Fields of Vision, Lines of Sight

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The Alberta Foundation for the Arts Travelling Exhibition program

Curated by Ashley Slemming
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П. Дяків '77

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Primrose Diakow
Big Hill Springs, The Valley
1977
Watercolour on paper
16.5 x 23.5 cm
Collection of the Alberta
Foundation for the Arts

Primrose Diakow
Near Morley Flats
n.d.
Watercolour on paper
18.6 x 28 cm
Collection of the Alberta
Foundation for the Arts

About

The Travelling Exhibition Program (TREX)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the artwork of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION ONE – Northwest: The Art Gallery of Grande Prairie

REGION TWO – Northeast / North Central: The Art Gallery of Alberta

REGION THREE – Southwest: The Alberta Society of Artists

REGION FOUR – Southeast: The Esplanade Arts & Heritage Centre

The Alberta Society of Artists (ASA)

The Alberta Society of Artists is a large part of Alberta's visual arts history, through its members, its exhibitions, and other initiatives. The ASA was founded in 1931, making it the oldest society of juried professional artists in the province.

The ASA is an active membership of professional visual artists who strive for excellence. Through exhibitions, education, and communication the society increases public awareness of the visual arts.

The ASA is contracted by the Alberta Foundation for the Arts to develop and circulate the TREX exhibitions to communities throughout southwest Alberta.

The Alberta Foundation for the Arts (AFA)

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

As a crown agency of the Government of Alberta, the Alberta Foundation for the Arts Act was later established in 1991 with a mandate to support the arts in Alberta. This mandate is accomplished by providing persons and organizations with the opportunity to participate in the arts in Alberta; fostering and promoting the enjoyment of works of art by Alberta artists; collecting, preserving, and displaying works of art by Alberta artists; and encouraging artists resident in Alberta to continue their work.

Exhibition Statement

Field of Vision: "The entire area that a person or animal is able to see when their eyes are fixed in one position." [1]

Line of Sight: "A straight line along which an observer has unobstructed vision." [2]

The sense of sight within both humans and animals is the result of complex interactions between light, our eyes, and our brain. We are able to observe landscapes, natural wonders, and everyday objects around us because light is reflected into our eyes, where signals are sent to our brain so we can decipher the visual information. For centuries, scientists, mathematicians, and artists alike have investigated how vision works, and their findings have influenced the ways in which humans have attempted to translate what is seen in the real world into two-dimensional visual forms.

Historical records from as far back as the fifteenth century show dedicated efforts to understand and develop repeatable "rules" for how to recreate depth and space within a picture plane, in order to effectively simulate reality through a painting or drawing. One of the primary developments to come out of these efforts is linear perspective, which is largely credited to the Italian Renaissance architect Filippo Brunelleschi in the year 1415. [3] The concepts were later documented in 1435 by architect and writer Leon Battista Alberti in what is considered the first written account on the topic, titled *Della Pittura* (*On Painting*). As a result of these findings, architects and painters learned how to use the rules of linear perspective to create realistic architectural renderings, as well as how to depict landscapes and other scenery with simulated depth. These visual techniques have been passed on for centuries, and we continue to see evidence of them in landscape art today.

Featuring seventeen artworks from the Alberta Foundation for the Arts collection, the exhibition *Fields of Vision, Lines of Sight* highlights Alberta's vast prairie landscapes rendered two dimensionally by twelve artists: Margareet Beekman, Ken Christopher, Hilda Davis, Dee Parsons De Wit, Primrose Diakow, Greg Jones, RFM McInnis, E. Annette Nieukerk, Stanford Perrott, John Snow, Armand Vallée, and Joan van Belkum. Each artist uses varied techniques to portray Alberta's flat prairies, rolling hills, and long highways with rich depth and clear lines of sight.

[1] Lexico.com, s.v. "field of vision (*n*.)," accessed April 15, 2021, https://www.lexico.com/definition/field_of_vision.

[2] Lexico.com, s.v. "line of sight (*phrase*)," accessed April 15, 2021, https://www.lexico.com/definition/line_of_sight.

[3] Naomi Blumberg, "Linear perspective," *Encyclopaedia Britannica*, January 31, 2020, https://www.britannica.com/art/linear-perspective.

[4] Tulika Bahadur, "De Pictura," *On Art and Aesthetics* (blog), October 8, 2016, https://onartandaesthetics.com/2016/10/08/de-pictura.

Artist Biographies

Margareet Beekman – No biographical information available. Her painting *Railway Tracks*, which is featured in this exhibition, was painted in 2007 and was acquired by the Alberta Foundation for the Arts in 2008.

