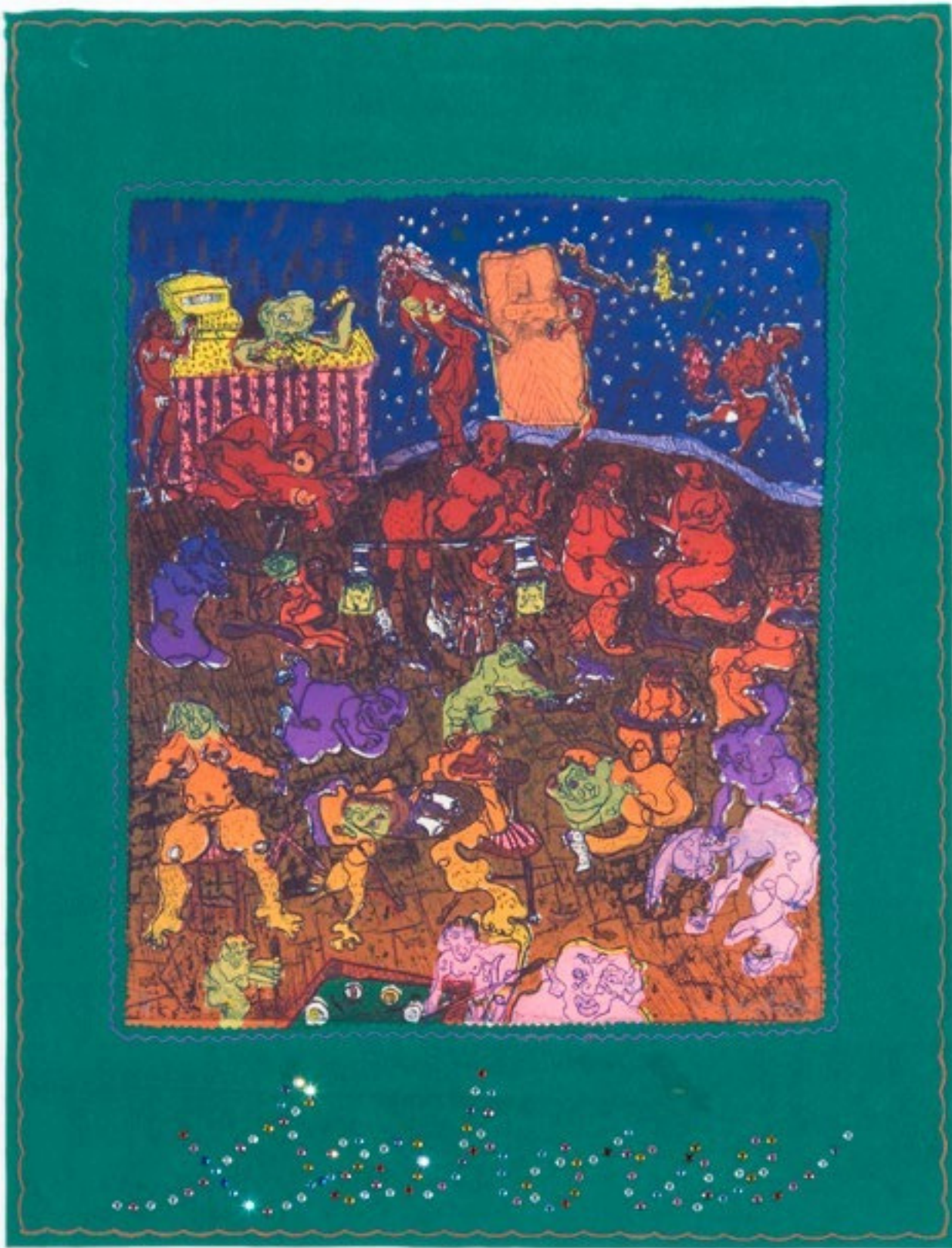


PARTY ON!



Celebrating
50

years of the
Alberta Foundation
for the Arts
Collection



above: Clayton Patterson, *Seahorse Tavern*, 1979, etching with rhinestones on fabric, 26 × 20 inches. Collection of the Alberta Foundation for the Arts.

cover: Roy Kiyooka, *Untitled (Highlights, December 1951, Vol 5, No. 3)*, 1951, lithograph print on paper, 11 × 8 inches. Collection of the Alberta Foundation for the Arts.

