

Museum London Art & Literacy Teacher Resource – Grades 9-12



Image: Roly Fenwick, *Dark Passage*, 2009, oil on canvas, Collection of Museum London

Talk About the Art

Elements

Line;
Shape;
Colour;
Texture;
Value;

Principles:

Contrast; Repetition
and Rhythm
Variety
Emphasis
Proportion
Balance
Unity and Harmony
Movement

- At first glance what is your initial reaction to the painting?
- List four adjectives that someone might use to describe this painting.
- What clues can the viewer use to determine the type of medium used?
- Explain how, and if, Roly Fenwick applied the “Rule of Thirds” to his art.
- Why might the viewer consider this painting brooding or unsettling? Explain why you might, or might not, like this painting hanging in your living room?
- In landscapes the four elements of design: line, colour, form, and texture help to create the painting. Explain how those four elements are used and support your answer with art terminology.
- Give examples of how the artist uses the principles of design and support your answer with art terminology.

<p>Reflecting, Responding, and Analysing</p> <p>B1.1 identify /describe initial reactions to a variety of art works; B1.2 identify elements /principles of design and their effects; B1.3 interpret historical / contemporary art works; B1.4 identify, reflect, evaluate effectiveness of qualities;</p>	<ul style="list-style-type: none"> ➤ Some art work is created in “plein air” (in the open air) as opposed to taking photos and painting the landscape in a studio. Create a VENN diagram and compare the two painting methods. (benefits and disadvantages) ➤ Do you think that Roly Fenwick is trying to make a statement? Send a message to his viewers? Tell a story? ➤ What kind/type of story would include this particular painting? ➤ List four adjectives that would describe the mood of this painting. ➤ List four adjectives describing Roly Fenwick’s possible mood when he painted this painting. ➤ Put into words why the title does, or does not, fit the painting. ➤ Who do you think is the intended audience for this artwork? ➤ How would this painting be connected to your own life? ➤ If you painted this same landscape how would it look different?
<p>Who is the artist?</p>	
<p><i>Dark Passage</i> (2009) embodies the many sides of London, Ontario-based artist Roly Fenwick. With its barely discernible forms and expressive brushwork, it could be read as a literal manifestation of a dark passage—whether that be at sea, on land, through hallways, or down urban alleys. As viewers struggle to make sense of the painted forms, they may experience a moment of recognition. This is what the human eye “sees” when it cannot.</p> <p>If read this way, <i>Dark Passage</i> can be interpreted as an extension of Fenwick’s considerable body of landscape painting and inventive depictions of natural phenomena (for years he has painted the swamps, forests and rocky crags of the Bruce Peninsula region where he grew up). At the same time, the painting contains the potential for humour and a kind of “trompe l’oeil” trickery that characterizes his surrealist-inspired works of the 1970s. With figures literally climbing into other dimensions beyond and behind the picture plane, these earlier works showed Fenwick’s ability to be playful with notions of perception, and to call into question traditional roles of artist, subject, and viewer.</p> <p>Of his landscape paintings, Fenwick has said his “interest is not in scenery but in probing to reveal the forces beneath the veneer.”¹ In <i>Dark Passage</i>, he destabilizes his work and his viewers by “revealing” something that cannot easily be seen, let alone understood.</p> <p>1. quoted in Bio, Roly Fenwick. Michael Gibson Gallery website. http://www.gibsongallery.co/artists/roly-fenwick/bio.</p>	
<p>Style of Art</p>	<ul style="list-style-type: none"> ➤ Landscape painting involves painting the visible, geographic area of countryside, coastlines, fields, mountains, rivers, valleys, meadows etc. The impressionist

	<p>artists often painted in “plein air” (outside) to take advantage of the way the light shone on their subject.</p> <ul style="list-style-type: none"> ➤ Landscapes often concentrate on line, colour, form, and texture. ➤ In the early stages of landscape painting it was not considered as important as painting history, portraits, or still life. ➤ Today there are many different kinds of ‘-scapes’ painted: moonscapes; seascapes, cityscapes, skyscapes etc. as well as the traditional landscapes. ➤ Landscapes have many different styles of painters including those who paint in the style of pure abstract and those who paint in the style of photorealism and those who paint in all the styles in between. ➤ Do more research to get a clearer picture of landscape painting.
<p>Landscape Artists</p>	<ul style="list-style-type: none"> ➤ Research the following artists to further your knowledge of landscape painting: Vincent Van Gogh; Thomas Cole; Claude Monet; Elena Efremova; Erin Hanson; and The Group of Seven.
<p>Art Reflecting, Responding, and Analysing</p> <p>B1.2 identify elements /principles of design and their effects; B1.3 interpret historical / contemporary art works; B1.4 identify, reflect, evaluate effectiveness of qualities; B2.1 identify the functions of various types of art works; B2.2 art works reflect society of their time; B2.3 art works affect personal identity / values; B3.1 art knowledge / skills used in personal /professional life; B3.2 identify secondary / postsecondary pathways; B3.3 identify personal opportunities</p>	<ul style="list-style-type: none"> ➤ Research “Roly Fenwick mini documentary”. Listen to the entire documentary without taking notes, as if you were in the same room as the artist. ➤ Why would listening to a person speaking about his art help you, the viewer, better understand the art? ➤ How does the writeup, added to the mini documentary, help to clarify the painting for the viewer? Did your perspective, on either the artist or the painting, change after reading the writeup and listening to his interview? ➤ Open the computer screen to arrive at the largest view of the painting that you can get. What do you notice that you might not have noticed at first glance? ➤ Take three deep breaths and let yourself be ‘in the canoe’ in the river. What feeling do you experience? Describe the atmosphere when you immersed yourself into the art. ➤ How does the intensity of his brushstrokes affect the mood of the painting? ➤ What colours do you see more clearly? How is it possible to achieve a feeling of calmness yet be in a sea of blackness? ➤ How, and why, can your emotions change after examining a work or art through a different lens? ➤ Why is it important to “dig below the surface” and feel the landscape?

