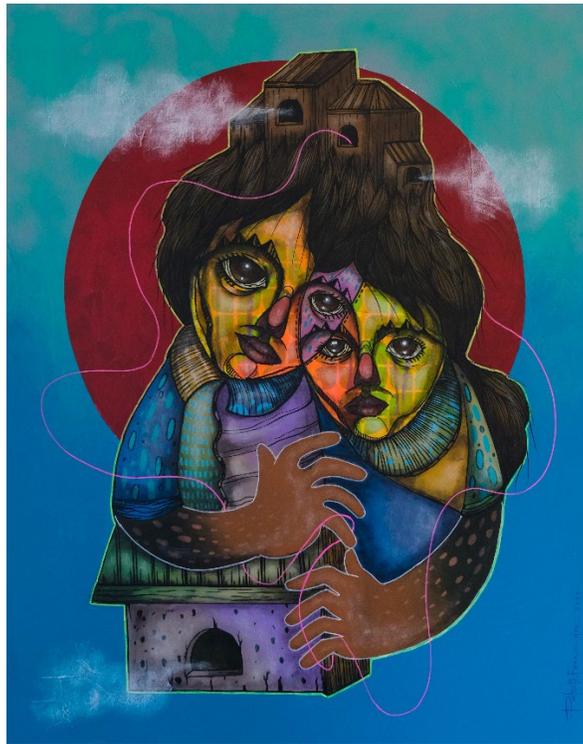




# Arts on the Mind

Educational Tour Activities & Strategies for  
*Mga Piraso mula sa Paraiso (Pieces from Paradise)*



Patrick Fernandez, *Nipa Hut (Bahay Kubo)*, Acrylic on canvas, 24 x 30 inches

A solo exhibition by Patrick Fernandez  
toured through OSAC's *Arts on the Move* program.

# Table of Contents

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<b>Vocabulary</b>	3
<b>Exhibition Essay and Artist Bio</b>	5
<b>The Tour</b>	7
1. Focus Attention	7
2. Introduce the Exhibition	7
3. Questioning Strategy	8
Interpretation	9
Synthesis	9
<b>Pre Tour Activities</b>	10
Looking at Portraits	11
Composition: How Rules Are Made/Broken	15
Recycled Fabric Portrait Collages	17
<b>Tour Activities</b>	18
Description Game	18
Cut Out Poem	20
Y- Chart	22
<b>Post-Tour Activities</b>	24
Blind Contour Portraits	24
Picture a Character	26
Portraits That Capture Character	30
¾ Portraits from Deep Space Sparkle	37
Scoping and Sequencing Portrait Making	44
<b>Background Information</b>	50
List of Works	50
Organization of Saskatchewan Arts Council	57

# Vocabulary

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<b>Adaptation</b>	The process of adjusting to new conditions or environments.
<b>Background</b>	The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.
<b>Bahala na</b>	A Filipino expression meaning "come what may," reflecting an attitude of acceptance toward uncertainty.
<b>Balance</b>	When composing the scene of the painting, the balance provides harmony between elements such as: shapes, colours, people, buildings, etc.
<b>Composition</b>	The plan, placement or arrangement of the elements of art in a work of art.
<b>Compelling</b>	Very interesting or forceful. In a work of art, the image or things within the image may be very compelling and hold your attention.
<b>Conceptual</b>	Referring to the concepts or ideas behind a work of art; conceptual art is intended to convey this idea or a concept to the viewer.
<b>Cultural Parallels</b>	Similarities or shared elements between different cultures.
<b>Displacement</b>	The experience of being moved or forced to leave one's home or country.
<b>Fate</b>	A power or force believed to predetermine events and outcomes in life.
<b>Folklore</b>	Traditional stories, beliefs, and customs passed down through generations within a culture.
<b>Formal qualities</b>	Structural qualities that make up an artwork; focusing on the effective organization of the elements of art through use of the principles of design.

<b>Immigration</b>	An act or instance of coming into a foreign country to live.
<b>Juxtaposition</b>	The act of two things being seen or placed close together with contrasting effect.
<b>Mood</b>	An artwork may have, or illicit an emotional quality (ex. Sad, dull, gloomy, happy, somber, energetic)
<b>Narrative</b>	A spoken or written account of connected events, a story.
<b>Newcomer</b>	An Immigrant or refugee who has been in Canada for a short time, usually less than 5 years.
<b>Portrait</b>	A representation or impression of someone
<b>Setting</b>	the place or type of surroundings where something is positioned or where an event takes place.
<b>Subject</b>	a person or thing that is being discussed, described, or dealt with.
<b>Social Justice</b>	Justice in terms of the distribution of wealth, opportunities, and privileges within a society.
<b>Symbolism</b>	Using symbols—objects, figures, or colors—to represent ideas or concepts beyond their literal meaning.
<b>Tone</b>	Also known as "Value" - The degree of lightness or darkness, or color variation from cold tones (blues) to warm tones (reds), in an area of a print, whether a color print or a black-and-white print.
<b>Visual elements</b>	basic components used by the artist when producing works of art. Those elements are colour, value, line, shape, form, texture, and space.

# Exhibition Essay

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Patrick Fernandez:

Mga Piraso mula sa Paraiso

(Pieces from Paradise)

These works are excerpts from the exhibition TADHANA. They explore the common belief among newcomers that "fate brought us here" and the widely held Filipino outlook of bahala na—a "come what may" attitude. However, this mindset is not exclusive to newcomers; it is a day-to-day perspective shared by many, expressed in different ways. The exhibition seeks to draw cultural parallels to foster a deeper understanding of each and everyone's disposition in life.

These pieces center on the idea of fate, connecting it to the pursuit of status in modern society. In a time driven by accomplishments, results, and visible success, Patrick Fernandez examines the role of fate through reimagined folklore characters, intricate patterns, and layered imagery. His work offers a new perspective on how fate shapes self-discovery and personal freedom.

Patrick Fernandez is a contemporary visual artist who lives and works in Regina, Saskatchewan. A native of Pangasinan, Philippines, his colorful paintings use symbolism and reimagined folklore imagery as a means of storytelling. His works are based on personal experiences that deal with displacement and adaptation, using circumstances as turning points for growth.

His process begins with gathering news clippings of current events, taking notes, and researching places, social issues, and ecological concerns. He also draws heavily from

Philippine folklore, customs, traditions, and idioms, as he often finds inspiration in selected elements and symbolic references from them. The Philippines has a rich native culture that offers limitless inspiration, which he uses to translate into his art. He then relates these references to more universal themes, intertwining them with contemporary experiences and his perspective as an immigrant.

By using repeated patterns to express displacement, Patrick creates ornate surfaces built up through numerous layers of paint. He then places visual elements in juxtaposition to create organized chaos. His imagery aims to engage audiences in understanding the socio-political issues embedded in his works. Through art, his goal is to create new meaning, provoke thought, engage viewers, and encourage dialogue.



# The Tour

## 1. Focus Attention

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Provide an opportunity for all members of the group to participate. Ask some questions which focus the group's attention and introduce some key concepts in the exhibition. Invite participants to consider their own experiences.

- How many of you have seen an art exhibition before?
- What did you see?
- What do you expect to see today?
- Why do artists make ART?
- What materials do they use?
- How do art works communicate ideas?

## 2. Introduce the Exhibition

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The viewing process often involves dialogue—either a silent one between the viewer and the work of art or a verbal one involving two or more viewers discussing an artwork. You are a catalyst. Your task is to stimulate dialogue and initiate discussion. You will not tell a group about each work. You will supply some information at appropriate points.

### ***What is the title of this exhibition and where did it come from?***

Today you will be looking at the exhibition *Mga Piraso mula sa Paraiso (Pieces from Paradise)* by artist Patrick Fernandez. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

### ***Why has this exhibition come to your (our) community?***

The exhibition is being toured by OSAC to communities like yours throughout Saskatchewan. OSAC is a non-profit organization of groups of volunteers in over 50 Saskatchewan towns and cities across the province. The vision of OSAC is that the arts will be integrated into the lives of Saskatchewan people through assisting the arts council members in developing, promoting and programming the performing and visual arts.

