



Art that Inspires

ART FOR THE CLASSROOM AND BEYOND

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Open to students enrolled in Faculty of Education courses, and their instructors, this exhibition is a showcase of artifacts of teaching and learning which are also works of art. These works represent the breadth and depth of media, techniques and ideas explored in courses at the Faculty of Education. They reveal the often profound personal, technical and professional growth experienced by the artists during the creative process. We hope you enjoy the exhibition!

Alan Wilkinson and Angela Solar, Exhibition Curators

Art that Inspires

ART FOR THE CLASSROOM AND BEYOND

Myka Bélanger
Iris Benedikt
Sonya Ben-Ishai
Alexa Bjerknes
Angelina Bianco
Alyssa Dantes
Alicia Debortoli
Dominika Dembinski
Mark Dickinson (TA Drama)
Natalie Fielding
Jamie Fuiza

Madelaine Gault
Jazz Graham
Jonathan Gysbers
Santina Hughes
Alexa Irvine
Natasha Jabre
Aynne Johnston
(IS Drama Instructor)
Jane Kerr
Diana Lawryshyn
Delaney Lathigee

Carol (Xinyue) Liu
Jamie Magerman
Kate Malenfant-McNeice
Anisa Malik
Derek Manderson
Pavit Mann
Haley Marando
Nina Nissan
Michelle Nyamekye
Bennett Penner
Abby Skene

Alison Quinn
Hannah Quinton
Julie Ro
Kat Rodrigues
Lilac Toh
Julia Van Bommel
Emily Vilé
Mykelti Whiting
Sophia Xia
Dora Yang
Julia Yorke

Myka Bélanger

Spring Bloom

oil pastel on card stock

16.5cm x 21.5cm

This painting is the product of a follow-along video workshop I did on oil pastel techniques, now posted on YouTube to demonstrate colour blending and layering. This painting is meant to inspire art teachers and students alike to want to try out oil pastels. Oil pastels are my favourite medium for their vibrant colours and thick layers. My favourite part of working with oil pastels is the end where you add thick impasto strokes to make the painting sparkle. To see the video workshop click on this link: <https://youtu.be/u8iaKqLtyfU>



Myka Bélanger

Dragon Fired

Earthenware glazed
ceramic and acrylic paint
and sharpie marker
finishing.

13cm x 9 cm x 5cm

I decided to make a dragon from earthenware clay inspired by the name of the traditional Chinese “Dragon Kilns” used to fire clay. This dragon was made using a pinch pot that I flipped over and squished to form the body of the dragon. I glazed this dragon in a two-step process, first firing an underglaze in a bisque fire and then firing a coloured glaze to allow for more solid colours and combinations. I finished the details of the dragon by painting the eyes with acrylic paint and adding fine details with Sharpies. This dragon could serve as an example for a pinch pot creature project to have students think about sculpting in the round.



Myka Bélanger

Mood

Softoleum print series on
water colour paintings
and black construction
paper

17 cm x 20.1 cm

I made this print series as an exemplar for my practicum class's print assignment. In the assignment I created, students were asked to create a print series that represented change of a subject through the backgrounds and inks that they used. In this print series I represent the changes of mood in the brain from a creative mood, to a reflective mood, to an agitated mood to a despondent mood. I did this by printing on abstract watercolour backgrounds and a black background with different ink colours and combinations including white, black, black/blue and black/red.



Iris Benedikt

Faces of Stress Ink on Paper 25"x 17"

This piece was created by first spilling water and ink onto the paper and gently manipulating pools of water and ink by responding to gravity, and the natural shape that the water took on. The initial technique is a wet-on-wet process resulting in an abstract image. After the first layers have dried, I created more controlled drawings on top of my markings in places that I saw fit. I chose to create drawings that followed the lead of the marks that already existed on the page and chose to express human figures and faces that represent the stress that I have been experiencing lately. This art has been helping me navigate. This technique of free-flowing ink drawings with an additional layer of more controlled ink drawing is a method of exploring ink as a medium that I want to work with students on. I think this process will allow students an opportunity to see various ways they can use the medium, and also allow for personal expression through the imagery students decide to include or the feelings that come up for them in the creative process. I particularly like this approach since it can give students a chance to get messy and push themselves out of their comfort zones. I see this method as a way to encourage positive mental health and expression for students, consider the psychology of art and what we see in abstraction, or connect them with the water, land and earth and consider the connection between the environment and the materials we use in the studio.



Iris Benedikt

The Unimpressed Cat
Linoleum Print
4" x 6"

This piece is a two-tone linoleum cut print and was created by using two separate Linocuts that express positive space and linework to result in this print. I created this piece by first doing a drawing on paper, then tracing the drawing, and doing another tracing for the negative space where I wanted the coloured ink and transferring these traces onto linoleum pieces. After carving into the pieces, I aligned my paper and printed both blocks on top of each other to create my two-tone lino-print. I chose to create an "unimpressed cat" with plants because that was something that made me laugh and feel happy in the moment. I think if I were to introduce printmaking to students, this project could be a great initial technical challenge for students to work on and gives them a choice of what they would want to create. I would be interested in potentially having students create another print later on that incorporates more intentional messaging such as a print that expresses a message around social justice since printmaking has a strong connection to poster-art, and political art movements. I could see a linoleum printing project as being a part of a larger unit on pop art in general.



Iris Benedikt

Plate of Sushi

Clay

1" x 1" per piece

This piece is my first attempt at working sculpture that looks like food. I chose to create sushi that I often eat and have strong memories of returning to as a comfort food growing up. In addition, I chose sushi since it is aesthetically pleasing and playful to create into colourful sculptural pieces. I imagine that working with students in a classroom, it would be interesting to have a class work on creating their own food art that connects to a food that they have memories of, or that come from an important part of their personal stories, heritages or family. This project is a fun way into bringing students into sculpture and having them create observational pieces that are also playful and personal. It also can connect to some practice in painting and colour theory through the application of paint on the sculptural works. Additionally, I would be interested to bring this piece in to larger conversations around food in art, and food systems and crises in the world to have students think intentionally about the foods that they eat and where their food comes from. It would be really interesting to have students set up their work on plates and have a class "feast" as an art show, where the work is displayed on tables and plates, and "menus" are drawn up with artists statements and reflections on food systems, culture, sharing, community and more.



Alexa Bjerknes

View from the Home Office

Acrylic Paint on Plexi-glass
5.5" x 6"

Observational drawing using the drawing glass technique with a direct application of paint onto glass. Typically, this technique is used to translate what a person sees through the glass onto paper using dry media (graphite). My process involved experimenting with the opacity of the paint, focusing on colour blocking and outlining or "drawing" what I saw, not what I thought it should look like. Drawing is called "mark-making" when painting.



Alexa Bjerknes

Brody

Watercolour

9" x 12"

Semi-realistic watercolour pet portrait. My process involved photographing my grandmother's dog, uploading the chosen image to my laptop as a reference photo, sketching an outline with defining characteristics on the watercolour paper, dabbing a kneadable eraser across the paper to slightly erase any harsh graphite lines or lint, and applying my watercolour paints in layers from light to dark. I experimented with applying dry brush techniques for highlights, contrast, texture, and using a wet-on-wet versus a wet brush on dry paper process to achieve different effects.



Alexa Bjerknæs

A Church in New York City Acrylic Transfer 8.5" x 14"

Acrylic gel medium applied to an inkjet print. I selected an image that I had previously photographed, printed it using my inkjet printer, applied several layers of clear, acrylic medium using a paintbrush to the printed photo, and dissolved the printer paper in water. This process resulted in obtaining a translucent coloured image, on a textured, flexible, gel surface.



Alyssa Dantes

Nature Mandala

Mixed media

7" x 10"

I gathered the petals and leaves and arranged them so that the outer circle of petals and leaves are lively. As the petals get closer to the center, they begin to decay and in the center is a completely dried rose. Once arranged, I took my photographic image. Mandalas are originally meant to represent the organizational structure of life itself. A fitting representation for that structure is the cycle of nature, from life to death. I believe that this technique could be used in a classroom because it is an important skill to know how to take photographs of art objects. All aspects that go into consideration are lighting, angles, shadows, and retouching with edits. Having the capacity to take digital photographs is a skill that will serve students throughout their artistic education, especially if they decide to proceed into senior art courses. Photographs can elevate an artwork and it is important to capture the best possible image.

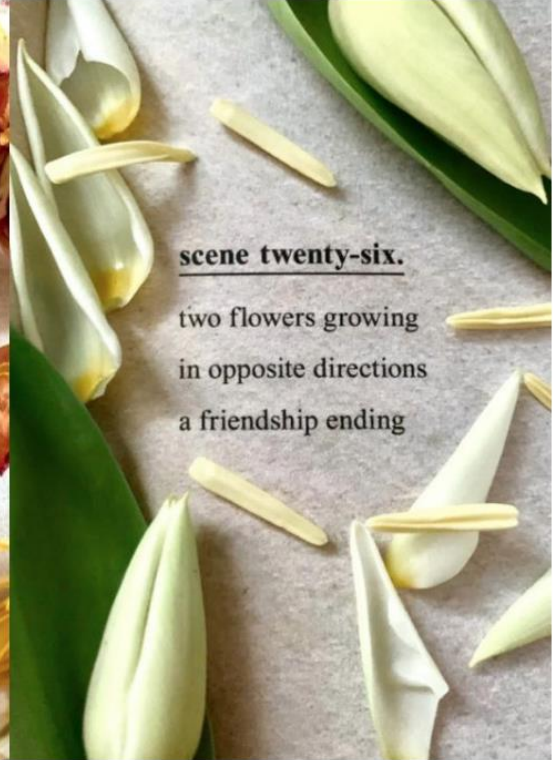
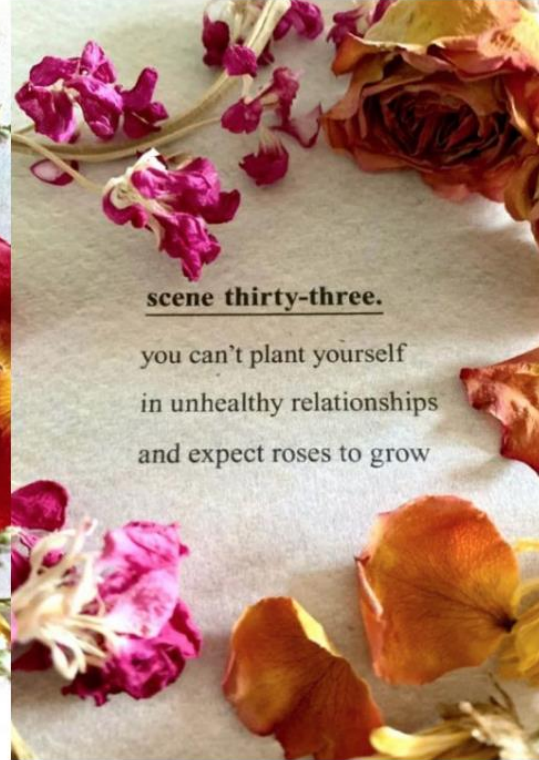