<p>in the community</p> <p>FOUNDATIONS</p> <p>C1.1 use art terminology to identify / describe elements / principles of design; C1.2 use art vocabulary to describe techniques, materials, and tools; C1.3 identify stages of the creative, and critical analysis, processes; C2.1 understand techniques used to achieve specific effects; C2.2 understand conventions used;</p>	<ul style="list-style-type: none"> ➤ How does this help the viewer connect with a landscape that they have never witnessed before? What is the danger of city children not being able to connect to the rural landscape? ➤ Why can it be deadly to travel on the water, at night, with no light? ➤ What is the beauty of being close to shore, but on the water, at night? What can you see, and hear, that cannot be seen, or heard, or appreciated during the day? How does the artist help you imagine some of that beauty? ➤ Which two elements of design are the most powerfully used in this painting? Support your answer with art terminology. ➤ Which two principles of design are the most powerfully used in this painting? Support your answer with art terminology. ➤ Why is paying close attention to the subject and the brushstroke so important for getting a glimpse into the painting and its message? ➤ What experiences might encourage an artist to change his colour palettes and change from brooding, poetic, and meditative to a more cheerful and upbeat kind of painting? ➤ How is it possible for an artist to still keep their essence but change their composition style? ➤ What forces would affect the landscape enough to alter your perception of the area? ➤ Why does a place look unrecognizable at night even though you may have travelled that same route multiple times? Has this ever happened to you? ➤ How could painting landscapes play an important role in the future? ➤ What would be of more benefit historically: abstract landscapes or realistic landscapes? ➤ What would be of more benefit emotionally: abstract landscapes or realistic landscapes? ➤ Earlier you were asked to “<i>list four adjectives that would describe the mood of this painting</i>” and to “<i>list four adjectives describing Roly Fenwick’s possible mood when he painting this painting</i>”. What new adjectives would you add to each list after studying the painting in closer detail?
<p>Literacy</p> <p>Oral: 1. 1 identify the purpose for listening</p>	<ul style="list-style-type: none"> ➤ Listen to the entire documentary again but this time write down any words, and phrases that are said, or written, that describe Roly Fenwick. Why is it easier to recognize

tasks 1.2 use listening strategies; 1.3 use listening comprehension strategies; 1.4 identify important information / ideas; 1.5 develop and explain interpretations; 1.6 extend understanding of oral texts; 1.7 analyse oral texts; 1.8 identify / analyse perspectives / biases 1.9 evaluate effectiveness of a variety of presentation strategies;

Reading: 1. 1 read texts from diverse cultures; 1.2 use different reading strategies to understand texts; 1.3 identify ideas /supporting details; 1.4 make inferences; 1.5 connect texts to personal knowledge / experience; 1.6 analyse for information, ideas, issues, and themes; 1.7 evaluates effectiveness of texts; 1.8 identify perspectives of texts; 3.1 understand vocabulary; 3.3 expand vocabulary.

Writing: 1. 1 identify topic / purpose / audience; 1.2 generate / focus ideas for potential writing tasks; 1.3 locate / select information to support ideas; 1.4 identify / sort / order main ideas / supporting details; 1.5 gather information relevant to topic 2.1 write for different purposes and audiences using various forms 2.2

/hear/understand how his character was molded by his experiences?

- In three or four sentences summarize what you heard.
- Write 6 or 7 words, or phrases, that speak to who Roly Fenwick is, his character.
- Write 6 or 7 words, or phrases, that speak to his art.
- Explain, clearly, the definitions and the differences among the words: "view", "landscape", and "scenery".
- Why does Roly Fenwick paint landscape and not scenery?
- Why does landscape change every day?
- What are 'sustainable roots'? Roly says that there are 'potent places'. Explain that. Do you have a potent place?
- How can landscape 'give you energy'?
- He states that he is a 'different person when he is painting. What does he mean? When are you a 'different person'?
- What does the word 'vertiginous' mean? Why does the speaker use that word, several times, while speaking about Roly Fenwick's works of art?
- What experiences might encourage an artist to change his colour palette?
- How can an artist still keep his essence but change his composition?
- Rate, and explain, the effectiveness of this mini documentary.