Ken Christopher – Celebrated landscape painter Ken Christopher was born in Swift Current, Saskatchewan, in 1942. He attended Simon Fraser University, in Vancouver, and the Alberta College of Art + Design (now the Alberta University of the Arts), in Calgary.

Christopher explores the relationships in and the beauty of nature, capturing a sense of place and highlighting his closeness with the land. Influenced by the modernist works of Jackson Pollock, Christopher's work folds abstract concepts into traditional landscape painting. In addition to landscapes, some of his pieces include human figures and Western and abstract themes.

His work has been exhibited throughout Canada and in California and Japan. Christopher's pieces are in a number of permanent collections, including the Alberta Foundation for the Arts, the Bank of Montreal, the Canada Council Art Bank, the Canadian embassy in New York, Canadian Pacific Railway, the Art Gallery of Alberta, Esso Resources, the Glenbow Museum, Imperial Oil, Xerox Canada, Petro-Canada, the prime minister of Canada's collection, Royal Bank of Canada, Shell Canada, and the Whyte Museum of the Canadian Rockies. [5]

Hilda Davis – No biographical information available. Her painting *Stooks*, which is featured in this exhibition, was painted in 1981 and was acquired by the Alberta Foundation for the Arts for their collection the same year.

Primrose Diakow – Primrose Diakow graduated from the Alberta College of Art + Design (now the Alberta University of the Arts) with a specialization in Painting and Sculpture in 1966, during which time she also studied privately with Katie Ohe and Janet Middleton. She undertook MFA research in painting, drawing, and etching at the University of Calgary, where she also studied Ukrainian. In the 1960s, Diakow served as an interpreter for Cosmic Awareness Communications, an organization dedicated

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[5] "Ken Christopher," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 9, 2021, http://alberta.emuseum.com/people/430/ken-christopher.

to helping people discover their divine truth and cosmic awareness. She has held membership in the Alberta Society of Artists and exhibited her work in solo and group shows regionally.

The Alberta landscape, Diakow's Ukrainian heritage, Byzantine traditions in art, and respect and reverence for the earth all motivate her work, which depicts landscapes, figures, and religious concepts in acrylic, oil, enamel, watercolour, and clay sculpture. Her portraits especially express what she feels about her life and about God, and take on not just documentary but prophetic qualities. Diakow's subjects sit for her in their own spaces, where she does preliminary drawings. She then completes the paintings in her home studio from memory. Considering the photograph a dead image, she believes that "if an artist has to copy a photograph, he or she might as well forget about trying to do a painting." [6]

Greg Jones – Currently based in Fairview, Alberta, Jones is a multimedia artist who primarily works as a sculptor in metal and as a painter in watercolour and acrylic. Jones's "idea-based" pieces come from nature and everyday experiences. His three-dimensional work is fabricated out of recycled preformed dimensional steel; he often uses pipe, sheet, rod, tubing, elbows, pressure vessels, and other mechanical components to fabricate and mimic complex curves and symmetrical shapes found in nature, including seed heads, stones, river valleys, eroded soil, blossoms, deciduous cones, and other natural forms. The objects are tactile and heavy with smooth fitted surfaces, reminiscent of these things but possessing a strange presence of their own. Jones's paintings are regional, realistic, and mostly about light, shadow, and depth of field. [7]

RFM McInnis – Robert McInnis has lived and painted in many regions of the country and has a special affection for the Southern Alberta prairie with its tonal ochres. During his lifetime, McInnis has also painted the figure in watercolour and oil. At heart, McInnis considers himself a figurative artist in the Maritime tradition of Fred Ross, Millar Brittain, Jack Humphrey, Alex Colville, and Christopher Pratt. In addition, as a photographer, the artist has a keen appreciation for historical sites, railways, and prairie grain elevators.

McInnis has a diploma in Fine and Applied Arts (1961) from Saint John Vocational School (New Brunswick). From 1961 to 1971, McInnis served as the head of the Prince

[6] "Primrose Diakow," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 9, 2021, http://alberta.emuseum.com/people/609/primrose-diakow.

[7] Greg Jones, "About," LinkedIn profile, accessed June 9, 2021, https://ca.linkedin.com/in/greg-jones-b3425071.