Alyssa Dantes

Our Story Flowers

Leaves, and poems from “she felt like feeling nothing” written by r.h. sin
5” x 8”

Inspiration can be tricky. I tend to look inwards and at personal relationships to inspire my own work. I also prefer to incorporate text from poems or songs into my art and an altered book is a great method of transforming words into a visual artwork. I chose to accompany the meaning of the text with the arrangement of the flowers. In the first, “hymn twenty” the flowers overwhelm page and are chaotically dispersed and overlapped. In the second, “scene thirty-three” the flowers on the page are dried and wilting – this is especially evident in the roses. In the final, “scene twenty-six”, the tulips have not fully bloomed and are faced in opposite directions. Although they are the same type of flower, they will end up growing apart - heartache one can experience in a toxic relationship. The fragile, vibrant and decaying flowers paired with the sorrowful and yet empowering words creates a balanced juxtaposition. This process can be used in the classroom as a book is not necessarily something that needs to be created from scratch, students can source the foundation of the artwork quite easily and draw inspiration from it. Or they can incorporate any inspiration from their personal lives into their art. Deeply felt emotions can be powerful and troublesome, especially for youth, and this presents them with a healthy, creative outlet.



Alyssa Dantes

Peacock inspired by L7M's "Graffiti Birds"

Soft pastel on paper
4' x 6'

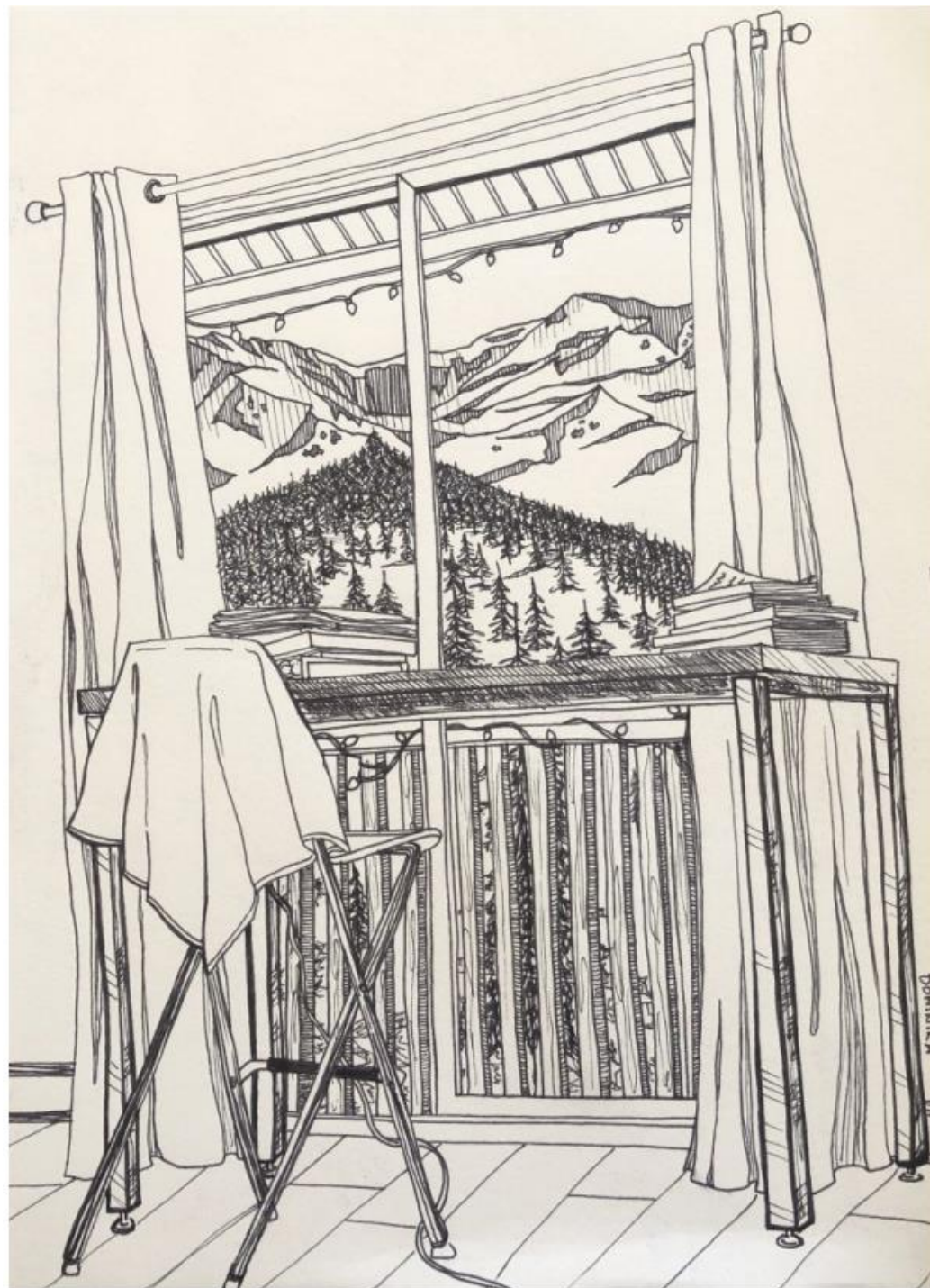
I sourced inspiration from an artist that I admire, L7M, who typically depicts birds in a street art style. I sketched out a drawing of his peacock bird painting and created my own rendition with slight differences. I used a variety of coloured soft pastels and blended them out or sometimes together or overlapped them, smudged and erased them. I also did the drawing on quite a big scale, with the actual drawing being larger than myself in scale. I believe that this technique would be useful in the classroom for multiple reasons. Students should not be afraid to draw inspiration from existing artwork and artists, as long as they give proper credit to their work. One can learn gain many insights from creating their own rendition of an artwork. Students will often work within the style of famous artists, so this is a good practice for beginners. Doing this also allows for the opportunity to work with a medium that a student perhaps has not used before, like soft pastels, or a larger scale artwork.



Dominika Dembinski

Mount Currie, Pemberton BC
Ink on paper
8.5" x 11"

This drawing was done based on the view from an apartment in Pemberton, just two hours north of Vancouver. This drawing can serve to show students that they can find interesting compositions by drawing the view from a window. In a class setting, students could all set up in front of a found window within their school, home, etc. and draw what they see. They could use different drawing media such as ink, pencil, charcoal, crayon, etc. to complete their drawing.



Dominika Dembinski

Mount Currie, Pemberton BC
Linoleum print
7" x 6"

This is an example of a simplified version of the Mount Currie drawing. Students could use a drawing that they found successful and recreate it as a linoleum print. This is a meaningful activity as students feel comfortable with the subject matter because they are recreating something they've already made, but it allows them to see it in a new way, focusing on negative vs positive space and exploring a different medium.



Dominika Dembinski

Saturday Evening

Oil on canvas

9" x 11.5"

This painting is a still life that was set up from found objects and one light source: a candle. For an in-class assignment, students could use found object from around their home, classroom, or even nature. These objects could then be placed in an interesting way and painted under candlelight.