Roy Kiyooka

and poet of Japanese ancestry who grew up in the Canadian Prairies. He was multitalented and tackled other disciplines, including sculpture, photography, filmmaking, music and writing. He studied at the Provincial Institute of Technology and Art (now Southern Alberta Institute of Technology and Art) in Calgary from 1946–1949. In 1956 Kiyooka spent eight months in San Miguel de Allende in Mexico, where he was a student of James Pinto. There he was able to see the works of the great Mexican muralists Rivera, Orozco and Siqueiros. In Mexico he started to experiment in his paintings with Duco, an automobile lacquer. Having returned to Regina that fall, Kiyooka began teaching at the Regina College (now the University of Regina).

PARTY ON!

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Collection

Alberta Foundation for the Arts Travelling Exhibition Program
Perpetual Calendar and Interpretive Catalogue

Curated by

Genevieve Farrell, Esplanade Arts & Heritage Centre, TREX Southeast





Curatorial Statement

The group exhibition *Party On! Celebrating 50 years of the Alberta Foundation for the Arts (AFA) Collection* presents a lively grouping of work by fourteen Albertan artists. Each artwork depicts a single moment of shared revelry and interconnectedness; scenes of musical performances, dancing, carnivals, community gatherings and shared food and drink help mark this special occasion.

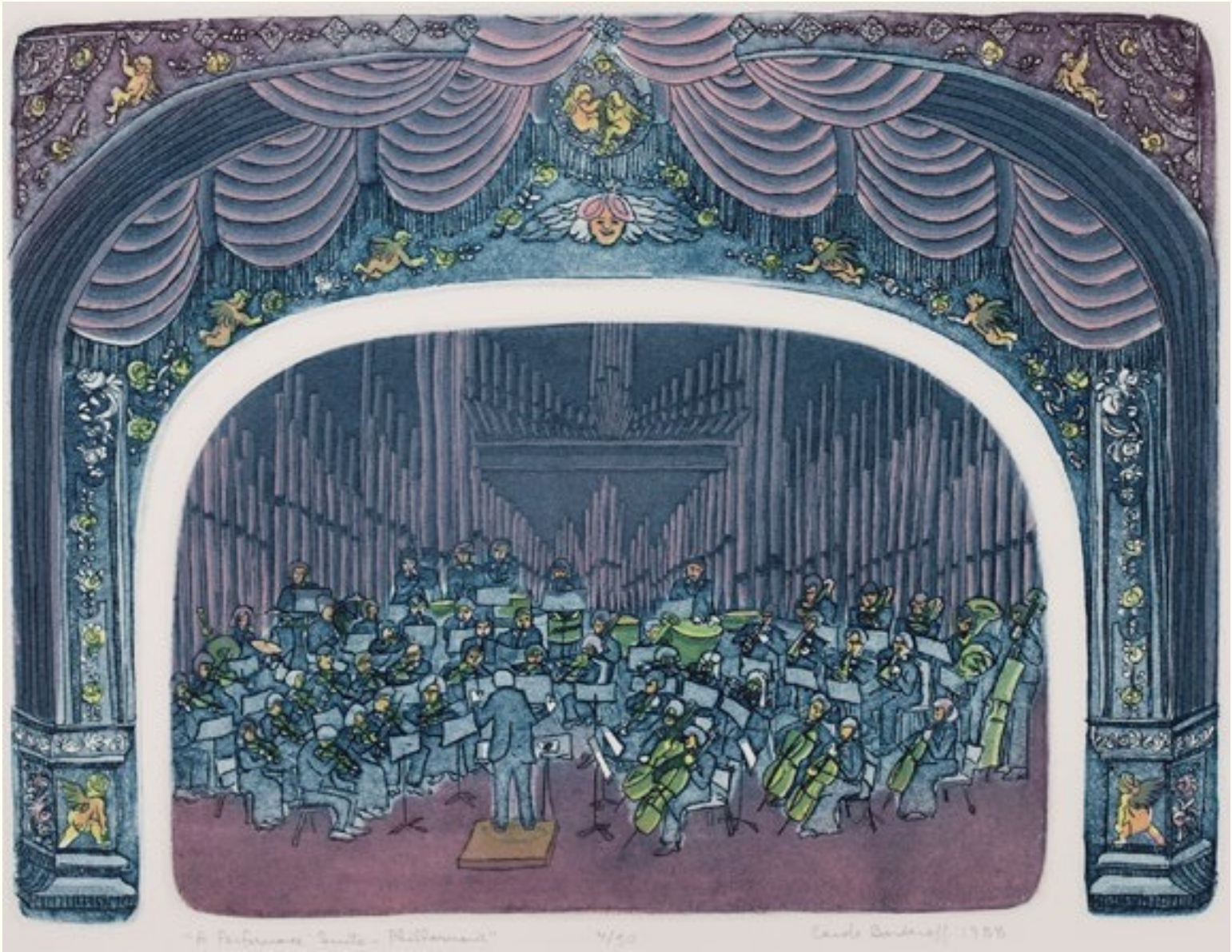
Since 1972, the AFA, a provincial corporation of the Government of Alberta, has been acquiring art by notable Albertan artists on behalf of the Albertan public — that's right, we Albertans are art collectors! This initiative was born out of the desire to support and encourage Albertan artists by investing in their work, while simultaneously preserving an important aspect of our shared cultural history. Today, the collection includes over 9,000 artworks in mediums ranging from painting and drawing, to sculpture, ceramics, fiber arts, prints, photography and media art. The collection continues to grow with art acquisitions by application taking place each year. Step into our time machine to celebrate the ages of knees-up, shindigs, hoedowns and classic ding-dongs!

