

# ***Two Visions: Emily Carr & Jack Shadbolt***



Emily Carr  
*Skidegate Beaver Pole*, 1941-2  
oil on canvas  
Vancouver Art Gallery



Jack Shadbolt  
*Hornby Suite*, 1969  
charcoal on paper  
Vancouver Art Gallery

## **TEACHER'S STUDY GUIDE Fall 2009**

**Vancouver**  
Artgallery

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# Vancouver Art Gallery

## Teacher's Guide for School Programs

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The exhibition *Two Visions: Emily Carr & Jack Shadbolt* features the work by two of British Columbia's most celebrated artists. Their works portraying the forests and First Nations culture have helped define our visual perceptions of the province. This exhibition – marking one hundred years since Shadbolt's birth - provides us with a rare opportunity to explore and compare their interpretations of these two major themes. The work highlights their individual approaches to modernism and abstraction, their similarities and differences, through a comprehensive survey of drawings and paintings from the Vancouver Art Gallery's collection.

### DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition: *Two Visions: Emily Carr & Jack Shadbolt*. 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 *Two Visions: Emily Carr & Jack Shadbolt* has three main goals:

- to introduce Carr and Shadbolt as significant British Columbian artists, both as individuals and in relation to one another
- to explore the artists' major themes - forest landscapes and First Nations subject matter - within historical, geographical and social contexts
- to examine individual artworks in terms of style, technique, materials and inspiration

## THE EXHIBITION:

### *Two Visions: Emily Carr & Jack Shadbolt*

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The exhibition *Two Visions: Emily Carr & Jack Shadbolt* is a dynamic presentation of work by two of British Columbia's pre-eminent artists. Although they reached their artistic primes during very different historical periods, they both found much of their inspiration and subjects in amongst the forests and indigenous culture of the province. They address the natural world and First Nations subject matter in singular ways, and we are invited to make comparisons, connections and find similarities and differences in their approaches.

Their coming of age as both individuals and artists were indeed very different. Carr, raised in Victorian times when women were afforded little freedom and opportunity, struggled to break the mould and establish herself as an independent artist. That she travelled to study abroad and pursued her artistic career is a huge testament to her persistence and determination. Always an outsider, she struggled to make art much of her life in isolation, rejected by the world at large. Shadbolt on the other hand, was afforded great freedom and opportunity as a young man coming of age in the years prior to – and during - the Second World War. He travelled, studied art and spent time documenting the aftermath of the war while still in the army. He was part of a larger art community, a respected teacher and given frequent solo exhibitions locally, nationally and internationally. His marriage was long and affirming and provided him with companionship as well as a partner in travel and explorations in art.

The two artists met on numerous occasions. During the young Shadbolt's visits to Carr's studio, Carr found him and his friends to be over-opinionated and critical and was also suspicious that they would steal her ideas. For his part, Shadbolt was judgemental of both her and her work – he dreaded succumbing to the isolation and oddness that her saw her life as an artist had become. Conversely, he wrote that she was Canada's "first original painter". On other occasions he wrote that her use of colour was "crude", and described her works as "ugly" "claustrophobic" and "forbidding". Nonetheless, the younger artist was enormously influenced by the established artist, and struggled to free himself of her vision of the landscape. "She has, as no other artist among us yet, evoked the presence of the terrible and elemental force of our landscape such as only those who know our wilderness can recognize as authentic and appreciate"

They were, however, both seriously committed artists who struggled with their demons in order to continue working, and apart from a difficult period in each of their lives where they found themselves unable to paint, they worked prolifically and constantly. Both artists were alternatively ridiculed and revered, criticised and praised. As an early modernist, Carr's experiments with colour and abstraction were often dismissed as the marks of either a crazy woman or a bad artist. Shadbolt's work was often accepted as less radical, his work more in step with current directions in the art world. However, both artists were experimental in colour, style and subject matter.

This exhibition provides an opportunity to view their work within both historical and geographical contexts, in relation to each other. The exhibition looks at the role of drawing in both their artistic processes and encourages close looking at the different ways the province, its landscape, its people and culture have been described.

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

## ARTISTS' BACKGROUND

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### **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 forests of Vancouver Island.