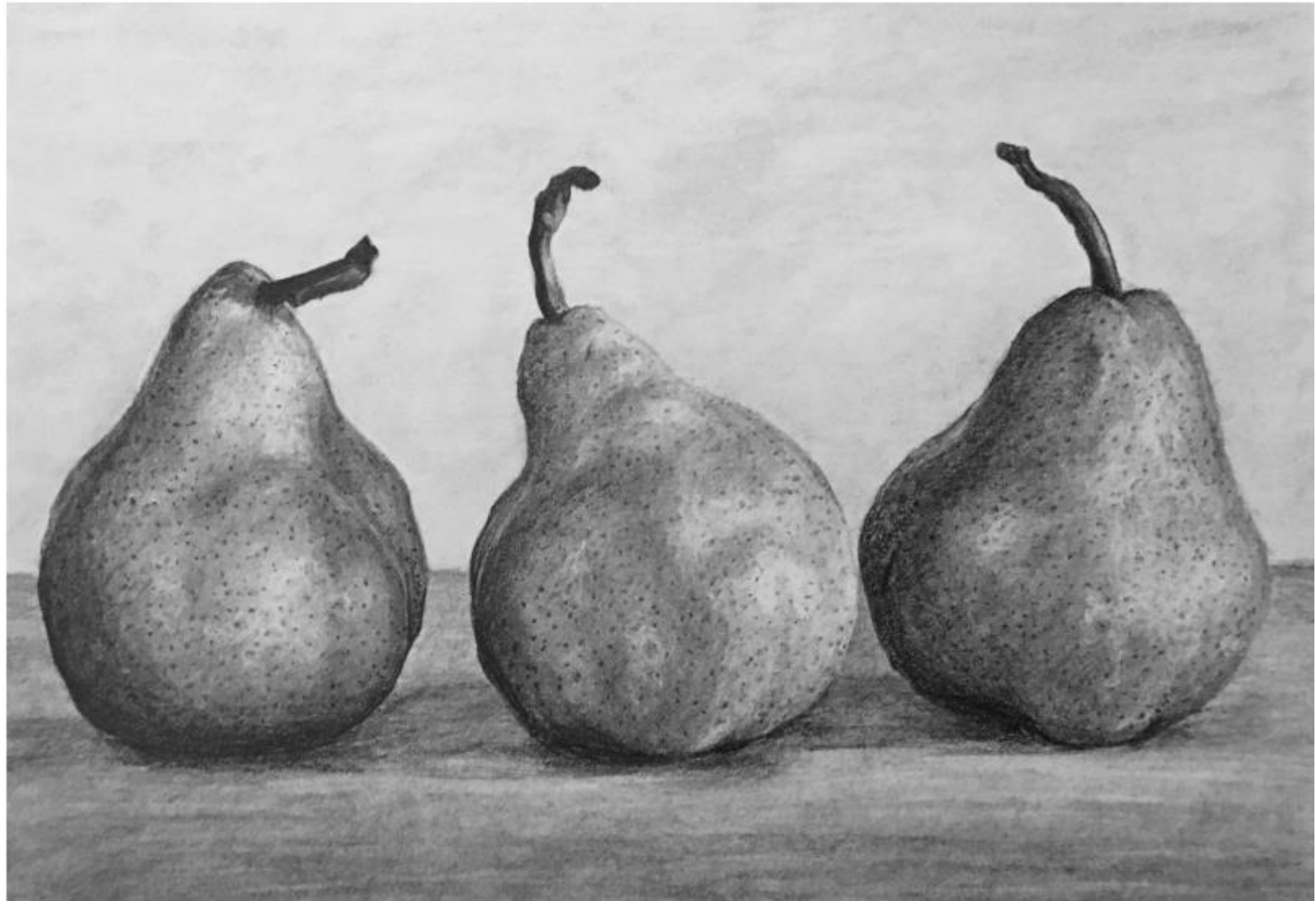


Natalie Fielding

Pear Grid Drawing

Graphite and charcoal on
paper
8.5" x 11"

This piece is a drawing of pears created using a grid-transfer technique. Observational skills are fundamental art skills that students should develop within middle and high school. This technique is one of many observational techniques but holds great value in not only being a method that allows for students to increase or decrease the size of a photo and transfer an image, but in teaching them to move away from drawing what they think they see and towards what they really see.



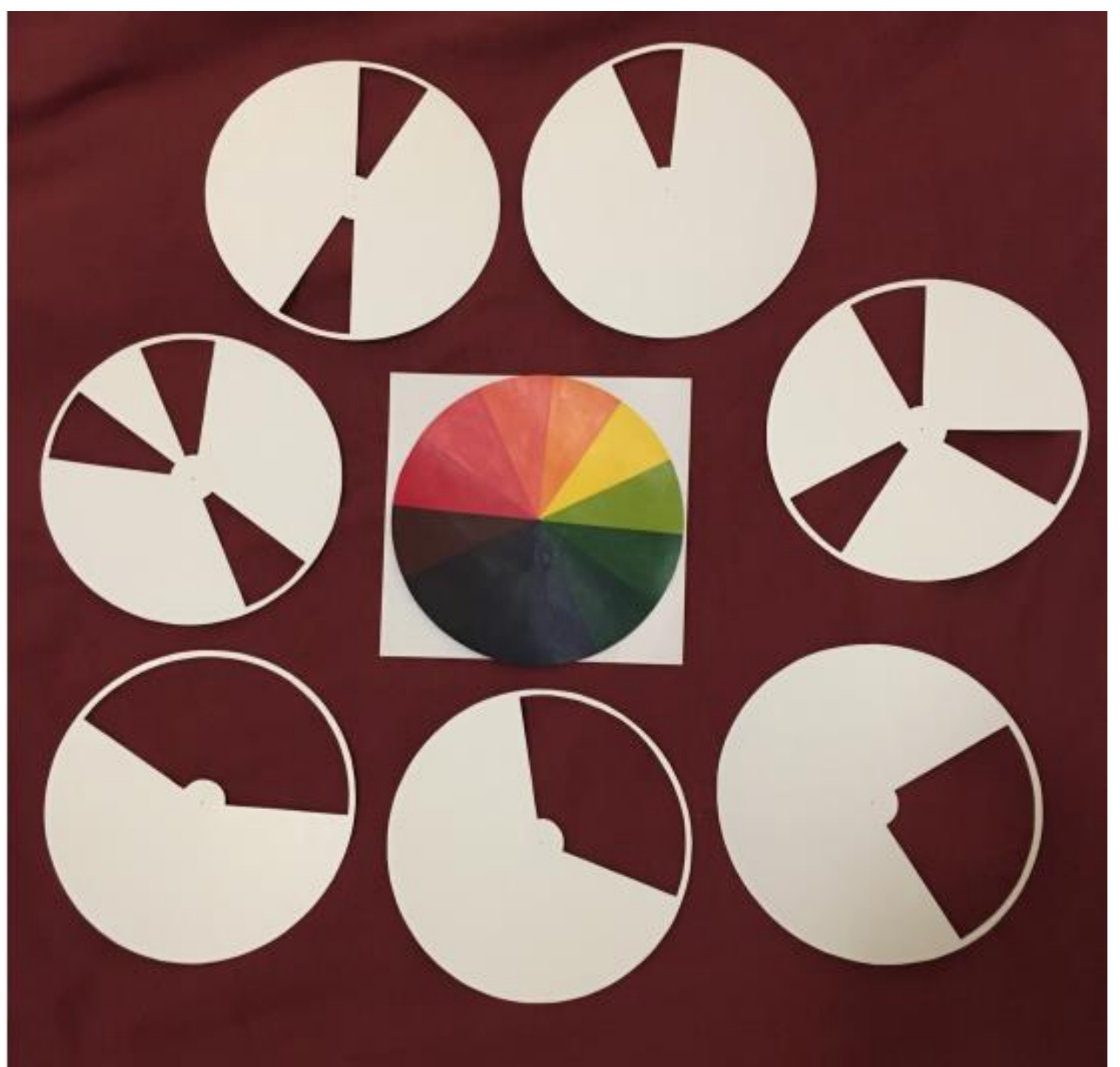
Natalie Fielding

Colour Wheel

Acrylic on paper

8.75" x 8.75", 2D

This piece is a two-dimensional colour wheel with interchangeable templates for different colour schemes. The colour scheme templates include triadic, complimentary, split-complimentary, monochromatic, and analogous (3-5 colours). This piece could be used as a learning tool for students. It clearly allows for the display of a variety of colour schemes which can be rotated to view any possible colour combination (within a 12-colour colour wheel) of a colour scheme.



Natalie Fielding

Colour Sphere

Acrylic, Styrofoam, paper
mâché

12" x 12" x 12"

This piece is a three-dimensional colour wheel including 12 colours as well as three tints and three shades of each colour. This colour wheel not only teaches students about different colours, tints, and shades, but shows them that the colour wheel can be seen as more of a sphere— with each colour, regardless of the value, blending into its neighbour.



Madeline Gault

Tropical Fish

Acrylic on canvas

9"x 12"

This little project is great for many different levels of art. The steps for creating this piece are quite simple: first pick out an image of fish with cool colours. Then colour the canvas an orange-red colour (leave the brushstrokes visible!). Once the paint is dry, you can draw with pencil your fish or skip to the next step and draw the fish with watered down black. Then you paint in your fish (again with visible brushstrokes). I encourage students to leave bits of the background colour showing through the fish. The Tropical Fish painting is great for studying colour, specifically playing with opposite colours. With younger grades I would have everyone do the same colour background, but with students who are older, I would let them choose which fish and background colour if the background is opposite to the main colour in the fish.



Madeline Gault

Nature inspired coil pot
Earthenware clay and
underglaze
4" x 5"

There are many different techniques that students can do with this assignment which gives a lot of room for creativity for the students. Students could do imprinted designs, relief carving, add on additional pieces, underpainting or create the vessel into its own organic form. Definitely a great first step into sculpture.

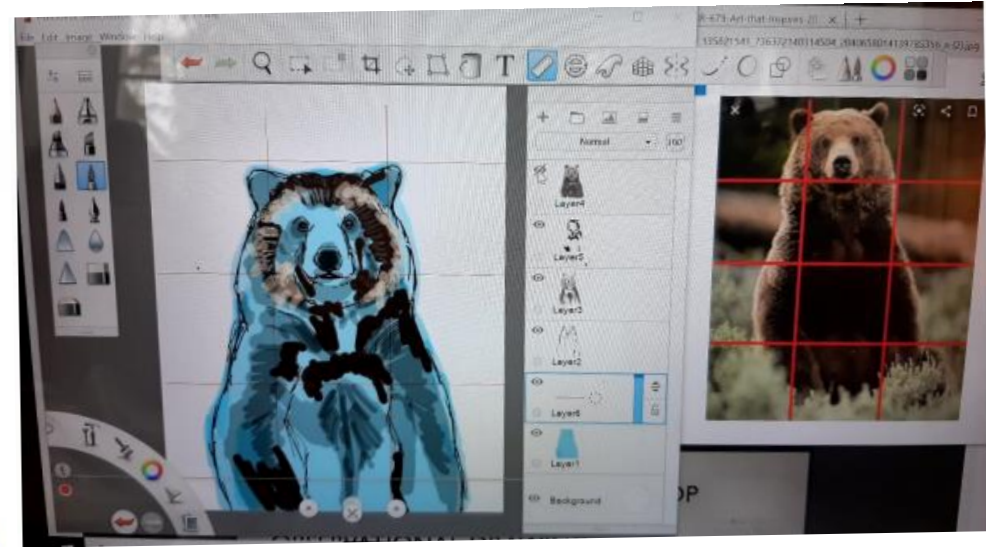


Madelaine Gault

Grid drawing (bear)

Digital drawing
8" x 10"

Grid drawing is a classic step for beginner artist to help them get the hang of reproducing proper proportions from an image to a drawing. Typically done on paper, I found this technique works quite well for digital drawings. With digital drawings, you can create multiple layers which can make the drawing process easier and allow students to create different effects. Also, by having the grid digitally, this removes the common issue of the grid still being visible even after erasing. The program I used is called Sketchbook and is free to download (though we may need to throw a few bake sales to save up for the drawing pads).



