



Arts on the Mind

Educational Tour Activities & Strategies for Plantscapes of the Prairies



Geoff Phillips, *Grasslands Seventy Mile Butte*, oil on canvas , 4.5ft x 5.5ft, 2017

Organized by the Organization of Saskatchewan Arts Councils (OSAC)
and toured through OSAC's *Arts on the Move* program.



Table of Contents

Exhibition Essay	3
Vocabulary	5
The Tour	7
1. Focus Attention	7
2. Introduce the Exhibition	7
3. Questioning Strategy	8
a. First Impressions	8
b. Analysis	9
c. Interpretation	10
d. Context	10
e. Synthesis	10
Pre-Tour Activities	11
Seasonal Landscapes	11
The Elements of Art: Texture	19
Looking at Landscapes	23
Tour Activities	26
Contour Lines-Drawing	26
Y-Chart	28
Description Game	30
Post-Tour Activities	32
Seasonal Landscapes	32
Crayon Resist Landscapes	35
Foreground Landscape	36
Mountain Collage	37
Winter Birch Forest	39
Representational Art: Pastel Landscapes	40
Abstracted Landscapes	44
Time Lapse Zine	51
Background Information	29
List of Works	29
OSAC Visual Arts Exhibition Schedule	30
Organization of Saskatchewan Arts Council	31

Exhibition Essay

Geoff Phillips: *Plantscapes of the Prairies*

"My purpose is to bring more awareness to our unique landscape in South Western Saskatchewan. I have been working the past seven years as the Artist in Residence at Cypress Hills Centre Block capturing scenes of the park and surrounding area. Through capturing these vistas and landscapes I became interested in conservation, the parks role in South Western Saskatchewan, and what they were preserving. I began focusing in on the land as opposed to the landscape and found a world of species and connections that do not grow in the sectioned off farmers' fields. I use my bold brushwork to highlight seemingly under-whelming land and give colour to it in new ways for the public to experience here in Saskatchewan."

"My process includes driving to locations in South Western Saskatchewan, mountain biking with rolled canvas in my knapsack, finding a section of land, unrolling the primed canvas on the ground, paint-sketching the scene/plants, and rolling it back up to stretch and paint in oils later in my studio. I also take many close-up photographs of the various elements and plants found within the scene. Some photos are chosen for reference and printing. These photos along with the paint sketch and my memory/experience of the land inform the painting process. Without that one-on-one with the land the painting has no life."

"The works end up being presented as large monoliths, a testament to the wealth of life found in small parcels of untouched land. They are as quilts would be on fabric, except they are painted with oil on canvas. The allusion is made because of the familiar association between Saskatchewan's sectioned landscape to that of the quilt. Calling this image to mind is important because to me it only serves to drive home the further importance of the Parks, as they are but a small fraction of the land that is quartered and sectioned into farmers' fields. In contrast, my works are only small sections of untouched land, but there is a myriad of life found therein."

"This series was made to challenge people to look closer at their environment, to see it in new ways, to challenge myself to learn about the different species found in our South Western

Saskatchewan landscape, and to illustrate a new world of plant life underfoot. Many people rarely envision the species we walk on as having any artistic merit, interest, or importance. There are myriads of colour, form, and interconnection there for the observant. The parks seemed very important in keeping rare species of plants, and preserving the natural grasslands and forest ecosystems. Without these parks there would not be any natural land to explore as an artist, but the real cost is on the ecosystems and animals they sustain."

Quotations selected from the Artist Statement of Geoff Phillips.

Vocabulary

Abstraction	Imagery which departs from representational accuracy, to a variable range of possible degrees. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them.
Background	The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.
Composition	The plan, placement or arrangement of the elements of art in a work of art.
Contrast	A large difference between two things; this term refers to a way of juxtaposing elements of art to stress the differences between them. Thus, a painting might have bright colour which contrast with dark colours, or angular shapes which contrast with curvaceous shapes. Used in this way, contrast can excite, emphasize and direct attention to points of interest.
Curator	A curator is someone who supervises the development or selection of art for a gallery or museum.
Formal Qualities	The structural qualities that make up an artwork; focusing on the effective organization of the elements of art through the use of the principles of design.
Focal point	The portion of an artwork's composition on which interest or attention centres.
Foreground	The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.
Horizon line	A level line in a landscape image where water or land seems to end and the sky begins. Vanishing points are usually located on this line.
Landscape	A section or expanse of rural scenery, usually extensive, that can be seen from a single viewpoint; a picture representing natural inland or coastal scenery; <i>Fine Arts definition</i> : The category of aesthetic subject matter in which natural scenery is represented.

Linear Perspective	A system of drawing or painting in which the artist attempts to create the illusion of spatial depth on a two-dimensional surface. It works by following consistent geometric rules for rendering objects as they appear to the human eye. For instance, we see parallel lines as converging in the distance, although in reality they do not. Stated another way, the lines of buildings and other objects in a picture are slanted inward making them appear to extend back into space. If lengthened these lines will meet at a point along an imaginary horizontal line representing the eye level. The point at which such lines meet is called a vanishing point.
Middle ground	The part of an artwork that lies between the foreground (nearest to the viewer) and the background.
Narrative	Representing stories or events pictorially or sculpturally: narrative painting
Realism	The realistic and natural representation of people, places, and/or things in a work of art; the opposite of idealization
Serene	Calm, peaceful, or tranquil; unruffled: <i>a serene landscape</i>
Texture	An element of art, texture is the surface quality or "feel" of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by an artist in the painting of different areas of a picture — often in representing drapery, metals, rocks, hair, etc.
Visual Elements	The basic components used by the artist when producing works of art. Those elements are colour, value, line, shape, form, texture, and space.

The Tour

1. Focus Attention

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

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 exhibit *Plantscapes of the Prairies*. 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

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

a. First Impressions

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 artwork. Ask the following questions in order.

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

Record their answers on a large sheet of paper with a marker.

Collect as many words as possible. Select one word from the list.

What has the artist done, specifically, to make you think of the word _____?

The viewer may describe what they **see** in the artwork. This will generally lead the viewer from an initial impression into a more analytical exploration of details.

- Subjects
- Lines
- Techniques
- Colours
- Textures
- Space
- Shapes

b. Analysis

Analysis is a process of gathering evidence. This step acknowledges that the artist has manipulated the materials (media) and the elements in such a way as to elicit the viewer's first impression.

The group will compare and contrast visual elements, analyze relationships among visual elements and gather evidence that leads to meaning in the work.

Begin by taking a visual inventory of the formal elements, such as, line, colour, shape and texture and describe how the artist has used these elements in the artwork. (Refer to Part I: Vocabulary/Glossary.)

Ask the following:

- What do you notice first and where does your eye travel from there?
- What other details do you see in this artwork?
- What techniques and devices (medium) did the artist use?
- What do you see up close, and what is noticeable far away?
- What visual elements are repeated?
- Compare this artwork with another work in the exhibition.
- What is different and what is the same?
- How did the artist use colour? What effect did the artist achieve through their use of colour?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through their choice?
- What role does contrast play in this work?

