

Videos of Visual Artists in Greater Sudbury

Teacher's Facilitation Guides

written by Kathy Browning, edited by Mervi Salo



Anong Beam: Life in Painting Running Time 15:49 minutes

Anong Beam is an Aboriginal multimedia artist. She uses collage, and photo transfer on paintings. She is the daughter of Carl and Ann Beam. Anong explains that there is a "lack of a boundary between art and life" in her day to day life. One of her goals is to add images to her canvasses in ways that make it difficult to know how they are done. She uses similar imagery in her paintings but in different contexts. Anong describes where she gets her imagery (e.g., family photographs) and what the imagery means to her. She often uses bird imagery in her art and describes its relationship to her family name, Migwams, which means "feather" which is a reference to a "bird" or "eagle."

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Would you say that art is a large a part of your daily life and routines?

Do you collect images, photos or other papers (e.g., stamps) for collage?

Do you believe that if you do something you love as work, then your "work" will be "fun"?

MAKING INFERENCES:

Anong's favorite paint colour is powdered bronze. Do you have a favorite paint colour?

Why might the artist describe her images as "moving through time in a non-linear way"?

Why might the artist say that "art is a signifier of culture" after she describes her negative reaction being taught skills related to traditional realism (e.g., horizon lines, green crayons for grass)?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Media Arts, Grade 12, CREATING AND PRESENTING

A3.3 Using Technologies, Tools, and Techniques: communicate their purpose and artistic intention when creating and presenting art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way (e.g., produce images to challenge stereotyping in school and larger community; produce a short documentary to raise awareness of a current Aboriginal issue, using an approach similar to that in Alanis Obomsawin's works).

Visual Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING

B2.3 Art, Society, and Values: reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality). Teacher prompts: "Has analysing art works created by First Nation artists affected your awareness of Aboriginal culture in Canada? Why or why not?" "In what ways has creating art works enhanced your ability to express your feelings or point of view?"

Visual Arts, Grade 7, REFLECTING, RESPONDING, AND ANALYSING

D3.2 Demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity (e.g., the function of traditional and contemporary styles of Aboriginal art in the development of cultural identity and revitalization, "How does Carl Beam use juxtaposition of traditional Aboriginal symbols and pop culture images to connect personal memory to larger world issues?")

Visual Arts, Grade 2, REFLECTING, RESPONDING, AND ANALYSING

D3.1 Identify and describe a variety of visual art forms they see in their home, at school, in their community, and in visual arts experiences (e.g., Aboriginal designs in dancing regalia).

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Brigitte Bere
The Garden of Art

Brigitte Bere: The Garden of Art Running Time 15:51 minutes

Brigitte Bere is an artist who creates paintings, ceramics, collage, and prints. In the video she offers detailed descriptions of her artwork, particularly how she makes her marionettes. She discusses her education and influences. Her influences are varied, from the environment to flowers, from "the beautiful" to the not so beautiful. All of Brigitte's art tells a story. One extensive series was about Women in Transition.

Brigitte discusses working with new materials. She enjoys experimenting with new ways to express what she has to say through her art. Brigitte also discusses the business and marketing of art as artists need to have a good business sense to survive. There are many skills that go into being a successful artist. Brigitte also mentions why she teaches art.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

When you were younger who told stories to you? Are there people that you read stories to now?

Do you have a favorite fantasy novel?

If you were able to invent a fantasy world, describe what would be in it.

What other artwork have you seen that tells a story?

INFRENCING:

Why might an artist want to create their own fantasy world?

Why might an artist need a binder that contains records of her work?

When she was talking about marketing, what did she mean by "producing for production's sake"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Media Arts, Grade 10, CREATING AND PRESENTING:

A1.2 The Creative Process: develop plans, individually and/or collaboratively, that address a variety of creative challenges, and revise their plans on the basis of peer- and self-assessment (e.g., use feedback and production notes to help develop their plans).

Visual Arts, Grade 11, FOUNDATIONS:

C2.2 Conventions and Techniques: demonstrate an understanding of a variety of conventions used in visual arts (e.g., metaphor, simile, symbols; conventions associated with heroic, narrative).

Exploring and Creating in the Arts, Grade 11 or 12, REFLECTING, RESPONDING, AND ANALYSING:

B3.4 The Critical Analysis Process: explain how media arts skills and understandings can be applied in everyday life (e.g., to communicate to clients through marketing).

Visual Arts, Grade 6, CREATING AND PRESENTING:

D1.2 Demonstrate an understanding of composition, using selected principles of design to create narrative art works (e.g., How can you use colours to show your feelings about the places in your mural?)

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Christi Belcourt: Life in Balance Running Time 14:54 minutes

Christi Belcourt is a Métis visual artist. She paints images of flowers and animals using colourful dots. The dots combine to look like bead work. This led Christi to study beadwork and plants. She discusses the awe she feels for ancestral women who made artwork out of practical items even in difficult times. She describes her influences including artists, traditional perspectives, spirituality, and ceremony. Christi talks about her choice to become a full time artist. She also discusses some of the symbolism in her work, and in particular an artwork that was inspired by a dream. She discussed the interconnectedness of life, in which we are a part, and the beauty of the world that inspires her. Christi also discusses how hatred, racism, misunderstanding, and the government of Canada ignoring Aboriginal rights inspires her to try harder and make something so beautiful that people will recognize the contributions that Aboriginal people make to this country. Traditional songs are by ALOWHITE.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Do you have something that you enjoy doing that gives your life more meaning than the "day-to-day" activities?

Have you ever had a dream that felt like a story or message that was meant to be shared with others?

Do you believe that all people, places, and animals are connected?

Has traditional artwork or traditional imagery ever inspired your contemporary art work?

Have you ever been inspired to make something as beautiful as possible?

MAKING INFERENCES:

Why do you think ancestral women took time to make beadwork and other artwork onto practical items (e.g., moccasins) when they had to work so hard just to survive?

Why do you think Christi was so excited to hear Daphne Odjig's advice to consider being a full-time artist?

Why do you think Christi said that "racism and misunderstanding inspire her to work harder"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 12, FOUNDATIONS

C3.1 Responsible Practices: demonstrate an understanding of legal and ethical issues associated with intellectual, virtual, and physical property (e.g., appropriation), and apply ethical practices when using cultural images in their art works (e.g., show sensitivity when using images associated with First Nation, Inuit, and Métis cultures).