In the early 1890s Carr studied art in San Francisco and at the end of the decade she travelled to London, England to study at the Westminster School of Art, where she was probably first introduced to outdoor sketching. 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 often, 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."

Carr showed these works in Vancouver in early 1913 and offered them for sale to the provincial government. The government refused the work on the grounds that it was not "documentary." She returned to Victoria to turn her attention to other ways of making a living. Between 1913 and 1927, Carr ran a boarding house, raised sheepdogs, made pottery and gave art lessons. She produced very little painting.

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. This included *Klee Wyck*, a book of stories based on her experiences with First Nations people, which won the Governor General's Award for Literature in 1941. She died in 1945 in Victoria at the age of seventy-four, recognized as an artist and writer of major importance.

### **Jack Shadbolt (1909-1998)**

Jack Shadbolt was born in England, and moved to Canada with his family in 1912. They first live in Nelson, British Columbia, but soon settled in Victoria. Shadbolt studied art in Vancouver, learning from many of the important artists of the time including Charles Scott and Frederick Varley. Passionate about art education, he taught many generations of students at Kitsilano High School, the Vancouver School of Art and the University of British

Columbia - among other institutions. He was a prolific artist and exhibited his work frequently, often surprising his followers with unexpected new directions.

Like Carr, Shadbolt has become known as a British Columbian artist focusing on both representation of the natural world and First Nations iconography. As a young man Shadbolt met Emily Carr and was affected by her art for much of his artistic career. So much so that at a turning point in his life he retreated to Hornby Island where he immersed himself in Carr's artistic process, later writing: "I was very much with her (Carr's) mood. Standing here within her very image I knew it again, as I have always known so poignantly, how difficult it was for me to escape her, though as an artist I must be free of her. It occurred to me: instead of trying to avoid her, why not pay my long-standing debt by working as she worked, embracing her moods. Perhaps I could finally exorcise her spell".

Shadbolt's influences as an artist were hardly limited to Carr – they are many and varied. One of the most influential periods of Shadbolt's life was the time he spent in London towards the end Second World War in the Official Canadian Army War artist's programme. He was deeply affected by the horrors portrayed in the concentration camps images which it was his job as a soldier to sort through. He later wrote "I found the experience devastating". Painting the bombed buildings of London made abstraction visible to him, as bombs exploded buildings and parts collapsed into new formations. He wrote: "It suddenly dawned on me...this business of abstraction. I always think abstractly but the problem was that it didn't come into the work. And it is this, that when the bomb blows the building apart it abstracts it, the pieces fall back together again and you get a memory image of what was there but vastly altered and psychologically made infinitely more intense than the original thing."

His artistic path took many directions. In the 1930's he travelled and studied in major art centres across the United States and Europe, where he was exposed to and strongly affected by individual artists including Cezanne, Matisse, Picasso and Diego Rivera, and influenced in general by the Surrealists, Social Realists and American Post-Impressionists. Charlie Hill, curator of Canadian art at the National Gallery in Ottawa wrote: "He never looked like he was imitating any other artists, but he did incorporate and synthesize other artistic developments, wedding them to his own vision."

Shadbolt's art frequently took off in new directions. His body of work contains Vancouver street scenes in the style of social realism, surrealist landscapes containing howling dogs, bold abstracted representations of nature and First Nations objects. His travels in Greece and India inspired huge murals and colourful collages. And mostly, he has become known for his obscenely bright butterfly images, exemplifying the natural world and the cycles of life and death, growth, decay and destruction. Artist Alan Wood said "Butterflies became a metaphor for him; they expressed the fragility of life."

At different periods of his life, Shadbolt chose to use diverse media, working with charcoal, oil, watercolour, print, acrylic, ink and collage. He created single images as well as multiple panels and large scale murals and tapestries. He wrote and published three books containing both his art and his writings. With his wife Doris Shadbolt (Emily Carr's foremost scholar and biographer) he travelled widely, living for extensive periods abroad. Shadbolt was enormously inspired by these travels and always responded through his art. His work has been exhibited nationally and internationally, from Tokyo to Mexico to the Guggenheim in New York. He won numerous major international art awards, represented Canada in the 1956 Venice Biennale and in 1972 was awarded the Order of Canada.