In celebration of this ongoing history, the featured artworks in *Party On!* have been incorporated into a *perpetual calendar* which can be kept for a lifetime and used to mark down important dates. The exhibition and accompanying calendar are pointed advocates for the importance of shared celebration, ritual and art in the role of building a good life and loving community. They are a reminder to feel, spread and share as much love and joy with those in your life as possible.

Exhibition text by Genevieve Farrell, TREX Southeast

***Special occasions to mark
down in your perpetual
calendar:***

- * Birthdays
- * ½ Birthdays
- * Wedding Anniversaries
- * Friendship Anniversaries
- * Holidays (real and fictional)
- * Death Dates
- * Any other important dates you choose!



Carole Bondaroff, *A Performance Suite – Philharmonic*, 1988, coloured etching on paper, 14 × 18 inches. Collection of the Alberta Foundation for the Arts.

January

Carole Bondaroff

was born and raised in Montreal, Quebec. She attended Sir George Williams University in Montreal and the Nova Scotia College of Art and Design in Halifax where she received her BFA in Printmaking and Art Education. Carole lives in Calgary where she is an active artist and art educator. She has taught at the University of Calgary, the Alberta College of Art and Design, the Glenbow Museum, both Calgary School Boards and as an Artist in Residence with the Alberta Foundation for the Arts. Since 1978, Carole has been co-proprietor of The Heart Studio in Calgary, a multi-disciplined art facility featuring art exhibitions and art programs including classes for adults and children. During her extensive travels, Ms. Bondaroff has had the opportunity to work as a visiting artist at several internationally renowned studios including: St Michael's Printshop, Newfoundland; Escuela Nacional de Bellas Artes, Murcia, Spain; Taller de Grabado Tarasco, Uruapan, Mexico; and Atelier de L'Île, Val David, Québec. Carole is an active member of the Alberta Printmakers Society and the Alberta Society of Artists. Her works can be found in private and corporate collections nationally and internationally including The Royal Palace in Monaco, The Calgary Consul General of Japan, The Alberta Foundation for the Arts and The Canada Council Art Bank in Ottawa.

01	16
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03	18
04	19
05	20
06	21
07	22
08	23
09	24
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Toti, *Bistro Praha*, 1980, etching on paper, 14 × 18 inches. Collection of the Alberta Foundation for the Arts.

February

Toti is a Canadian artist known for her artworks depicting intimate scenes of everyday life. In her work, Toti captures the subtle rhythm and gesture of family life, the pleasure of city living and the joy of human relationships everywhere. After three Canadian scholarships, Toti completed her study at the prestigious Central St. Martins University of the Arts in London. Upon returning to Canada, she became a renowned printmaker. Her love of drawing people inspired artworks of festivals, law courts, ice rinks and sports scenes. She is a master draftsman, and it is easy to share her remarkable journey by observing her many profound and colourful paintings.