Exploring and Creating in the Arts, Grade 11 or 12, REFLECTING, RESPONDING, AND ANALYSING

B2.1 The Function of the Arts in Society: explain various functions of the arts in society, with reference to both past and present societies (e.g., functions of art in historical and contemporary Aboriginal societies).

Media Arts, Grade 10, CREATING AND PRESENTING

A1.1 The Creative Process: use a variety of strategies (e.g., research using oral sources) to generate ideas, individually and/or collaboratively, for solutions to creative challenges (e.g., creating an art work based on a theme such as child poverty, "How can you access oral sources, such as First Nation, Métis, and Inuit Elders, in your research?")

Integrated Arts, Grade 9 or 10, FOUNDATIONS

C2.1 Contexts and Influences: demonstrate an understanding of common symbols and themes in past and present art works from a variety of cultures, including First Nation cultures (e.g., explore world views and values inherent in Aboriginal cultural symbols, "What is the meaning of these symbols for First Nation artists?").

Visual Arts, Grade 4, REFLECTING, RESPONDING, AND ANALYSING

D2.3 Demonstrate awareness of the meaning of signs, symbols, and styles in works of art (e.g., Aboriginal symbols).

Grade 2, REFLECTING, RESPONDING, AND ANALYSING

D3.2 Demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (e.g., Aboriginal textiles, ceramics, and petroglyphs; contemporary Ojibway drawings).

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Heather Topp: The Earth Connection Running Time 14:46 minutes

Heather Topp is a painter, sculptor, and ceramic artist. She is able to move fluidly from one media to the other depending upon what she needs to express. In the video she states that, "People talk about creativity... but you need to have time to think." Taking time to think about ideas, ideate, brainstorm, and conceptualize is an important aspect in all art making. She discusses her influences, stories of childhood, and feminist works. It is important for all students to understand the feminist movement and how it has effected women's employment, motherhood, and relationships within the family. Heather's environmental work is about the natural beauty of Sudbury. She "loves the birch trees." She uses her artwork as commentary on construction companies that blow up the ridges surrounding Sudbury to build homes. This removes Sudbury's significant land marks. It also changes the landscape, causing environmental problems with the ground water and flooding.

Heather talks about how artists serve the community. She organizes the Tour on the Fringe Show and Sale every year. Artists representing a variety of media are invited to exhibit their art work in her home. Everyone brings food. Heather 's home is opened to the public, and the community comes to talk to the artists. Heather encourages and supports others.

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Have you ever built tree forts and sculptures from branches in the woods?

Describe a time someone taught you a short cut for an art technique.

Do you know any natural spaces that are now gone due to building construction?

MAKING INFERENCES:

Why might the artist say there is "a hierarchy of mediums" in art (e.g., found object sculpture versus painting)?

Why might the artist say many people "look" without really "observing and seeing"?

How might the artist's landscapes draw attention to environmental issues?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 11, CREATING AND PRESENTING:

A3.1 Production and Presentation: explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works (e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage, "How might you combine alternative and traditional media to create a collage?")

Media Arts, Grade 10, CREATING AND PRESENTING

A1.4 The Creative Process: present media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work (e.g., a classroom exhibition, projected digital images accompanied by sound, a site-based installation).

Visual Arts, Grade 9, REFLECTING, RESPONDING, AND ANALYSING:

B2.1 Art, Society, and Values: identify the functions of various types of art works (e.g., advertising, environmental installations, satirical works) in past and present societies.

Visual Arts, Grade 8, CREATING AND PRESENTING

D1. 4 Use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (eg. sculpture: make a sculptural portrait of a hero or favourite person out of papier mâché or plaster bandage that captures what the person means to them).

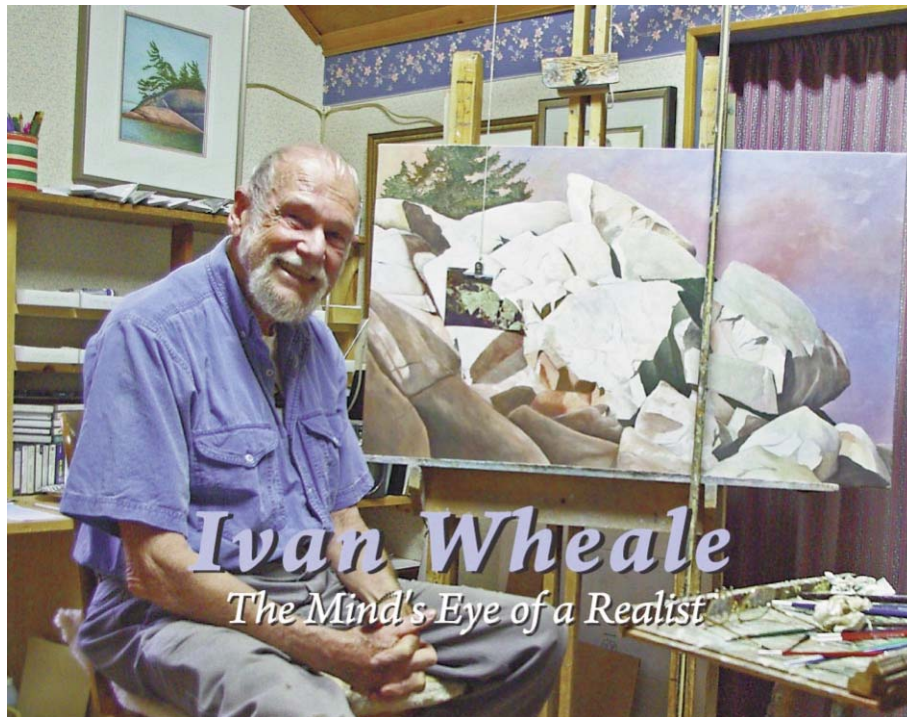
Visual Arts, Grade 3, CREATING AND PRESENTING

D1.1 Create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject (e.g., make a symmetrical sculpture of an insect or a flower, using natural materials such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community, "Let's look at how artist Andy Goldsworthy uses natural materials in his art. How can you use the textures and shapes of sticks, leaves, or stones to express your ideas about the natural environment?")