Artists are aware of our expectations and cultural conditioning. They can use them when planning the impact of their work. Sometimes they deliberately challenge our ways of thinking.

c. Interpretation

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:

- If this artwork were the cover of a CD, what kind of music would it be?
- If this artwork were the cover of a book, what would the book be about?
- 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!

d. Context

Information about the artist and the exhibition (found in the background information section of this education package) can be shared with participants during the tour as the opportunity arises. Split this information up, especially for younger students. Too much lecturing on the part of the tour leader breaks the momentum of the tour.

- If you were able to give this artwork a title, what would the title be?
- What title do you think the artist chose for this artwork? (Look on the title card to see what title the artist chose for the artwork.)
- Now that you know what title the artist has given this artwork, does it bring new meaning to the work?

e. Synthesis

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 Background Information, Artists). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

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

Pre- Tour Activities

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.

Seasonal Landscapes

Recommended for Grades K-3

Objective

The students will learn to define and explain characteristics of a landscape and will be able to recognize it from other genres. The students will organize their ideas and come up with a well thought out artwork that is carefully drawn and displayed.

The students will create artworks about something he/she has done in their life and show personal meaning within their art.

Curriculum Connections

- Identify different lines, colour, textures, shapes, forms, and patterns in surroundings and art works
- Discuss choices made in creating art works
- Observe and identify top, bottom, front, back and side
- Observe and identify big and small
- Observe and identify objects from different viewpoints
- Represent details of the physical appearance of plants, animals, people and objects, noting how patterns can be created by repetition of colours, lines and shapes
- Identify and explore many different colours in own surroundings in art works, and identify red, yellow, and blue as primary colours

- Observe visual details, and include details to enhance depictions of animals, people and objects.
- Create an arts expression in response to, or in the same style as, a professional artist and identify connections to the original work.

Materials

- Construction paper
- Coloured paper to draw on -depending on season (white, orange, yellow, or blue)
- Crayons
- Glue
- Examples of Impressionist landscapes by artists such as Monet and Pissarro

Vocabulary

- *Landscape*
- *Horizon Line*
- *Background*

Preparation

Initial preparation could include cutting out strips of white or cream construction paper to act as a mat or frame for the students' drawings once they are finished,

Procedure

To introduce the activity, begin with a discussion about what a landscape is. Show the students landscape images by Impressionist artist such as Monet and Pissarro, which present the different seasons. Discuss what attributes each landscape has during a different season and how we can tell what season that is. Look at the landscapes *Plantscapes of the Prairies*. Can the students pick out the different seasons that are represented in the images?

Introduce how to approach the horizon line and drawing people so they look like they are on the land. Create a short list for each season of a few words that will help the students remember what they saw in the landscapes.

Demonstrate how the students can start on their paper with a horizon line in light crayon, and then draw the sky and the people or whatever they decide to have in their picture. Show them the way they are going to mat the pieces with the construction paper once they are finished their drawing.

Checks for Understanding: What are we going to do first? Where should the horizon line be? Should your paper be vertical or horizontal? If we don't know how to spell our season where can we look?

The students can be given a specific colour of paper for the season they choose: example YELLOW (Summer), BLUE (Spring), ORANGE (Fall), WHITE (Winter). Pass out the crayons and glue bottles. Encourage the students to leave an area on all 4 sides of their drawing for creating a mat with the construction paper.

Once the students' drawings are finished, have them glue the strips of construction paper along the edges of the drawing to create the mat. To conclude the activity, look at a few of the students work and as a class we try to guess what season is presented in the drawing. Talk about what a landscape is again and how they are important.



Boiler Creek Trail, oil on canvas, 4.5ft x 5.5ft, 2017



Canada Trail West, oil on canvas, 4.5ft x 5.5ft, 2017



Grasslands Hillside Grass, oil on canvas, 4.5ft x 5.5ft, 2017



Frenchman River Valley Pasture Land, oil on canvas, 4.5ft x 5.5ft, 2017



July Conglomerate Cliffs, oil on canvas, 4.5ft x 5.5ft, 2017



Highland Trail, oil on canvas, 4.5ft x 5.5ft, 2017



The Great Sandhills, oil on canvas, 4.5ft x 5.5ft, 2017



Native Prairie Trail, oil on canvas, 4.5ft x 5.5ft, 2017



Lynx Trail, oil on canvas, 4.5ft x 5.5ft, 2017



Grasslands Seventy Mile Butte, oil on canvas, 4.5ft x 5.5ft, 2017



Gap Trail, oil on canvas, 4.5ft x 5.5ft, 2017



Cliffside at the Artists Cabin, oil on canvas, 4.5ft x 5.5ft, 2017

The Elements of Art: Texture

Recommended for Grades K-4

Objectives

Students will be introduced to one of the basic elements of art—texture—by identifying different types of textures found in the paintings in *Plantscapes of the Prairies* and hypothesize what materials and techniques were used to achieve that texture. Then, they will experiment with a variety of media and materials, including found objects, to create different textures.

Arts Education Curriculum Connections

- Students know the difference between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

Resources

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities/elements-of-art/texture.html>

Materials

- Smart Board or computer with ability to project images from slideshow
- Heavy cardstock (4 small sheets per students) or other surface sturdy enough to build up texture
- Multiple sizes of brushes
- Variety of media: paints (tempera, watercolor, etc.), colored pencils, oil pastels, crayons
- Found objects like leaves, sand, stones, twigs, etc.

Concepts

Texture is the look and feel of a surface. Painters have many ways to create different textures. They use different sized and shaped brushes: everything from tiny pointed brushes to flat, wide brushes. They can also use other tools—special knives, sponges, even fingers—to put paint on canvas.

Preparation

Start with a class discussion explaining texture and surface. Using a smart board or slideshow, view the paintings from *Plantscapes of the Prairies*, as well as the images in the link. Ask provoking questions as listed below:

How do you think the artist made these marks?

What tools do you think they used?

How would you make these marks in paint?

What are some ways that artists create texture?

- They brush paint on in watery strokes and thick drips.
- They put paint down in short, fat dabs and long, sleek strokes.
- They twirl their brushes to make circles and curls.
- They apply paint in thick layers that stick out from the canvas.
- They put different colors on top of each other.
- They mix in sand, dirt, or other materials into the paint.
- They add white highlights to make things look shiny.
- They scratch through paint to show colors underneath.



Geoff Phillips, *Grasslands Seventy Mile Butte*, oil on canvas, 4.5ft x 5.5ft, 2017



Geoff Phillips, *Frenchman River Valley Pasture Land*, oil on canvas, 4.5ft x 5.5ft, 2017

Procedure

Have each student draw the basic outline of their hand on four separate sheets of paper. Next, have them fill in each line drawing using different media and tools to create various textures. If accessible, you may want to take students on an outdoor walk to collect various objects (leaves, twigs, etc.) to try out in the classroom. Students should experiment by using multiple sizes of brushes, mixing in unconventional materials like sand, creating different patterns, adding more media or scrapping it away, or other creative avenues they arrive at using the materials responsibly and safely.