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Doris Zaharichuk, *The Card Party*, 1984, oil on canvas, 16 × 20 inches. Collection of the Alberta Foundation for the Arts.

March

Doris Zaharichuk

a painter of lyrical, rural images depicting memories from her childhood and her Romanian heritage. Her paintings combined charming narratives with a sensitive representation of various Albertan landscapes. She captured daily activities, work and play, and the sense of warmth to be found in community and family.

Zaharichuk was largely self-taught and started painting after her husband passed away in 1974. She took classes at the Edmonton Art Gallery from artist Peter Lewis, who encouraged her greatly. She found a sense of joy and peace in her artwork and would often paint two or three canvases a month, despite her chronic arthritis. Zaharichuk exhibited often at the Kathleen Lavery Gallery in Edmonton, as well as at Heffel Fine Art in Vancouver, the now defunct Beaver House Gallery in Edmonton and the Prince Arthur Gallery in Toronto.

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Irene McCaugherty, *House Party Everybody Swing*, 1987, watercolour and ink on paper, 15 × 22 inches. Collection of the Alberta Foundation for the Arts.

Irene McCaugherty

artist, writer and poet. Her folk-art paintings explore the people and cultural narrative of southern Alberta’s pioneer days in the later part of the 19th and early 20th century. She recorded the daily happenings of life in early Alberta with humour and colour and invited viewers to enter her world of auction sales, musical rides, road building, small town life and ranching. McCaugherty often painted in an unusual dimension: long and narrow. That rectangular shape reflected the view she had out the window of her pick-up truck as she drove around southern Alberta to capture the stories of the people and places she called home.

Her watercolours do not conform to traditional one-point perspective, and she found a voice that was uniquely hers, capturing the imagined past and invented history of life on the prairie. She created more than 1,000 paintings before her death in 1996, many of which have been donated by her family to the Lethbridge College Campus where they are on display in the Founders’ Square Space.

For many years, McCaugherty wrote a newspaper column for the Lethbridge Herald called “Diary of a Farmer’s Wife” about cowboy life on her ranch in the Porcupine Hills of Alberta. She also self-published three books and one recording of her stories, poetry and paintings.

McCaugherty received an Alberta Achievement award in 1992 and an Honourary Doctor of Law degree from the University of Lethbridge in 1995 for her work preserving the history of Southern Alberta. Her art can be found at the Galt Museum and Archives in Lethbridge, the Glenbow Museum in Calgary and the National Gallery of Canada in Ottawa.

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08	23
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Marion Nicoll, *The Audience*, 1973, ink and watercolour on paper, 14 × 16 inches. Collection of the Alberta Foundation for the Arts.

May

Marion Nicoll

(1909–1985) was a Canadian painter born and raised in Calgary, Alberta. Nicoll is known as one of the first abstract painters in the province. She initially studied at the Ontario College of Art but returned to Calgary after two years of studies and graduated from the Provincial Institute of Technology and Art (today the Alberta College of Art and Design [ACAD]). At the Institute, Nicoll flourished under the tutelage of A. C. Leighton, who taught her to trust her intuition about tone and colour. In 1931, Leighton insisted Nicoll become an instructor at the ACAD. Nicoll taught at the college from 1931–1965. She was the college's first female instructor, and the only woman to teach there over the next four decades!

Nicoll was also involved in teaching summer classes in Seebe, Alberta, which was the catalyst for the Banff School of Fine Arts (today The Banff Centre). Nicoll married engineer and artist, Jim Nicoll, in 1940. During WWII, as an engineer for the Royal Canadian Air Force, Jim travelled around Western Canada to supervise the building of air bases, and Marion moved around with him. From the 1930's through the 1950's, she produced hundreds of watercolour and oil paintings. In 1946, Jock MacDonald encouraged her to start producing automatic drawings, which ultimately lead her to start creating abstract work. Later in her career, Nicoll also experimented with many different printmaking techniques, such as woodblock and clay prints. A Canadian Council grant allowed Marion and her husband to study at the Art Students League in New York under the coaching of Will Barnet. Nicoll was highly influential in the creation of the art scene in Alberta, and ACAD named a gallery — the Marion Nicoll Gallery — in her honour. Nicoll was a member of the Alberta Society of Artists, the Canadian Society of Drawing and Printmaking and the Royal Canadian Academy of the Arts.