Alexa Irvine

Floral Colour Wheel

Recycled coloured pencils
and fine-tip pen on
recycled paper
21.5 cm x 19 cm

I chose to include the colour wheel because it has always been a classic element of my art classes. The colour wheel is a vital tool for learning colour theory, which is essential knowledge for any art student and I intend to always use it in my classes. I added some floral details to make it my own and I plan on having students do add their own unique style to theirs as well.

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Alexa Irvine

Cactus Print

Black printing ink (printed with reused linocut) on recycled mixed media paper 28.5 cm x 16 cm

This piece features a cactus print I had created for a past class for a more colourful and complex assignment. In this piece, I reused it using black ink to emphasis its own simplicity. This also is a good demonstration of the art principle of repetition. I carved out of the "Speedy Carve" block by Speedball®, which is very easy to draw on, cut through, and print with. I believe would be great for students as it is meant for beginners. I believe this is a project that can demonstrate to students how aspects of their art can be reused again and again for different artistic purposes.



Alexa Irvine

Potted Plant Pointillism

Watercolour paint on
recycled mixed media paper
15.5 cm x 22.5 cm

Watercolour painting and pointillism are both artistic elements that I have very little experience with, so I decided to combine them. I first drew an outline of a potted plant using pencil, before using a thin-tipped water colour brush to create the individual dots. I am happy with the outcome, but I realized how truly persistent one must be to complete such a time-consuming project. I think I would have students create something like this in my future classroom, just on a smaller scale to preserve time and teach patience.



Intermediate-Senior Drama Course TCs

Aynne Johnston, Instructor

Nancy Douglas, Teaching-Artist Facilitator

Chicago Map

Collage on Canvas

46" W x 35" H

Studio partner, the Stratford Festival, is planning to open the musical "Chicago", directed by Donna Feore, as a grand post- pandemic return of theatre. For this reason, Professor Aynne Johnston and Artist-in-Residence Nancy Douglas collaborated to create an experience to bring a distanced class together through artwork. Each TC received a package with a section of the map, curated images and collage supplies. Upon completion, these were delivered back to Nancy to assemble as a unified map of Chicago. "Crime, Liquor and Jazz" reflects the back story, era and context in which the play, then musical, were based. The art workshop provided a fresh approach to studies in text analysis, design, musical theatre and theatre history. Best of all, the community of the class at last came together, if only in this work of art.

"This workshop let me use my creativity to building something beautiful and unique with my classmates. Thank you, Nancy for facilitating a workshop that defied the boundaries of virtual learning." Jonathan

"I was able to feel close to my classmates even though we have not met in person. The collage was able to connect all of us from a distance and make us realize that we have an impact on each other's lives, even though we have never met. Drama is all about making a connection with your team and creating a piece together. With Covid-19, that has been extremely hard this year. However, this experience with Nancy has opened my eyes as a drama educator and made me realize that we do not have to be in the same place to feel close with a team." Sophia



Natasha Jabre

Shell Rubbing

Crayon on paper

21.59 cm x 27.94 cm

Water is a natural motif in which to immerse Kingston-based artists, surrounded as they are by waves, the rain, and sea life. Two years ago, I ran a course through the Agnes Art Camp based around an underwater theme. My goal was to engage students on multiple fronts and offer an activity that was both formally inspired and tactilely driven. Among the many activities I tried, this activity, a multicolour patchwork of shell rubbings, proved especially popular. Students enjoyed the incidental structure produced from a simple set of choices: shell, colour, and placement.



Natasha Jabre

Composition with Rubber Bands

Water-based ink on
paper
20.32 cm x 20.32 cm

In another Agnes Art Camp lesson, students were introduced to abstraction through the collision of opposing forces. The goal was to remove the artist's hand from the process. First, students created an array of lines formed from stretched rubber bands. Next, they charged the contraption with water-based ink, which the rubber resisted. The result was an image created from an unpredictable jumbling of creative processes.



Natasha Jabre

Radiating Hand

Acrylic on canvas panel
20.32 cm x 15.24 cm

My goal for this activity was to introduce students to the visual principles of repetition, rhythm, and pattern. Using lollipop sticks, Q-tips, and toothpicks, students stamped different shaped circles to create their desired pattern around their traced hand. Radiating Hand was created as an exemplar for this activity.



Diana Lawryshyn

Dotted Butterfly

Ink on paper

15 cm x 15 cm

This drawing was created for the course CURR 389 as an exploration of the dot. In creating this work, I have learned a mere dot is all that is necessary to kickstart a journey of artmaking. The concept of starting off simple has proven to be impactful for various subjects in my practice as an elementary school teacher.



Diana Lawryshyn

Bloom

Marker on paper
15 cm x 20.5 cm

This image is a result of my printmaking exploration in the CURR 389 course. The work was created by drawing with marker on a sandwich bag and then stamping the bag flat onto a piece of paper. Interestingly, the marker ink on the plastic surface beaded up into many little droplets, creating the intricate stippled effect which gives the artwork its distinct character. Having created this artwork in a virtual environment, I have learned that there are effective methods for teaching printmaking using materials that can be found at home. I will certainly use this method if given the opportunity to teach art virtually.



Diana Lawryshyn

Piano Books

Conté charcoal and chalk
pastels on grey-toned paper
21.7cm x 28 cm

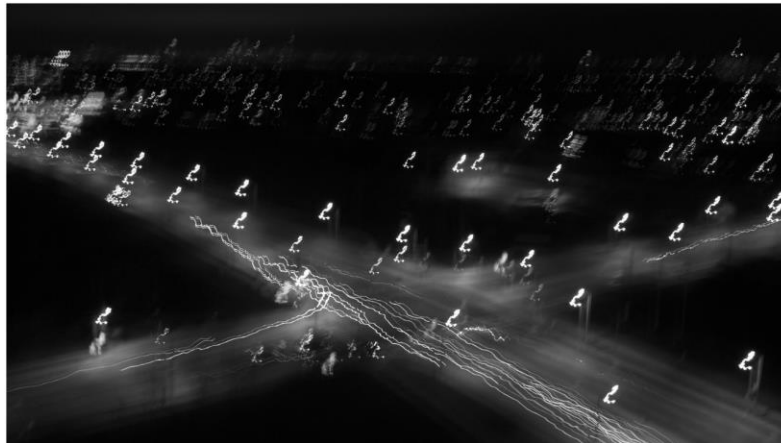
This drawing was inspired by my experiences in the Artist in the Community Education courses (FOCI 222 and EDST 222). These courses familiarized me with an array of inter-related elements which make up the performing and visual arts. I was also introduced to a vibrant community of artists, various methods of teaching the arts in schools, and methods of analyzing how my past experiences shaped my development as an arts educator. My experiences from the Artist in the Community Education courses inspired the idea to combine an image of piano keys with an image of books, illustrating my strengthened appreciation for the arts and education. I also decided to depict a piano, specifically, because it is an instrument that I have been playing since childhood and has been influential to my education.



Carol (Xinyue) Liu

The Lightful Digital Photography

The Lightful Series is comprised of three digital photographs that are shot with slow shutter speed, which is longer than a second. They are all monochromatic, which highlights the movement of the light with its simplicity and delicacy. The use of monochrome also adds a sense of contrast between the energy of the moving light with the serenity that black and white create. Before the successful shooting of the final photographs, there are many trials and errors to reach the satisfactory shutter speed and aperture and produce the most balanced exposure for the image. The experimentation with the movement of light and seeing the movement recorded in a photograph is most mesmerizing and engaging. This could be a small project for students to learn about shutter speed, aperture, and exposure and explore the aesthetic potentials of monochromatic images. The project's objective may be for students to experiment with and explore the potentials of slow shutter speed using the manual setting on their DSLR camera, submit a series of trials and errors, and submit three ideal monochromatic photographs that capture the movement of light.



Carol (Xinyue) Liu

The Medical Dream (triptych)

Lino Print with Acrylic Paint on
Paper

8.25" x 11.75"

The triptych is a series of Lino prints. The process started with researching Chinese medical herbs, developing fantastical creatures for the herbs, and putting the creatures together in an image. The triptych is connecting to how medical records with illustrated herbs are usually recorded as printed items, and they look very formal and delicate. The triptych wishes to depart from the graveness and the heaviness that could be related to sickness and medicine and transcends it to something light and surreal, so the prints are inked unevenly with light colour. The prints also encompass a range of printing explorations: the first image where parts of the paper are peeled off by the linoleum block, creating a hairy texture (this is done by pressing the paper very hard to the block); the second image contains an extended portion added by a second print, but only half of the block is printed; the third employs a way to print with water after the first print with acrylic, where you wash the surface of the block and gently place the paper on top until the desired image appear, to create a more ephemeral element that would eventually disappear. Overall, the transient or dreamy state of the triptych also relates to the unexpectedness in and of living a life. The idea for the project is for students to choose something meaningful from their lives and experiment with linoleum printing techniques (and maybe even invent one). The goal is for them to take risks in art and be able to analyze how their artwork's aesthetics and materials relate to their lives.



Carol (Xinyue) Liu

Landscape of the Past
Watercolour on Paper
5.5" x 8.5"

Landscape of the Past is a study of watercolour painting, where the landscape is a customized scene of the oil painting "Seascape" by Fitz Henry Lane. The customization is done using the NGA kids Art Zone application where it allows you to select the preferred fore-, middle-, and background of the painting and add different types of ships and characters to the image. This study of an oil landscape and transforming it into a simple watercolour painting could be a way to engage students and help them become familiar with the medium of watercolour. It is also a great way to practice the wash in watercolour painting. Moreover, the project could encompass the introduction/review of art gallery interactions and art history alongside practicing watercolour techniques. It is interesting to note that using cotton balls seem effective in removing excess water in place of a sponge.



Kate Malenfant-McNeice

'Dee'

Lino Block Print

5"x 7"

Lino block prints are a common first step into print making. This work functions as an imperfect exploration into the medium, with visual flaws that show missteps I took in this return to the medium. The ink textured as it was already semi-dry as I ran off to grab a spoon to press the paper into the block; the line on the left is wavy as I do not have experience using an X-ACTO knife to cut a block in half. These imperfections will help me guide my future learners to have fewer issues in the printing process.