Before we talk about the images, I would like each of you to quietly walk through the exhibition and look at all the work. We will take about 5 minutes to do this and then meet back here to talk about what you saw.

### 3. Questioning Strategy

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The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following are a wide range of questions. They are presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

- Clear in their meaning
- Easily understood
- Simple
- Specific
- Definite and direct
- Thought provoking and challenging

Gather the group together and ask guiding questions that will allow them to describe their first impressions of the exhibition. Begin by focusing on one portrait. Ask the following questions in order.

*What is the title of this exhibition and where did it come from?*

*What is the first word that comes into your mind when you look at this portrait?*

*What interests you most about the person in the portrait?*

*What do you see in this picture? What else do you see? How does the painting make you feel?*

*How would you describe this painting to a person who hasn't seen it?*

*What does this painting remind you of?*

*What do you think this is painting about? Why would you say that?*

## Interpretation

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At this stage, you will be asking questions that encourage the group to explain the meaning they discover in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- Do the art works tell stories? Which ones? What stories?
- What was the artist's purpose in creating these works? (See background information of artists and exhibition)
- Do these artworks speak of the past, present or the future?

**Remember that there is no right or wrong answer to any question!**

## Synthesis

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Now it is time to combine all of the information gathered during the stages of: **First Impressions, Analysis, Interpretation and Context**, so the viewer may arrive at a personal evaluation of the artwork. Ask the following:

- What will you remember most about this artwork?
- What is its significance to the community?

Next, review the artist's intent (refer to the Exhibition Essay). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

- Did the artist achieve their purpose?
- What one thing will you remember most about this exhibition?

## Pre-Tour Activities

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The following activities may be used as pre-tour activities to introduce concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K - 12. They are intended to inspire your group to respond through creative reflection and expression and to complement their viewing and learning experiences.

## Looking at Portraits: Portraits in Line

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[https://www.getty.edu/education/teachers/classroom\\_resources/curricula/portraits/portraits\\_lesson03.html](https://www.getty.edu/education/teachers/classroom_resources/curricula/portraits/portraits_lesson03.html)

**Grade:** Middle School (6–8)  
**Subjects:** Visual Arts  
**Time required:** One to two class periods  
**Author:** J. Paul Getty Museum Education Staff

### Featured Getty Artwork

*Portrait of Joseph Roulin* by Vincent van Gogh



[https://www.getty.edu/education/teachers/classroom\\_resources/curricula/portraits/portraits\\_ib\\_roulin.html](https://www.getty.edu/education/teachers/classroom_resources/curricula/portraits/portraits_ib_roulin.html)

### **Lesson Overview**

Students will use Van Gogh's *Portrait of Joseph Roulin* as inspiration for their own portraits of friends in the classroom.

### **Learning Objectives**

Students should be able to:

- learn about portraits.
- analyze Van Gogh's use of line in his *Portrait of Joseph Roulin*.
- learn the technique of hatching and cross-hatching.
- use the art element of line, along with the techniques of hatching and cross-hatching, to execute a portrait.

### **Materials**

- Image of *Portrait of Joseph Roulin* by Vincent van Gogh
- Drawing paper
- Ink pens
- Reed pens
- India ink
- *Looking at Portraits* Glossary

## Lesson Steps

### 1. Begin by using the **Questions for Teaching:**

- Van Gogh used lines to create this portrait. Looking closely at this work, how many different types of line can you find?
- List some adjectives you would use to describe the lines in this drawing.
- How would you describe the expression on the face of Joseph Roulin?
- What does varying the types of line used in creating this portrait do to the overall work? How does the sitter's expression compare with the type of line used?
- Van Gogh described Joseph Roulin as "a good soul and so wise and so full of feeling and so trustful." Do you think he has captured these qualities in this portrait? If so, how?
- Roulin was more than a postman to Van Gogh, he was also a friend. Why do you think the artist continued to portray him in his uniform, focusing more on his occupation than their relationship? What message does this send to the viewer about Roulin?

### **Background Information**

*Van Gogh drew and painted many portraits of Joseph Roulin, a postal worker in Arles, in Southern France, where Van Gogh lived from 1888 to 1889. In his art and his writings, Van Gogh idealized Roulin, regarding him as both a man of the people and a sage. In addition to painting several portraits of Joseph Roulin, Van Gogh also painted Roulin's wife and their three children.*

*Directly facing the viewer, Roulin is pushed close to the picture surface, with one eye looking slightly wistfully to the side. Van Gogh's energetic lines describe Roulin's full beard, his facial structure, and his somewhat crooked nose. With the dark, thick lines of a reed pen, Van Gogh described the texture of the coat and cap with short animated strokes. Behind Roulin, a patchwork of nervous, intersecting lines drawn with a quill pen creates an overall surface tension, reinforcing the energy emanating from the sitter (the person depicted in the portrait) and the unsettled nature of his gaze.*

*In December of 1888, after an argument with his friend and fellow artist Paul Gauguin, Van Gogh sliced off a part of his own ear, offering it as a gift to a prostitute. Roulin tended to him in the aftermath of this incident, seeing him admitted to the psychiatric hospital in Arles, watching over him during his internment there, writing to Van Gogh's brother Theo to reassure him of the artist's health, and providing constant solace to the recovering painter. As Van Gogh struggled to regain his mental equilibrium, this friendship and support became even more fundamentally important for him.*

## **About the Artist**

*Van Gogh decided to become an artist in 1881. Though he studied briefly in Antwerp and Paris, he was largely self-taught. He ultimately chose to live in the country, and most of his paintings capture his deep affinity for nature. His brother Theo, an art dealer, introduced Van Gogh to Paris's most advanced painters, and his work changed under the influences of Edgar Degas, Paul Gauguin, Georges Seurat, and Henri de Toulouse-Lautrec. The flatness of color and shape in Japanese [woodcuts](#) also inspired Van Gogh.*

*In his paintings, Van Gogh used color to express his emotions as he responded to the world. His insistence on color's expressive possibilities led him to develop a corresponding expressiveness in applying pigment. His brushstrokes of thick, opaque paint almost seem drawn. His often violently interacting colors and forms and strong expressive line influenced many artistic movements that came after him: [Symbolism](#), [Fauvism](#), [Expressionism](#), and beyond.*

2. Focus the discussion on the techniques Van Gogh used to create this portrait. Look at the questions that examine the types of line used in the portrait. Focus on how he creates contrast and shade using both hatching and cross-hatching.

3. Explain to students that they are going to create portraits of friends using the techniques that Van Gogh used in his portrait of Joseph Roulin.

4. Explain facial proportions:

- The eyes are halfway between the top of the head and the chin.
- The bottom of the nose is halfway between the eyes and the chin.
- The mouth is halfway between the nose and the chin.
- The corners of the mouth line up with the centers of the eyes.
- The tops of the ears line up above the eyebrows.
- The bottoms of the ears line up with the bottom of the nose.

5. Demonstrate the technique of hatching and cross-hatching to create shade and shadow and define forms. Students will also be asked to include a variety of line work in their finished portrait. Have students practice using hatching and cross-hatching on three-dimensional forms like the cube, pyramid, and sphere.

6. For their portrait, students will choose a friend as their subject, just as Van Gogh chose to draw and paint his friend Roulin. Students should take turns drawing each other, possibly allowing about one class period for each drawing.

7. Students will work on their drawings using ink pens or reed pens. They may begin by setting up their proportions using pencil for preliminary work. Shading and hatching should be done with the ink pen or reed pen.

8. Hold a class critique of their portraits. Discuss the challenges and successes of working with the hatching technique and with getting the facial proportions worked out.