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Radford Blackrider, *Fancy Dancer*, 1991, acrylic on illustration board, 22 × 17 inches. Collection of the Alberta Foundation for the Arts.

Radford Blackrider

was born in the eastern central farming community of Bassano, Alberta. Blackrider’s mother and father were of Blackfoot heritage, one from the Northern and the other from Southern tribes. Blackrider’s indigenous name is “Sings About Everything.” To this day he sings and performs as a Grass Dancer at Pow-wows throughout Canada and the United States.

Blackrider is a self-taught artist who began painting in grade one when he attended Wheatland County Schools in the Arrowwood, Gleichen, Cluny and Strathmore districts. He also attended Crowfoot Indian Day School on the Blackfoot Reserve. His paintings have been shown and sold through Masters Art Gallery in Calgary. Blackrider’s detailed renderings of regalia seen worn by his figures comes from his learning and listening to stories told by elders and by watching performers at ceremonies. Pictures taken at these events provide a record for artists like Blackrider to preserve his heritage for the enjoyment of people everywhere.



Christopher Judge, *When a City Turns Country*, 1993, ink and acrylic on paper, 22 × 22 inches. Collection of the Alberta Foundation for the Arts.

July

Christopher Judge

a passionate artist and respected art professor from Edmonton, Alberta. Judge studied fine arts at the University of Alberta and went on to complete an MFA at the University of Victoria in British Columbia. Chris passed away from multiple sclerosis in 2021 and the Chris Judge Endowment Fund was subsequently created to support the Chris Judge Award for Excellence in Arts and Athletics presented annually to a graduating student at Strathcona High School in Edmonton.

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Stan Phelps, *Carnival*, 1983, oil on canvas, 32 × 34 inches. Collection of the Alberta Foundation for the Arts.

A ugust

Stan Phelps

is a Calgary based artist and teacher, known for his prints, paintings and murals. He earned a BFA from the University of Calgary in 1974. After graduation, he worked as a graphic artist and freelance writer and photographer, and taught art for the City of Calgary. After five years with the City, he travelled widely in Europe, mostly to Spain. There he lived for a year, sketching, painting and visiting art galleries. He was a visiting artist at several international studios, including in Murcia, Spain and Urapan, Mexico. His artwork is often inspired by his travels. In 1978, Phelps and his partner, artist Carole Bondaroff, founded The Heart Studio in Calgary. This multi-disciplinary art facility holds exhibitions and offers classes and workshops for adults and children. Phelps’ teaching work extends to positions such as Artist in Residence in various Alberta schools, where he introduces students to making art including murals, cartoons and inflatable sculptures. He has also served as Director and Artist in Residence at the Perrenoud Homestead Historic Site and Art Centre, near Cochrane, Alberta.

Phelps’ art works comprise oils, acrylics and watercolours, mostly of landscapes, historic buildings and figures in urban settings. He has also produced etchings, such as

the Muses series (2010), lighthearted depictions of the Greek goddesses of culture. His murals can be seen throughout Western Canada, especially in Southern Alberta, and feature scenes from local history. They are also on display at the Calgary Stampede, the Calgary Public Library and Calgary’s International Airport.

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Harriet Freidfield, *Carnival Assorted*, 1980, oil on wood, 9 × 6 inches. Collection of the Alberta Foundation for the Arts.

S e p t e m b e r

Harriet Freidfield (1949–present) studied painting at the Alberta College of Art in Calgary from 1967–1970 before moving on to the John Harron School of Art at Indiana University where she graduated with a BFA in 1972. At Indiana University she earned the Wolcott Award for Excellence in 1971. After graduation, Freidfield set up a studio in Montreal, Quebec and began showing her painterly, expressionist oil compositions of figures in interiors. Freidfield's paintings were featured in numerous exhibitions, including the First Saidye Bronfman Centre for Quebec Artists in 1997 and solo exhibitions at Powerhouse Gallery, Montreal in 1976 and 1978. She is represented in several public and private collections in Calgary, Montreal and the US.

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Catherine Green, *The Party*, 1973, intaglio etching on paper, 5 × 6 inches. Collection of the Alberta Foundation for the Arts.

October

Cathrine Greene

graduated with a BFA in printmaking from the University of Kansas in 1967. In 1977, having immigrated to Canada, she received an MA from the University of Calgary in Fine Arts. She has taught art at every level from grade one through university degree programs. Her work is in many collections — national and international. She is also a certified SHEN therapist. Her interest in metaphysics is long standing and includes training and meditation practice in the Soto Zen tradition. She lives in Calgary, Alberta.