- State which landscapes the following words and/or phrases would best describe: haunting, sombre, enchanting, rugged, bleak, restful, wild, severe, sublime, remarkably romantic, pastoral, savage and grotesque, monotonous, gigantic and impressive, tranquil and charming, desolate and savage, noble and picturesque, gentle rolling hills, and exquisitely beautiful.

- Choose 4 different -scapes such as, forestscapes; riverscapes; fieldscapes; mountainscapes; dessertscapes; oceanscapes; etc. Under each of your 4 chosen scapes list 4 vivid adjective phrases, 4 exciting verb phrases, and 4 metaphors and/or similes.
- Many Indigenous cultures have sacred places. Think of a landscape that would be your sacred place. Close your eyes and let your mind capture that landscape. Open your eyes and make a quick, large sketch of that sacred landscape, the place that sets you most at peace within yourself.

<p>establish an identifiable voice 2.3 use appropriate descriptive and evocative words, phrases, and expressions 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length 2.5 explain how their own beliefs, values, and experiences are revealed in their writing 2.6 revise drafts to improve content / clarity / organization / style of their written work 2.7 produce revised drafts of both simple and complex texts 3.1 use knowledge of spelling rules and patterns; 3.2 build vocabulary for writing; 3.3 use punctuation correctly; 3.4 use grammar conventions correctly 3.5 proofread / correct; 3.6 use several different presentation features to improve clarity / coherence of written work and engage audience; 3.7 produce published work</p>	<ul style="list-style-type: none"> ➤ On that sketch jot down notes using your five senses to describe that place. ➤ On your sketch attach similes to those notes. ➤ Jot down clues to the season it is. ➤ Using your sketch and your notes write a descriptive essay between 500 and 1000 words. It will describe your sacred landscape, where you are most at peace with yourself and what causes that to happen. Within the essay you may also describe what it would feel like to lose that sacred place. Let your voice be heard. ➤ Sometimes it is useful to provide the landscape with personification as it helps to make your essay more picturesque. (<i>Example: The gnarly, shivering branches frown upon the dark soil at the same time as the crackly, multicoloured leaves dance above the crisp, brown grass and elate my very soul. I know that there is eternal hope for when Spring comes around again branches will smile and waving leaves will beckon the robins to come and visit.</i>) ➤ Choose the single idea that will be encountered throughout your essay. ➤ Use the ideas in your sketch to jot down your outline. ➤ Think of how you will be heading towards the conclusion so that the essay does not end abruptly. ➤ In the introduction paragraph you need to set the tone for your essay and include your main ideas about your sacred LANDSCAPE. ➤ In the multiple body paragraphs always start with a topic sentence then add 3 or 4 sentences fleshing out the ideas, examples, and sensual pictures to support your topic sentence. In the concluding sentences create a link to the next paragraph. ➤ The concluding paragraph should summarize the topics touched upon throughout the essay. It should refer back to the opening topic sentence. ➤ Read your essay out loud before saying that it is complete.
<p>Art Creating and Presenting A1.1 use a variety of strategies to generate ideas; A1.2 explore, experiment, reflect, and revise when producing a variety of art works; A1.3 document their</p>	<ul style="list-style-type: none"> ➤ Think of different -scapes such as, cityscapes; riverscapes; seascapes; cloudscapes; skyscapes etc. ➤ Actually, observe one of the -scapes closest to your location. ➤ Be aware of the 4 elements of landscape: line, colour, form, and texture. How are they used in your chosen landscape? ➤ Consider the “Rule of Thirds” as well as the principals of design.

<p>use of the creative process; A2.1 explore / apply elements and principles of design that express personal feelings; A2.2 apply elements and principles of design to communicate ideas / information; A3.1 use a variety of media / materials and traditional / emerging technologies, tools, and techniques; A3.2 use appropriate practices to prepare for presentation; A3.3 be aware of a variety of audiences</p>	<ul style="list-style-type: none"> ➤ Sketch that landscape. Label some of the colours as closely as possible. Jot down notes about where the landscape is located and any significant facts that might help you recall the -scape later. ➤ If possible, scan the sketch into a computer program like Photoshop, or something similar, that will allow you to add colour. ➤ Computer colour as much of the landscape as possible. ➤ Compare that computer enhanced landscape to one an artist would paint by hand. (If no paints are available perhaps use colouring crayons.) ➤ Using that same landscape, or your sacred landscape, paint it. Use whatever style of painting appeals to you directly. Will it be realistic, abstraction, surreal, Fauvism, or some other painting style? ➤ Will your landscape be dark and gloomy or jubilant and upbeat? ➤ Who will be your audience? ➤ Most importantly let yourself enjoy the artist within you.
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