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Ivan Wheale
The Mind's Eye of a Realist

Ivan Wheale: The Mind's Eye of a Realist Running Time 18:30 minutes

Ivan Wheale is a painter and printmaker. A part of this video was shot at a Sudbury gallery called Artists on Elgin and a part of the video was shot in Ivan's studio in Little Current (Manitoulin Island). Ivan has influenced many artists with his realistic landscape paintings. He doesn't call his style "Realism" but rather he calls it "Whealism" because he composes images that only use aspects of the scenes he paints therefore it is his own 'created reality.' He paints in oil, acrylic, watercolour, and sometimes he creates pencil drawings and drypoint etchings. In the video he demonstrates his painting process. He shows examples of the initial sketch, then the first layer of paint that blocks in the composition, and then how he uses fine brushes, a palette knife, and other tools for the final details. His paintings are sensitively created with a focus on composition. He describes the compositional considerations of every detail, even the shadow for a blade of grass. He describes how he chose to be a full-time artist and what the turning point was for him to make this decision. Ivan is one of the founding members of the La Cloche Art Exhibition in Whitefish Falls and the Willisville Mountain Project.

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Have you ever painted a picture where the shadow was an important compositional feature?

Have you ever made an artwork and known exactly what art medium would be perfect to depict the image and how big it needed to be?

Have you ever created a drawing or painting, and it didn't work the way you wanted - except for one smaller section - and then cut the image to remove the parts you don't like?

MAKING INFERENCES:

Why might the artist have said that, "I have to be my own worst critic"?

Why might the artist have disagreed with the words of the song, "The sun comes up the sun goes down life gets tedious." Why do you think he said, "Life never gets tedious"?

Why might the artist have explained that "his scenes are different than the site he visits to paint" and take the time to demonstrate his process and compositional choices?

What might the artist have meant when he said, "The artists mind is always working"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 11, FOUNDATIONS:

C2.1 Conventions and Techniques: demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects).

Visual Arts, Grade 9, FOUNDATIONS:

C1.1 Terminology: use appropriate terminology when identifying and describing the use of elements and principles of design in their own art works and the works of others (e.g., when describing the use of colour, value, and proportion in Tom Thomson's *The Jack Pine*).

Visual Arts, Grade 7, CREATING AND PRESENTING:

D1.4 Use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g., cropping, distortion, layering, rotation, and selection).

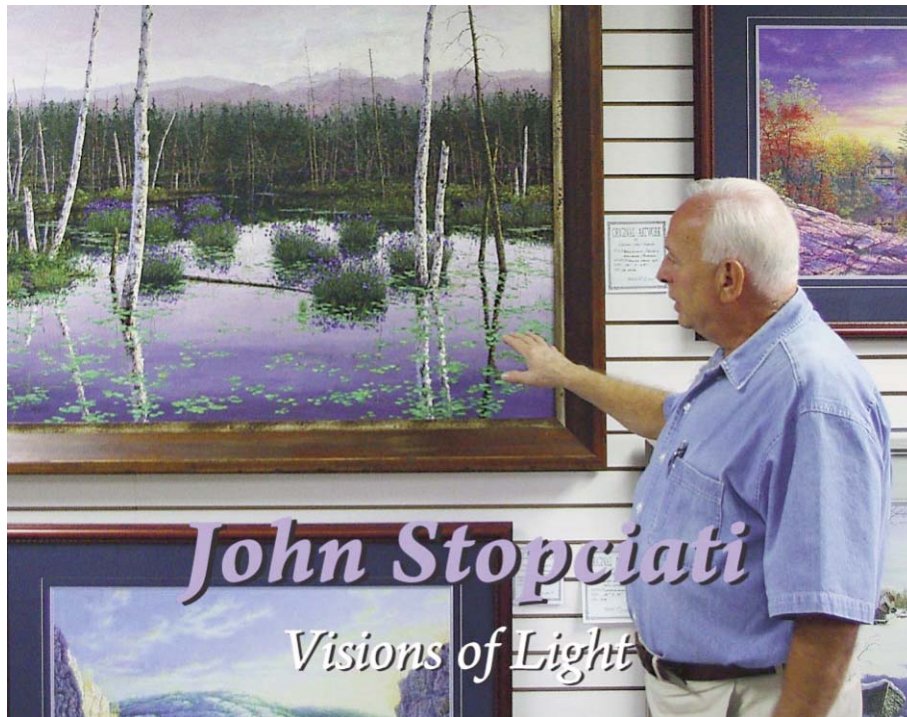
Visual Arts, Grade 7, REFLECTING, RESPONDING, AND ANALYSING:

D2.2 Explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (e.g., the use of complementary colours for shadow detail in a still life by Cézanne. "Notice how many different colours Cézanne used to paint the pear. Which colour relationship (complementary or analogous) has he used to show the shadow on the pear as blue-green while the highlights are bright yellow?")

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John Stopciati: Visions of Light Running Time 9:29 minutes

John Stopciati is a landscape painter. He is inspired by the beauty of northern Ontario landscapes and historic structures. He paints with oil paint, acrylic, and watercolour. His paintings focus on the play of light on objects in the landscape. John says "Light is the reason why I paint." He sketches outdoors, creates his paintings from these sketches and photographs taken during visits to areas that inspire him. John creates his paintings by layering paint. It can take a month or even years to complete one painting. John discusses how his colours have become more vibrant in recent years. He discusses how he became a painter and the imagery that inspires him to create. He also discusses using his art to record historical architecture such as a 100 year old bridge to Manitoulin Island. Our history is who we are and by capturing the essence of historical sites and buildings surrounded by the Northern Ontario landscape he encourages the viewer to see the past as a part of the present. John owns the Stopciati Gallery in Sudbury where his paintings and giclée prints are exhibited. He also exhibits the work of other artists and he runs a framing business which supports artists in the community.

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Do you have people in your family or community that don't see the value of creating art?

Is art a part of your "daily life"?

Are there places or things in the community that should be recorded for future generations?

MAKING INFERENCES:

Why might the artist have said, "Light falling on a subject is my source of inspiration. Light is the reason why I paint"?

How might light enhance the mood or atmosphere of a painting?

The artist said that when he wants colour intensity he uses pastels because they "absorb light, and reflect colour." How might the reflection of light and colour change based on the art media?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 12, CREATING AND PRESENTING:

A2.1 The Elements and Principles of Design: apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense mood).