Looking at Landscapes: Finding Yourself in a Landscape

Grades/Level: All ages

Subjects: Visual Arts, English-Language Arts, ESL

Time Required: 30–45 minutes

Author: Getty Museum Education Staff

https://www.getty.edu/education/teachers/classroom_resources/curricula/esl/esl_less_on05.html

Featured Getty Artwork:

A Panoramic Landscape by Philips Koninck

On the web: <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=875>

Landscape with a Calm by Nicolas Poussin

On the web:

<http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=113640>

Lesson Overview:

Students will make connections between their personal experiences and landscapes.

Learning Objectives:

- Students can define a landscape and identify how artists visually evoke the feeling of a place.
- Students use landscape vocabulary to describe visual images.

Materials:

- One of the featured Getty artworks
- Looking at Landscapes Vocabulary. Download RTF: (Also available in this document) http://www.getty.edu/education/teachers/classroom_resources/curricula/esl/downloads/landscape_vocab.rtf
- Student Activity Sheet: If You Were in This Picture. Download RTF: (Also available in this document) http://www.getty.edu/education/for_teachers/curricula/esl/downloads/ifyouwerein_activity_sheet.rtf

Lesson Steps:

- Ask students to close their eyes and think about an outdoor space that means something to them. It can be a place they have visited, their homeland, or a place they have lived in the United States. Ask them to think of all the details they can remember about a typical day at this place, such as the time of day, the weather, what was nearby, who they were with, what they were doing, etc. Ask them to “freeze frame” that image in their mind’s eye (make it still, unmoving).
- Introduce the vocabulary list for Looking at Landscapes.
- Ask students to describe their meaningful places using the new words from the vocabulary list.
- Explain that we are going to look at a landscape. Explain that sometimes artists choose to make images of real places and sometimes they choose imaginary places.
- Display the image so the class can view it.
- Pass out the “If You Were in This Picture” activity sheet.
- Ask students to answer the questions while looking at this landscape.
- Give students time to work on their answers.
- When students have completed the worksheets, ask them to share their responses.

Vocabulary:

Landscape: a picture of natural scenery

Cityscape: a picture of a city scene

Seascape: a picture in which the sea is the main feature

Point of view: the place from which the viewer sees the landscape, or the place where the artist was sitting or standing when the landscape was made

Foreground: the part of a scene that is nearest to and in front of the viewer

Middle ground: the middle distance; what is between the foreground and the Background

Background the part of a scene that lies behind the foreground and middle ground that appears most distant from the viewer

If you were in this landscape:

· If you were in this picture, what would you...?

Hear?

Smell?

Feel?

· What clothing would you like to be wearing?

· What would you have with you?

· Who would you take with you to this place?

· Where would you like to be in the picture?

· If you were standing in that spot, what is the first thing you would notice about this place?

· Do you think this place is real or imaginary? Why or why not?

Tour Activities

The following activities may be used during the tour to understand concepts while viewing the exhibitions. 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 experience.

Contour Lines- Drawing

Recommended for Grades 5-12

Objective

To develop student's drawing skills, through the use of contour lines.

Curriculum Connections

- Examine ways of creating contrast
- Investigate how proportion is a matter of size comparison
- Make keen observations of detail, and increase skill in representing unique features of individual people, animals, plants and objects

Materials

- Pencil
- Paper
- Eraser

Concepts

Contour drawing is an artistic technique in which the artist sketches contours of a subject, resulting in a drawing that is an outline. Because there are no details, and the drawing is comprised of lines, the variation of lines becomes crucial. The length, width, and thickness of the lines are what create three dimensionality. This activity will help students develop special skills by creating depth and three dimensionality on a two dimensional surface.

Procedure

Students may choose one a piece of art in the exhibition. Have them sit in front of the artwork with paper and their drawing utensil. Have them study the painting or film. What objects are in the foreground, and what is in the background? What textures are present? Replicate the image using only contour lines. How will the students achieve

three dimensionality, and create a drawing with a foreground, middle ground and background using only contour lines. Typically, objects in the background will have thinner lines, and objects in the foreground will have thicker lines. Use a variety of line lengths to create the texture. Students should be looking at the image and their drawing equal amounts.

Y- Chart

Recommended for Grades 3-12

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?

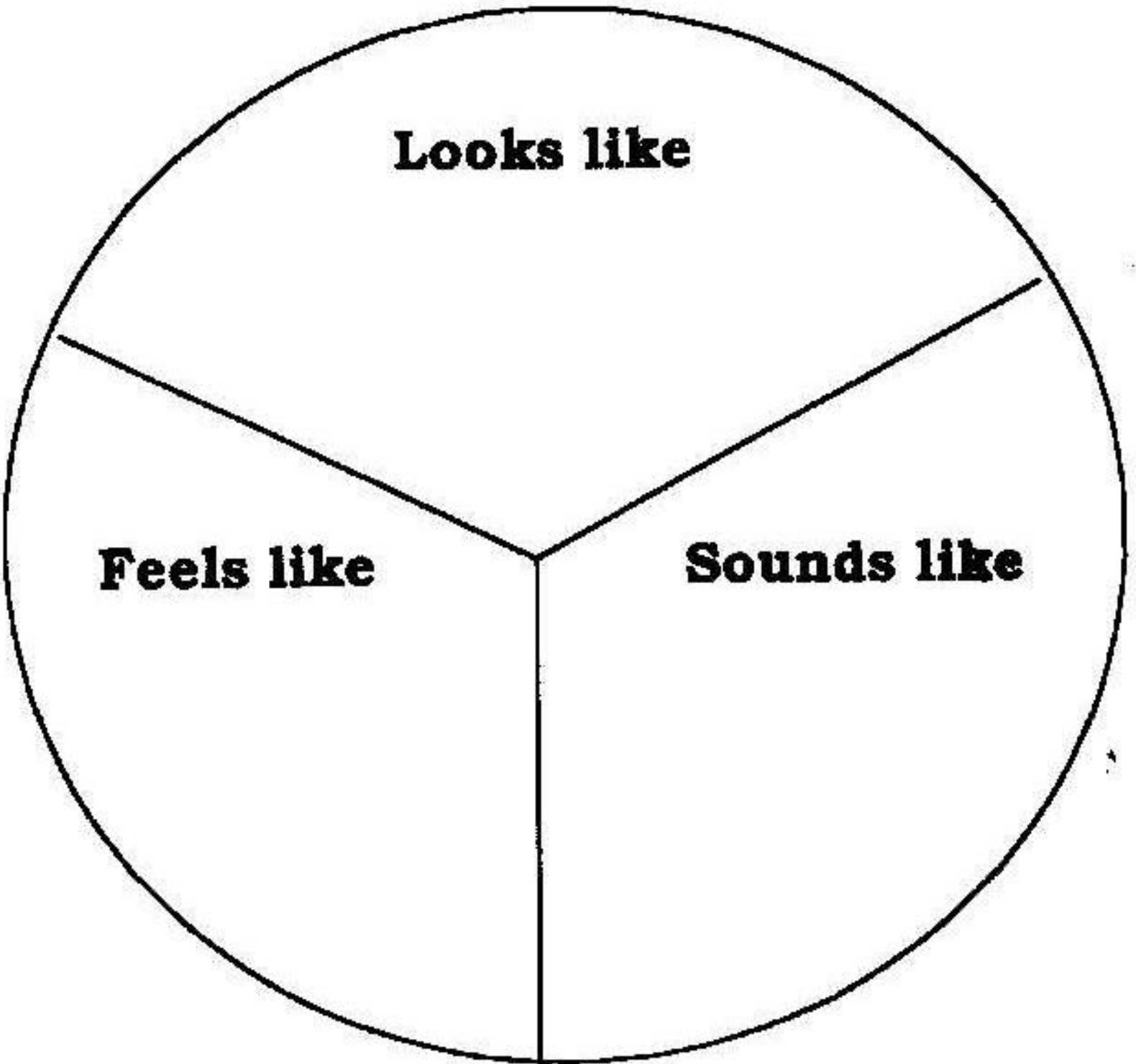
Students ask themselves, “can I imagine what is making the sounds in the video?”