## PRE-VISIT ACTIVITY: Lives of the Artists (all grades)

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### Objective:

Students focus on the lives of Carr and Shadbolt, their art practices, influences and points of connection.

### Background:

Both Emily Carr and Jack Shadbolt stand out amongst British Columbia's most famous sons and daughters. They have helped define how we perceive ourselves in relation to our physical and cultural environment. They took on huge artistic challenges and risked much – in terms of social acceptance and personal challenges - for their work. Both of them travelled extensively, in British Columbia and abroad, and their travels were crucial to their artistic production. They both created significant bodies of work around indigenous cultures. They both sketched and painted prolifically. Carr struggled in menial jobs to earn a living, Shadbolt taught generations of students. Their influences were many and varied, their influences on subsequent generations of artists in this province immeasurable. Their artistic practices and personalities connected and conflicted, their lives diverged and connected.

### Materials:

- ❑ the Internet; some useful websites are:
  - [www.artcyclopedia.com](http://www.artcyclopedia.com)
  - [www.wikipedia.com](http://www.wikipedia.com)
  - <http://www.emilycarr.ca/>
- ❑ art books on Carr and Shadbolt
- ❑ Artist Information Sheet and Student Worksheet (following pages)
- ❑ writing materials, coloured pencils

### Process:

1. Divide the class in half. Working with a partner, give half the class some points of information on Carr, the other half on Shadbolt. (Artist Information Sheet, next page)
2. Younger students can be given one or two easier points – e.g. relating to artists' personal lives or major bodies of work.
3. Older students can get more topics containing more complex ideas – e.g. artistic influences.
4. Have students read the information with their partner.
5. Students might need some of the terms clarified, e.g. First Nations, Fauvism (see Vocabulary, page ?)
6. Using books and/or the internet, have students expand their information, look at some example of the artists work and make a copy of one work containing a scene from nature.
7. Match each pair with students who have worked with the other artist, and have each pair orally teach the others about their artist. The 'learning' pair fill in the Student Worksheet (see page 9) while the 'teaching' pair explain. As the one set of students describes an artwork, have the others use pencil crayons to sketch the image only using verbal descriptions – i.e. not looking at the picture.
8. Switch roles.

Alternatively, this could be done as a class with some students presenting their information to the whole class while the other half fill in the Worksheet.

**Conclusion:**

- Ask students to comment on similarities and differences between the artists and their artwork.
- Ask students if there is anything they would still like to know.
- Did the artists have anything in common? What?
- Did the artists have any elements or perspectives that might be described as particularly British Columbian? Or Canadian? If not, why? If so, how?

# Artist Information Sheet

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## Emily Carr

- Born and died in Victoria
- Lived most of her life alone, had lots of animals
- Thought of as strange, different to the society ladies of Victoria
- Studied art in San Francisco, England and France, travelled through British Columbia visiting First Nations villages
- Thought that Shadbolt was a rather over-opinionated know-it-all
- Struggled to make a living, gave up art for a long period in her life; eventually recognized as an important British Columbian artist
- Influenced by Matisse and Fauvism, Lawren Harris and the Group of Seven, Cubism and Abstraction
- Modernist painter, experimented with colour and form, geometric shapes and visible brushstrokes
- Preferred to sketch her landscapes outdoors and paint final works in her studio
- Wrote many books towards the end of her life which were well received
- Best known for her paintings of the forests of British Columbia and First Nations subject matter
- Find a quote by the artist – something interesting that she wrote about her art.

## Jack Shadbolt

- Born in England, died in Vancouver
- Had a long and successful marriage to Doris Shadbolt (who was an important Emily Carr scholar)
- Passionate about teaching, prolific as an artist, exhibited frequently
- Influenced by Carr and struggled to free himself from her artistic legacy even as he was critical of her art
- Affected by the horrors and destruction he saw in Europe at the end of the Second World War
- Travelled extensively both to study art in Europe and to experience life abroad as an artist
- Influenced by Post-impressionists such as Matisse and Cezanne, Social Realism (especially Diego Riviera), Cubism (especially Picasso), Surrealism and Abstraction
- Experimented with many different artistic styles, techniques and materials
- Mostly worked in his studio, sometimes outdoors
- Wrote and published three books, which were well received
- Large and varied body of work including abstracted wartime images, howling dogs, broken up landscapes, First Nations subject matter and images of nature - including butterflies
- Find a quote by the artist – something interesting that he wrote about his art.