Visual Arts, Grade 11, CREATING AND PRESENTING:

A3.2 Production and Presentation: explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet's use of optical colour mixing; Jean-Paul Riopelle's use of a palette knife for impasto application of paint, and adapt and apply them to create original art works, "How might you adapt some of the techniques used by Monet in his Giverny paintings to enhance your own landscape painting?")

Media Arts, Grade 10, FOUNDATIONS

C2.1 Contexts and Influences: identify, through exploration, and describe (e.g., in class discussions or presentations; using comparison charts, illustrations, concept maps, or diagrams) connections between a contemporary media art work and related historical art works (e.g., the photographs of Edward Burtynsky and the landscape paintings of Emily Carr, "In what ways are the photographs by Zoe Strauss in the Philadelphia Public Art Project different from historical photographs or paintings?")

Visual Arts, Grade 9, FOUNDATIONS:

C2.1 Conventions and Techniques: demonstrate an understanding of some techniques that artists use to achieve specific effects (e.g., the use, in watercolour painting, of a transparent wash of colour to create the effect of light coming through the composition, "What are some techniques that artists use to create the effect of light in a painting?")

Visual Arts, Grade 5, CREATING AND PRESENTING:

D1.3 Use elements of design in art works to communicate ideas, messages, and understandings (e.g., create space through shading and cast shadows that create the illusion of depth; atmospheric perspective which is the intensity of colour and the distinctness of detail are gradually lessened to indicate an increase in the distance between objects and the viewer).

Visual Arts, Grade 5, CREATING AND PRESENTING:

D1.2 Demonstrate an understanding of composition, using selected principles of design to create art works on a theme or topic (e.g., create an impression of depth and space by neutralizing colour intensity and brightness in a landscape painting [atmospheric perspective], "How did you dull the colours to show things that are in the distance?")

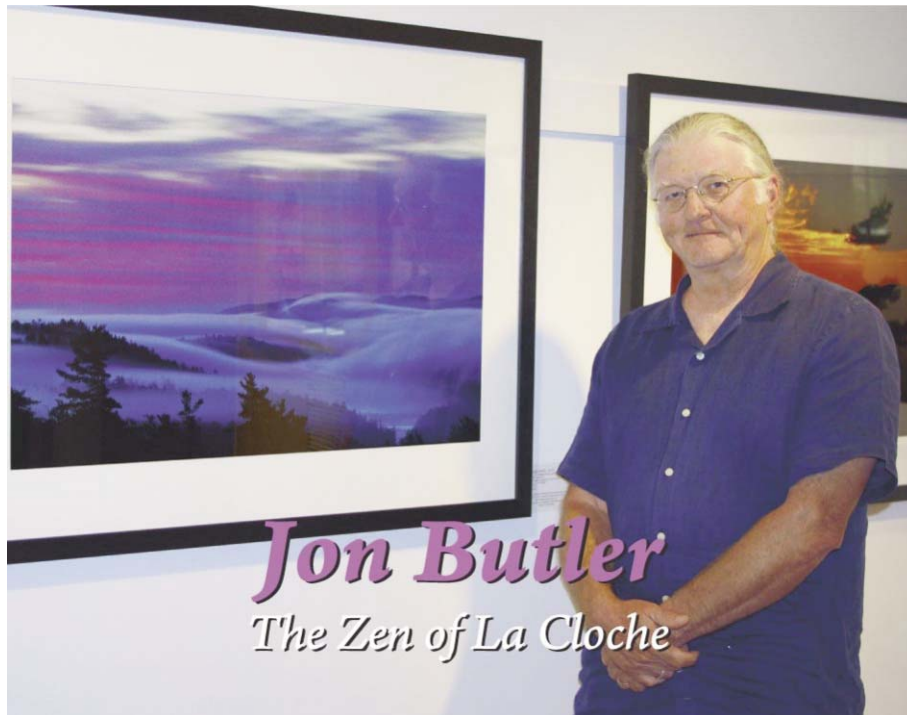
Visual Arts, Grade 3, CREATING AND PRESENTING

D1.3 Use elements of design in art works to communicate ideas, messages, and understandings (e.g., "When creating a sense of space in your landscape, should you create the foreground, middle ground, or background first? Why?" "What colour choices did you make to create more or less contrast?" "Why do you think Tom Thomson chose to paint a windswept tree in The Jack Pine instead of a symmetrical tree? How can you use asymmetry in your own art work?")

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Jon Butler: The Zen of La Cloche Running Time 14:47 minutes

Jon Butler is a photographer. In this video he describes the importance of composition in his photography. Jon also writes Haiku poetry to invoke the sounds and sensory details in his landscapes. He also describes many artists, photographers, and painters who have influenced him and focuses particularly on Zen in the Art of Photography by Robert Leverant. Jon discusses reading Leverant's poems and how they inspired his photography. Haiku poetry helps Jon to see into the life particularly the La Cloche Mountains. The beautiful quartzite and granite La Cloche mountain range of Northeastern Ontario is one of the oldest mountain ranges in the world.

Jon was also one of the organizers for the Willisville Mountain Project. This project was to draw attention to the artistic history of the region. The project included 45 artists who wanted to save the mountain from becoming a quarry. The project was successful and was the subject of a book. Jon has also published other books of his photography such as Visions of La Cloche: Contemplating La Cloche with Words and Photographs.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Are there environmental issues which effect places that are important to you?

Have you ever had a similar experience to this artist, when a poem, or a song has inspired you to create art work?

Has a painting ever inspired how you compose a photograph?

Have you ever been in nature during an early morning sunrise? What was different about the light?

INFERCING:

Why might a photographer feel that, "Anyone with a camera can take a picture, but not everyone is a photographer"?

Why does the photographer say that the "camera is an extension of ourselves"?

Why might the artist feel it is important for the viewer to "feel or hear what I am taking with my photographs" through the poetry he writes to accompany the photographs?

Why do you think the artist felt it was important for him to share the photographers and painters that influenced his work with you?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Exploring and Creating in the Arts, Grade 11 or 12 , FOUNDATIONS:

C2.3 Contexts and Influences: demonstrate an understanding of how past and present social, economic, and/or political factors have affected artistic form and content (e.g., how environmental issues have influenced various contemporary artists).