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Brian Dyson, *Untitled (Musician and Dancer)*, 1977, silver gelatin photograph on paper, 10 × 12 inches. Collection of the Alberta Foundation for the Arts.

N o v e m b e r

Brian Dyson

1944, Jesse, Alberta, Canadian media artist and cultural activist. Dyson studied Visual Communications at Leeds College of Art in the UK and graduated with a major in photography and design in 1966. He worked briefly as an assistant photographer in a commercial photographic studio in London before emigrating to Canada in 1968. His work, which has taken the form of art objects, poetic homages, critical manifestations and products of esoteric research, have aimed to promote art as a vehicle for social interaction. In 1980, Dyson and University of Calgary Professor of Art Paul Woodrow co-founded Syntax, a non-profit support facility for groups in the alternative arts, the social services and the inner-city community of Hillhurst/ Sunnyside in Calgary. Between 1980–1999, Syntax provided cultural programs and support services that encouraged the demystification of media and promoted minority perspectives through their presentation in print and electronic media. Syntax additionally served as a vehicle for cultural action that addressed issues in areas of economics, politics, law, social ethics and aesthetics. In the early 2000's, Dyson withdrew from his activist work to concentrate on his street photography. He now lives in Oliver, British Columbia, where he tends two acres of orchard and ground crops.

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Mo Leaney, *Civilized Yule Pigs*, 1989, stoneware and acrylic on wooden platform, 6 × 10 × 7 inches. Collection of the Alberta Foundation for the Arts.

D e c e m b e r

Maureen (Mo) Leaney

was born and raised in Brighton, England. She attended the Brighton College of Art as a design student, where, before she was asked to leave, she specialized in socializing rather than studying. After settling in Canada, her work was exhibited extensively throughout Western Canada. Leaney also authored two small books entitled “Horse Tails” and “Grannies.” She lived for many years with her husband, children, cats and horses in Lacombe, Alberta.

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About

The Alberta Foundation for the Arts

The Alberta Foundation for the Arts (AFA) has supported a provincial Travelling Exhibition program (Trex) since 1980. The mandate of the AFA Trex program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Trex Northwest: Art Gallery of Grande Prairie, Grande Prairie

Trex Northeast and North Central: Art Gallery of Alberta, Edmonton

Trex Southwest: Alberta Society of Artists, Calgary

Trex Southeast: Esplanade Arts & Heritage Centre, Medicine Hat

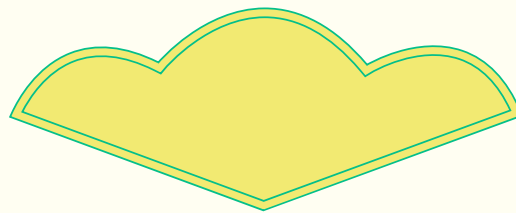
Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The Trex program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the Trex program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 2,000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.

Esplanade Arts & Heritage Centre

The Esplanade Arts & Heritage Centre is where the stories of our great collective culture are told through music and dance, painting and sculpture, plays and concerts, exhibitions and installations, artifacts and art, education programs and private events. The Esplanade opened in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has welcomed a steady procession of artists and audiences, storytellers and story-lovers from around the region and around the globe. The celebration continues today.

Acknowledgements



The Alberta Foundation for the Arts (AFA) and the Travelling Exhibition program (TREX) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations, and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

This publication was produced in conjunction with the TREX Southeast exhibition *Party On! Celebrating 50 years of the Alberta Foundation for the Arts Collection*. This exhibition will tour throughout Alberta to non-traditional gallery spaces from September 2022 to August 2025. Visit trexsoutheast.ca to find out more about the program and locations of each exhibition.