- 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.



Description Game

Recommended for Grades K-6

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 in surrounding 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.

Post Tour Activities

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.

Seasonal Landscapes

Recommended for Grades K-3

Objective

The students will learn to define and explain characteristics of a landscape and will be able to recognize it from other genres. The students will organize their ideas and come up with a well thought out artwork that is carefully drawn and displayed.

The students will create artworks about something he/she has done in their life and show personal meaning within their art.

Curriculum Connections

- Identify different lines, colour, textures, shapes, forms, and patterns in surroundings and art works
- Discuss choices made in creating art works
- Observe and identify top, bottom, front, back and side
- Observe and identify big and small
- Observe and identify objects from different viewpoints
- Represent details of the physical appearance of plants, animals, people and objects, noting how patterns can be created by repetition of colours, lines and shapes
- Identify and explore many different colours in own surroundings in art works, and identify red, yellow, and blue as primary colours
- Observe visual details, and include details to enhance depictions of animals, people and objects.
- Create an arts expression in response to, or in the same style as, a professional artist and identify connections to the original work.

Materials

- Construction paper
- Coloured paper to draw on -depending on season (white, orange, yellow, or blue)

- Crayons
- Glue
- Examples of Impressionist landscapes by artists such as Monet and Pissarro

Vocabulary

Refer to pages 6& 7

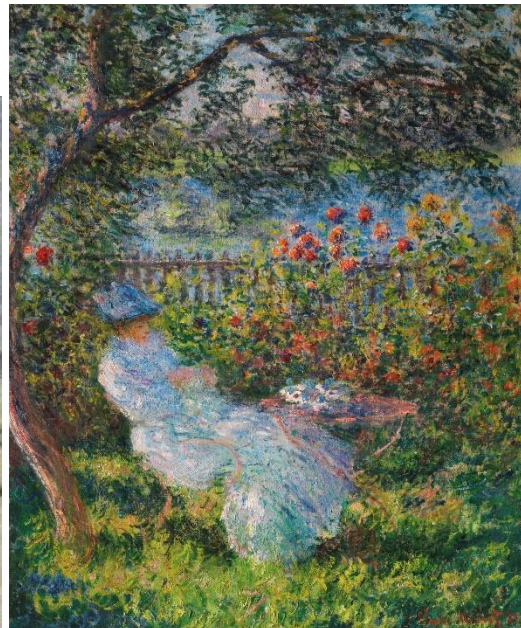
- *Landscape*
- *Horizon Line*
- *Background*

Preparation

Initial preparation could include cutting out strips of white or cream construction paper to act as a matte or frame for the students' drawings once they are finished,

Procedure

To introduce the activity, begin with a discussion about what a landscape is. Show the students landscape images by Impressionist artist such as Monet and Pissarro, which present the different seasons. Discuss what attributes each landscape has during a different season and how we can tell what season that is. Look at the images in *Plantscapes of the Prairies*. Can the students remember the different seasons that are represented in the paintings?



(L) Camille Pissarro, *ROUTE ENNEIGÉE AVEC MAISON, ENVIRONS D'ERAGNY*, 1885
 (R) Claude Monet, *ALICE HOSCHEDÉ AU JARDIN*, 1881

Introduce how to approach the horizon line and drawing people so they look like they are on the land. Create a short list for each season of a few words that will help the students remember what they saw in the landscapes.

Demonstrate how the students can start on their paper with a horizon line in light crayon, and then draw the sky and the people or whatever they decide to have in their picture. Show them the way they are going to matte the pieces with the construction paper once they are finished their drawing.

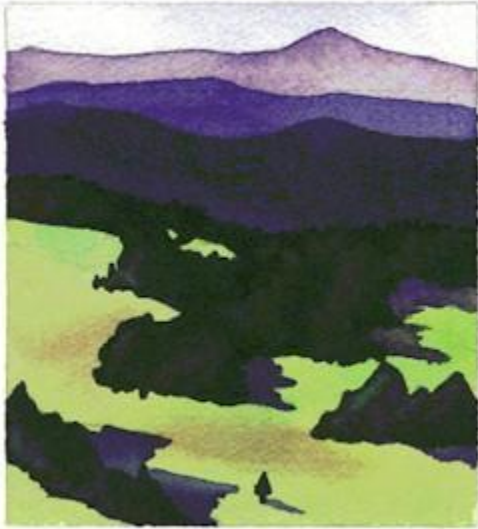
Checks for Understanding: What are we going to do first? Where should the horizon line be? Should your paper be vertical or horizontal? If we don't know how to spell our season where can we look?

The students can be given a specific colour of paper for the season they choose: example YELLOW (Summer), BLUE (Spring), ORANGE (Fall), WHITE (Winter). Pass out the crayons and glue bottles. Encourage the students to leave an area on all 4 sides of their drawing for creating a matte with the construction paper.

Once the students' drawings are finished, have them glue the strips of construction paper along the edges of the drawing to create the matte.

To conclude the activity, look at a few of the students work and as a class we try to guess what season is presented in the drawing. Talk about what a landscape is again and how they are important.

Crayon Resist Landscapes (Grade 3-6)



Materials

- crayons
- 12"x18" paper
- tempera paint
- brushes

Procedure

Introduce Landscape art to the class showing examples from various artists (Cézanne, Monet, O'Keeffe, Renoir, etc.) and discuss how these landscapes differ from one another. Think about the works you saw in the *Plantscapes of the Prairies* exhibition.

1. Have students identify the foreground, middle ground, and background.
2. Discuss the various styles of each artworks. Ask the students if these artists have an individual style that makes them unique?
3. Explain to students their going to make their own landscapes and that their drawing must include a horizon line, foreground, middle ground, and background. They will use a different color of paint for each layer (foreground, middle ground, background) in the landscape.

4. Demonstrate the crayon wax resist by drawing the composition and adding in paint to an area.
5. Crayons must be used first and paint next! Outline the drawing with crayon and fill it in with tempera.
6. Go over color mixing to produce tones and secondary colors.