**Assessment**

Students will be assessed based on their use and understanding of the facial proportions, hatching and cross-hatching techniques, and the variety of line work used in their portrait.

**Extensions**

Research other portraits of Joseph Roulin by Vincent van Gogh.

- How does his treatment of the same subject change in different media?
- Why do you think he painted the same portrait repeatedly?
- How do the portraits of Roulin change over time?
- Van Gogh not only painted Joseph Roulin repeatedly but he also painted Roulin's entire family many times. Why do you think Van Gogh was interested in painting an entire family?

# Composition: How Rules Are Made/Made To Be Broken

Recommended Level: 8-12



William S. Burroughs, Untitled. © New York Public Library

*"In using the fold in method I edit delete and rearrange as in any other method of composition...Best results are usually obtained by placing pages dealing with similar subjects in juxtaposition."*

William S. Burroughs

Create collages by folding and combining images.

Materials:

- Magazines
- Scissors
- Glue
- Paper

This activity has two different but similar components. Each component involves the students cutting out images, however, one practice will follow a certain method, and the other will involve a similar but different form of editing/cutting.

At first it will be best to explain to students the rules of composition. In this lesson, also take the time to go through the vocabulary given, this in turn will allow the students to think of key concepts as they begin to create their own compositions. Start by reading with the students this formula:

<http://www.digitalcameraworld.com/2012/04/12/10-rules-of-photo-composition-and-why-they-work/>

It may also be best if you look at these rules before discussing them in class. As you read, ask the students how they feel about these rules. It is interesting to note, the final piece of advice, which is to ignore the rules. See what the students think about this idea. It is here where we will go into how they will compose photos be either collage or “analogue” Photoshop (i.e. by their own hands and not with the use of a computer).

One part of the project is to create a collage as seen in the example above. The second, is, creating a photograph using “analogue Photoshop”. With this method, the students will make a Photoshop looking image by simply cutting images manually. Example:

<http://collageartbyjesse.tumblr.com/image/129320480336>

Steps:

- Have the students find a landscape photograph in a magazine
- Then have them find another object
- Cut out the single image and glue it to a hard card stock
- Next apply the object anywhere in the image of the landscape

Observe how the image does or does not fit in the frame. Does it change the image drastically? Or add a certain/new dynamic which makes the picture now more engaging?

## Recycled Fabric Portrait Collages (Grade K-5)

Students will create a portrait of a loved one using scraps of fabric from old clothes. They may also choose to make a self-portrait.

Objectives: Using vintage or second hand clothing to introduce themes of recycling and repurposing. Students will create a colourful self-portrait or portrait of a family member.

Materials:

- Recycled clothing and fabric
- Glue
- Scissors
- Bristle board



# Tour Activities

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## Description Game

Recommended for Grades K-6

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### Objective

To increase students' awareness of the elements of visual art through description and have them visually study works of art.

### Curriculum Connections

- Identify different colors, lines, textures, shapes. Forms and patterns in surroundings and art works
- Observe and identify details of the physical appearance of plants, animals, and objects and create visual representations.
- Note how patterns can be created by repetitions of colours, lines, and shapes.
- Identify and explore many different colors in own surroundings and in art works, and identify red, yellow, and blue as primary colours
- Identify and explore many different textures, shapes and forms in own surroundings and in art works.
- Classify a large variety of lines
- Describe and represent the position of objects relative to other objects (space and size)
- Observe visual details, and include details to enhance depictions of animals, people and objects.
- Identify geometric and organic shapes and forms; symmetrical and asymmetrical shapes and forms

### Concepts

This activity gives students the opportunity to investigate and view art in two different ways.

1. Students who are describing the artwork must find ways of investigating and describing the elements of visual art to their blindfolded classmates. This encourages students to engage in conversations about art using terminology applicable to their grade. Encourage younger students to focus on lines, colours, patterns and textures. While older grades can describe objects in relativity, visual details, shapes and forms.

2. Students who are listening to the description of the artwork are limited in their senses therefore must use their audio skills to understand art. This forces the students to trust the student describing the artwork, and to use their imagination to understand the painting.

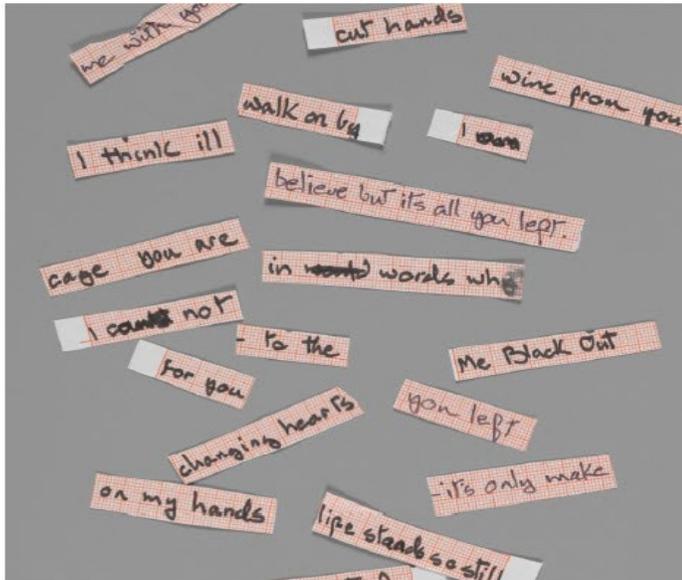
As well, this activity is a great way of group interaction amongst peers to trust and listen to each other.

### **Procedure**

Sit students in the gallery and have all but one close their eyes. The student whose eyes are open is asked to choose and describe a work of art there in the gallery. As this describer proceeds, the other children are asked to reconstruct in their mind's eye their own version of the observer's vision. When the description is finished, everyone opens his or her eyes and guesses which artwork has been described.

# Cut Out Poem: How to Imagine and Re-Imagine

Recommended For Grades: 3-12



Cut up lyrics for 'Blackout' from "Heroes", David Bowie (1977) © The David Bowie Archive 2012

*"Cut-ups are for everyone. Anybody can make cut-ups... You cannot will spontaneity. But you can introduce the unpredictable spontaneous factor with a pair of scissors"*

William S. Burroughs

In this project have students create poems describing an artwork in the exhibition that they are drawn to. Now, have them write in pen or pencil, rather largely, and with enough space in between each line, a poem that describes what they see. Have the students then tear each line, using a ruler. If the lines are re-formed, what happens? Ask the students. What can be gained from such an exercise?

If more than two students are working on the same artwork, can they trade lines and combine each other's words to create a wholly new poem? Are their descriptions or poems much different from their schoolmates?

This game will also allow the students to understand how different perspectives may shape how an artwork is perceived and understood.

For this project you will need:

- Pencil or Pen
- Ruler (to tear the paper)
- Hard board to write on (optional)

\*Note: To tear the paper evenly, simply lay the ruler in between the lines creating a straight edge, the paper should easily tear while pressure is being applied to the ruler.

\*Remember that these poems can be simple or challenging. Both are valid and encouraged.

*The Red Wheelbarrow*  
by William Carlos Williams

so much depends  
upon

a red wheel  
barrow

glazed with rain  
water

beside the white  
chicken

# Y- Chart

Recommended for Grades 3-12

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## Objectives

To have students interpret artwork as a group using a Y-chart to determine what a specific piece of artwork looks like, sounds like, and feels like.

## Curriculum Connections

- Explore inquiry questions visually
- Observe visual details
- Demonstrate critical and creative thinking when responding to visual art
- Interpret and understand that figures, objects, etc., can imply a multiplicity of meanings

## Materials

- Pencil
- Paper
- Y-chart (provided on next page for print on page 20)

## Procedure

During the tour, split students into groups of 3-4 and give each group a Y-chart and a pencil. Each group will collectively decide on one piece in the exhibition. They are to interpret the piece using their senses. After groups have filled out their Y-chart the students will gather together. One speaker from each group will share with the class the piece their group chose, and their interpretations.