George College Art Department before returning to Toronto to begin his "real art career." Since then, the artist has worked independently with what he once described as a systematic plan to make himself known nationally by "living regionally" as a bold and brushy landscape artist. In doing so, McInnis has had the opportunity to interpret the rural environments of Alberta and Eastern Canada, especially the picturesque Charlevoix region of Quebec. A prolific artist, McInnis also has in his ouvre a series of railway paintings and, more familiarly, a large body of work devoted to the female subject. Public collections containing his work include Hart House (University of Toronto, Toronto, ON), the Glenbow Museum and the Nickle Galleries (Calgary, AB), Library and Archives Canada (Ottawa, ON), the New Brunswick Museum (Saint John, NB), and the Art Gallery of Alberta (Edmonton, AB). [8]

E. Annette Nieukerk – Now in her fifth decade of art practice, Annette has had a varied career spanning disciplines, media, and genres. As a young artist, she depicted the prairie landscape using silkscreen printing as her medium of choice. In midcareer, Annette became passionately involved in theatre design and followed that path for many years while still maintaining her role as an art educator. Today, she works out of a studio in East Vancouver utilizing a variety of mixed painting and drawing media. She employs the human figure as the focus of her practice. Working both from life and from photographs, Annette seeks to not only expose that which is obvious in the sitter's physical form, but also to explore the layering of individual narrative – the stories of experience and lives lived. [9]

Dee Parsons De Wit – Dee Parsons De Wit was born and raised in Massachusetts and lived in Michigan, California, Montana, and Wyoming before settling in Calgary in 1995. She earned a Bachelor of Science in Education from the University of Michigan and a Bachelor of Science in Physiotherapy from Stanford University. Upon moving to Canada, she studied art under Holly Middleton and William Stevenson, attended short courses at the Banff School of Fine Arts (now the Banff Centre for Arts and Creativity), participated in evening classes at the Alberta College of Art + Design (now the Alberta University of the Arts) for ten years, and ultimately received a Bachelor of Fine Arts from the University of Calgary in 1992.

Parsons de Wit taught painting in rural towns for the Alberta University Extension Service (now the University of Alberta Faculty of Extension). She served as a founding member and president of both the Calgary Artists' Association and the Centennial

[8] "RFM McInnis," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 9, 2021, http://alberta.emuseum.com/people/1751/rfm-mcinnis.
[9] Annette Nieukerk, "Bio," anieukerkart.ca, accessed June 9, 2021, https://anieukerkart.ca/about.

Gallery, a marketing guild of Calgary artists. She became a member of the Alberta Society of Artists in 1988. Parsons de Wit exhibited regularly in Centennial Gallery and in juried group exhibitions, including *Canadian Perspectives*, hosted by the National Gallery of Canada, until she moved to Victoria in the early 2000s. Her work is held in the collection of the Alberta Foundation for the Arts, as well as in corporate and private collections in Canada and the United States. [10]

Stanford Perrott – Influential Albertan art educator and master watercolourist Stanford Perrott was born March 11, 1917, in Claresholm, Alberta. Perrott attended the Provincial Institute of Technology and Art (now two educational institutions: the Southern Alberta Institute of Technology and the Alberta University of the Arts), where he studied under the tutelage of Marion Nicoll. Perrott returned to the Provincial Institute of Technology and Art in 1946 to teach, and in the 1960s, Perrott was instrumental in convincing the provincial government that the art section of the institute needed its own building. From 1967 to 1974, he was head of what had become the Alberta College of Art + Design thanks to the hard work of Perrott and his associates. The art college would later become the Alberta University of the Arts (in 2019). Perrott spent approximately forty years teaching young adults, and his collection of work ranges from traditional realist watercolour paintings to large midcentury abstract work. In the mid-1950s, he studied with famous Abstract Expressionist painters Hans Hofmann and Will Barnet. Maxwell L. Foran penned a book titled *The Chalk & the Easel: The Life and Work of Stanford Perrott*, which outlines how essential Perrott's presence was in the Alberta arts community. [11]

John Snow – John Harold Thomas Snow was born in Vancouver, British Columbia, in 1911. As a young boy, he lived in England with his family until their return to Canada in 1919, after the First World War. In 1921, his family settled on a farm west of Innisfail, Alberta, and five years later (at age fifteen) he told his father he wanted "to be a painter or a banker," and later had successful careers as both.[12] In 1928, he joined the Royal Bank of Canada (RBC), beginning his career as a banker, which lasted forty-three years. He retired at age sixty. His time with RBC was interrupted only once, with his enlistment and overseas tour during the Second World War. This time spent overseas provided opportunities for him to visit some of the world's great museums, profoundly influencing his art and life. [13]

[10] "Dee Parsons De Wit," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 9, 2021, http://alberta.emuseum.com/people/2041/dee-parsons-de-wit.

