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GALLERY

OF GREATER VICTORIA

TEACHER STUDY GUIDE FALL 2024

A View From Here

Reimagining the AGGV Collections

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ON THE COVER: Emily Carr | *B.C. Forest* | 1938-39 | Oil on canvas | 87.6 cm x 56 cm | AGGV 1984.050.002

Territory Acknowledgement

The Art Gallery of Greater Victoria is located on the traditional territories of the ləkʷəŋən peoples, today known as the Esquimalt and Songhees Nations. We extend our appreciation for the opportunity to live and learn on this territory.

Art Gallery of Greater Victoria

Teacher's Guide for *A View From Here*

A View From Here showcases the Art Gallery of Greater Victoria's permanent collection. The school tour highlights the extraordinary works created by Indigenous and Canadian artists from the nineteenth century to the present and our world-renowned Asian art collection. Students will explore individual artworks in the context of ideas, materials, and processes while considering how we collect and create displays that promote curiosity and conversations.

Dear Teacher

In this guide you will find a selection of learning activities that will provide your class with a preview of the exhibition. The activities require few materials and can be adapted to fit grade level and student needs. We recommend completing some or all of the activities prior to visiting the Gallery as each learning activity is designed to provide students with background knowledge about the exhibition, featured artists, and their artworks. By completing these activities, students will enter the Gallery feeling excited and confident to explore the collection further with our Gallery educators.

Curriculum Connections

This guide was created with a focus on the BC Arts Education curriculum for grades 2–12. Through the learning activities, students will be able to practice a variety of curricular competencies, such as exploring, creating, communicating, and reflecting. Specific content points, such as the elements of design; observing a variety of regional, national, and international works of art; and exploring artistic traditions from diverse cultures, communities, times, and places, will also be covered.

The learning activities have also been designed to create cross-curricular connections with the following subjects:

Social Studies Throughout the learning activities and exhibition students will explore and discuss artworks that express history, community, and culture.

Science Students will observe how artists use visual art to encourage viewers to think differently about the environment.

English Language Arts Every artwork has a story within it. Exploring the exhibition and completing the learning activities will encourage students to explore identity, culture, and storytelling.

ALL AGES | GET TO KNOW EMILY CARR

Abstract Tree Oil Pastel

Objective 1

To introduce students to Emily Carr and understand why she is an influential person in Canadian art and history

Objective 2

To look closely at Emily Carr's painting *B.C. Forest* (c.1938–39) and share observations and ideas about the work

Objective 3

To explore abstraction

Glossary

- **ABSTRACT/ABSTRACTION** A style of art that can be thought of in two ways:
- The artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
 - The artist creates purely abstract forms that are unrecognisable and have no direct reference to external reality (also called non-representational art).

Emily Carr (1871 - 1945)

Born in Victoria, British Columbia, Emily Carr is known as one of Canada's most important painters of the twentieth century. As a child, Carr loved to draw, and she knew from a young age that she wanted to be an artist. Carr was considered to be an unusual woman for her time, as she decided not to get married and instead travelled to pursue her passion for painting. She went to California, England, and France to study art. While in France, she learned a new, modern way to paint. She began to explore abstraction, using surprising and vibrant colours, broken brushstrokes, simplified shapes, and few details. Upon returning to Canada, Carr continued to paint in this new, modern way, but her work was rejected by family, friends, and people in British Columbia who felt her works were "too abstract." Feeling dejected, she found new ways to make an income: she ran a boarding house she called the "House of All Sorts," raised dogs, and created ceramics for tourists. However, when she was fifty-seven years old, Carr was invited to include her work in an exhibition at the National Gallery of Canada. It was here that her work captured the attention of other major Canadian artists, and this turning point inspired Carr to begin painting the forests of British Columbia, capturing through abstraction the "sense of awe" she felt amongst the trees. Carr's revolutionary depictions of forest landscapes across British Columbia have left a lasting impression on how Canadians think and feel about nature, and Carr's work still inspires artists today.