Discussion

1. Does a landscape need to look realistic to be considered art?
2. How did we create space in our landscape?
3. What were some artists that we discussed today?
4. How did you display foreground, middle ground, and background?

Foreground Landscapes

Recommended for grades K-3

Objective

To teach students an understanding of foreground, middle ground and background, while experimenting with different shapes, colors, and textures.

Curriculum Connections

- Identify different lines, textures, shapes, forms, and patterns in artworks and apply it
- Observe and identify details of the physical appearance of plants, animals, people and objects and create a visual representation
- Observe and identify concepts of big and small
- Observe and identify objects from viewpoints (e.g. near, far, high low)
- Make size comparisons
- Classify different kinds of shapes and textures
- Describe and represent the position of objects relative to other objects

Resources

<https://artprojectsforkids.org/new-pop-art-landscape-tutorial/>

Materials

- Paper
- Pencil crayons

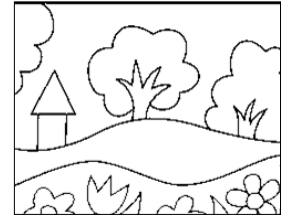
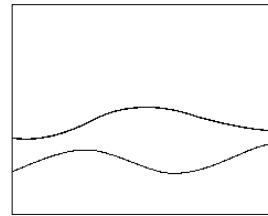
- Pencils

Concepts

Students are to create their own landscape after viewing the different types of landscapes seen in *Signposts*. Students will deepen their understanding of foreground, middle ground and background. This activity incorporates the use of different lines, colors and textures.

Procedures

Give students a piece of blank paper. Have them draw two organic lines that are represented in nature. These two lines have now created the fore, middle and back ground.



Have students place in objects (trees, houses, plants, animals) behind and on top of the lines. Objects that are on the first line will appear bigger than objects on the back line.



Draw in textures to represent the land. Grass will be represented by short lines; gravel would be shown with small circles, clouds will be circular etc. Finish off by coloring with pencil crayons.

Mountain Collage

Recommended for Grades 2-8

Objective

This activity uses watercolour techniques, as well includes demonstrations the use of background, middle ground and foreground through the use of collage. Students will develop a deep understanding of texture, colour, and shapes.

Curriculum Connections

- Identify different lines, textures, shapes, forms, and patterns in artworks and apply it
- Observe and identify details of the physical appearance of plants, animals, people and objects and create a visual representation
- Observe and identify concepts of big and small
- Observe and identify objects from viewpoints (e.g. near, far, high low)

- Make size comparisons
- Classify different kinds of shapes and textures
- Describe and represent the position of objects relative to other objects

Resources

<http://newcityarts.blogspot.ca/2012/06/second-grade-watercolor-landscapes.html>

<http://www.pinterest.com/pin/151503974935457598/>

Materials

- 8.5 x 11 paper
- 8.5 x 5.5 paper
- Watercolour paints
- Paintbrushes
- Water

Concept

Students will have a greater understanding of water color, color theory and background, middle ground and fore ground. Students will paint their paper with the intention to tear it, and create a landscape from it. Therefore students will paint their papers in colours, and textures that represent objects, giving them the opportunity to think abstractly. With their torn shapes, they will create a middle ground back ground and foreground. This gives students an opportunity to understand depth through the use of shapes on a two dimensional surface.

Procedures

Each student receives one piece of 8.5" x 11" paper, and four halves. They will start by painting the four halves. Two of the pieces will be painted in colours that represent the fore ground. So the colours will represent things such as grass, fields, dirt, etc. The other two pieces will be painted in colors that represent the middle ground, which will be the mountains.

While the four pieces of paper dry, students will paint the 8.5" x 11" piece of paper. This is the paper that you will paste the pieces



onto and will represent the background/sky.

Tear up the four pieces of paper. Keep in mind that the shapes that represent mountains, will want to be bigger than the ones representing grass. Place the shapes on top of the piece of 8.5" x 11" piece. Move the shapes around, and overlap them to create a sense of depth. Be sure to represent the fore ground and middle ground. Glue the pieces into place once the students have arranged them in a way they are satisfied with. (End result photo to the left).



This activity can be made more difficult for grades 4-8. Place more of focus on techniques of watercolor painting. The link:

<http://www.pinterest.com/pin/151503974935457598/> connects to an eight minute video of eight different watercolour techniques. This video is also listed under the resources section in this activity. It simply and effectively will describe different techniques of watercolor painting that may be used to raise the level of difficulty suitable to the ages and skills of students.

Winter Birch Forest (Grades 3-5)

This winter tree landscape makes use of a simple idea, namely that torn paper looks a lot like the bark edges of a tree.

Materials

- Multi-media paper, two sheets per student
- Tempera paint, blue, black, brown and white (I like the cakes)
- Scissors
- Glue sticks

Procedure

1. Students paint a full sheet of paper with black or brown tempera paint (I recommend black for maximum contrast). The second sheet of paper is for the background.
2. Draw a snow line and moon out on the second sheet of paper in pencil.
3. Paint the sky blue around the moon and above the snow.
4. Allow time to dry.
5. Ask Students to tear the painted black paper vertically so they have a lot of 11" strips of paper.
6. Ask them to arrange about 4 or 5 of the black strips on blue and white background.

To create a little perspective, have them place the wider strips long and near the front, and the skinnier strips short and near the back. To do this, they can tear the ends as needed for variations in height. All the trees need to be based in the snow and extending to the top of the paper. Any extended strips are cut away with a scissors.

7. Next, attach strips down with a glue stick.
8. Dilute the black paint to make a light gray, and paint in shadows at the base of the trees (in the snow) at a diagonal line that points away from the moon.
9. Dots of thick white tempera are added liberally to make a snowy landscape.

Representational Art: Pastel Landscapes (Grades 7-12)

Information

When it comes to [drawing](#) and [painting](#), it is important for artists to be able to create the illusion of space on a 2D surface. In reality, all realistic or **representational art is dependent on creating an illusion**. If creating realistic art is what you're after, then having the ability to create the illusion of space on a 2D surface is a skill that you need to master. There are a few tricks that you can use to create the illusion of space. In this drawing lesson, we examine six ways to create the illusion of space on a 2D surface. Use them together to maximize the illusion...

Objective

Landscape drawing is a great way to teach students how to create the illusion of space. It is also a good way to introduce students to chalk or soft pastels. This lesson is great for beginning artists in a high school or middle school level.

Students will review the use of several factors to create the illusion of space in a 2-D image. Students will work with chalk pastels in the creation of artwork and learn to use color to create the feeling of a particular mood.

Curriculum Connection

- Students will learn the relationship between [color](#) and mood.
- Students will review concepts necessary for creation of the illusion of space on a 2-D surface.
- Students will learn the relationship between horizon, background, middle-ground and foreground.
- Students will review the successful use of chalk pastels on paper.