Exploring and Creating in the Arts, Grade 11 or 12, REFLECTING, RESPONDING, AND ANALYSING:

B3.1 The Arts and Personal Development: analyse how creating, presenting, and analysing a variety of art works has affected their personal values and their understanding of the values of their community and culture and those of other cultures (e.g., how using a local issue as a source of ideas for an art work contributed to their understanding of the importance of the issue in their community).

Media Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING:

B1.4 The Critical Analysis Process: use the appropriate components of the critical analysis process to assess and enhance their own creative process, including their planning, production, and presentation decisions, and to interpret audience responses to their media art work (e.g., critically analyse the work of recognized artists to inspire them and expand their creative potential, "In what ways has analysing the work of this artist informed your plans for your artwork?")

Visual Arts, Grade 7, CREATING AND PRESENTING:

D1.2 Demonstrate an understanding of composition, using multiple principles of design and the "rule of thirds" to create narrative art works or art works on a theme or topic (e.g., create a landscape that shows unity, using repetition of shapes, values, textures, and/or lines, a particular area of focus, and the rule of thirds).

Visual Arts, Grade 7, CREATING AND PRESENTING:

D1.1 Create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues (e.g., land development versus conservation).

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Kathy Browning: Spirit of the North Running Time 16:38 minutes

Kathy Browning is a digital photographer. She also has worked as a painter, sculptor, print-maker, and performance artist. She has invented musical instruments and has produced and directed a performance art group called Phenomenonensemble.

Kathy is an Art Educator in the School of Education at Laurentian University. She has taught with digital image effects tools since 1982. In this video she discusses her education and artistic influences such as her experiences with early precursors of computer imagery.

Kathy shares how her students' comments about her photographic series called the Spirit of the North encouraged her to increase her use of image effects tools in her own photography. In the video Kathy also discusses the photographic series: Images on Rocks, Images on Icebergs, and Spirit Animals. Kathy describes why she does photography and photo compositing. She discusses how she creates balance as an artist and art educator. She does this by researching photography through her art and then including what she learns into her teaching. Kathy is the Producer/Director/Researcher for the Videos of Visual Artists in Greater Sudbury Series.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Do you have a special place that you like to visit?

Have you ever imagined building something that has never existed before?

Have you ever received inspiration from an unexpected person?

MAKING INFERENCES:

Why might some places and animals feel like they have a special "spirit"?

Why might a composite of images make an artist's idea clearer to the viewer?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Media Arts, Grade 12, REFLECTING, RESPONDING, AND ANALYSING:

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect personal values (e.g., "What are some of the ways in which Kathy Browning's images reflect a personal nature-based spiritual focus?")

Media Arts, Grade 10, CREATING AND PRESENTING:

A3. Using Technologies, Tools, and Techniques to explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works (e.g., use available software to manipulate found sounds, use digital image-editing software to make composite images).

Visual Arts, Grade 10, CREATING AND PRESENTING:

A3. Production and Presentation: explore and experiment with a variety of media and traditional or emerging technologies, tools, and techniques, and apply them to create art works (e.g., How can combining traditional and non-traditional materials enhance the impact of this work?")

Visual Arts, Grade 8, CREATING AND PRESENTING:

D1.4 Use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g., technology: create a short movie from an animated image sequence or video, using editing software to create suspense, a feeling of speed, or a sense of the passage of time).

Visual Arts, Grade 5, CREATING AND PRESENTING:

D1.4 Mixed Media: use a variety of materials, tools, and techniques to determine solutions to design challenges (e.g., a composite image that uses photographs, and selected opaque and transparent materials to reflect identity).

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Mariana Lafrance: The Urban Connection Running Time 15:37 minutes

Mariana Lafrance is a Francophone artist. She works in several media including photography and drawing. She had a photo blog entitled La Petite Fumé (The Little Smoke). Toronto is thought of as "the big smoke" due to industry and pollution so Sudbury is "the little smoke" due to its relative size. Mariana posted photographs on this blog for two years and others wrote and responded, mostly in French, to the photography. Some of these photographs and a range of written responses were then exhibited at La Galerie du Nouvel-Ontario in Sudbury and in a book entitled La Ville Invisible; Site Unseen.

In the video Mariana talks about identifying with Sudbury, the place in which she lives, and how it affects her. She created interactive murals in Sudbury and Ottawa about putting participants 'into the picture.' She photographed the arts district streetscapes in these cities and collaged the photographs together which she exhibited. At the art exhibit, participants had a photograph taken of themselves in a pose. The photos were immediately printed out and the participants cut out and stuck their photograph onto Mariana's large photo mural. She also talks about a project themed around anxiety. Mariana completed some sensitive drawings that incorporate quotes from interviews with the subjects about their anxieties. Mariana encourages others to create from a unique point of view. She encourages youth not to be afraid of being different, or seeing things in a different way. She discusses going towards the unknown with art. Her photographic and drawing expertise question the use of the media while offering new perspectives of place, understanding, translation, and anxiety.

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

What do you feel is more important, the aesthetics of art or art's social function?

Have you ever been inspired by a photo blogger?

As you travel through your day, do you find "photos everywhere that need to be taken"?

Can you see the beauty in things that are worn?

Do you "give yourself space to make mistakes" in your artistic practice?

MAKING INFERENCES:

The artist talked about "all media (TV, radio) being imported." Do you ever flip channels and why might she feel that in the media nothing applies to her or accurately depicts her life?

Why might the artist feel that, "We are all the heroes of our own lives"?

How might a unique point of view help an artist "create art works that have weight"?

Why might the artist feel that saying, "don't be afraid of being different or seeing things in a different way" is some of the most important advice that she can give to someone thinking about being an artist?

Why might viewing artwork about a difficult subject (e.g., anxiety) create a context that allows people to talk about it?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 11, CREATING AND PRESENTING

A3.1 Production and Presentation: explore and experiment with media, including alternative media, and use them to create a variety of art works (e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage).

Visual Arts, Grade 11, FOUNDATIONS

C2.2 Conventions and Techniques: demonstrate an understanding of a variety of conventions used in visual arts (e.g., conventions associated with heroic, narrative, naturalistic, and satirical art works).

Media Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING:

B2.2 Identity and Values: explain ways in which media art works reflect cultural identity (e.g., works in the ImagiNATIVE Film and Media Arts Festival; "In what ways do TV shows reflect, or not reflect, the artist's cultural identity?").