Kate Malenfant-McNeice

'Dee Dee'
Digital Painting
8.5" x 11"

Digital art as a medium has grown in popularity within the visual art high school classroom since I was a student and will continue to grow. As well, in our current remote or hybrid learning setups, students can have a limited number of supplies. This medium has many uses, and can be a stand-alone project, or an option as one of the media for a painting project.

This set of three artworks are a set, that show a range of media, with the same subject matter. All three offer different viewing experiences, have different final aesthetics, and offer very different making processes.



Kate Malenfant-McNeice

'Dee Dee Dee' Clay Sculpture 6" x 6" x 1.5"

An exploration both into the element of 'form', and the media of sculpture. This sculpture was inspired by relief sculptures. It was made by forming a slab of clay and carving into it to create the physical depth that creates shadows.

This set of three artworks show a range of media, with the same subject matter. As a painter, I explore media outside of my practice to better the advice and experiences I can bring to a classroom. All three offer different viewing experiences, have different final aesthetics, and offer very different making processes.



Anisa Malik

Daydreamer Photography 4" x 6"

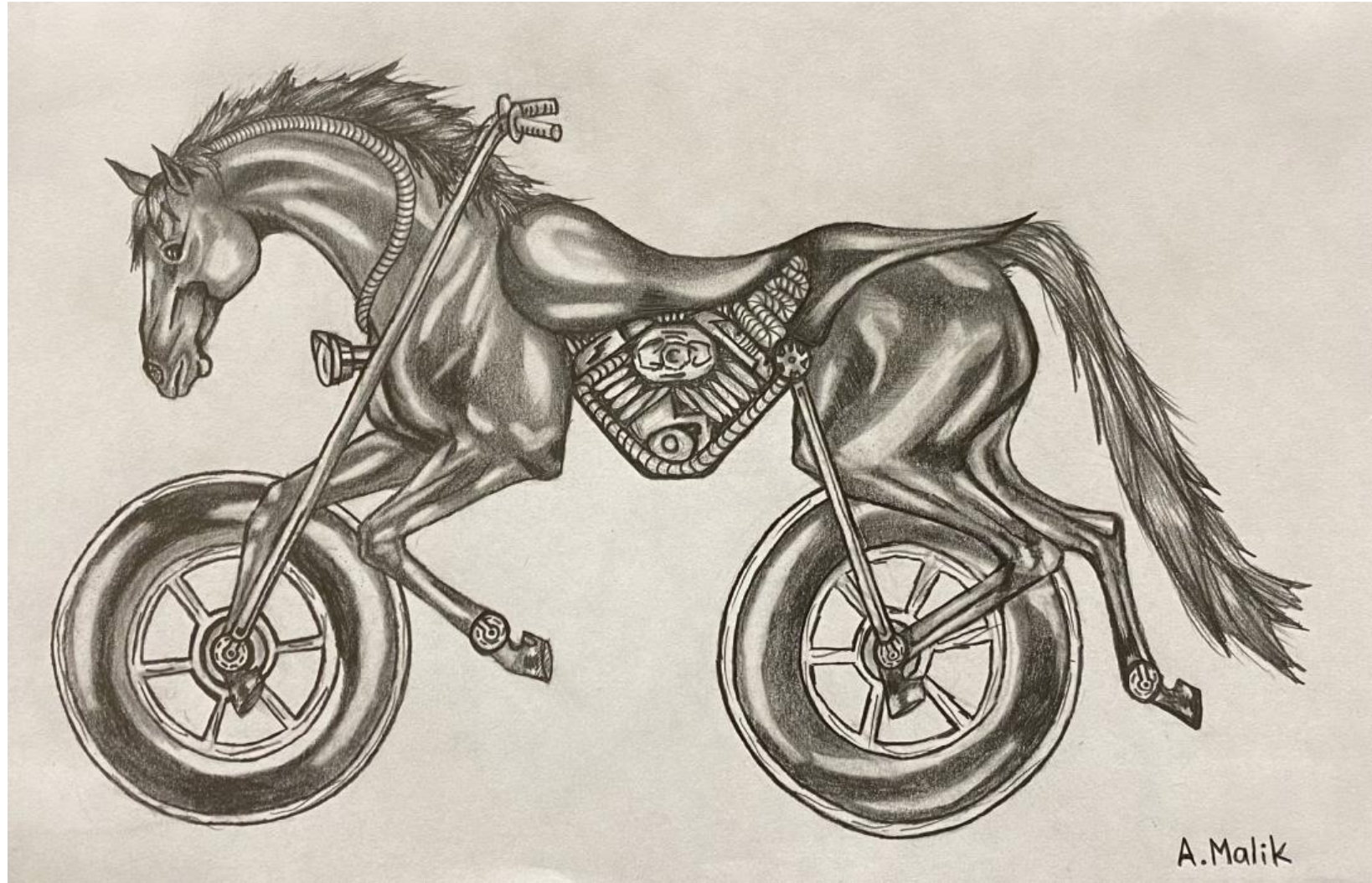
For this piece, I wanted to create a portrait using direct natural light, framing my sisters face with the sky as the background. We waited until about 2pm when the sunlight was direct but not too harsh and I asked her to pose using her arms to create triangles. It is sometimes difficult to take flattering photos with direct sunlight, so the challenge was to use light and shadows strategically to create shape. This challenge can be used in the classroom to encourage students to think about light intensity and how it affects a photograph.



Anisa Malik

Hybrid Horse
Graphite
6" x 10"

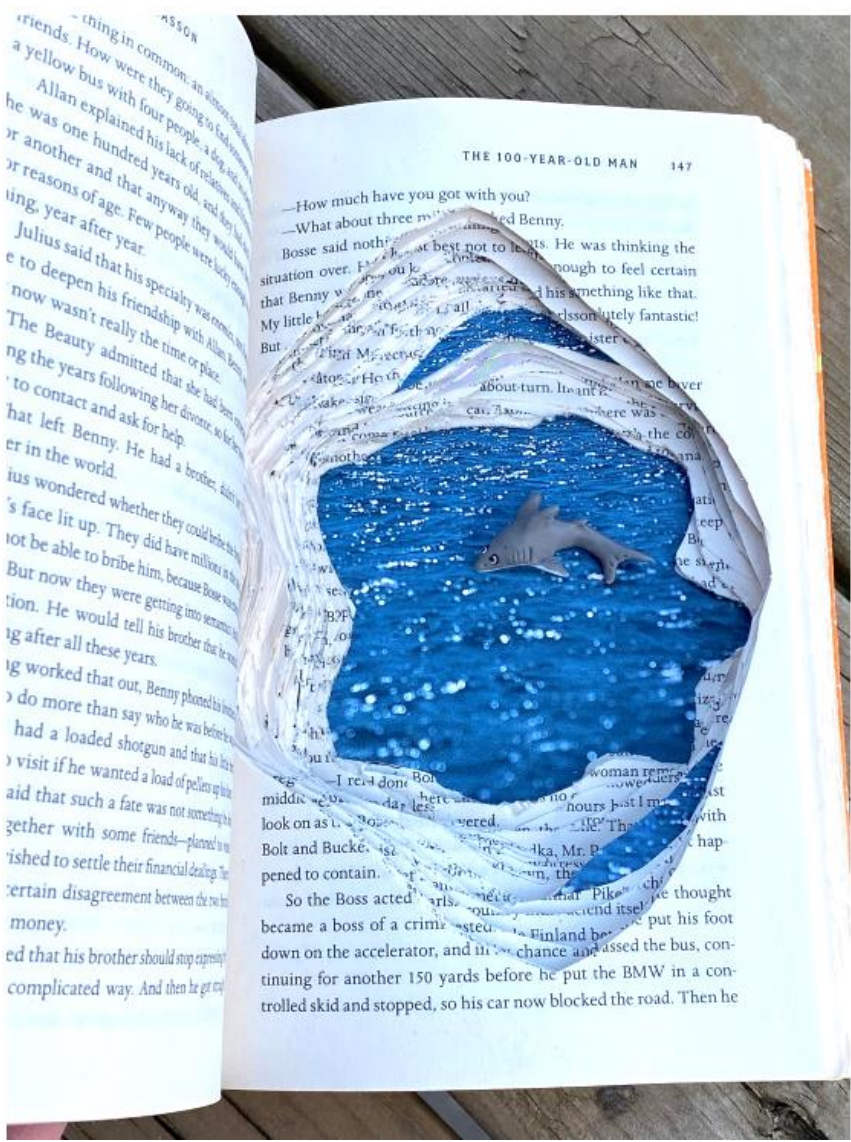
This hybrid drawing combined a vintage style motorcycle with a trotting horse. The juxtaposition of the animal and motorized vehicle demonstrates the similarities and differences between these two "modes" of transportation. In my process, I had brainstormed many different combinations of animal and vehicle and the way they might work together. This style drawing can be used in the classroom to refine technical drawing skills as well develop students brainstorming skills.



Anisa Malik

Unama'ki
Altered Book
6" x 9"

This piece was made with the intention of contrasting human consumption with nature. I recently watched a documentary called Seaspiracy where activists brought attention to the horrors of commercial fishing and its impact on wildlife. Sharks are widely demonized despite the reality being that they are relatively harmless, and we enter their home when we step in the ocean. In the classroom an altered book can be used to create an artistic metaphor about a social justice issue such as this one.



Pavit Mann

Still life 1

Pencil on mixed media
paper
22.0 cm x 30.5 cm

I got an opportunity to work on my pieces through course F2020 CURR 389, Art (PJ). My goal was to get back to art and to still life as well. I had learnt still life but wanted to practice pencil sketching. The pandemic really helped me get back to my long-lost skill. The objects that I chose, gave me an opportunity to observe them closely and represent them on paper. Through this creative process I learnt that observation and patience can help create great pieces. While drawing, I felt at peace, I felt confident as I still had the talent.