Recourses

<https://thevirtualinstructor.com/pastellandscapelessonplan.html>

<http://thevirtualinstructor.com/illusionofspace.html>

<http://thevirtualinstructor.com/pastellandscapes.html>

<http://www.happyfamilyart.com/art-lessons/learn-to-draw/color-pencil-landscape-drawing/>

Buzzwords

- Landscape
- Foreground
- Formal qualities
- Horizon line
- Linear perspective
- Middle ground
- Representational

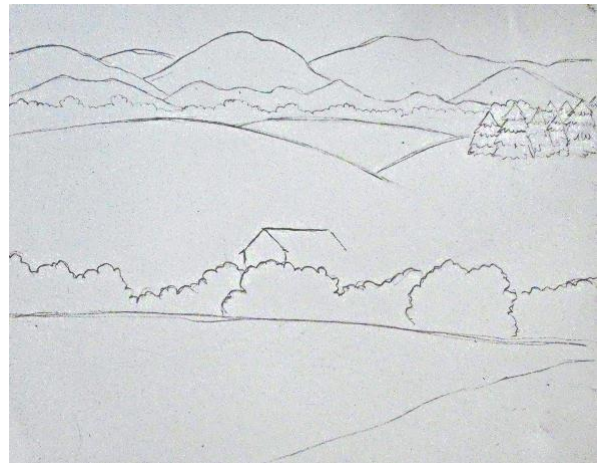
- Value
- Vanishing point
- Visual elements

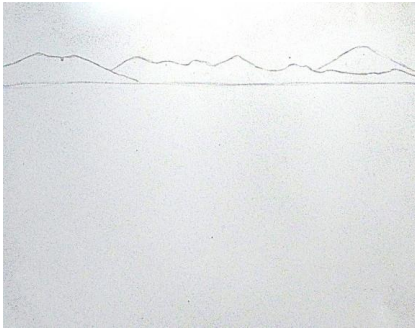
Materials

- Toned paper, canvas, cardboard, or Masonite
- Chalk pastels
- Photographs (students will take or have of their own)

Procedure

1. Introduce students to landscape art and relevant concepts (illusion of space, color, mood, placement, size, overlapping, perspective, and detail)
2. Hands on demonstration- Show tips/ methods using pastels such as layering colors, mixing colors, having some blended areas and some areas not blended, etc.
3. When creating your drawing of a landscape with pastels, it is important that you draw the image in a certain order. It is advisable to work from the area furthest away to the areas that are closest. In other words, you should complete the background first, middle-ground second, and foreground last. Essentially working from the top of the surface to the bottom of the surface.
4. Start by approximating where your horizon will be. It will be erased and covered by hills or whatever is in your background later, so just a nice light line. Sketch a few items from the background of your photo.
5. Erase the horizon line and replace it with some background imagery such as hills, trees, etc.
6. Work your way to the foreground by simply sketching in simple shapes and forms, working your way to the bottom of the picture.
7. You can eventually start adding in more of the fine detail.
8. Add more detail in middle ground - filling in more specifics.

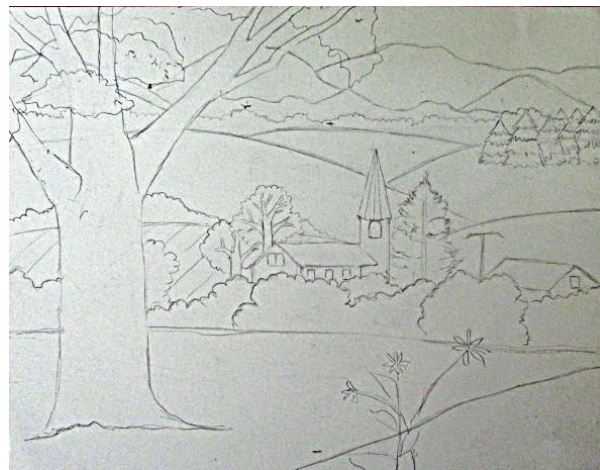
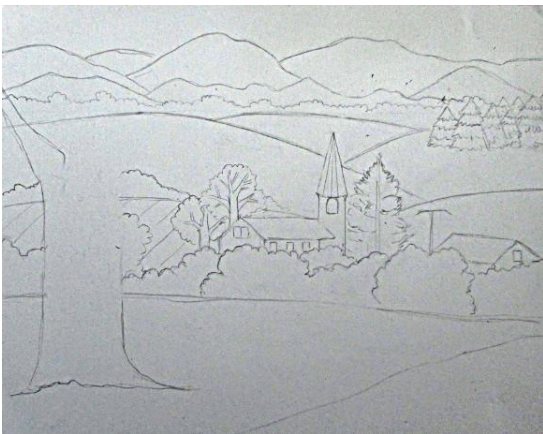




9. Now for the Foreground. Notice how the image in foreground is large and the overlapping so it stands out as being closest to the viewer.
10. **Six Ways to Create the Illusion of Space**

How to Create Depth

1. **Linear Perspective**- By using either [1 point perspective](#), [2 point perspective](#), or [3 point perspective](#), an artist can create the illusion of space. Linear perspective is a drawing method that uses lines to draw objects in space.
2. **Overlapping**- When one object is positioned in front of another object, part of the object behind it may be blocked from view. This is called overlapping.
3. **Size**- Objects that are closer to a viewer appear larger than objects that are further off in the distance.



4. **Placement on the Surface**-

Generally, objects that are positioned lower on the picture plane will appear closer than objects that are positioned higher on the picture plane.

5. **Color and Value**- Objects that are closer to a viewer appear darker in [value](#) and warmer in [color](#). Objects that are further away appear lighter in value and cooler in color.

6. **Detail**- Objects that are closer appear more detailed than objects that are further away.

11. After you've drawn out your landscape, you can now color it in. To avoid smudged work, start with the background first, next the middle-ground, and lastly the foreground.

Abstracted Landscapes

Recommended for grades 5-12

Objectives

To understand how exaggerating, distorting, or simplifying the elements of a particular subject in a work of art can create an expressive and powerful image.

Curriculum Connections

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use self-reflection and describe why it's important to visual art processes
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Demonstrate how symbols and other images can be used to convey meaning
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through the use of size, colour, contour, texture, value position and so on.

Concepts

Students will create an abstract painting of a significant environment in which they have a personal connection to. This gives them to opportunity to use art as a personal exploration. When the students create the work, they will focus on the shapes, lines, and forms that create the environment. This allows students to use the elements of visual art to create a feeling and depict a space without using recognizable objects. As well, the

colours the students use to depict the space will be representative of the feeling and general attitude they have towards their environment.

Materials

- Computer and Internet
- Paper
- Pencils
- Acrylic or tempera paint
- Paint brushes

Procedure

Have your students use Google Maps to find a location that has meaning for them. This could be their home, a favorite park, a place that they have visited in the past, a place they long to visit one day. What are the dominant qualities of the image from far above? Form, line, texture, shapes? Ask them to describe which lines, forms or shapes are the most important in the image.

Discuss how the change in perspective has changed the way a place will look. Through this change in perspective the place has become abstracted. Although it is a representation of an actual place, it also read like as abstract.