Integrated Arts, Grade 9 or 10, REFLECTING, RESPONDING, AND ANALYSING:

B1.3 The Critical Analysis Process: identify and reflect on the qualities of their own art works and the works of others (e.g., using a journal, a photo blog, discussions with peers), and evaluate the effectiveness of these works.

Visual Arts, Grade 9, REFLECTING, RESPONDING, AND ANALYSING:

B2.1 Art, Society, and Values: identify the functions of various types of art works (e.g., advertising, environmental installations, religious art works, satirical works) in past and present societies.

Visual Arts, Grade 8, REFLECTING, RESPONDING, AND ANALYSING

D2.4 Identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., use feedback to evaluate the effectiveness of their own art works, "How did you demonstrate imagination, flexibility, initiative, or judgement as you explored ideas to make, interpret, or present art works?" "What strategies did you use to resolve problems when planning your art work?").

Videos of Visual Artists in Greater Sudbury

Teacher's Facilitation Guides

written by Kathy Browning, edited by Mervi Salo



Mark Seabrook: The Spirit Within Running Time 18:32 minutes

Mark Seabrook is an Ojibway artist and painter. He discusses his art, education, and exploration of identity. He grew up assimilated into Canadian culture, away from his Aboriginal roots. He talks about being a teacher on a reservation, and the unrest and confusion in the Aboriginal community. He discusses the symbolism and colours in his artwork. Mark asks questions such as: Who am I as an Aboriginal artist? Who am I as an Aboriginal person in contemporary society? The sound track is from his band No Reservations.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Are you active in your family's cultural heritage or do you feel your experience is more "Canadian"?

Have you ever wondered where you fit in your family's community and whether your traditional practices and stories are even valid anymore?

Do you feel you have a mixed identity?

Have you ever made more than one version of an artwork after asking yourself, "How can I make this better?"

MAKING INFERENCES:

Mark talks about being assimilated. What do you know about what happened to Aboriginal people in Canada, and how might this relate to what is happening today?

How might an artist adapt a style, like the Woodlands style, to personalize it?

Mark talks about keeping a notebook of paint colour daubs with the "recipes" for the colour. How might he use this information as an artist?

Why might a college ask students for "a painting as a final exam"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Media Arts, Grade 12, REFLECTING, RESPONDING, AND ANALYSING

B2.2 Identity and Values: analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities (e.g., a media art work on the spirit or resilience of an Aboriginal culture), and analyse how obstacles can limit that ability (e.g., how galleries or the Internet might limit the representation of different cultures; how appropriation of ideas can affect the expression of identity, "What are some of the ways in which Aboriginal media artists have portrayed their cultures? In what ways are these portrayals different from outsiders' portrayals of these cultures? What accounts for these differences?").

Media Arts, Grade 12, FOUNDATIONS

C2.1 Contexts and Influences: analyse in detail the connections between a contemporary media art work and related historical art works (e.g., Aboriginal rock paintings that include pictographs; compare contemporary First Nation, Métis, and/or Inuit portrait photography, such as that in the Aboriginal youth magazine SAY, with the historical photographs of Edward Curtis).

Integrated Arts, Grade 9 or 10, FOUNDATIONS

C3.3 Conventions and Responsible Practices: identify, on the basis of research, ethical and legal practices related to the various arts disciplines, and apply these practices when creating, presenting, or promoting art works, including integrated art works/productions (e.g., respect cultural protocols when exploring First Nation, Métis, and/or Inuit art forms).

Integrated Arts, Grade 9 or 10, REFLECTING, RESPONDING, AND ANALYSING

B3.2 Values and Identity: demonstrate an understanding of how exploring the arts has affected their perception and understanding of Canadian identity (e.g., understanding of issues that concern Canadians, including Aboriginal peoples, "How has your knowledge of Aboriginal issues and artists contributed to your understanding of Canadian identity?").

Visual Arts, Grade 5, REFLECTING, RESPONDING, AND ANALYSING

D2.3 Demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., Carl Ray's paintings use symbols in the Woodland style of Aboriginal art to tell a story, "Why are creatures such as the thunderbird or eagle associated with the idea of power in some art works?").

Visual Arts, Grade 4, EXPLORING FORMS AND CULTURAL CONTEXTS

D3.1 Describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., traditional and contemporary purposes of Aboriginal sculpture).

Videos of Visual Artists in Greater Sudbury

Teacher's Facilitation Guides

written by Kathy Browning, edited by Mervi Salo



Nick Dubecki: Resolving Perspectives Running Time 18:31 minutes

Nick Dubecki is a photographer and graphic designer. He has also worked as a sculptor and performance artist. He discusses his use of these media including electronic and computer sound manipulation in the performance art group Phenomenonensemble, landscape photography, and graphic design for concert T-shirts. He discusses his influences and research. His photographs explore ideas around perception. He searches for photography techniques that recreate "his perception of an experience." The human eye, in conjunction with the brain, sees the world in a different way than a camera. Nick takes numerous photographs and "hand stitches" them together using Photoshop to "enhance the sense of reality" in his images. Some of his photographs are comprised of 38 photographs, which increase the detail in the image, and create "bands of primary focus throughout the image."

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Do you have a favorite concert t-shirt? Have you ever considered the artist behind the design?
Have you ever taken a photo, and when you saw it, you didn't feel it captured the experience?
Have you ever stitched together many photographs to make a panoramic photograph?

MAKING INFERENCES:

Why might the artist say that "learning to accept criticism is the way to grow as an artist"?
How might you describe the difference between photography "as an art form" versus photography used to document transient artwork (e.g., performance art)?
Why might a panorama created from several photographs stitched together close the disconnect between "the photograph" and the artists's "experience of the place"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 12, REFLECTING, RESPONDING, AND ANALYSING:

B1.3 Critical Analysis Process: explain in detail, with reference to a variety of historical and contemporary art works, how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning (e.g., "How has your research on the social context of the photography of Edward Burtynsky informed your understanding of his work? In what ways is his work reflective of contemporary concerns and issues?").

Media Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING:

B3.2 Connections Beyond the Classroom: analyse skills connected with design, production, distribution, or management processes in media arts (e.g., skills needed for image manipulation), and explain how these skills can be applied in a range of careers related to media arts (e.g., animation, commercial photography, filmmaking, graphic design, journalism, photojournalism).

