Lay flat to dry.

Conclusion:

Discuss the cyanotype process and observe how each student's print turned out. Were there variations? What factors do you think affected the different qualities of prints (movement, time, brightness of sun, etc.)? Would you do anything differently? Compare and contrast the different compositions the students have created. Compare this process to Angelucci's process of working with accidents and not knowing how the final image will look. How can you use an "accident" in your own artwork?

This work was made by using lights and shadows. What type of shapes did the shadows make? What type of shapes did the light make? How do cyanotypes use positive and negative space?

Older students - Relate this to the process of photography, where film is exposed to light for a certain amount of time. How do you think Sara Angelucci controls how her images will turn out and knows how much light to expose the film to?

Extensions:

Use your cyanotypes as a basis for another artwork. They can become a page in a bookwork or a greeting card, collaged into a drawing or painting, or framed on their own.

Try more creations focusing on positive and negative space with simple and/or complex shapes. Use stencils, stamping, collage, or paint to create more images with only 1 or 2 colours.

RESOURCES

PRINT:

Blizzard, Gladys S. *Come Look With Me: Exploring Landscape Art With Children* (Come Look With Me Series). Thomasson-Grant, Publisher. Charlottesville, USA: 1992.

Buckingham, Alan. *Eyewitness Art : Photography*. Dorling Kindersley Eyewitness Books: 2004.

Burnie, David. *Eyewitness Science : Light*. Dorling Kindersley Eyewitness Books: 1992.

Cole, Allison. *Eyewitness Art : Perspective*. Dorling Kindersley Eyewitness Books: 1992.

Dubosque, D.C. *Draw 3-D: A Step by Step Guide to Perspective Drawing*. Peel Productions: Revised edition, 1998.

Gibbons, Gail. *Click! A Book About Cameras and Taking Pictures*. Little, Brown and Company: 1997.

Pekarik, Andrew. *Painting Behind the Scenes*. Learning Designs Inc., New York: 1992.

Richter, Joanne. *Inventing the Camera*. Crabtree Publishing Company: 2006.

Ridley, Pauline. *Modern Art*. Thomson Learning, New York: 1995.

Sturgis, Alexander. *Optical Illusions in Art*. Sterling Publishing Co., Inc., New York: 1996.

Wallace, Joseph. *The Camera* (Athenium Books for Young Readers). Commonplace Publishing, USA: 2000.

ONLINE:

http://www.alternativephotography.com/gall_cyanotypes.html - *Alternative Photography*. A Gallery of Cyanotypes. Includes links to other photographic processes and resources.

<http://www.artlex.com/> - ArtLex Art Dictionary.

<http://www.biglearning.com/treasure-photography-for-kids.htm> - *Big Learning Photography for Kids*. Articles, projects, and resources for photography.

<http://www.carearts.org/home.html> - *Collaborative Arts Resources for Education (CARE)*. Education Initiative offered by the Museum of Contemporary Art San Diego, the Museum of Photographic Arts, and the San Diego Museum of Art. Includes lesson plans and resources for teachers. (See http://www.carearts.org/lessons/camera_obscura.html for a lesson plan on making your own camera obscura.)

http://cybermuseum.ca/cybermuseum/youth/dwl/680600_e.jsp - *CyberMuseum*. *Drawing with Light: The Art of Photography* is an online exhibition which includes activities, gallery of images, and teacher resources.

<http://www.janetwang.com/about/> - Janet Wang website

http://www.jouy-en-josas.fr/iso_album/dossier_de_presse_en_anglais.pdf - *Toile de Jouy Museum*.

<http://www.princetonol.com/groups/iad/lessons/middle/perspective.htm> - *The Incredible Art Department*. Perspective Lesson Plans. Lesson plans and resources on perspective for Grades 3+.

<http://www.sara-angelucci.ca/> - Sara Angelucci website.