This activity can also be conducted as a group activity, with the instructor leading the discussion. Ask the following questions, and fill out the Y-chart:

### What does the artwork look like?

These are immediate visuals that you see when looking at the piece of art.

- E.g. red, blue, circles, bold lines, birds, brushstrokes, etc.

### What does the artwork sound like?

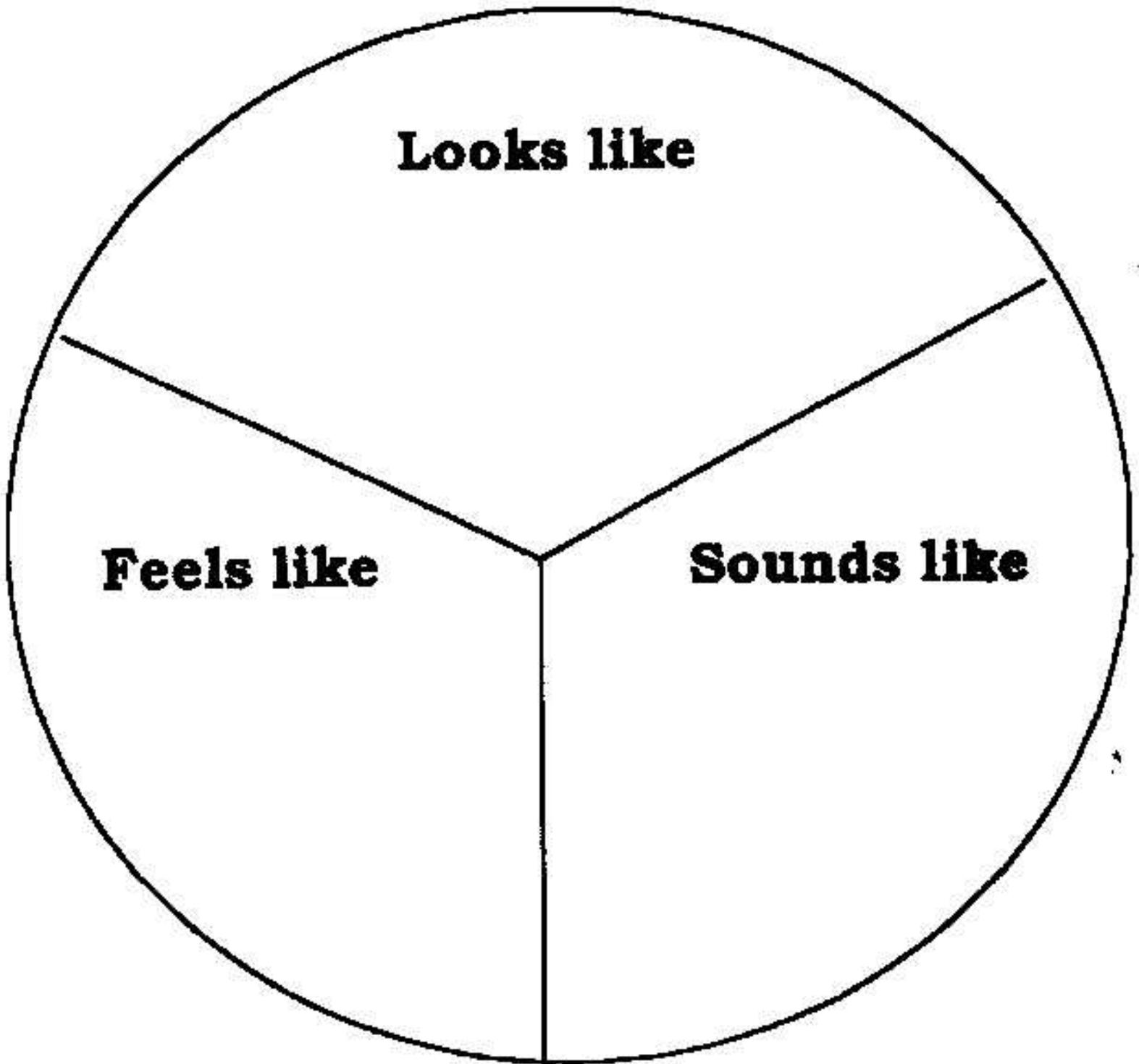
Students ask themselves, “if this piece came alive what would I hear?”

- E.g. loud, silence, banging, machinery, river flowing, etc.

### What does the artwork feel like?

Students will write down what emotions they feel while viewing the artwork.

- E.g. calm, angry, confused, etc.



# Post-Tour Activities

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The following activities may be used as post-tour activities to review and reflect on concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K - 12. They are intended to inspire your group to respond through creative expression and to complement their viewing and learning experiences.

## Blind Contour Portraits

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**Written by:** Andrea Mulder-Slater [Andrea is one of the creators of KinderArt.com]

**Appropriate for all age ranges.**

Summary:

Blind contour drawing is an excellent way to train the eye to draw what it really sees rather than what it thinks it sees.

Objectives:

When making a blind contour drawing, the eye is not watching the hand as it draws on the paper.

Blind contour drawing is an excellent way to train the eye to draw what it really sees rather than what it thinks it sees.

The first contour drawings you do will look, well, funny. However, with practice, you will find that you will be able to accurately record an image on paper without looking at your hand as it draws!

It is a great warm-up drawing activity for any age group.

What You Need:

- Pencils
- Paper
- Everyday Objects (shoes, plants, desks, pencils, people, etc.)

What You Do:

1. Choose an object to draw (a door, a book, shoes, window, plant etc.).
2. Pick a point on the object where the eye can begin its slow journey around the contour or edge of the object. Remember, the eye is like a snail, barely crawling as it begins its journey.
3. When the eye begins to move, so should the hand holding the pencil. At no time should you look at your hand as it draws. Try drawing the entire contour of the object without lifting your pencil from the paper.
4. Practice this drawing method often and you will find your drawings looking more and more like what you are looking at.
5. If you are feeling adventurous, poke your pencil through a paper plate before you draw ... that way there is no possible way for you to see what you are drawing! Try it. And remember ... don't panic if your drawing of a shoe looks more like a squashed beetle. Relax and keep it fun.
6. Practice, practice, practice. That's how the real artists do it.



KinderArt.com

# Picture a Character

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[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/arts\\_lang\\_arts/ala\\_lesson10.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/arts_lang_arts/ala_lesson10.html)

**Grades:** Upper Elementary (3-5)  
**Subjects:** Visual Art, English-Language Arts  
**Time Required:** Four one-hour sessions  
**Author:** Ana Infante, Teacher  
186th Street School, Los Angeles Unified School District

## Lesson Overview

Students write descriptions and create portraits of characters from the fairy tales of Hans Christian Andersen using a variety of media.

## Learning Objectives:

Students should be able to:

- analyze and describe selected Getty portraits using the vocabulary of art.
- identify literary elements that authors use to define characters.
- create a work of art that communicates the characteristics of a literary character visually.