Visual Arts, Grade 10, FOUNDATIONS:

C2.1 Conventions and Techniques: demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (e.g., the use of atmospheric perspective to create the perception of depth, the use of layering to provide a sense of dimensionality).

Media Arts, Grade 10, CREATING AND PRESENTING:

A3.1 Using Technologies, Tools, and Techniques: explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works (e.g., use digital still and/or video cameras and image-editing software; use available OSAPAC software; manipulate found sounds).

Visual Arts, Grade 8, REFLECTING, RESPONDING, AND ANALYSING:

D2.1 Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., interpret images of social issues that are explored in historical art works, contemporary art works, and media arts, "How can a landscape image express ideas or concepts, such as the power of nature in works by photographer Ansel Adams?").

Videos of Visual Artists in Greater Sudbury

Teacher's Facilitation Guides

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Peter Mihaichuk: Representing Darkness Running Time 13:34 minutes

Peter is a painter, book illustrator, movie art director, set/ graphic/production designer for Television and Film. He describes his education and artistic influences. He details his art work in relation to the dark side, primarily in the horror genre. He discusses his experiences with death in his family. He describes how important the gifted program and art in schools was for him, and that they provided him with a vehicle for abstract thinking. He describes his *Saints from Sinners* series. He feels that art has the power to heal and describes personal experiences of how art has been an emotional outlet through symbolic depictions of violence. He feels that art has the power of healing and described how art saved a 17 year old girl from committing suicide by encouraging her into photography.

*Warning: Violent subject matter depicted.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Do you like horror movies and monster stories?

Have you ever used artwork as an emotional outlet?

Have you ever received inspiration from an unexpected topic?

What is the connection between the contemporary horror genre and historical artists like Goya, and Caravaggio?

MAKING INFERENCES:

How do you think the artist feels about the media calling him the "Lord of Gore"?

He describes one portrait as being of a person with "a skewed sense of right and wrong". Why might someone believe something that goes against society's norms?

Why might depictions of "darkness" work as an outlet for some people but not others?

He describes his commercial work as being more violent than his personal work, why might the artwork commissioned by clients, like those in film and television, be more violent?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 11, CREATING AND PRESENTING:

A2.1 The Elements and Principles of Design: explore how elements and principles of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions).

Visual Arts, Grade 10, REFLECTING, RESPONDING, AND ANALYSING:

B1.1 The Critical Analysis Process: identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent; "What emotions do you feel when you look at Albrecht Dürer's engraving Melancholia? What aspects of the work do you think contribute to those emotions? In what ways does your personal experience influence your initial response to this work?").

Media Arts, Grade 10, REFLECTING, RESPONDING, AND ANALYSING:

B1.3 The Critical Analysis Process: use the critical analysis process to assess the effectiveness of media art works in communicating a message or expressing an emotion, and describe how their assessment of the works has evolved throughout the critical analysis process (e.g., review their notes or other records and reflect on how their assessment has changed as their analysis of the art work has deepened, "In what ways has your understanding of this work and its message changed from your initial reaction to your more fully informed interpretation?").

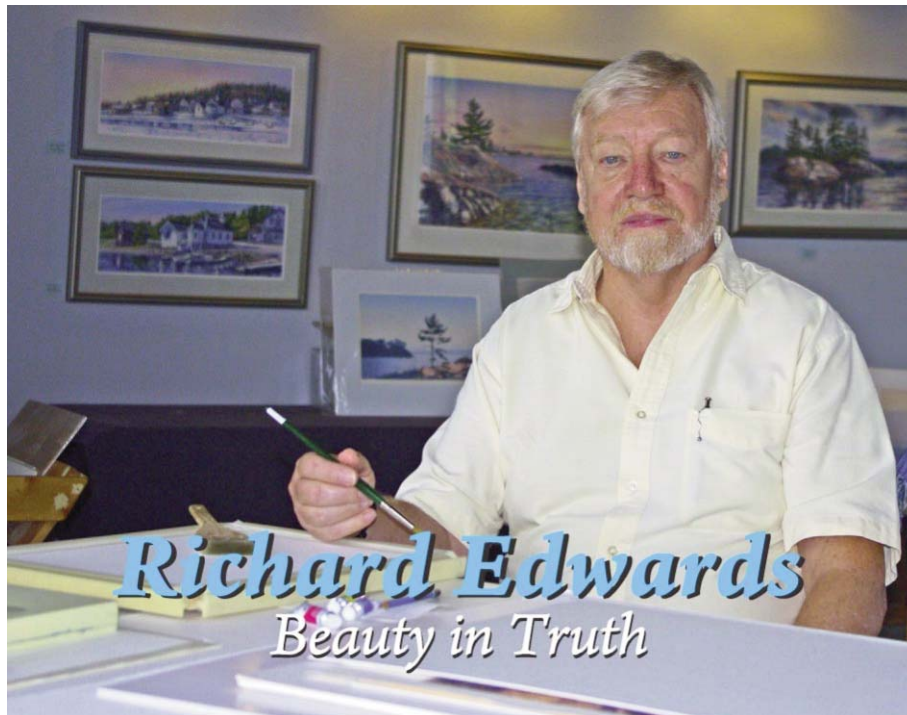
Visual Arts, Grade 8, EXPLORING FORMS AND CULTURAL CONTEXTS:

D3.1 identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted, or appropriated (e.g., "What are some contemporary designs that show influences from cultures around the world? (e.g., Mexican Day of the Dead)?", art works support or challenge personal and societal beliefs or practices).

Videos of Visual Artists in Greater Sudbury

Teacher's Facilitation Guides

written by Kathy Browning, edited by Mervi Salo



Richard Edwards: Beauty in Truth Running Time 15:58 minutes

Richard Edwards is a painter and printmaker. In this video he describes his educational background, how he became a painter, and discusses his artwork. Richard paints with oil paint, acrylic, and watercolour. His printmaking practice focusses on silkscreens (serigraphy). He draws and paints outside ("en plein air"). He primarily uses the watercolour paint medium. Watercolour supports his unique sense of colour as he often uses multiple layers of colour washes to bring out the atmosphere of the landscape and the depth and mood.