[11] "Stanford Perrott," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 10, 2021, http://alberta.emuseum.com/people/2082/stanford-perrott.

[12] Brian Brennan, "John Snow, An Homage," *Galleries West*, December 31, 2002, https://www.gallerieswest.ca/magazine/stories/john-snow%2C-an-homage.

[13] "John Snow," The Collectors' Gallery: Fine Canadian Art, accessed June 10, 2021, http://www.collectorsgalleryofart.com/dynamic/artist_bio.asp?artistid=11.

During Snow's time back in Calgary after the war, he began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself as both a master lithographer and an instrumental mentor to colleagues and new artists. Dr. Snow exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals, and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles, and intaglio relief helped usher Alberta into the modernist period. [14]

Dr. Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are an honorary doctorate from the University of Calgary (1984), the Alberta Achievement Award from the provincial government (1984), and the Alberta Order of Excellence (1996). His work is held in many collections, including the Glenbow Museum, the Art Gallery of Alberta, the Alberta Foundation for the Arts, the National Gallery of Canada, and the Victoria and Albert Museum in London, England. [15]

Armand Vallée – The paintbrush of Armand Frederick Vallée was one of spontaneity and radiance. Each painting is a joyful celebration of life in all its myriad forms.

The work of Armand Vallée is the journal of his life. Born into an Austrian family of artists, he studied extensively in Munich, Düsseldorf, and Vienna. After the war, Armand rebuilt his career, painting and exhibiting in Switzerland, Italy, and France. After capturing the Canadian North on canvas, he decided to make Canada his home. During his life, Armand painted scenes from Alaska to Mexico: desert and mountain landscapes, portrait studies of Indigenous individuals, and contemporary city life; he painted the oil industry in the field, cells under the microscope, and memories of the Holocaust.

Armand Vallée was an extraordinary man. His remarkable accomplishments are due as much to his perseverance to work as an artist as to his exceptional talent. His work is found in museums, galleries, and major corporate and private collections throughout North America, Europe, Japan, Australia, and North Africa. Some of his series of paintings have received special recognition, including honours in the fields of education and human rights.

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[14] "John Snow," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 10, 2021, http://alberta.emuseum.com/people/2441/john-snow.
[15] Ibid.

Armand was a visual explorer intimately connected to his environment, and he was able to translate its vitality to paper. A deep love of drawing and a strong will to work fuelled all his energy and ideas. From a deep understanding of nature and humanity stems the unique expression that is his work. [16]

Joan van Belkum – Joan van Belkum pursued a practice as a painter that extended over 50 years and resulted in the creation of hundreds of works. A native of England who moved to Medicine Hat in 1955, Joan was a trained physician who never practiced medicine here, pursuing instead her lifelong love for painting. She joined the Hat Art Club and eagerly learned from visiting artists and from acclaimed modernist painter Luke Lindoe. Joan was quickly embraced by an appreciative community through her love of art and our regional landscape. She painted abroad and worked in portraiture, still life, and abstraction, yet returned over and over to the rivers, coulees, and hills of her adopted home in southeastern Alberta. Joan's talent was recognized early in her career: in 1963, her work was shown at the Edmonton Art Gallery, and in 1964, in a solo exhibition in Calgary. Numerous group exhibitions followed throughout Alberta, with solo exhibitions at the Medicine Hat Museum and Art Gallery (now called the Esplanade Arts & Heritage Centre) in 1982 and 2005. [17]

[16] "Armand Vallée," The Alberta Foundation for the Arts (AFA) Art Collection, accessed June 10, 2021, http://alberta.emuseum.com/people/2697/armand-vallee.

[17] *Joan van Belkum: A Retrospective from the Collection*, Medicine Hat: Esplanade Arts & Heritage Centre, July 28 – September 15, 2018. Public reception invitation.