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Genevieve Farrell, TREX Program Manager/Curator, TREX Southeast

Calendar Design & Copy Editing:

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Images:

Courtesy of the AFA

Printing:

Boylan Imaging

A special thanks to:

Xanthe Isbister, Director/Curator, Galleries & Collections,
Esplanade Arts & Heritage Centre

Dan Meller, Preparator/Gallery Assistant,
Esplanade Arts & Heritage Centre

Gail Lint, Art Collections Consultant, AFA

Neil Lazaruk, Art Collections Preparator/Photographer, AFA

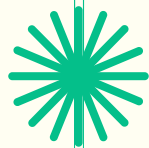
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Medicine Hat, AB, Canada, T1A 0H3

trexsoutheast.ca

[@trex.southeast](https://www.instagram.com/trex.southeast)





Clayton Patterson, *Commercial Tavern*, 1979, silk screen on paper with fabric border, 22 × 27 inches. Collection of the Alberta Foundation for the Arts.

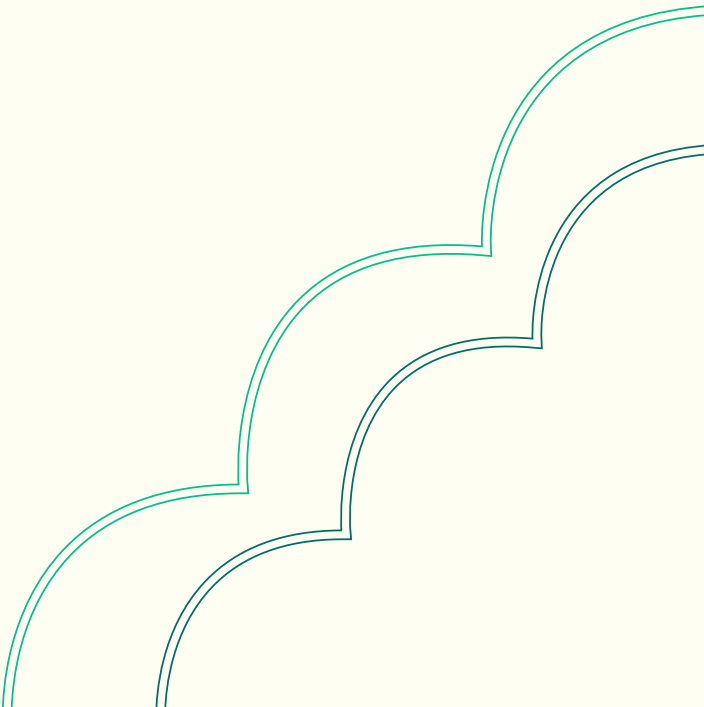


Clayton Patterson

Calgary born artist, photographer, videographer and folk historian. Since moving to New York City in 1979, his work has focused almost exclusively on documenting the art, life and times of the Lower East Side in Manhattan.



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PARTY ON!

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Celebrating
50

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Collection

PARTY ON!



1. Carole Bondaroff, *A Performance Suite – Philharmonic*, 1988, coloured etching on paper, 14 x 18 inches. Collection of the Alberta Foundation for the Arts.



2. Carole Bondaroff, *A Performance Suite – Shumka Dance*, 1988, coloured etching on paper, 14 x 18 inches. Collection of the Alberta Foundation for the Arts.

The Party Goes On and On!

Creating Artwork in a Series

* Note Words highlighted in pink are defined in the **Vocabulary** section.

Introduction

Professional artists often create art in a series. Sometimes, the pieces of work in a series are united by a common subject matter or **aesthetic** (how the work looks visually). For **figurative** artists, unity could include a common subject, theme or narrative. Other artists may achieve unity through cohesive compositions and craftsmanship. In some cases, a series needs to be presented together to make sense or be complete (such is the case for a diptych or triptych). In other cases, the work from a series can be exhibited separately and still make sense to the audience. The latter is the case for artists Carole Bondaroff and Irene McCaugherty, each of whom have produced series' of work based on celebratory scenes and special occasions.

The key to the success of any series is an overall feeling of unity in theme and composition. McCaugherty and Bondaroff achieve this in varying ways. Bondaroff's *Performance Suites* are presented with the same compositional format: a stage with varying performances taking place. Notice how each of the prints feature a prominent theatrical curtain within a compositional archway? The work is also unified

through a limited colour palette — blues and purples in *A Performance Suite – Philharmonic* and reds and oranges in *A Performance Suite – Shumka Dance* (see images 1 & 2).

In McCaugherty's series, a distinct folk art aesthetic is carried through each work. McCaugherty emphasizes the movement of whooshing fabrics and bodies with simple grey lines hovering below each dancing couples feet. The pieces are also connected by their titles (see images 3 – 5).