# Student Worksheet

	Emily Carr	Jack Shadbolt
Personal Information		
Travels & Influences		
Materials & Media		
Description of artworks		
Sketch of an artwork		

# PRE- or POST-VISIT ACTIVITY: Outside/Inside Art (all grades)

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## **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 often created sketches for their landscapes out in nature, where she 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.”

Shadbolt worked in different ways at different periods of his life – in his studio, outdoors, from photographs, from the real world. He was at various points in his life very much under the influence of Carr’s approach to painting. He wrote:

“I thought of Emily Carr who had made this interior world so much her own. How she had overwhelmed me as a beginning artist in Victoria...I never forgot those canvases. Their still green forest caves with towering grey trees and quietly surging foliage... it was as though the woods were caught in the huge swell of a world under the sea.”

## **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:**

1. Discuss Carr’s two-step approach to her painting, and Shadbolt’s intense observations of Emily Carr’s of British Columbia’s landscape. Tell the students they are going to go outdoors and make a colour sketch as a precursor to a painting. Read them the above excerpts from Carr and Shadbolt’s writings.

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.
1. 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.
2. 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.

## PRE- or POST-VISIT ACTIVITY: Messing with Colour (all grades)

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### Objective:

Students study colour and think about the ways that painters such as Carr and Shadbolt might choose colours. They learn to mix different shades and tints of green, and finally create an image of a butterfly using collage and paint.

### 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.

<b>primary colours</b>	cannot be mixed from other colours	blue, red and yellow
<b>secondary colours</b>	mixed from two primaries.	green, purple and orange
<b>tertiary colours</b>	mixed from two colours adjacent to each other on the colour wheel (one primary and one secondary)	e.g. yellow-green, green-blue
<b>complementary colours</b>	opposite each other on the colour wheel; share no common colours, provide maximum contrast and intensify each other	e.g. red (a primary) and green (made up of the primaries blue and yellow) are complementaries
<b>analogous colours</b>	three colours next to each other on the colour wheel, all of which contain a common primary; for harmonious compositions and subtle contrasts	e.g. yellow, yellow-green and green
<b>shades</b>	created by mixing colours with varying amounts of black	
<b>Tints</b>	created by mixing colours with varying amounts of white	
<b>warm colours</b>	tend to pop to the foreground of the picture plane	reds, oranges and yellows
<b>cool colours</b>	tend to recede to the back of the picture plane	blues, greens and purples

### 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.

Shadbolt used his pulsating, shimmering colours to bring his compositions to life. Whether painting butterflies, landscapes or abstract compositions, he uses complementaries, shades and tints, warm and cool colours to maximum effect.

**Materials:**

- ❑ 2 sheets of paper per student
- ❑ blue, yellow, white, black and red tempera paint
- ❑ paintbrushes and water
- ❑ magazine pages, scissors and glue

**Process:****Part 1:**

1. Review colour theory in as much detail as necessary.
2. Read the above quotations from Carr and Shadbolt to the class. Discuss.
3. 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.
4. 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.

**Part 2:**

1. Have each student fold a large sheet of thick white paper in half vertically. Open.
2. Against the fold, on the left side, using thick tempera paints, have students paint an outline of the left half of a butterfly.
3. Have students use varying shades of green to cover the entire left side. This needs to be completed fairly quickly in order to keep the paint moist.
4. While still wet, re-fold along fold, press both halves together, and immediately open up again. They should now have the whole butterfly. It might look a bit smudgy and asymmetrical.
5. Have students look through magazines and cut out as many red pieces as they can find. (red being the complementary of green) Cut or tear them into desired shapes and make a design, patterns or marks on the green butterfly. Finish up with more paint in greens and reds.
6. Display.

**Conclusion:**

Discuss the students' work.

- Which parts of the artworks draw most attention? Why?
- Which parts of the compositions are most interesting? Why?
- Discuss the effects of the complementary colours and the shades and tints.