List of Artworks

Images top to bottom

Joan Van Belkum
Village
1985
Oil on canvas
40.6 x 50.8 cm
Collection of the Alberta
Foundation for the Arts

Armand Vallée
Autumn Ritual
1990
Oil on canvas
43.2 x 59.6 cm
Collection of the Alberta
Foundation for the Arts

Hilda Davis
Stooks
1981
Oil on Masonite
40.5 x 50.5 cm
Collection of the Alberta
Foundation for the Arts

Greg Jones
Depth of Field
1990
Watercolor and graphite
on paper
37.3 x 45.8 cm
Collection of the Alberta
Foundation for the Arts

Images top to bottom

Ken Christopher
Towards Jorgenson's, Sask
1986
Acrylic on canvas
30.5 x 60.8 cm
Collection of the Alberta
Foundation for the Arts

Margareet Beekman
Railway Tracks
2007
Oil on canvas
57.5 x 67.5 cm
Collection of the Alberta
Foundation for the Arts

Images top to bottom

Primrose Diakow
Near Morley Flats
n.d.
Watercolour on paper
18.6 x 28 cm
Collection of the Alberta
Foundation for the Arts

Primrose Diakow
Big Hill Springs, The Valley
1977
Watercolour on paper
16.5 x 23.5 cm
Collection of the Alberta
Foundation for the Arts

Images top to bottom

Dee Parsons De Wit
Sunstruck Fields
1990
Monotype and pastel
on paper
56.2 x 60.5 cm
Collection of the Alberta
Foundation for the Arts

Stanford Perrott
Canola Fields, Parkland
1987
Watercolour on paper
58 x 76.4 cm
Collection of the Alberta
Foundation for the Arts

Images top to bottom

RFM McInnis
*One Cloud Over
Wrentham*
1987
Oil on Masonite
30.5 x 40.6 cm
Collection of the Alberta
Foundation for the Arts

RFM McInnis
Cut Fields
1989
Oil on Masonite
30.3 × 40.6 cm
Collection of the Alberta
Foundation for the Arts

Images top to bottom

RFM McInnis
Q is for Queenstown
2001
Oil on linen
39.5 × 49.6 cm
Collection of the Alberta
Foundation for the Arts

RFM McInnis
*Ripening Canola and
Wheat*
1988
Oil on Masonite
30.5 × 40.5 cm
Collection of the Alberta
Foundation for the Arts
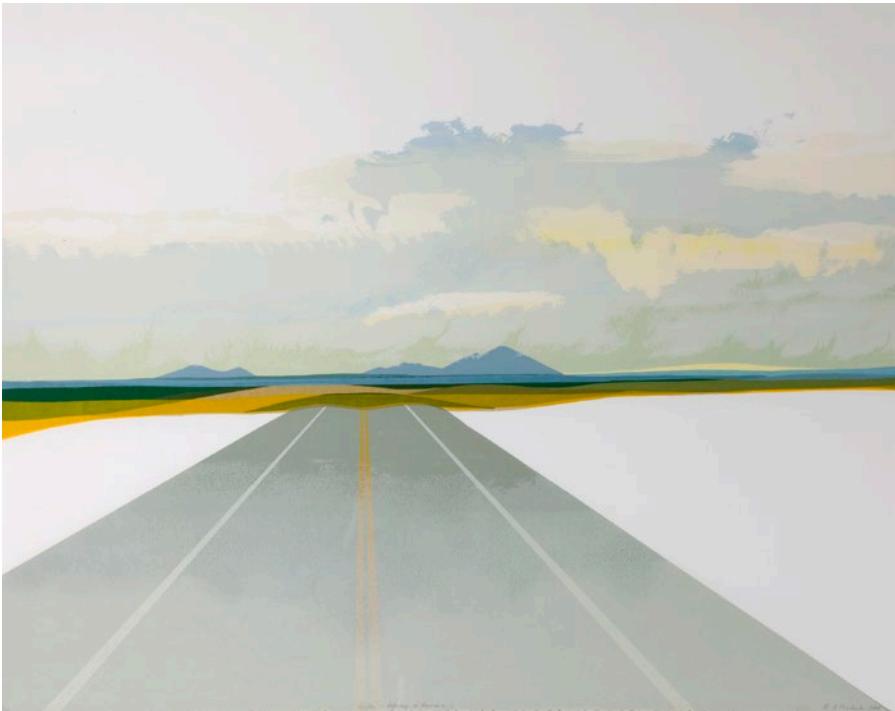
Images top to bottom

E. Annette Nieukerk
Suite-Highways & Horizons
c. 1984
Silkscreen on paper
56.7 x 71.5 cm
Collection of the Alberta
Foundation for the Arts

John Snow
Prairie Fields
1982
Lithograph on paper
52.4 x 71.9 cm
Collection of the Alberta
Foundation for the Arts

John Snow
Evening
1983
Lithograph on paper
53 x 75.2 cm
Collection of the Alberta
Foundation for the Arts

Education Guide

This Education Guide consists of activities to move audiences through the various themes presented in *Fields of Vision, Lines of Sight*. The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes questions for discussion, activities, and vocabulary designed for the level of ability, understanding, and complexity of the participants:

Beginner – participants who are just beginning their exploration of art.