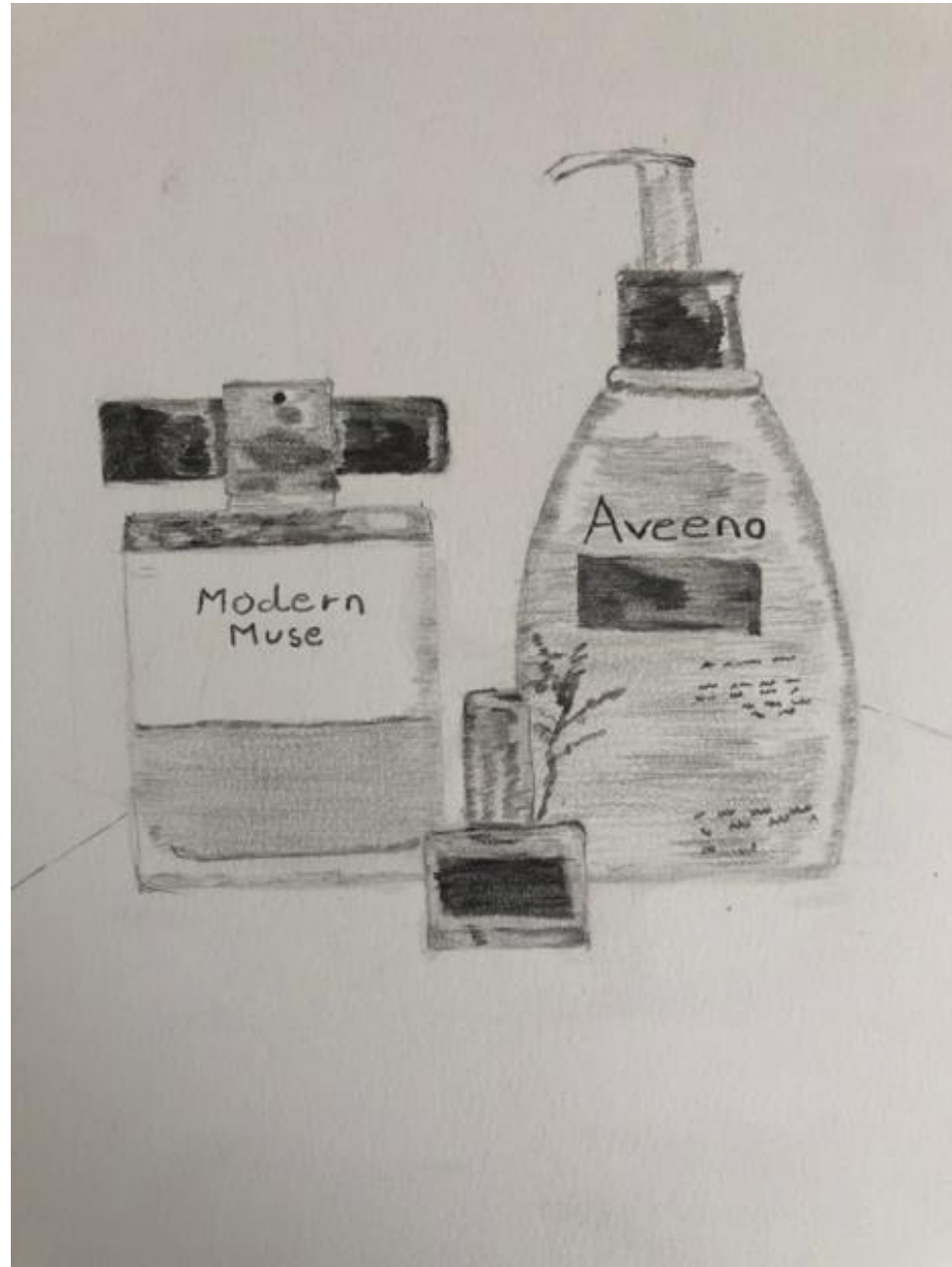
Pavit Mann

Still life 2

Pencil on mixed media
paper

22.0 cm x 30.5 cm

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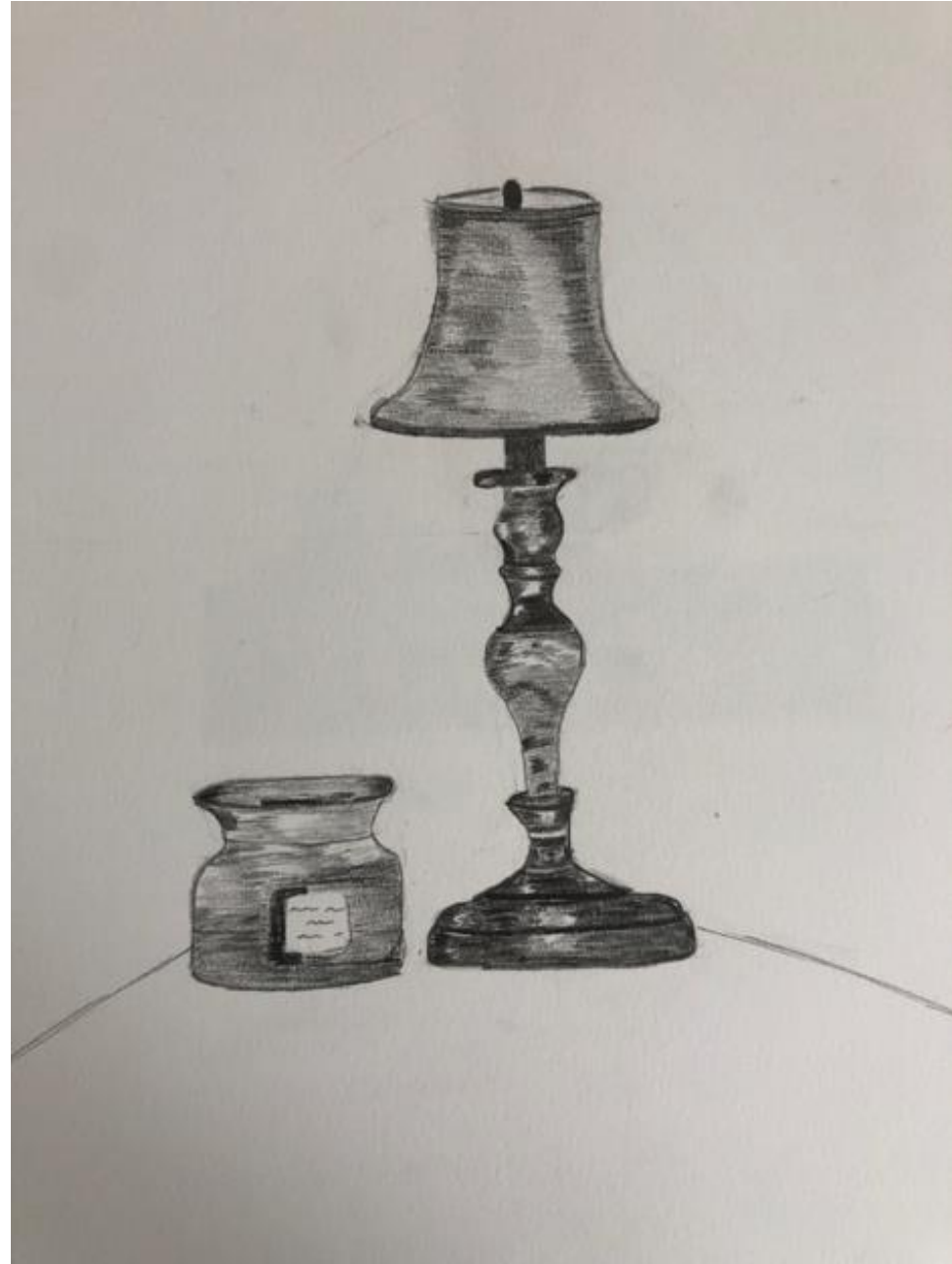


Pavit Mann

Still life 3

Pencil on mixed media
paper
22.0 cm x 30.5 cm

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Nina Nissan

Dragonflower etching (copper plate) 8" x 10"

This print was done using a copper plate with beveled edges. The edges of the copper plate were beveled using a flat file sanding stick to ensure that the plate edges did not rip the paper when printing. Carbon paper was first placed on the copper plate and then the drawing was placed on top to be traced onto the plate. Once the tracing was complete, many styles of etching tools were used on the image to create various textures, depths and lines. The deeper and wider the line, the more ink it could hold which would darken the area to create shadows and dimension. After etching the drawing on the copper plate, black ink was rolled using an ink roller onto the plate ensuring that every corner of the etching was loaded with ink. Before any printing can occur, the ink was removed from areas which are not etched with anything. Therefore, a clean rag must be used in a circulating motion on the plate to lift off the ink in these untouched areas to ensure nothing unwanted is transferred onto the paper. The printing paper used was cut to size and prepared for printing (dampened in a water bath; however, dry paper can also work). The paper was positioned and placed onto the copper plate with the plate being centered as much as possible and then large heavy books and pressure was applied. The books were removed, and a rolling pin was used with added pressure to ensure that the paper has soaked up all the ink. (A printing press would be much suitable to use). The print was then placed in a cool, dry place until it dried and then was flattened with heavy objects to ensure that the paper was not waved from the water bath.