Explain to the students that when they are looking for inspiration for an abstract image, they need to change the way they look at the world around them. They need to stop seeing the big picture and look for details; to look at the shapes and patterns which occur, rather than focusing on the actual objects.

Discuss with the students the concepts of colour intensity, and complementary colours and how combining bright and dull colours and contrasting colours can create dynamic images.

Have your students create a drawing of the place they have chosen, focusing on these forms. By emphasizing the most important lines or forms in the image, they will create an abstracted image.

Once the drawings are complete, the students can add colour with paint. Encourage them to explore colour contrasts with bright and dull or low intensity colours, light and dark colours and complementary colours.

Exhibit the finished paintings in the classroom and discuss how they are similar to or different from one another. How has each student used lines, shapes, forms and colour

to describe his or her subject? Note how the subject is not always evident in an abstract work of art. What does each work of art convey about the particular environment depicted? Discuss the ways in which the abstract elements in the drawings are expressive.

Abstracted Environments

Recommended for grades 5-12

Objectives

To understand how exaggerating, distorting, or repeating the elements of a particular subject in a work of art can create an expressive and powerful image that has aspects of movement and texture.

Curriculum Connections

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use self-reflection and describe why its important to visual art processes
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through the use of size, colour, contour, texture, value position and so on.

Concepts

Students will create an abstract painting of a significant environment in which they have a personal connection to. This gives them to opportunity to use art as a personal exploration. When the students create the work, they will focus on the shapes, lines, texture, movement, repetition and forms that create the environment. This allows students to use the elements of visual art to create pattern and depict a space without using recognizable objects. As well, the colours the students use to depict the space will be representative of the feeling and general attitude they have towards their environment.

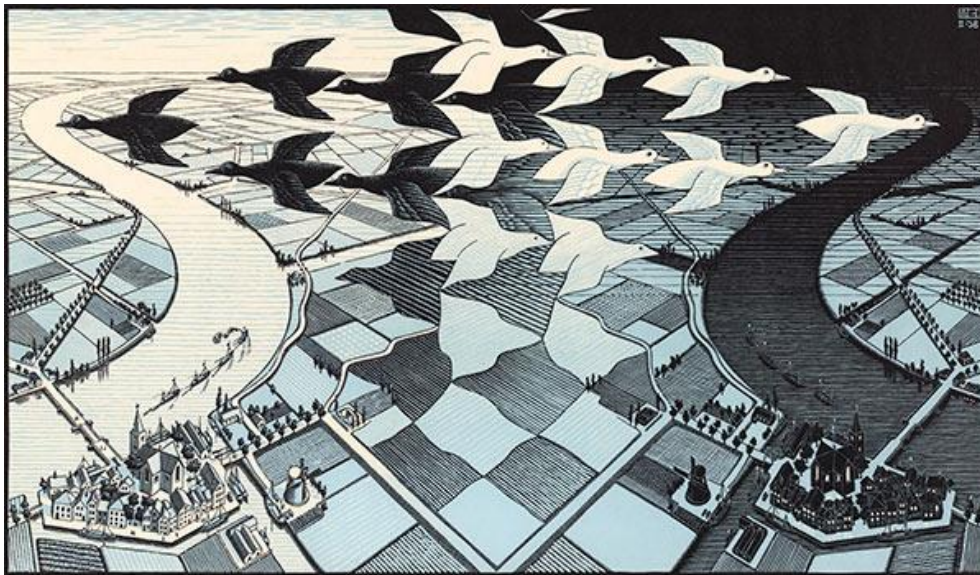
Materials

- Paper
- Pencils

- Acrylic or tempera paint
- Paint brushes

Procedure

Have your students look closely at William Morris' tapestries such as *Acanthus and Vine*, M. C. Escher's *Day and Night* and Wassily Kandinsky's *Winter Landscape*. What are the dominant qualities of the works? Form, line, texture, shapes?



M.C. Escher, *Day and Night*, 1938 (<http://www.mcescher.com/gallery/switzerland-belgium/day-and-night/>)



Wassily Kandinsky, *Winter Landscape*, 1909 (<http://www.wassilykandinsky.net/work-123.php>)

Discuss how each artist exaggerated or simplified certain forms to communicate something about the particular environment in his or her work of art. Through this exaggeration of form, the artists have abstracted their image. Although they reference subject matter from nature, they also read like abstracts.

Explain to the students that when they are looking for inspiration for an abstract image, they need to change the way they look at the world around them. They need to stop seeing the big picture and look for details; to look at the shapes and patterns which occur, rather than focusing on the actual objects.

Ask your students to look at an image of an atmosphere that they know well. This atmosphere should be a significant environment to which they have a personal connection to. This could be the surrounding landscape that they live in, their bedroom, grandparents' home, etc; ask them to describe which lines, forms or shapes are the most important in their environment.

Discuss with the students the concepts of colour intensity, and complementary colours and how combining bright and dull colours and contrasting colours can create dynamic images.

Have your students create a drawing of the place they have chosen, focusing on the patterns found or repeated. By emphasizing the most important lines or forms in the environment, they will create an abstracted image.

Once the drawings are complete, the students can add colour with paint. Encourage them to explore colour contrasts with bright and dull or low intensity colours, light and dark colours and complementary colours.

Exhibit the finished paintings in the classroom and discuss how they are similar to or different from one another. How has each student used lines, shapes, forms and colour to describe his or her subject? Note how the subject is not always evident in an abstract work of art. What does each work of art convey about the particular environment depicted? Discuss the ways in which the abstract elements in the drawings are expressive and use pattern to create focal areas.

Abstracted Atmospheres

Recommended for grades 5-12

Objectives

To understand how exaggerating, distorting, or simplifying the elements of a particular subject in a work of art can create an expressive and powerful image.

Curriculum Connections

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use self-reflection and describe why its important to visual art processes
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Demonstrate how symbols and other images can be used to convey meaning
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through the use of size, colour, contour, texture, value position and so on.

Concepts

Students will create an abstract painting of a significant environment in which they have a personal connection to. This gives them to opportunity to use art as a personal

exploration. When the students create the work, they will focus on the shapes, lines, and forms that create the environment. This allows students to use the elements of visual art to create a feeling and depict a space without using recognizable objects. As well, the colours the students use to depict the space will be representative of the feeling and general attitude they have towards their environment.

Materials

- Paper
- Pencils
- Acrylic or tempera paint
- Paint brushes

Procedure

Have your students look closely at Georgia O’Keeffe’s [*Sunrise*](#), Ansel Adams’ [*Sand Dunes*](#), [*Death Valley*](#) and Alfred Stieglitz’s series [*Equivalent*](#). What are the dominant qualities of the works? Form, line, texture, shapes?

Discuss how each artist exaggerated or simplified certain forms to communicate something about the particular environment in his or her work of art. Through this exaggeration of form, the artists have abstracted their image. Although they reference subject matter from nature, they also read like abstracts.

Explain to the students that when they are looking for inspiration for an abstract image, they need to change the way they look at the world around them. They need to stop seeing the big picture and look for details; to look at the shapes and patterns which occur, rather than focusing on the actual objects.