## Featured Getty Artwork:

*Maria Frederike van Reede-Athlone at Seven* by Jean-Étienne Liotard

<https://www.getty.edu/art/collection/object/103QS3>

*Prince Charles Louis of the Palatinate with his Tutor* by Jan Lievensz

<https://www.getty.edu/art/collection/object/103RBY>

*Portrait of a Woman with a Book of Music*, attributed to Bacchiacca

<https://www.getty.edu/art/collection/object/103RE1>

*Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn* by Franz Xaver Winterhalter

<https://www.getty.edu/art/collection/object/103RHJ>

*Portrait of the Marquesa de Santiago* by Francisco José de Goya y Lucientes

<https://www.getty.edu/art/collection/object/103RF3>

## Materials

- paper, pencils, crayons, color pencils, pastels, tempera paint or watercolors, paper
- *Come Look with Me: Enjoying Art with Children* by Gladys S. Blizzard. Lickle Publishing, Inc., 1992.
- *The Little Mermaid and Other Stories* by Sarah Hines Stephen. Scholastic Junior Classics, 2002.
- various Hans Christian Andersen fairy tales
- Character Sketch Worksheet

## Steps

1. Read aloud several fairy tales by Hans Christian Andersen.
2. Discuss how authors and illustrators define their characters by what they look like, say, do, think, and feel. Cite examples from the books. Students find examples on their own.
3. Model how to compose a written character sketch using the worksheet. Describe each aspects of a character in the appropriate space. Students then select a character from an Andersen fairy tale and write their own character sketch.
4. Students use their character sketch to write a multi-paragraph composition describing a character.
5. Display various Getty portraits and guide a discussion, using various entry points.
  - Visual Thinking Strategies: What's going on in this artwork? What can you say about this person? How can you tell? What do you see that makes you say that? Can you say more about that? What else can you find?
  - Formal Properties of the Artwork: What lines, shapes, colors, and textures do you see in this artwork? What materials or tools do you think the artist used? What problems might the artist have faced along the way?
  - Narrative Quest: What is the story that you see in this work of art? How do the colors help tell this story? What emotions seem to be expressed in this portrait? What makes you say so? What can you tell from this work of art about the story of the person or the time in which he or she lived?
6. Explain that artists can define people in portraits through the clothing, setting, pose of the body, objects, and symbols depicted. Refer back to Getty collection images for examples.
7. Students make a plan for a visual character sketch of the Andersen character they have selected. In written form they plan their choices for their character's clothing, setting, pose, objects, and dominant colors.
8. Students make a quick preliminary pencil sketch of their character. The teacher may need to model this, or assist students in solving problems like overlapping, perspective, relative sizes, how to draw hands holding objects, and how to show textures, colors, and moods.
9. Students create a visual character portrait with their choice of media (color pencils, pastels, crayons, or watercolors).

**Picture a Character Worksheet**

<b>Looks:</b> (Physical Description)	<b>Says:</b> (Dialogue)
<b>Character Sketch</b>	
<b>Actions:</b> (Details)	<b>Looks:</b> (Physical Description)



**Picture a Character Worksheet**

<p><b>Clothes:</b> (Textures &amp; Colors)</p>	<p><b>Setting:</b> (Where – foreground &amp; background)</p>
<p><b>Plan for Visual Character Sketch</b></p>	
<p><b>Body Pose:</b> (Actions)</p>	<p><b>Symbols or Objects:</b> (Thoughts/Feelings or Message)</p>



# Portraits That Capture Character

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**Adapted from The J. Paul Getty Museum website**

<b>Grades:</b>	Middle school (6–8), High school (9–12)
<b>Subjects:</b>	Visual Arts
<b>Time Required:</b>	Approximately 7–9 class periods
<b>Author:</b>	Joan Dooley, A.P. Art History and Photography Teacher, Fairfax Senior High School Magnet Center for the Visual Arts, Los Angeles, with J. Paul Getty Museum Education Staff

## Lesson Overview

Explore the definition of a portrait. Students discuss two of Dorothea Lange’s portraits and create their own portraits of their classmates.

## Featured Getty Artwork (Located at end of lesson)

*Human Erosion in California/Migrant Mother, Nipomo, California* by Dorothea Lange  
*Richmond, California/It Was Never Like This Back Home* by Dorothea Lange

## Learning Objectives

- Students will define the meaning of the term “portrait.”
- Students will discuss, analyze, interpret, and compare two images by Dorothea Lange, determining whether they are portraits and describing why or why not.
- Students will interview a classmate in preparation for making a photograph of him or her.
- Students will borrow strategies used by Lange and emphasize certain art elements and principles of design to create a portrait that captures the distinctive character of a classmate.

## Materials Required

- Cameras, photo printer
- If cameras are not available, use drawing media that can be used to produce effects similar to black-and-white photography (charcoal, pencils, graphite, for example).

## Steps

Day 1: Students discuss the term “portrait.” What are some different examples of photographic portraits (annual school pictures, or driver’s license and wedding photos, for example)? Some photographic portraits are formal and some are candid. What are some examples of each? (Yearbooks often contain both kinds of images.) What is the difference between candid and formal portraits? What are some of the functions of portraits? Are all portraits

works of art? Why or why not? Have students work in small groups to write definitions of the term “portrait.” Have each group share its definition with the rest of the class.

Students view and discuss the two photographs by Dorothea Lange. Are they portraits? Why or why not? If they are portraits, do they appear to be candid or formal? Do students’ definitions of “portrait” apply to these images? Would students change their definitions after seeing and discussing these images? If so, how?

Compare the two photographs, discussing the facial expressions, body language, settings, and other details in each image. How are the images alike and how are they different?

What might the artist have wanted to communicate with each image? How would you describe the mood of each image? How does the artist communicate that mood? Analyze and compare the photographs from a formal standpoint, discussing, for example, how Lange composed and framed each image, the vantage point from which she snapped each image, and the elements of art and principles of design that are most important in each image. How do these elements help to tell the story of the people depicted in each image?

Art historians and critics often describe *Migrant Mother* as being “iconic” or “emblematic” [symbolizing the Depression era or even larger, more timeless (“universal”) themes]. What universal themes could the image represent?

Lange continued to make black-and-white photographs long after color photography was possible. If these two images were made in color would their meanings change? If so, how?

Day 2: Students discuss Lange’s working methods. Throughout her career, Dorothea Lange was assigned to document important historical and social events, such as the situation of farm workers during the Depression and Dust Bowl era (*Migrant Mother*) or the effects of the shipbuilding boom in Richmond, California during World War II (*It Was Never Like This Back Home*). These assignments required Lange to photograph people she did not know. What challenges might this have presented for both the photographer and her subjects? Lange often interviewed her subjects. Why might she have done this?

Students pair up with a classmate they will photograph. (Encourage students to work with classmates they don’t know very well.)

Students draft interview questions that will help them get to know their subjects better.

Sample questions:

- How would you describe yourself in three words?
- What do you want to be when you “grow up”?
- What’s your favorite magazine?
- If the magazine were to publish a cover story on you, what would the first sentence of the lead be?

- What would the cover photo look like? What feeling would it convey?
- If the photographer said you could choose any prop or background (with no budget limitations), what would you choose?

Day 3: Students interview one another and discuss how to represent one another in a portrait. After reviewing their interview notes, students write a short essay describing the essential qualities and attitude of their partner. Next, students make notes and sketches detailing how they plan to capture those qualities in a photograph. Students should consider facial expressions; the choice of settings in and around the school; and the use of close-ups, vantage points, framing, and specific elements of art and principles of design, such as contrast or texture.

Day 4: Students photograph one another according to their plans. Options if cameras are not available:

Students draw one another using charcoal, pencil, graphite, or other black-and-white media, and using Lange's photographs as models for ideas about framing and vantage point. Students decide which elements of art and principles of design to emphasize in order to capture the character of their partner.

Days 5–7: Students select and edit their final photo. Students mat their photograph (or drawing) and title it, using their interview notes and essay as sources of ideas for their title.

### **Assessment**

- Teacher observation of student discussion and work.
- In a critique format or essay, students discuss the mood and attitude they attempted to capture in their portrait and the choices they made in attempting to do so (setting, vantage point, framing, and the elements of art and principles of design they emphasized). Students also discuss any relationships they see between their own images and those by Dorothea Lange. Did the student achieve what she/he had hoped to? Why or why not? Classmates respond with comments and questions.

Teacher also evaluates final products based on the following criteria:

- Technical: careful framing, detail, clarity, contrast is evident in proof sheets and enlargements; careful craftsmanship evident in presentation (matting and written captions).
- Creative: shows exploration of different concepts used to effectively express the mood or character of the subject; shows experimentation with different viewing angles, lighting, and framing.