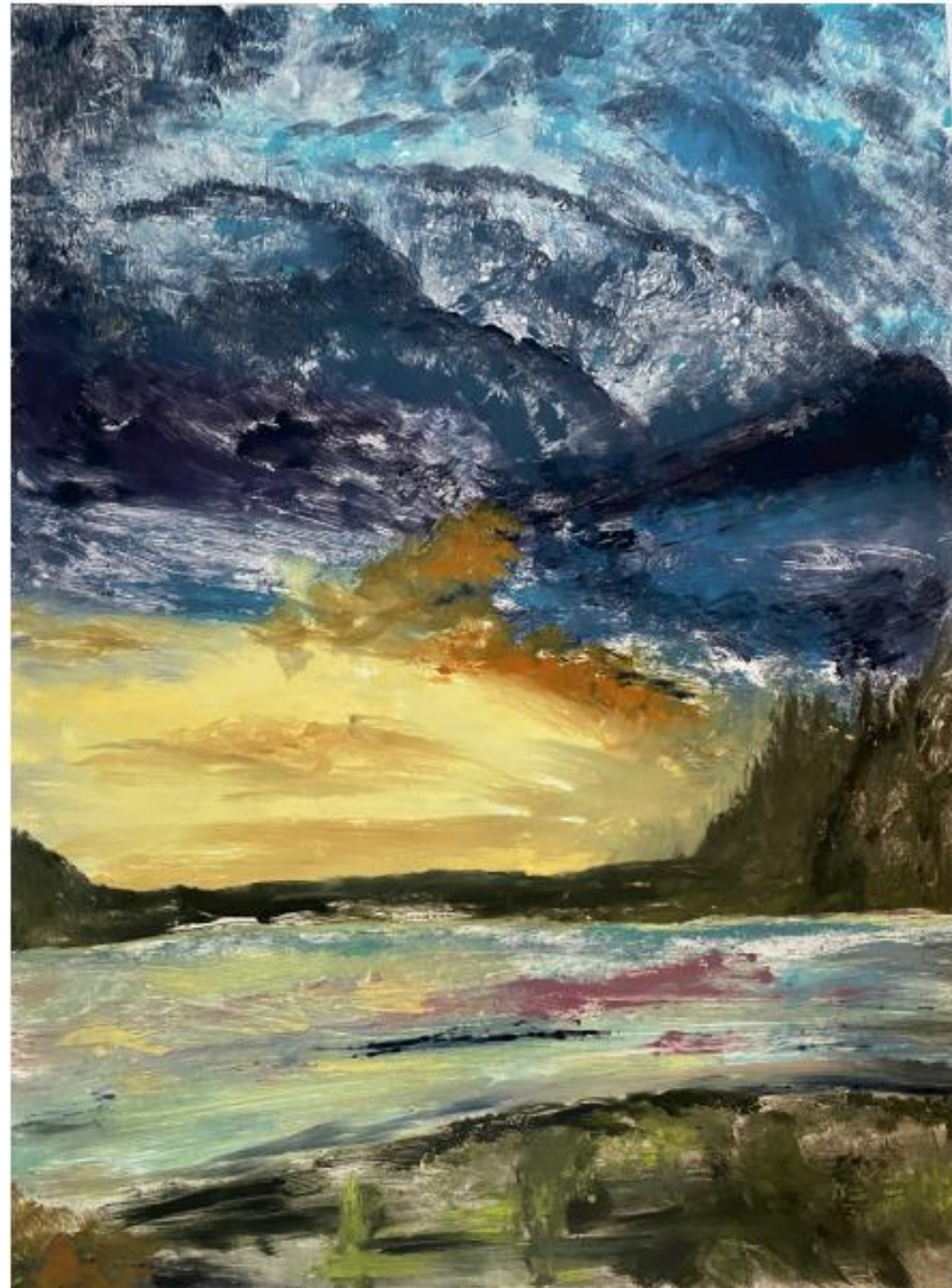


Nina Nissan

Blue Neverland

Print - ink plating on
copper plate
30" x 45"

This print was done using a copper plate with beveled edges. The edges of the copper plate were beveled using a flat file sanding stick to ensure that the plate edges do not rip the paper when printing. Using numerous sizes of paint brushes and various colours of ink, ink was painted onto the copper plate. Multiple coatings of the same colour were placed for each layer or design to ensure that the paint was thick for printing later on. The printing paper used was cut to size and prepared for printing (dampened in a water bath; however, dry paper can also work). The paper was positioned and placed onto the copper plate with the plate being centered as much as possible and then large heavy books and pressure was applied. The books are removed, and a rolling pin is used with added pressure to ensure that the paper has soaked up all the ink. (A printing press would be much suitable to use). The print is then placed in a cool, dry place until it has dried and then can be flattened with heavy objects to ensure that the paper is not waved from the water bath.



Nina Nissan

Figures 3

Print - digital drawing
11" x 17"

This print was done using a digital art software on the Apple iPad with an Apple pencil. First, the page was set to the required dimensions and the colour palette along with the "brushes" were selected. The background was created with the Salamanca painting brush using various cool and warm monochromatic tones of pinks and purples. The colours were then blended using the jagged smudge brush to ensure that there were no harsh lines between each colour story. After the background completion, a small sketch of two continuous lined figures were done using the Derwent brush in a bright white colour. The sketch was done with a small pencil size of 3% and 100% opacity. The sketch served as a template for using other interesting brushes such as the Thylacine and the Ink Bleed brushes to create abstract paintbrush marks that followed the figure's outline. Once the figures were drawn to satisfaction, they were copied onto new layers, placed around the page and then distorted using the Motion Blur adjustment. This adjustment was created with a lower opacity to allow for added depth and dimension, but also to create the illusion of smoke that is diminishing and diffusing away.



Alison Quinn

Gratitude Styrofoam Block Print 4.5" x 6"

This piece began with a self-reflection of three things I am grateful for during such turbulent times. I symbolized these elements (the outdoors, my pets and my health) and constructed a composition around them paying special attention to the positive and negative space used in a relief print. I transferred my image onto tracing paper, using the tracing paper as a guide over a Styrofoam plate. I incised the Styrofoam with a dull pencil. This can be great way to incorporate wellness, art as a conduit for wellness and self-reflection into the classroom.



Alison Quinn

Dreaming Lino Block Print 4" x 6"

Linocut can be an easy way to introduce relief printmaking because it allows students to begin experimenting with positive and negative space as well as contrast. Depicting wildlife can be a great excuse to explore how different mediums can create texture. In this case I used varying depths and stroke lengths with a V gouge to create sense of fur.



Alison Quinn

Blossom

Recycled Plate Dry Point
5" x 6"

Using simple everyday items like a flat plastic produce container, a sewing needle and newspaper can make intaglio accessible. This advanced printing process is great for student driven work and can bridge into mixed media by adding elements like watercolour or collaging into another piece. It can also be great for breaking down the idea of perfection in artwork. I created several of these prints, but I chose this one as my favorite for its imperfections, it has more plate haze than others giving it an almost antique feeling, resulting in added depth. There is a shadow double image from where I dropped the plate before printing that adds interest and gives the piece a touch of movement.



Hannah Quinton

246 Albert Street
Watercolour on Paper
12.7 cm x 17.7 cm

This painting was created using watercolour paint on watercolour paper. I began the process by photographing the façade of my house. I drew the house with a ruler, taking measurements to ensure it was proportionate. I then began the painting process and using my photo as a reference, replicated the architectural style and colour of the building. I would use this project in my classroom to teach students how to apply colour theory to achieve realistic colour and tone gradations with watercolour paint students would also gain an appreciation for architecture and the proportions and measurements involved. For this project, students will find a picture of any building they would call "home" and will paint (and draw) it entirely in watercolour.



Hannah Quinton

Ink Squid

India Ink on Watercolor
Paper
22.9 cm x 30.5 cm

To create this ink squid drawing, I started by using a wet-on-wet technique to make the ink cloud. Having wet the bottom half of the paper, I added ink on top to achieve an "ink-bleed". I then added water on top of the ink to achieve the dilution effect. To create the squid, I drew with ink and used hatching to produce value and contour. I painted the squid with various tones of diluted ink. In my classroom, I would have students use these two wet-on-wet techniques and the ink drawing techniques to create an ink creature of their choice. They would decide how to integrate these techniques to create an original and engaging composition that incorporates ink painting and drawing.



Hannah Quinton

Bluebird

Linocut Print on Paper
37 cm x 28 cm

This relief print was made using a linoleum block, acrylic paint, a roller, and printing press. Three separate reliefs were made in different shades of blue to produce three layers – the background, the base colour and shape of the bird, and a top layer of detail. The detailed texture on the wings and breast were achieved by fluke; I did not apply enough paint for it to adhere properly. This made for an interesting textural effect. This linoleum printing project could introduce high school students to the relief method and printing with the printing press. I would have students select an image of an animal and isolate three layers for them to carve out using the linoleum block. They would then paint and print the image.



Julie Ro

*Rubber Band Study in
Pencil Crayon*

Pencil crayon on paper
8.5" x 11"

Inspired by objects lying around my house for still life 3D detail study and drawing, I have chosen to use two rubber bands (one secondary colour, one neutral primary colour). I entangled them to create a knot to examine closely and enlarge on paper. This assignment can combine several different concepts in conjunction with a pencil crayon sub-unit, to form a solid understanding of how to 1) accurately depict and capture the correct colour(s), using tones, shades, hues (tying in knowledge of colour theories); and 2) to use the learning and understanding of still life drawing strategies to accurately identify the source of light and shadows.



Julie Ro

Coffee Series

Linoleum block, block
printing ink
8" x 10"

This series of lino prints were inspired by a local cafe called Sorry Coffee Co, who have a fun initiative where staff can design cup stamps. This kind of creative project would allow students to be creative and intentional, while keeping in mind their knowledge of the elements and principles of design, in their printmaking unit. This project can be altered for the classroom, to allow students a choice in a local business, for which they can research and redesign some aspect of their visual identity (i.e. logo, stamps, maybe even wall murals or decals, etc.), sketch it out, transfer their chosen design onto a lino block (reversed), and follow the steps of lino print successfully and safely.



Julie Ro

A Study of Moth

Ink on paper, calligraphy
brush

8" x 16"

It's always nerve-wracking to go in with ink directly on paper without having any outline or pencil to follow. This series of insect studies provides opportunities for practice working with ink and calligraphy brush to learn to navigate and create different textures, pressures, lines and shapes with the same singular tool. Drawing insects enlarged will enable students to not only appreciate the natural patterns and symmetry in nature, but also practice working with ink to derive and create a variety of lines, textures, washes (vivacity of ink), as a precursor to the ink or printing unit.



Kat Rodrigues

Palhaço

Digital photograph
1393px x 1821 px

For my 3D colour wheel, I decided to become the colour wheel and do a drag-inspired makeup look. Makeup is such a great medium for expression, and I think it could be interesting to explore in the classroom. I was also inspired by Alison's Drag History in Art Critical Concept. I think that a studio activity to go along with this unit could involve students designing their own drag personas and mugs.



Kat Rodrigues

Six Palettes

Acrylic on Polaroid film
86 mm x 72 mm

I like the idea of using recycled materials for art, so for my paintings I decided to use expired Polaroid film as my canvas. These are little abstract paint palettes, and they were really fun to make. Painting on recycled materials could be a fun studio project and could involve students getting really creative with what they paint on.