Materials

- Sketching paper and something to draw on
- Black construction paper
- Pencils
- Oil pastels

Process

1. As a class, look at Emily Carr's artwork *B.C. Forest* and answer the following questions:
 - What shapes do you see? Are they large or small? Why do you think Carr chose these sizes?
 - Where do you see interesting lines? How would you describe the lines? Where do the lines take your eye in the artwork?
 - What colours are your eyes drawn to? Where do you see surprising colours? What colour is used the most? The least? Why do you think Carr chose these colours? Which direction is the sun? What do you see that makes you say that?
2. Go outdoors with sketching paper and a pencil. Choose an outdoor area with some greenery and one or more trees.
3. Consider different perspectives; for example, draw up close, where the tree trunk fills the page; draw from a distance, to include grass, tree, and sky; draw a single tree; or sketch looking up, to include the top of the tree and an expanse of sky. Use unique shapes and lines to create an abstract sketch.
4. In the classroom, gather a black piece of paper and oil pastels.
5. Choose one of your sketches as reference, and use a light-coloured pastel to block in the composition and shapes.
6. Fill the paper with colour. Carr created browns by blending complementary colours: blue/orange, yellow/purple, red/green.
7. Think about where the sun is located in the sky, and add highlights and shadows.
8. When you have added three layers of colour on top of each other, blend the colours by gently rubbing the paper with your fingertip or a paper towel. Think about the different brushstrokes you observed in Carr's painting while you are blending.

Reflection

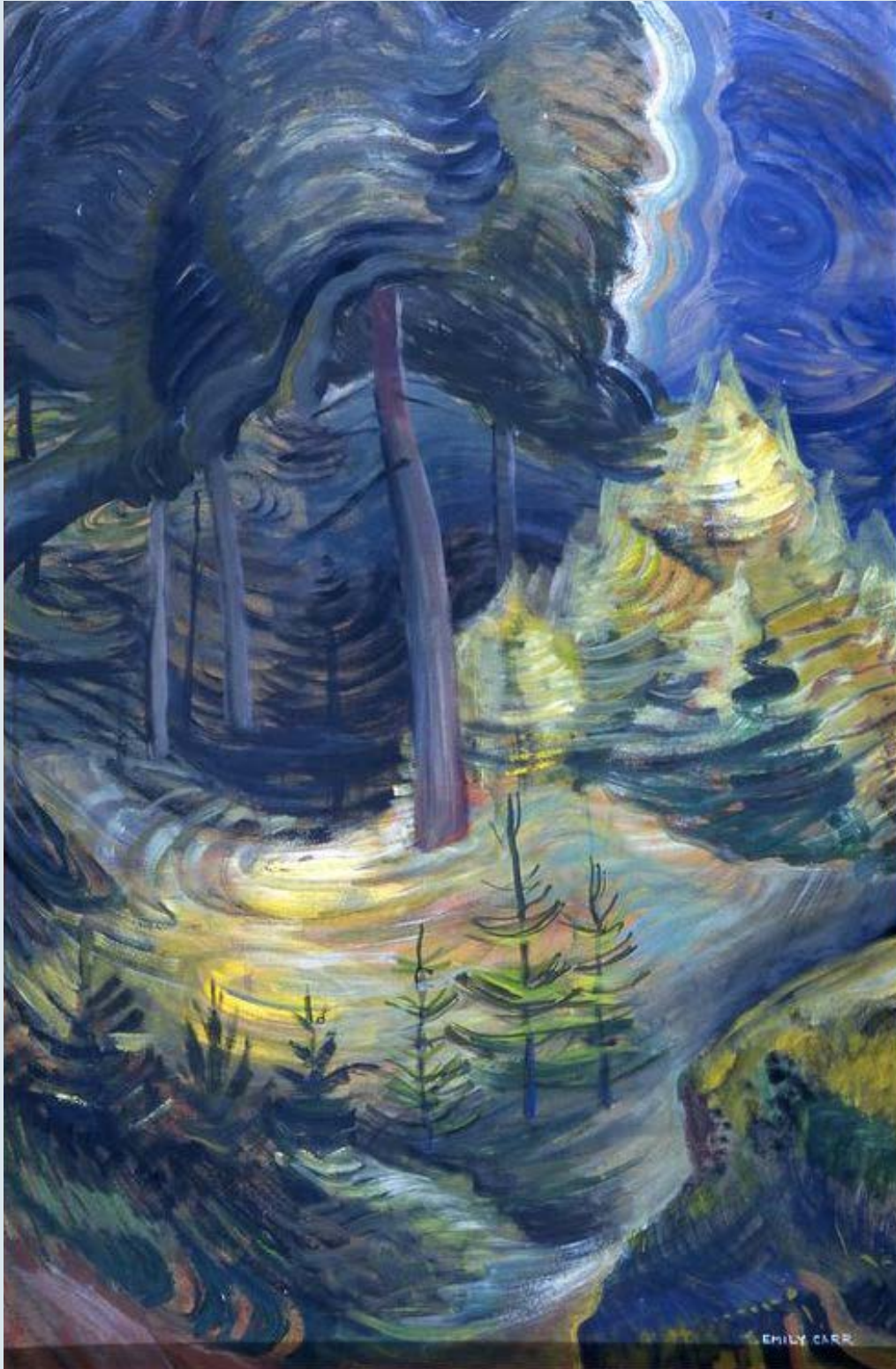
Display your drawings in the classroom and discuss the following:

- Which elements did you use or consider from Emily Carr's painting *B.C. Forest*?
- What similarities and differences do you notice in the artworks? Look at shapes, colours, and lines.
- What did you find easy or challenging about creating your drawing?
- If you were to do this project again, what would you do the same and what would you do differently?



Try this!

Learn the scientific name, common name, and important characteristics or uses for the tree you chose to draw. Write the information on an index card and display it with your artwork.



Emily Carr | *B.C. Forest* | 1938-39 | Oil on canvas | 87.6 cm x 56 cm | AGGV 1984.050.002

ALL AGES | GET TO KNOW KATSUSHIKA HOKUSAI

Classroom Prints

Objective 1

To introduce students to Katsushika Hokusai and his printmaking process

Objective 2

To look closely at Hokusai's print *Inume Pass in the Province of Kai* (1830) and draw conclusions based on visual analysis and personal experience

Objective 3

To create a print inspired by Katsushika Hokusai

Glossary

- ▶ **EDO PERIOD** The years from 1603 until 1868, when the Tokugawa family ruled Japan. This era is named after the city of Edo, now called Tokyo. It is sometimes referred to as the early modern period because it was at this time that many characteristics of modern Japanese society were formed.
- ▶ **MANGA** A style of comic books and graphic novels that was developed in Japan. The word manga means “whimsical pictures” in Japanese.
- ▶ **UKIYO-E:** A genre of Japanese art popular from the seventeenth through the nineteenth centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folktales; travel scenes and landscapes; and flora and fauna. The term *ukiyo-e* translates to “pictures of the floating world.”

Katsushika Hokusai (1760 - 1849)

Katsushika Hokusai was a Japanese ukiyo-e artist and printmaker. He lived in Japan during the Edo period. As a child, Hokusai worked in a bookshop and was an apprentice to a woodcarver. He began studying painting and woodblock printing at the age of eighteen, and he studied in several art studios until his late thirties. During that time, it was typical for artists to create their work under different names, and Hokusai used at least thirty different names that we know of, far surpassing the typical amount. In recognition of the town where he was born, Katsushika, he took on his most famous name, Katsushika Hokusai, in 1800. It was during this period that he produced his best-known series of woodblock print designs, *Thirty-Six Views of Mount Fuji*, which features *Inume Pass in the Province of Kai*. In addition to his prints and paintings, Hokusai enjoyed drawing cartoons known as manga. Hokusai produced over thirty thousand paintings, sketches, woodblock prints,

and images for picture books over the course of his career, and was known for his technical mastery, which continues to be celebrated today. At the end of his life, he continued to produce work using the name Gakyō Rōjin Manji, meaning “old man mad about art.” Hokusai tried to improve with every piece of art he created throughout his lifetime, and his efforts have had a profound influence on the development of both Japanese and Western art. Today, Katsushika Hokusai remains one of the most famous and beloved artists of his time.

How are woodblock prints made?

Traditional woodblock prints are completed in three stages and created collaboratively.

Stage One An artist sketches an initial drawing for the print, chooses colours, and determines where each colour goes in the print.

Stage Two Plans are given to the woodcarver, who carves the design into blocks of wood. Each colour in the print has to be carved into a separate piece of wood.

Stage Three A printer applies pigment to each block and stamps each block onto a piece of paper. Blocks are used in a specific order to create the final image.