# The J. Paul Getty Museum

## It Was Never Like This Back Home



© Oakland Museum of California, City of Oakland  
**Richmond, California/It Was Never Like This Back Home** [+ Enlarge](#)  
 Dorothea Lange  
 American, about 1943  
 Gelatin silver print  
 9 <sup>3</sup>/<sub>4</sub> x 7 <sup>3</sup>/<sub>4</sub> in.  
 2000.50.17

### Questions for Teaching

- can you say about the woman in this picture?
- Where was Lange standing when she took this photograph?
- How does the low vantage point affect your impression of this woman?
- How would you describe the expression on her face?
- How would you describe this woman's life? What do you see in the picture that gives you clues about it?
- Why do you think she is wearing a dressy fur coat in the middle of a sunny day?
- How would you explain the title of this picture, *It Was Never Like This Back Home*?
- Why do you think that women were suddenly welcomed into the work force in the 1940s?
- What might it have felt like to go from being a homemaker to working in a wartime shipyard?

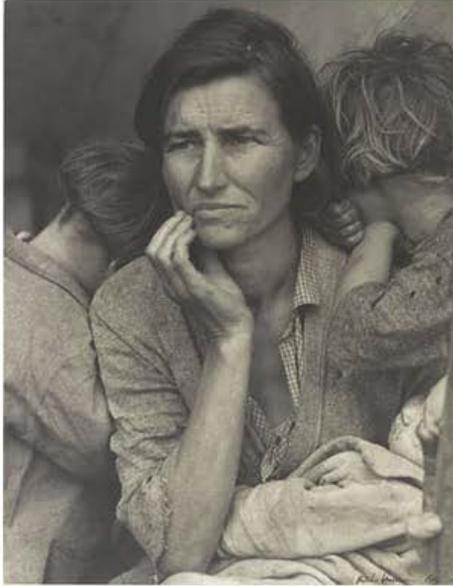
**Background Information**

Lange and her friend of many years, photographer Ansel Adams, were hired by *Fortune* magazine to document a twenty-four-hour cycle in the life of Richmond, California's Kaiser shipyard. The woman pictured here was one of the many newcomers to this town in the 1940s. Richmond saw astonishingly rapid growth during World War II as Kaiser built 727 ships. By 1944, the shipyard employed almost 100,000 workers. Since it was active round the clock in order to build ships as rapidly as possible, many businesses in Richmond stayed open twenty-four hours a day to meet the needs of off-shift defense workers. This woman may well have worked a swing or night shift and was taking an opportunity to dress up in her jewelry and evening furs for a special outing during her free time in the middle of a sunny day. Seen from a low vantage point, she stands proudly in front of a café. During the war, thousands of women joined the work force for the first time, often earning the same wages paid to men; perhaps this circumstance, too, underlies her happy and confident gaze.

This casual portrait does not betray the racial tensions that troubled Richmond at the time the picture was made. The town was undergoing a sudden enormous increase in its population of African-American residents, many of whom had abandoned the southern United States and its sharecropping system. They received equal pay, but the unions blocked them, the supervisors resisted promoting them (a problem shared by female shipyard workers of all races), and the local white people—many of them Dust Bowl refugees of the 1930s—did not understand them.

# The J. Paul Getty Museum

## Migrant Mother



Human Erosion in California/Migrant Mother, Nipomo, California

**Human Erosion in California/Migrant Mother, Nipomo, California** [+ Enlarge](#)

Dorothea Lange  
American, March 1936  
Gelatin silver print  
13 <sup>7</sup>/<sub>16</sub> x 10 <sup>9</sup>/<sub>16</sub> in.  
98.XM.162

### Questions for Teaching

- Who is in this picture? How do you think they are related? What do you see in the picture that gives you clues?
- How would you describe the woman's expression?
- What does the woman's gesture tell you about how she is feeling?
- Do you think Lange posed the two older children to face away from the camera? If you think she did, why would she have done this?
- How do you think the public responded to this photograph when it was published in a newspaper?
- Years later, Florence Owens Thompson did not want this picture published anymore because she felt it labeled her as "poor" when she no longer was. If it had been up to you, would you have honored her request? If a subject agrees to be photographed, should they be able to control how the photo is later used?

**Background Information**

This picture of an exhausted mother, consumed with worry over the survival of her children, is one of six photographs that Lange took in the span of just a few minutes at a pea-pickers' camp. She had returned to the camp on an impulse after having driven twenty miles past it at the end of a long day of work. The woman in the picture, Florence Owens (1903-1983), was the widowed mother of eight children at the time this photograph was taken. She had been with her family in the Imperial Valley picking beets. They were on their way to Watsonville to work in the lettuce fields when car trouble forced them to stop at the Nipomo pea-pickers' camp. Lange found Owens waiting for her sons to return with the needed parts.

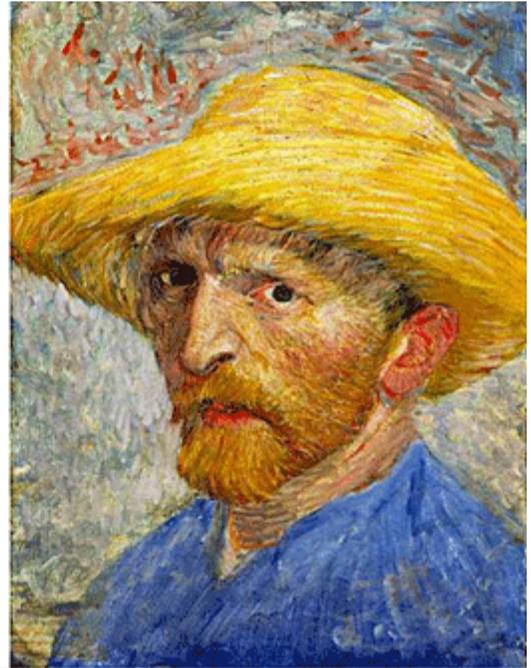
Regardless of the particular circumstances of her being in that place at that time, the mother's pose of stoic anxiety and the encumbrance of her three young children conveyed a universal message. Americans were shocked when they saw photographs of this family published in the San Francisco News, and the federal government immediately sent twenty thousand pounds of food to the starving workers. In the years following its initial publication, Migrant Mother came to represent the Great Depression itself.

Florence Owens eventually had three more children, and her family kept moving, following the California crops. Owens became involved in efforts to organize farm labor and would sometimes serve as the "straw boss," or the one who negotiated wages for migrants as the picking season began. She was still doing field work at the age of fifty, before marrying George Thompson and settling into a stable life in Modesto, California.

## $\frac{3}{4}$ View Portraits from Deep Space Sparkle

<https://www.deepspacesparkle.com/van-gogh-inspired-%c2%be-view-portraits/>

# Van Gogh Portraits



## 3/4 view portrait for 3rd grade DEEP SPACE SPARKLE

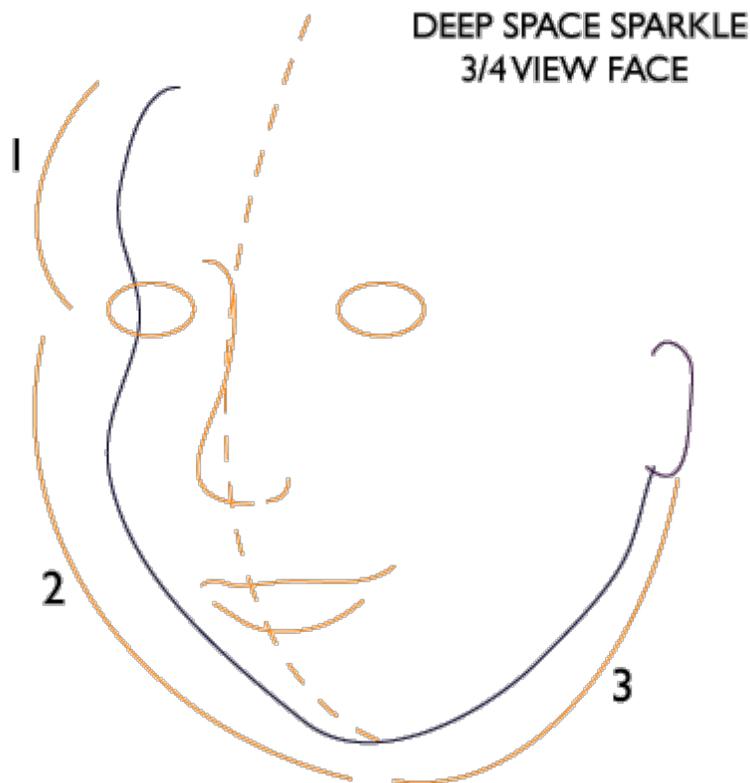
By the time I was in seventh grade, I abandoned the frontal portrait view in favor of a  $\frac{3}{4}$  view. I loved how drawing portraits from a  $\frac{3}{4}$  view perspective looked like the school photos we all had. It does take a bit of practice but I believe it might be easier than drawing a frontal view.