Intermediate – participants who have some experience looking at and creating art.

Advanced – participants who have much experience looking at and creating art.

Throughout the Education Guide, you will find key concepts, words, and terms emphasized that can be found in the Vocabulary section.
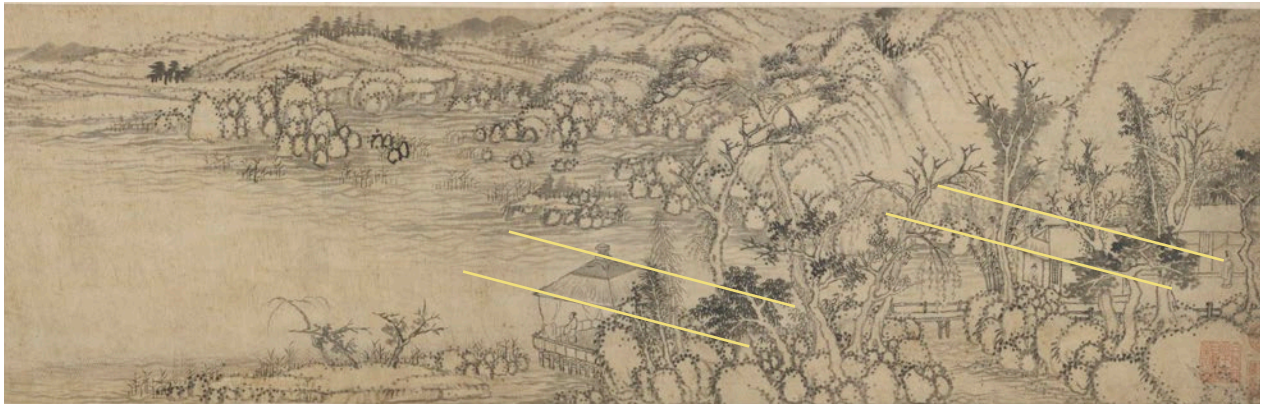

Fig. 1. *Houses at the waterside* (detail)
Formerly attributed to Cao Zhibo (1272 – 1355)
Ink on paper
Ming or Qing dynasty
Credited to Smithsonian Open Access courtesy of
Freer Gallery of Art and Arthur M. Sackler Gallery

A (Very) Condensed History of Perspective in Art

Early Perspective Techniques in East Asia

Throughout history, artists around the globe have used many strategies to replicate *depth* and *perspective* within two-dimensional planes. One such strategy used in East Asian art started with early illustrative Chinese scrolls from the late fourth century. [18] These long, horizontal *tableaus* depicted continuous landscape scenes and did not have a solitary or fixed *focal point*. This allowed the viewer to let their gaze travel along the scrolls or tapestries and be immersed in the scene. East Asian perspective also relied on spatial techniques to create depth by utilizing *picture planes*, *parallel lines*, and fading *hues*, as seen in figures 1 and 2. *Layering* was used to create a dynamic *atmosphere* within the scene. Objects in the *background* would be coloured lighter and objects closer to the *foreground* darker, which created the illusion of a three-dimensional world, as seen in figure 2. [19]

[18] "Scroll painting," *Encyclopaedia Britannica*, January 24, 2011, https://www.britannica.com/art/scroll-painting.
[19] Jonathan Janson, "The History of Perspective: Oriental Perspective," *Essential Vermeer 3.0*, accessed June 10, 2021, http://www.essentialvermeer.com/technique/perspective/history.html.

Fig. 2. *Sun and moon over land and sea* (detail)
Formerly attributed to Emperor Ming of the Jin dynasty (reigned 323 – 325)
Ink and colour on silk
Ming or Qing dynasty
Credited to Smithsonian Open Access courtesy of
Freer Gallery of Art and Arthur M. Sackler Gallery

These various techniques were uniquely suited to East Asian artists' aesthetic and philosophical priorities; namely, representing harmony within the natural world. For this reason, there was less motivation to develop a mathematically based system of perspective: "Rocks, mountains, mythical and human figures have no consistent straight lines to represent, and spatial depth could be effectively achieved by other means." [20]