**Follow-up:**

Shadbolt made many artworks using the form of the butterfly – in paintings, collages and tapestries.

- Have students look for his Butterfly images when they visit the exhibition, and notice their asymmetry.
- Have students look for some of his butterfly works on the Internet at home. Discuss.
- What meanings can be ascribed to the form of the butterfly?

# PRE-VISIT ACTIVITY: Abstracted Objects

## (All grades)

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### Objective:

Students use a meaningful object collected from a trip or outing to create a realistic drawing and then abstract it.

Fold large sheet of paper horizontally and vertically, then open flat so that have 4 sections.

1: draw both nature scene (mountains, flowers) and object realistically (curio, ornament)

2: abstract them, reduce them to shapes, flat blocks of colour

### Background:

Both Carr and Shadbolt were enormously inspired by the places they visited. Carr sketched in the south of France influenced by the terrain as much as the brushstroke and bright colours of the French Post-Impressionists. Shadbolt's sojourns in places as diverse as Greece and India provided the impetus for wildly colourful Grecian collages and huge Hindu-god murals. Sometimes they sketched on site, sometimes they took photographs or brought home objects which inspired their artwork. Sometimes it was the forest at the edge of the city or even Shadbolt's back yard that provided the inspiration. Neither artist attempted to portray their subject in a realistic framework; rather they used the real world as inspiration for their abstract, personal interpretations of their subject matter.

### Materials:

- ❑ Two sheets of paper per student
- ❑ Coloured pencils or pastels

### Process:

1. Discuss the inspiration that Shadbolt and Carr found from their travels, trip and the world around them.
2. Ask students to bring in an object that they have collected. It could be a souvenir from another city or country, a pebble or pinecone from a walk at the beach or park.
3. Give each student a sheet of paper and ask them to copy their object as realistically as possible, filling the whole sheet of paper. Use coloured pencils or pastels to colour and shade their work in realistic colours.
4. Give each student a second sheet of paper and ask them to draw the object again – but this time, to make it abstract. They can think about simplifying shapes – reducing parts to triangles or circles. They could change colours, making a rock green, a pine cone purple or a face blue. They could play with size and scale. Again, they should fill the whole page and use the same drawing tools that they did for the realistic drawing.
5. Display the original object, the abstract and realistic artworks alongside each other

### Conclusion:

Discuss the ways the realistic and abstract drawings relate to one another and to the original object.

- What draws their attention? Why?
- Are the realistic or abstract drawings - or the object itself - more interesting? Why?

## PRE- or POST-VISIT ACTIVITY: Art & Politics Don't Mix (Secondary students)

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### **Objective:**

Students look at Carr and Shadbolt's use of First Nations imagery, discuss various viewpoints and debate the rights of artists to use images from other cultures.

### **Discussion:**

Carr and Shadbolt both used imagery from First Nations culture. Their reasons were many and varied. BUT did they have the right? Review – quote on validity of white guys using FN stuff.

Big controversy over exhibition of Shadbolt's at Museum of Anthropology in 1986

Title of review on Shadbolt: Art & Politics don't mix. But do they?

Primitivism in Art – Picasso to NY abstract expressionists, to Shadbolt.

### **Materials:**

- Books
- websites

### **Process:**

# VOCABULARY

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**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.

**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.

Social Realism

Surrealism

# RESOURCES

## 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*.

## 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](http://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](http://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.

## Books:

- Carr, Emily; introduction by Robin Laurence. *Beloved Land: The World of Emily Carr*. Vancouver: Douglas & McIntyre, 1996.
- Hill, Charles C., Lamoureux, Johanne, Thom, Ian M. 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, 1999.

O'Brian, John. *Gasoline, Oil and Paper*. Saskatoon: Mendel Art Gallery, 1995.

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*.

Thom, Ian. *Emily Carr: Drawing the Forest*. Vancouver: Vancouver Art Gallery, 2002.

**Video:**

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

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**Online:**

[www.tbc.gov.bc.ca/culture/schoolnet/carr/](http://www.tbc.gov.bc.ca/culture/schoolnet/carr/)

Emily Carr at Work and at Home.

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

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