Third graders are really just beginning to get comfortable with a standard format portrait so I'm not sure what possessed me to try the different angle. I suppose that's the magic of Van Gogh; he is a constant source of inspiration!



It's hard to describe the process of drawing a  $\frac{3}{4}$  view as you can use symmetry as your guide, so I created a simple diagram to help explain my thoughts. It's a bit different teaching this view rather than the standard view, but trust me, the kids will love it.

## How to Draw a ¾ View Face



Basically, the child starts by drawing the forehead (#1) on the left hand side of the paper near the top. They will continue this line by creating a small angle and drawing another arc or curved line down towards the chin (#2). This line is rather hard to do so a good technique to use is to draw a dotted line or very light line in chalk or pencil to indicate the mid-point of the paper. Better yet, curve this line to help mimic the shape of the face. The second line is drawn to this mid-point of the paper and then it curves slightly up and goes up the other side (#3). You can probably understand this better from my diagram rather than from my written description.

The eyes are the hardest in my opinion. You have to convince the children that they only want half an eye of the left side of the paper. A good trick to use is to draw an oval so that it straddles the contour line of the face. Then, wipe away the chalk eye that is *outside* the face contour line.

The other eye is “normal” and is drawn on the other side of the paper mid-point.

Now that the hardest part is done, it’s time to draw the nose. Believe it or not, I always start the nose above the left eye. It’s like drawing an eyebrow and connecting to the nose. The nose should be drawn on the mid-point of the paper and I keep the shape for the nose really simple (especially for this age). I use the upside down number 7 and it works for me.

The mouth is much like the eyes: one side of the mouth is only halfway drawn while the other half is fully drawn. This can be confusing so try to demonstrate this on the white board using 2-3 lines for the mouth and keeping it very simple.

**Tip:** You can see in my pictures that my students used light colored chalk pastels. I’ve just started using this medium for drawing when I know my students will be using tempera paints later. It’s fabulous to

draw with as it keeps the artwork big. This is important if you are using tempera paint later on. If you are attempting to draw this type of portrait with older kids and are using watercolor paints or even colored pencils to color with, use pencils.



## painting the background

DEEP SPACE SPARKLE

Okay....the hardest part is over but the kids will really love what they come up with. Most if not all of my students had never drawn a face like this before so it was quite engaging.

This is where Van Gogh comes in....to match the expressive style of our ¾ view portraits, the children use a medium sized brush to add lots of color and texture. Many kids forgot to add the multiple colors into their backgrounds but once I reminded them how Van Gogh painted in shorts strokes and used multiple colors applied together, they went over some of their flat paint colors again.



Van Gogh strokes  
DEEP SPACE SPARKLE

Not all kids love this step and that's okay. But for most kids, outlining with a small brush and black paint is one way to create impact to a sometimes messy painting. When children paint with tempera, it's often a messy undertaking. The black paint helps define their efforts but its not necessary.



I was very proud of my third grader's first attempt at a  $\frac{3}{4}$  view portrait. This lesson took three, 45-minute classes to complete. This included a brief introduction to Van Gogh and a opportunity to look at some of Van Gogh's portraits.

# THE SCOPING & SEQUENCING OF

## Portrait Making

### KINDERGARTEN

#### What they can do:

- Trace oval templates to help establish a larger face in which to draw facial features
- With the help of eye placement dots, draw a "rainbow" and a "smile" to create an eye
- Identify their basic identifying features: hair color, eye color, long hair/short hair
- Draw an upside down #7 for the nose

#### What supplies I use:

- Oil pastel or crayons
- Liquid or cake tempera paint with chalk pastel details
- Collage materials: yarn for hair, colored paper for facial features
- Black oil pastel or crayon for outlining (helps clean up the drawing)



#### Perfect projects for this age group:

- [Kindergarten Collage Portraits](#) (Fun with Portraits Product)
- [Kinder Royal Portraits](#) (blog post)
- [Chalk & Paint Portraits](#) (blog post)

#### Portrait Tips:

- What to expect when [Kinders create portraits blog post](#)
- Don't expect 5-year old children to draw their exact likeness or follow any formula for drawing a self-portrait. Consider yourself lucky if a few kids draw an oval big enough to draw features!

# THE SCOPING & SEQUENCING OF

## Portrait Making

### FIRST GRADE

#### What they can do:

- Draw a letter "U" to establish the right size for the head
- Use a hat template to help establish the size of the head
- Simple representation of eyes, nose, mouth, hair
- More detail shown in the hair and clothing

#### What supplies I use:

- Tempera paint on sulphite drawing paper
- Oil pastels
- Chalk pastels for gentle hi-lighting and color enhancements
- Craft embellishments to engage the imagination (glitter, glitter glue, yarn, buttons, sequins)



#### Perfect projects for this age group:

- [Do You have a Hat? Portrait Project](#)
- [Chalk pastel portraits](#)
- [Tempera Paint Portraits](#)
- [Oil Pastel Matisse-Style Portraits](#)

#### Portrait Tips:

- Build upon the child's interest in drawing by expanding a portrait lesson into drawing the whole body or engage a child's imagination by incorporating other drawing details.

# THE SCOPING & SEQUENCING OF

## Portrait Making

### SECOND GRADE

#### What they can do:

- Facial proportions aided by a "live" demonstration with the kids
- Start drawing with letter "U"
- Identify that ears are on the side of the head not near the top
- Draw portraits of other people (famous)

#### What supplies I use:

- Oil pastels
- Tempera paint
- Watercolor paint on watercolor paper
- Sharpie markers for outlining

#### Perfect projects for this age group:

- Abe Lincoln Portraits
- Same projects as for first grade
- Start to take a break from portrait-making with this age group in lieu of full body art work like Snow Angels



# THE SCOPING & SEQUENCING OF

## Portrait Making

### THIRD GRADE

#### What they can do:

- Start using paint and color to add personal expression to artwork
- Use paper to focus on facial shapes rather than lines
- Learn how to draw proper hair
- Start introducing mirrors for self-portraits
- Learn how to draw hair that extends beyond their scalp
- Introduce concept of  $\frac{3}{4}$  view profile

#### What supplies I use:

- Colored paper
- Tempera paint
- Watercolor paint
- Oil Pastel
- Sharpies
- Pencils

#### Perfect projects for this age group:

- Paper Cut Portraits
- Van Gogh  $\frac{3}{4}$  view portraits (product)
- Abstract portraits like Picasso Face portrait (post)
- Expressive paintings in the style of Fred Babb
- Black & White portraits (product)



# THE SCOPING & SEQUENCING OF

## Portrait Making

### FOURTH GRADE

#### What they can do:

- Use observation techniques (mirrors) effectively
- Introduce whimsy or fantasy to engage students
- Introduce finer details of portrait making: how to draw eyes with lids, lips, noses, etc.
- Paint hair that has texture and body
- Head shaping