Perspective during the Italian Renaissance

Some of the first documented artworks in Europe that recreated the illusion of three-dimensional form with detailed accuracy came about in the fifteenth century by Italian *Renaissance* artists, primarily the architect Filippo Brunelleschi and the architect and writer Battista Alberti. [21] Though it's suspected that this system may have been used in ancient Greek and Roman times, no records exist from before the Renaissance. These architects used mathematics, *horizon lines*, and *vanishing points* to accurately represent space within two-dimensional drawings or paintings – this became known as the *linear perspective* system. [22] A previously established technique using parallel lines had further evolved to include *one-point and two-point perspective*, both using vanishing points on the horizon line to make objects and landscapes recede into the distance, which can be seen in figure 3. Mathematical grids and measurements became a key part of techniques used for creating two-dimensional artworks that simulated three-dimensional space. These rules and techniques would become widely used among artists around the world, and would be seen within many types of art movements for centuries to come.

Pushing the Limits of Perspective

For many centuries, artists endeavoured to create realistic-looking drawings and paintings – to create the illusion of looking through a window onto real scenes. In the early 1900s, however, they started shifting away from these realism techniques and deviating from the norm. Artists began to abandon the traditional perspective tools and strategies in favour of *abstract art*, unique perspectives, and simplified forms.

Influential artists such as Henri Matisse and André Derain were crucial in the development of the *Fauvism* movement, and afterwards, Pablo Picasso and Georges Braque led the way into the *Cubism* movement. [23] These movements stretched the limits of the linear perspective system. They offered new ways of seeing by creating depth in two-dimensional worlds by other means. Taking cues from artist Paul Cézanne and *Postimpressionism*, the Fauvists experimented with abstraction using simplified shapes. André Derain's *La jetée à L'Estaque* (figure 4) offers an example of this.

[20] Ibid.

[21] Naomi Blumberg, "Linear Perspective," *Encyclopaedia Britannica*, January 31, 2020, https://www.britannica.com/art/linear-perspective.

[22] Ibid.

[23] Kelly Richman-Abdou, "Exploring Fauvism's Expressive and Colorful Contributions to Modern Art," My Modern Met, October 7, 2018, https://mymodernmet.com/what-is-fauvism-definition.
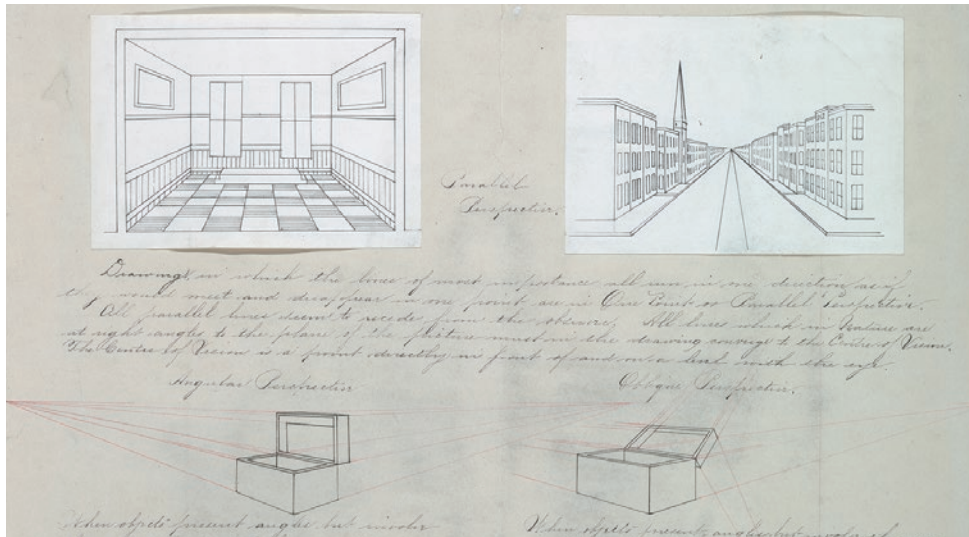
Fig. 3. *Exercises in Parallel One-Point and Two-Point Perspective* (detail)
Student at Cooper Union Art School
Black ink and red crayon on paper
American, ca. 1880
Credited to Smithsonian Open Access courtesy of
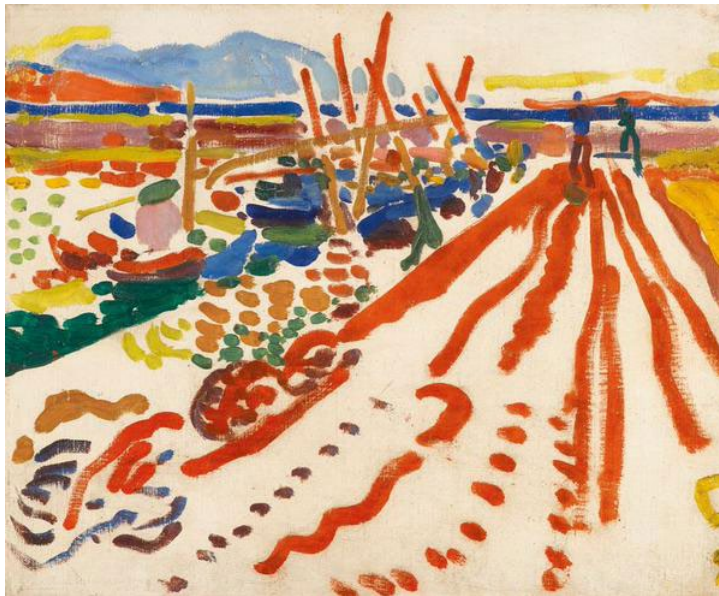Cooper Union Art School