Materials

- Blank index card
- Watercolour paper or heavy cardstock
- Sharp pencil
- Black oil pastel
- Paintbrush and water container
- Watercolours

Process

1. As a class, look closely at Hokusai’s print Inume Pass in the Province of Kai. What do you see? What do you see that makes you say that? What more do you notice? What is the overall mood of the print? What do you think Hokusai is trying to communicate? What do you see that makes you say that?
2. Inume Pass in the Province of Kai is part of Hokusai’s Thirty-Six Views of Mount Fuji, a series of landscape prints depicting Mount Fuji from different locations and in various seasons and weather conditions. This print consists of a gently sloping mountainside in the foreground, white clouds rising from the gorge in the centerground, and the soaring peak of Mount Fuji in the background. The figures and horses are very small, which serves to enhance the magnificence of nature. Does this change your perception of what is happening in this print? Why or why not? What season is it? What do you see that makes you say that?
3. Hokusai created many different views of Mount Fuji. In your classroom, find at least three different points of view; for example, your desktop, looking out the window, towards the teacher’s desk, a close-up view of an object in the classroom, or a wide view of the entire room.
4. Sketch a composition of your classroom on the index card with a pencil. Don’t worry about mistakes, as you can ignore them when you are making prints.
5. When you are satisfied with your sketch, flip the index card over and cover the back side of the card with black oil pastel.
6. Gather a piece of watercolour paper, watercolours, paintbrush, and water and place your index card on top of the watercolour paper with your sketch facing up.
7. Trace over the image with a pencil, adding enough pressure for the lines to transfer onto the

watercolour paper. If you want to peek to make sure you have traced everything, place one hand on the index card so that it doesn't move and gently lift.

8. When you have traced your sketch, remove the card and look at the printed image.
9. Add watercolours to the printed image.
10. Create several prints with your index card using different colours.

Reflection

Display the prints in the classroom and discuss the following:

- Which elements were considered from Hokusai's *Inume Pass in the Province of Kai*?
- How easy or hard was it to create your print?
- What are some of the techniques you discovered?
- If you did more than one print, do they look different? Why or why not?
- How are the class prints similar and different?



Try this!

Create a haiku inspired by Katsushika Hokusai's print to create connections between two art forms.



Katsushika Hokusai | *The Inume Pass in Kai Province (Kōshū Inume tōge)*, from the series *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
ca. 1831–32 | Woodblock print; ink and color on paper | 25.1 cm x 37.8 cm | Henry L. Phillips Collection, Bequest of Henry L. Phillips, 1939, JP2968

ALL AGES | GET TO KNOW CHRIS PAUL

Stylized Animal Creations

Objective 1

To discover how art can express diverse worldviews

Objective 2

To understand Coast Salish design elements

Objective 3

To create a stylized, abstracted animal focusing on shape, form, and colour

Glossary

- ▶ **ABSTRACT/ABSTRACTION** A style of art that can be thought of in two ways:
 - The artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
 - The artist creates purely abstract forms that are unrecognisable and have no direct reference to external reality (also called non-representational art).
- ▶ **MYTHOLOGY** The rich collections of traditional tales called myths from cultures all over the world. A myth is a story that describes the adventures of beings with more-than-human powers, often written to explain natural phenomena.
- ▶ **NEGATIVE SPACE** The empty space between and around the main objects in an image.
- ▶ **POSITIVE SPACE** The shapes or forms (main objects) in an image.
- ▶ **THUNDERBIRD** A supernatural being that holds great significance in Canadian Indigenous culture, representing power, protection, and transformation. It is often seen as a divine being that brings storms and cleanses the land, making it a symbol of renewal and rebirth

Chris Paul (1969)

Chris Paul, a member of the Saanich Nation, was born on Tsartlip Reserve in Brentwood Bay, British Columbia. He grew up in a proud, loving family that was deeply immersed in Coast Salish Culture, including stories, traditions and rituals. Mentored as a child by his uncle, Salish artist Charles Elliott, Paul has been surrounded by Coast Salish art all his life. He completed intensive training at 'Ksan Gitanmaax School of Northwest Coast Art and apprenticed with the renowned Tsimshian artist Henry Roy Vickers. Under Vickers's guidance, Paul developed his own unique

style, using strong, modern colours to depict his heritage. His art often showcases the flora, fauna, and mythologies associated with his culture and his home on Vancouver Island. His designs are brought to life as carvings, paintings, glass works, and limited-edition prints. Teaching and mentoring are important aspects of Paul's career. He has passed on the traditional Coast Salish art style to his children, teaches in local schools, and holds design and carving workshops in his studio. Today, Chris Paul draws inspiration from everyday moments, and any one of them might spark his next work of art.