Ask your students to look at an image of an atmosphere that they know well. This atmosphere should be a significant environment to which they have a personal connection to. This could be the surrounding landscape that they live in, their bedroom, grandparents’ home, etc; ask them to describe which lines, forms or shapes are the most important in their atmosphere.

Discuss with the students the concepts of colour intensity, and complementary colours and how combining bright and dull colours and contrasting colours can create dynamic images.

Have your students create a drawing of the place they have chosen, focusing on these forms. By emphasizing the most important lines or forms in the atmosphere, they will create an abstracted image.

Once the drawings are complete, the students can add colour with paint. Encourage them to explore colour contrasts with bright and dull or low intensity colours, light and dark colours and complementary colours.

Exhibit the finished paintings in the classroom and discuss how they are similar to or different from one another. How has each student used lines, shapes, forms and colour to describe his or her subject? Note how the subject is not always evident in an abstract work of art. What does each work of art convey about the particular environment depicted? Discuss the ways in which the abstract elements in the drawings are expressive.

Time-Lapse Zine

Recommended for grades K-12

Objectives

To understand how time effects a place, object or person.

Curriculum Connections

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use self-reflection and describe why it's important to visual art processes
- Identify details and elements in an image
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Examine how emotion is created by viewing the effects of time

Concepts

Students will create photo flip book or zine of a significant environment in which they have a personal connection to. This gives them the opportunity to use art as a personal exploration. When the students choose what they want to photograph, they will focus on the shapes, lines, and identifying forms that make up the photograph. This allows students to use the elements of visual art to create a feeling and depict a narrative.

Materials

- Digital camera
- Printer

- Staples/yarn/heavy thread
- Glue
- Paper

Procedure

Have your students think of a place that has meaning for them. This could be their backyard, a spot on their way to school, or the view from a window in your classroom. Have them look through the viewfinder to decide what should be present in the photograph. What will make the photograph dynamic? What will help tell the story? Make sure this is a place that they will be able to photograph every day for a determined period of time (or, if you wish to make this a quicker project, you can shoot every hour for a day or two).

Discuss how the change in time can change the way the photograph might look. The weather, events, and time of day you photograph will change the photograph. How would an object like a tree change over time?

Have your students decide on a timeline for photographing their subject. Every hour, every day, once a week. Encourage them to try to set up the photograph exactly the same each time they take the photo. You could set up your camera in a place that it can stay permanently to make it easier to get the same shot every time.

Once there are enough photographs (10-30 is a good number) print them off, making sure to keep them in the original order. Have the students bind the photographs together or glue them to sheets of paper to make a booklet.

Examine the booklets and discuss how they are similar to or different from one another. How has each student chosen their subject? What does the change in time tell you about the subject? What does each work of art convey about the particular environment depicted? Discuss the ways in which the changes in each photograph are expressive. What are the feelings or emotions created by the books? What stories are created?

Background Information

List of Works

1. *Boiler Creek Trail*, oil on canvas, 4.5ftx5.5ft, 2017
2. *Canada Trail West*, oil on canvas, 4.5ftx5.5ft, 2017
3. *Grasslands Hillside Grass*, oil on canvas, 4.5ftx5.5ft, 2017
4. *Frenchman River Valley Pasture Land*, oil on canvas, 4.5ftx5.5ft, 2017
5. *July Conglomerate Cliffs*, oil on canvas, 4.5ftx5.5ft, 2017
6. *Highland Trail*, oil on canvas, 4.5ftx5.5ft, 2017
7. *The Great Sandhills*, oil on canvas, 4.5ftx5.5ft, 2017
8. *Native Prairie Trail*, oil on canvas, 4.5ftx5.5ft, 2017
9. *Lynx Trail*, oil on canvas, 4.5ftx5.5ft, 2017
10. *Grasslands Seventy Mile Butte*, oil on canvas, 4.5ftx5.5ft, 2017
11. *Gap Trail*, oil on canvas, 4.5ftx5.5ft, 2017
12. *Cliffside at the Artists Cabin*, oil on canvas, 4.5ftx5.5ft, 2017

OSAC Visual Arts Exhibition Schedule

OSAC Visual Arts Exhibit Schedule

<i>Exhibit</i>	<i>Geoff Phillips: Plantscapes of the Prairies</i>		
	<i>Start Date</i>	<i>End Date</i>	<i>Presenter</i>
	01-Sep-2019	23-Sep-2019	Leader & District Arts Council Council Chambers, Leader Town Office
	01-Oct-2019	23-Oct-2019	Langenburg Arts Council George Layh Theatre
	01-Nov-2019	23-Nov-2019	La Ronge Arts Council Mistasinik Place
	01-Feb-2020	23-Mar-2020	Last Mountain Lake Cultural Centre Last Mountain Lake Cultural Centre
	01-Apr-2020	23-Apr-2020	Lloydminster Allied Arts Council Lloydminster Cultural & Science Centre
	01-Jun-2020	23-Jun-2020	Shaunavon Arts Council Grand Coteau Heritage and Cultural Centre
	01-Jul-2020	23-Aug-2020	Station Arts Centre, Rosthern Station Arts Centre, Rosthern
	01-Sep-2020	23-Sep-2020	Watrous Area Arts Council Watrous Art & Cultural Centre
	01-Oct-2020	23-Nov-2020	Moose Jaw Cultural Centre Moose Jaw Cultural Centre
	01-Jan-2021	23-Jan-2021	Biggar & District Arts Council Biggar Museum and Gallery
	01-Feb-2021	23-Feb-2021	Melfort Arts Council Sherven-Smith Art Gallery
	01-Mar-2021	23-Apr-2021	Yorkton Arts Council Godfrey Dean Art Gallery
	01-Jul-2021	23-Aug-2021	Melville Arts Council Gallery Works and The Third Dimension
	01-Sep-2021	23-Oct-2021	Chapel Gallery Chapel Gallery
	01-Nov-2021	23-Nov-2021	Nipawin Allied Arts Council Central Park Library/Arts Centre
	01-Jun-2022	23-Jul-2022	Weyburn Arts Council Allie Griffin Art Gallery

Organization of Saskatchewan Arts Councils

The touring exhibition, *Plantscapes of the Prairies* by artist Geoff Phillips was organized by the Organization of Saskatchewan Arts Councils (OSAC) 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 coordinates three Performing Arts Programs resulting in more than 250 concerts on an annual basis. Stars for Saskatchewan is an adult community concert series, Koncerts for Kids is a series of performances geared to family audiences and Junior Concerts features professional performing artists in entertaining educational school concerts.

Saskatchewan Showcase of the Arts, OSAC's annual conference, features visual art exhibitions, performances, workshops, annual general meeting, display hall and much more.

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 Saskatchewan...Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment 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.

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. Artists, who are noted to be accomplished emerging artists at the adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition.

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 email us info@osac.ca or call us at (306) 586 1252
Our office is located at 1102 – 8th Avenue, Regina, SK S4R 1C9

Funded by:



1102 – 8th Avenue, Regina, SK S4R 1C9
(306) 586-1252
www.osac.ca