Kat Rodrigues

Uglies

Hardcover book, lino
block print
13.34 cm x 20.96 cm

This is a rebinding of one of my favourite books, *Uglies* by Scott Westerfeld. I used two different lino blocks to create the cover; one for black and one for colour. Printing with multiple blocks is a great next step for students who really click with this medium. It's really fun creating each layer of the design and paying close attention to all of the details.



LilacToh

Headstrong in the Clouds

Acrylic on canvas

15.2 cm x 15.2 cm

This artwork was created for my Artist in Community Education class and inspired by my experiences completing the B.Ed program during a global pandemic. I filmed the painting process and wrote an accompanying piece of music for piano which I titled *Roller Coaster*. I recorded the process of this art making because I see learning as a lifelong journey. It is less so about the end-product, and more so about the steps taken, and the experiences made, in order to get there. Creating this art was an opportunity for me to reflect upon my experiences of learning and growth as an arts educator. I learned that it is through accepting the chaos and knowing that it is alright to take each day as it comes, that will set me on the right path to becoming a better educator, artist, and person.

[Click here to see the painting process](#)



Julia Van Bommel

Exploring Magnetawan
Oil on board
18" x 24"

I was instantly captivated from the beautiful landscape that surrounded me on my trip to Magnetawan, ON. The distinguished Group of Seven artist, A.J. Casson, and his rendition of the same landscape also influenced me to paint it for my own. This "Art that Inspires" piece is a great way to introduce students to the medium of oil paint. Students would have a landscape picture as reference and interpret it to an abstract landscape.



Julia Van Bommel

The Green Bowl

Earthenware clay

5" in diameter, 3.25" tall

The Green Bowl is my first wheel thrown pottery piece. I had the wonderful opportunity to learn from my mom in this medium. Working with clay will give students the memorable hands-on, muddy experience that will allow them to work through the creative process and find themselves with an impressive sculpture.



Julia Van Bommel

*Creek Leading to
Conestoga River*
B&W film photograph,
silver gelatin print
8" x 10"

This photograph is the beginning to my self-directed research into black and white darkroom film photography. I am passionate about introducing students into the realms of film photography and uplift the abandoned school darkrooms to have them function once again. There is a tactile magic that happens in the darkroom and I want students to have to the opportunity to explore this not so "dead art."



Emily Vilé

Exploring Beyond the Surface

Mixed Media Altered Book

6.5" x 9.5"

This creation is meant to spark imagination and creativity with items we no longer want or need around us. I pulled this book out of a box that was going to be donated. This project was completed using a variety of at-home materials. Students could easily experiment with this type of activity, by using the scrap supplies they have in their home.



Emily Vilé

"Seeking Guidance"

Digital Photography Manipulation

We need to look at one object at a time. We look at an abundance of objects, images and videos every day, are we truly consuming the content to the fullest? We should be looking at its perfections and imperfections. We need to examine all the curves and bold lines in order to really feel, embrace and understand the work. I used digital software to skew and alter the initial sculpture to give viewers new perspectives.



Emily Vilé

"Seeking Heat, Grass and Juice" Digital Photography Manipulation

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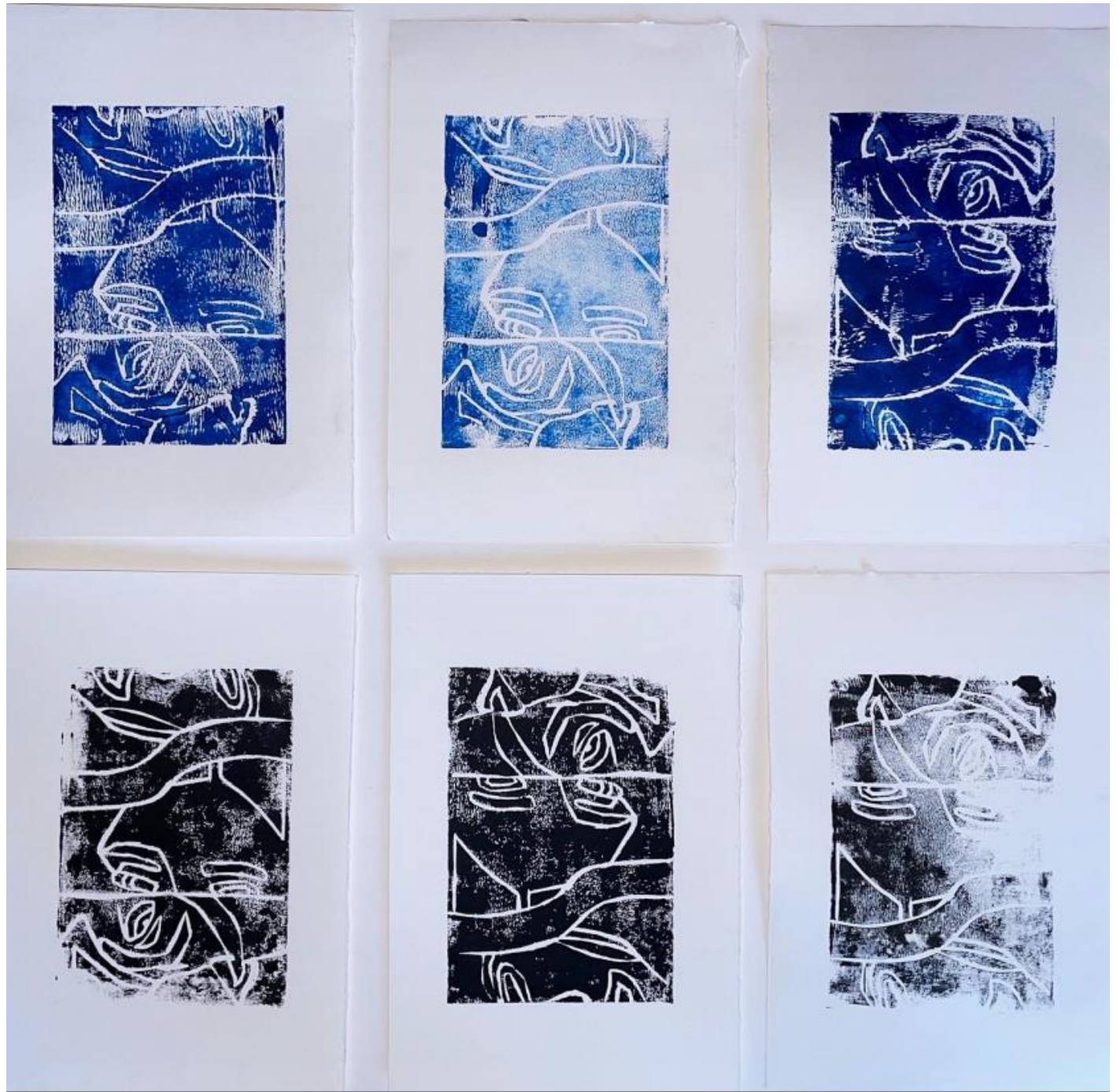
Emily Vilé

The Colours We See

Lino Print

7" x 9"

How many faces can you see? Do you see all faces or just the faces in a specific colour? Do we see the colours law enforcement sees, or do we see all colours. This project was completed using the traditional linocut printmaking process the only at home learning modification was substituting ink for acrylic paint. This type of art-making is often explored in traditional in person art classrooms, however at home students would need access to linocut rubber, carving tools, roller, brayer, paint and paper. That is a lot of materials to ask students to purchase but doing it at home is very possible.



Dora Yang

Whale

Linocut Print

21.5 cm x 21.5 cm

I did my summer 1 term in 2019 when we got to see our peers in person, and this was a print I made for a PROF 110 show and tell assignment (B.Ed). We were asked to find something that represents the intended, enacted, received, and hidden curriculum and share with our table group. I had never done any kind of printmaking before and wanted to try something new to represent the intended curriculum. I had a lot of fun trying out a new medium, but also got a bleeding finger (twice) and thought that no matter how much planning and research you do beforehand, the enacted curriculum will not happen 100% like what you envisioned.



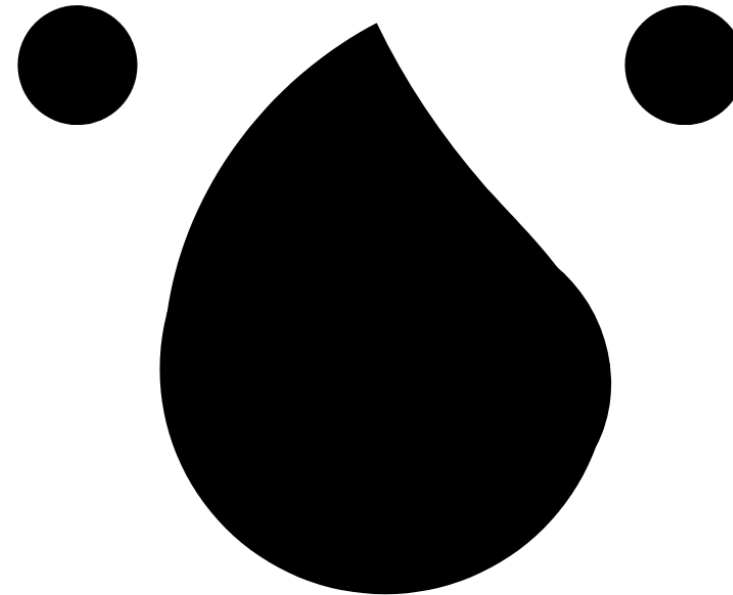
Dora Yang

Koala - Space

Digital Vector Drawing

1080 px x 1080 px

Created at the beginning of the CURR 389 (B.Ed), this image was created when I was playing around with negative space for the elements of design exercise. I ended up with a face that looked like a koala, and consequently decided to create more koalas with different elements of design. This one remains my favourite because I think it's interesting how simple shapes could remind us of a certain animal.



Dora Yang

Dog with Flower
Digital Painting
2500 px x 2000 px

For my art portfolio assignment in CURR 389 (B.Ed), I wanted to learn more about creating art digitally. This was the first time I made a digital painting, so it took me a long time to finish, but I'm really happy with how it turned out in the end. Through the process of creating this painting, I learned that with digital painting, I am able to make details that I couldn't have otherwise. I'm really glad that I had the opportunity to explore digital media and look forward to creating some more in the near future.