In this activity, participants will create their own series of three illustrations depicting a special celebration or event from memory or imagination. The narrative options are limitless but should reflect each participant's personal interests. Examples include: the step-by-step process of preparing a favourite recipe for a special occasion, a series of events that unfold over the course of a day during Ramadan, the colours and movement of people gathered at a pow-wow or the sights and scenes at a birthday party.

Objectives

- * Produce a series of watercolours that illustrate a special day using Irene McCaugherty and Carole Bondaroff's dance and musical scenes as inspiration.
- * Explore the dynamic, cohesive and unifying effects of a complementary colour scheme.
- * Develop a personal illustrative aesthetic.

Materials

- * Watercolour paper (3 sheets per participant)
- * Watercolours
- * Watercolour pencil crayons
- * Pencils
- * Sketching paper
- * Photocopier
- * Watercolour brushes (variety of sizes)
- * Container of water

Preparation

* 1 * Begin by taking a slow, detailed look at the aforementioned artwork series' and the rest of the work in the TREX exhibition *Party On! Celebrating 50 Years of the Alberta Foundation for the Arts Collection*. What do you notice in the details of the work? How does each artist use line to communicate atmosphere and narrative?

* 2 * Have a discussion or take a moment to think about the use of colour. Do complementary colour schemes (blue/orange, green/red, yellow/purple) work best to describe a situation, or would a more wild, open approach to colour do better justice to the subject matter? If you are working with school-aged students, take time to show them the range of colours and tones that can be achieved using a limited palette. For example, mix white into colours to create tone, or experiment with different levels of saturation by adding water and mixing two complementary colours to create neutrals.



left to right
3. Irene McCaugherty, *House Party Everybody Swing*, 1987, watercolour and ink on paper, 15 × 22 inches. Collection of the Alberta Foundation for the Arts. 4. Irene McCaugherty, *Ballroom Dancing*, 1989, watercolour and ink on paper. Collection of the Alberta Foundation for the Arts. 5. Irene McCaugherty, *Kitchen Sweat Everybody Dancing*, 1987, watercolour and ink on paper. Collection of the Alberta Foundation for the Arts.

Instructions

*** Step 1 *** Brainstorm ideas and create preliminary thumbnail sketches for a series of work using pencil and paper. Stress the importance of unity throughout each of the three compositions.

*** Step 2 *** Photocopy the thumbnail sketches and experiment with different colour schemes using watercolour pencil crayons. Which colour scheme best captures the atmosphere of your scenes?

*** Step 3 *** Sketch the final three designs on an individual sheet of watercolour paper, leaving a half inch border on all sides if desired.

*** Step 4 *** Fill in large areas of colour using watercolour paints and brushes.

*** Step 5 *** Fill in small areas of detail with watercolour pencil crayons.

*** Step 6 *** Create a title for each illustration in the series. Write these titles in pencil along the bottom margin of the border or within the images themselves.

Variations

Work collaboratively! Instead of having participants create individual series', ask them to work in groups of three. Each group will agree upon a celebratory event to illustrate and each person will be assigned one of the pages or unifying factors (title, composition, colour scheme) to work on or illustrate.

Vocabulary

Aesthetic: a set of principles underlying and guiding the work of a particular artist or artistic movement.

Figurative: representing forms that are recognizably derived from life.

Perpetual: occurring repeatedly; so frequent as to seem endless and uninterrupted.

Muted: not bright; subdued, quiet and soft.

Primary Colours: a of group of colours from which all other colours can be obtained by mixing (red, blue and yellow).

Secondary Colours: a colour resulting from the mixing of two primary colours.

Colour Symbolism

- Red:** passion, love, anger
- Orange:** energy, happiness, vitality, health
- Yellow:** happiness, hope, deceit
- Green:** new beginnings, abundance, nature
- Blue:** calm, responsible, sadness
- Purple:** creativity, royalty, wealth

Discussion Questions

*** Ask the participants why they chose their colour scheme. How would the mood of the illustrated series be different had they chosen other colours?**

*** Did participants find it challenging to work with a limited palette?**

Would participants consider creating a series of works in the future? If so, what themes would it explore and what would it look like?

*** Why might an artist create a series? In what ways could an artist achieve unity throughout a series (i.e., composition, colour, titles)? What does the unity in Bondaroff and McCaugherty's series' achieve and why might this be important?**