Coast Salish design elements and history of House Post

Coast Salish design consists of circles, trigons, and crescents. The designs are not made up of outlines but rather positive and negative elements framed with silhouettes. Coast Salish artists did not carve tall wooden heraldic poles, known as totem poles, until the early twentieth century. In earlier times, interior house posts were sometimes carved with human figures and spirit helpers, or with abstract images referring to the spirit power belonging to the owner's house. These were different from crests, figures of birds, sea creatures, and other animals carved on totem poles from the northern Northwest Coast.

[Coast Salish Design Elements Templates | Perpetual Salish](#) can be printed for reference when looking more closely at Chris Paul's work.

Materials

- Old magazines or access to the internet and a printer
- Drawing paper
- Drawing materials: pencils, coloured pencils, markers

Process

1. Look closely at Chris Paul's house post, *Kiss the Sky* (2015). Can you identify the Coast Salish design elements? Where do you see circles? Trigons? Crescents? Looking more closely at the positive and negative space, can you find the Killer Whale and the Thunderbird? Here's a hint: the Killer Whale's teeth are made up of a series of lines on the right side of the house post.
2. In Chris Paul's artist statement, he says: "Sea and Air comes from the story of Thunderbird (top part facing downward from the sky) and Killer Whale (facing upward from the sea). It was my first entrance into mythology in a profound way; it was really significant in my life. One Being of the water and one Being of the sky and the stories that went along with it. I remember seeing a picture when I was quite young. It was a crude drawing, but enough for me and my imagination to take off with and create a complete world around this Great Fight between the Killer Whale and the Thunderbird. It was like the first time that something way beyond myself was in my conscious." Why do you think this story is so important to the artist?
3. Find an image of an animal you like, taken from an old magazine or printed from the internet.
4. Look at the image as if it were a combination of simple shapes. What shapes do you see?

5. Draw an abstract image of your animal using the shapes you saw, but try not to use Coast Salish elements unless that is your cultural heritage. This is an opportunity to transform a picture of an animal using abstraction. Think about the shapes you can create with the negative space too.
6. When you are satisfied with your sketch, use drawing paper to create a final drawing and colour it in.

FOR YOUNGER GRADES Instead of drawing, once you find shapes in your animal picture, use scissors, construction paper and glue to cut out the shapes and create an abstract animal collage.

Reflection

Display your finished artworks in the classroom and discuss the following:

- **What similarities and differences** do you see in the artworks?
- **Which elements of Chris Paul's *Kiss the Sky*** did you think about when creating your work?
- **Was it hard or easy** to create the work?
- **Do you perceive animals differently now?** Why or why not?



Try this!

Coast Salish people believe in the interconnectedness of all things, and that humans, the natural world, and the wider universe form a whole entity. How can you use your stylized animal creation to highlight an issue that's important to you to create change? Create a poster to share in your school.

Chris Paul | *Kiss the Sky* | 2015 | Carved reclaimed red cedar, polished/distressed acrylic paint, aluminum | Provided by Mark Loria Gallery.



Further learning and Resources

Websites

Project Zero's Thinking Routine Toolbox (Harvard College)

<https://pz.harvard.edu/thinking-routines#ExploringArtImagesandObjects>

Emily Carr (The Canadian Encyclopedia)

<https://www.thecanadianencyclopedia.ca/en/article/emily-carr>

The Coast Salish: Connecting Art, Environment and Traditions (Glenbow Museum)

https://ied.sd61.bc.ca/wp-content/uploads/sites/112/2019/02/Coast_Salish_Connecting_Art_Environment__Traditions_Lessons.pdf

Coast Salish Design Elements | Perpetual Salish (University of Victoria | Legacy Gallery)

<https://legacy.uvic.ca/gallery/salishcurriculum/coast-salish-design-elements/>

Videos

How Did Hokusai Create the Great Wave? (YouTube | Christie's)

<https://www.youtube.com/watch?v=kEubj3c2How>

Chris Paul: Coast Salish Artist (YouTube | Salish Weave)

<https://www.youtube.com/watch?v=iMDFbzCHjdc>