In the video Richard talks about Daoism, and the relationship of this philosophy to his colour composition. Richard also demonstrates the multiple layers that are part of the silkscreen process. Richard explains why his, "Most important tool is the pencil." He always carries one to sketch his ideas before they are forgotten.

Richard is a teacher at The La Cloche Country Art School in Whitefish Falls where he shares his expertise and inspires others to paint. Richard is a gallery owner of Edwards Studios located in the historic Old Mill in Kagawong on Manitoulin Island.

QUESTIONS FOR PRE-VIEWING AND POST-VIEWING:

MAKING CONNECTIONS:

Have you ever had an idea for an artwork but because you didn't draw it into your sketchbook right away you ended up forgetting it?

Has anyone ever told you that you won't be able to sell your artwork, or that your art has to have a specific subject matter (e.g., people, or horses) to sell?

Have you ever gone painting or sketching outside ("en plein air")?

MAKING INFERENCES:

What might the artist mean when he said, "Art is an abstraction of nature"?

How might compositional elements be used to emphasize the meaning of the picture?

Why might the artist say, "Art is energy. If you don't have integrity it will dry up. Stick with the message. People will appreciate your work for individuality"?

Why might the artist have said that his, "Most important tool is a pencil"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Visual Arts, Grade 12, FOUNDATIONS:

C1.2 Terminology: explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with additive and subtractive techniques, impasto, optical colour mixing), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works.

Visual Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING:

B1.2 The Critical Analysis Process: deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare art works with reference to the artists' use of colour, line, shape, value, balance, and emphasis.)

Visual Arts, Grade 10, CREATING AND PRESENTING:

A2.1 The Elements and Principles of Design: use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., "How could you use colour for emphasis or to capture viewers' attention?" "How might you use warm saturated colours to create a feeling of excitement?" "Given that warm colours appear to come forward and cool colours recede, where might you best use cool colours in your painting?").

Visual Arts, Grade 9, CREATING AND PRESENTING:

A2.1 The Elements and Principles of Design: explore elements and principles of design, and apply them to create art works that express personal feelings and/or communicate emotions to an audience (e.g., explore the use of colour, texture, and/or space to express specific emotions, How might other people's associations with the colour affect their perception of your painting?").

Visual Arts, Grade 9, REFLECTING, RESPONDING, AND ANALYSING:

B1.2 The Critical Analysis Process: identify, on the basis of examination, elements and principles of design used in various art works, and describe their effects (e.g., the use of value to enhance contrast between foreground and background; the use of colour to contribute to mood, depth, and/or unity, "How does the artist use colour to convey a particular mood in this art work?" "How has the artist created an area of emphasis?").

Visual Arts, Grade 6, CREATING AND PRESENTING:

D1.2 Demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., use a larger area of a lighter tint and a smaller area of a darker tone of one colour in an asymmetrically balanced painting; "How can you use small areas of brilliant, warm colour to visually balance large areas of either neutral or cool colours?").

Visual Arts, Grade 5, REFLECTING, RESPONDING, AND ANALYSING:

D2.4 Identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., use of appropriate terminology in talking about their own art work; maintain a sketchbook or collection of ideas and images for art works).

Videos of Visual Artists in Greater Sudbury

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Will Morin: Repairing Beauty Running Time 18:13 minutes

Will Morin is a Métis painter and sculptor. He discusses misconceptions about Aboriginal people and the importance of educating others about Native culture. He talks about his own art which gave him confidence, education, and influences. He speaks about elements found in his art works, including a modern expression of a raven sculpture, and the significance of ravens in the Ojibway culture. Will also explains the Sudbury Green Stairs Project wherein he worked with local schools to display students' art work so it can be "heard and seen in public places." He created the frames from recycled materials in which the students' art work is displayed annually. His goal was to inspire youth. Will describes his reappropriation of images in his totem pole sculpture, that is created out of car parts. The car parts are made by companies that use names of Aboriginal tribes (e.g., Cherokee). He has created many sculptures from recycled materials that can be found throughout Sudbury. Will believes in reusing materials to reduce the pressure on the environment. Traditional songs and drumming in the video are by Will.

QUESTIONS FOR PRE-VIEWING AND POST VIEWING:

MAKING CONNECTIONS:

Is there anyone who found that art class was the place that they excelled in school?
Have you ever made artwork with "found" or recycled materials?
Have you ever had your artwork displayed in a public place?
Do you think the goal of making art should be making money or expressing ideas?

MAKING INFERENCES:

What might he mean by, "Truth is for those that seek the answer"?
What might he mean by, "What [material] you use is as much a part of the message, as how you use it"?
What might he mean by, "We think we have control of what we watch on TV but we have 'remote' control"?
How might we "collectively repair the earth"?
How might we, "Reeducate ourselves from consumerism"?

SAMPLE ONTARIO CURRICULUM CONNECTIONS:

Media Arts, Grade 11, REFLECTING, RESPONDING, AND ANALYSING

B2.2 Identity and Values: identify and describe ways in which media art works reflect cultural identity (e.g., "How might a media artist use video to interpret and present the culture and history of the Métis?").

Exploring and Creating in the Arts, Grade 11 or 12, REFLECTING, RESPONDING, AND ANALYSING

B2.2 The Function of the Arts in Society: assess, on the basis of research, the ability of the arts to inform and instruct and to contribute to social change (e.g., the influence of artists such as Alanis Obomsawin).

Visual Arts, Grade 10, REFLECTING, RESPONDING, AND ANALYSING

B2.2 Art, Society, and Values: identify and describe ways in which various art works reflect the society in which they were created (e.g., with reference to the use of available materials, cultural influences, the depiction of issues important to that society)".

Integrated Arts, Grade 9 or 10, CREATING AND PRESENTING

A1.3 The Creative Process: use the appropriate stages of the creative process to produce and present preliminary integrated art works, individually and/or collaboratively, in response to creative challenges (e.g., an artwork that represents a First Nation, Métis, or Inuit world view), and revise their works on the basis of peer- and self-assessment (e.g., "Which arts disciplines might you combine in a work on an environmental theme?").

Visual Arts, Grade 7, REFLECTING, RESPONDING, AND ANALYSING

D2.2 Explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (e.g., Brian Jungen's use of the colours found in traditional First Nation art works to convey ideas about consumerism and culture in masks that he created out of brand-name running shoes).