#### What supplies I use:

- Pencils and markers (draw with pencil and trace with black marker)
- Watercolor paints
- Markers
- Colored pencils
- Watercolor pencils would be good at this age (although I haven't used them)

#### Perfect projects for this age group:

- [Gunslingers & Outlaws](#) (post & product)
- [Father's Day Portraits](#) (post)
- [Kings & Queens](#) (post & product)
- [Paper Cut Portraits](#) (post & product)



# THE SCOPING & SEQUENCING OF

## Portrait Making

### FIFTH & SIXTH GRADE

#### What they can do:

- Create more realistic portraits by slowing down and taking each step one at a time.
- Try tracing school pictures as a way to capture likeness and introduce new technique
- Features begin to look like the student
- Start to tire of self-portraits and become hyper-aware of drawing their likeness. Draw famous people or friends instead.
- Many can draw realistically with pencil using shading technique but some will struggle



#### What supplies I use:

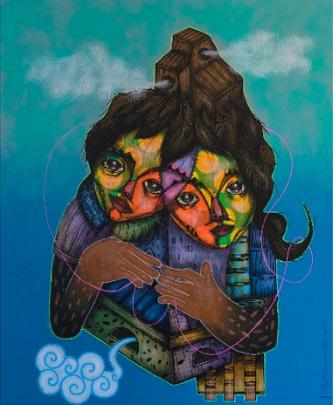
- Pencils and markers
- Colored markers and colored pencils used together
- Tempera paint for expressive paintings

#### Perfect projects for this age group:

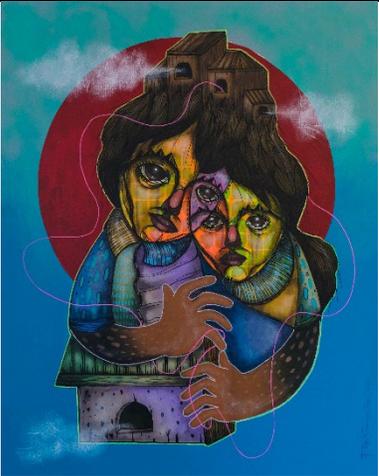
- Expressive Self-Portraits
- Frida Portrait
- Matisse Inspired Portraits (product)
- Rouault Inspired Royalty Portraits

# Background Information

## List of Works

#	Image	Description
1		<p>1. Patrick Fernandez <i>Prayers (Panalangin)</i> Acrylic on canvas 24 x 30 inches</p>
2		<p>2. Patrick Fernandez <i>Home (Tahanan)</i> Acrylic on canvas 24 x 30 inches</p>

3		<p>3. Patrick Fernandez  <i>In Between Dreams (Sa Pagitan ng mga Pangarap)</i>          Acrylic on canvas          24 x 30 inches</p>
4		<p>4. Patrick Fernandez  <i>Promise (Pangako)</i>          Acrylic on canvas          24 x 30 inches</p>
5		<p>5. Patrick Fernandez <i>Steps (Hakbang)</i>          Acrylic on canvas          24 x 30 inches</p>

6		<p>6. Patrick Fernandez  <i>Nipa Hut (Bahay Kubo)</i>          Acrylic on canvas          24 x 30 inches</p>
7		<p>7. Patrick Fernandez  <i>Every Beginning (Ang Bawat Simula)</i>          Acrylic on canvas          24 x 30 inches</p>
8		<p>8. Patrick Fernandez  <i>Series of Fortunate Events 1</i>          Acrylic on canvas          16 x 20 inches</p>

<p>9</p>			<p>9. Patrick Fernandez  <i>Series of Fortunate Events 2</i>          Acrylic on canvas          16 x 20 inches</p>
<p>10</p>			<p>10. Patrick Fernandez  <i>Series of Fortunate Events 3</i>          Acrylic on canvas          16 x 20 inches</p>
<p>11</p>			<p>11. Patrick Fernandez  <i>Series of Fortunate Events 4</i>          Acrylic on canvas          16 x 20 inches</p>

12			<p>12. Patrick Fernandez  <i>Series of Fortunate Events 5</i>          Acrylic on canvas          16 x 20 inches</p>
13			<p>13. Patrick Fernandez  <i>Series of Fortunate Events 6</i>          Acrylic on canvas          16 x 20 inches</p>
14			<p>14. Patrick Fernandez  <i>Series of Fortunate Events 7</i>          Acrylic on canvas          16 x 20 inches</p>
15			<p>15. Patrick Fernandez  <i>Series of Fortunate Events 8</i>          Acrylic on canvas          16 x 20 inches</p>

16			<p>16. Patrick Fernandez  <i>Series of Fortunate Events 9</i>          Acrylic on canvas          16 x 20 inches</p>
17			<p>17. Patrick Fernandez  <i>Series of Fortunate Events 11</i>          Acrylic on canvas          16 x 20 inches</p>
18			<p>18. Patrick Fernandez  <i>Series of Fortunate Events 12</i>          Acrylic on canvas          16 x 20 inches</p>
19			<p>19. Patrick Fernandez  <i>Series of Fortunate Events 13</i>          Acrylic on canvas          16 x 20 inches</p>

20			<p>20. Patrick Fernandez  <i>Series of Fortunate Events 14</i>          Acrylic on canvas          16 x 20 inches</p>
21			<p>21. Patrick Fernandez  <i>Series of Fortunate Events 15</i>          Acrylic on canvas          16 x 20 inches</p>
22			<p>22. Patrick Fernandez  <i>Series of Fortunate Events 16</i>          Acrylic on canvas          16 x 20 inches</p>
23			<p>23. Patrick Fernandez  <i>Series of Fortunate Events 17</i>          Acrylic on canvas          16 x 20 inches</p>

## Organization of Saskatchewan Arts Councils

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The touring exhibition, *Mga Piraso mula sa Paraiso (Pieces from Paradise)* by artist Patrick Fernandez is organized by Common Weal Community Arts Inc. and toured through OSAC's Arts on the Move Program.

The Organization of Saskatchewan Arts Councils (OSAC) is a provincial arts organization founded in 1968 by a group of volunteers representing eight arts councils from across the province. Since its inception, OSAC has grown and currently has 48 volunteer run arts councils and over 100 school centres. OSAC's vision is to be a vital and identifiable arts organization, with a purpose to make the visual arts and performing arts relevant to the personal and community lives of Saskatchewan people.

OSAC's Performing Arts program and Performing Arts in Schools program results in more than 250 concerts on an annual basis. The Performing Arts program engages professional performers to deliver live music, dance, theatre, and variety performance to communities across Saskatchewan. Performing Arts in Schools engages professional performing artists, representing a variety of disciplines to perform for Saskatchewan schools.

Showcase, OSAC's annual conference, features visual art exhibitions, performances, workshops, an annual general meeting, an exhibitor exchange, and the opportunity for members to connect and engage.

### Visual & Media Arts Program

The Organization of Saskatchewan Arts Councils' (OSAC) Visual Arts Program offers a number of opportunities and services to audiences and artists throughout the province. Our aim is to develop an awareness and appreciation for visual and media arts in the province of Saskatchewan, and to assist in the creative and professional development of Saskatchewan visual artists.

Since 1975, OSAC's Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by educational materials that complement the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff, and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities. Exhibitions are curated and organized in house, from partnering institutions, from public and corporate collections, and from artist and curator submissions.

The Local Adjudications program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues.

The Visual Arts Program Grants offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions, and exhibition tour guide training.

For further information about our programs:  
visit our website [www.osac.ca](http://www.osac.ca) email us [info@osac.ca](mailto:info@osac.ca) or call us at (306) 586 1252  
Our office is located at 1102 – 8<sup>th</sup> Avenue, Regina, SK S4R 1C9

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