Fig. 4. *La jetée à L'Estaque*
André Derain
Oil on canvas, 1906
Public Domain

Fauvists skewed the picture plane, resulting in flat planes of colour and brushwork, instead of focusing on spatial depth. Modern techniques led to Matisse's signature cutouts of abstract shapes and fragmentation of subject matter. Later, Cubists implemented a technique where they showed multiple views of an object layered all at once, completely deviating from the standardized one-point perspective. [24]

Fig. 5. *Viaduct at L'Estaque*
Georges Braque
Oil on canvas, 1908
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Photo courtesy Steven Zucker, Smarthistory co-founder, with Creative Commons Public License for non-commercial use: *Attribution-NonCommercial-ShareAlike 2.0*

Unlike the different points of views found in East Asian scrolls, these perspectives were focused on emphasizing the canvas's two dimensionality, by breaking subject matter down into geometric shapes without shadows and *shading*. But by depicting objects from many different angles, Cubist artists still suggested the objects' three-dimensional quality without making them look too realistic. These art movements explored a deeper conceptual understanding of objects, landscapes, or other subject matter rather than simply portraying reality.

[24] Ibid.

One-Point and Two-Point Perspective

One-Point Perspective

One-point perspective is a drawing method to create three-dimensional objects and scenes on a two-dimensional surface, such as paper or canvas. This technique also shows how objects appear to get smaller as they get further away, converging towards a single vanishing point. The vanishing point is located on the horizontal line (horizon line) across the picture plane. One-point perspective is usually used when the subject matter is meant to appear as if directly in front of the viewer or when depicting a vast landscape where the viewer looks down a long road or railway track. [25]

In one-point perspective, any object that faces the viewer appears in its true shape, without any distortion. These objects are drawn using horizontal and vertical lines. For example, the face of a building will be a rectangle. The surfaces that travel away from the viewer, such as the sides of the building, converge towards a single vanishing point. The receding lines of all other objects within the scene will lead to this vanishing point as well, which creates consistent proportions.

It can be helpful to understand one-point perspective by looking at artworks that use this technique, such as John Snow's *Prairie Fields*. Fig. 6 shows how John Snow's painting uses one-point perspective.

[25] Amiria Gale, "One Point Perspective Drawing: The Ultimate Guide," Student Art Guide, May 27, 2021, https://www.studentart guide.com/articles/one-point-perspective-drawing.
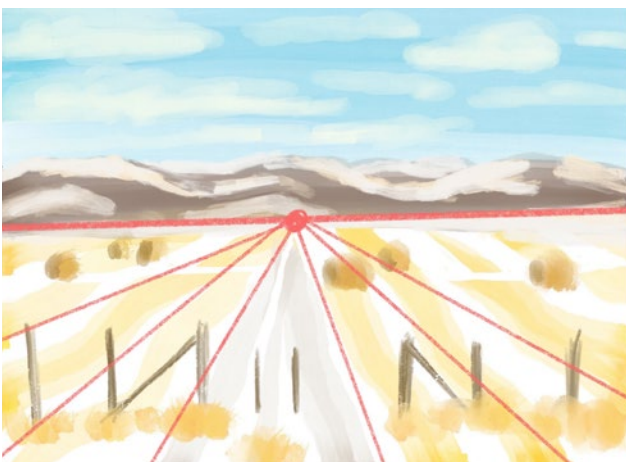

Fig. 6. Diagram showing how *Prairie Fields*, by John Snow, uses one-point perspective

Two-Point Perspective

Two-point perspective is a drawing method where a vanishing point is placed on each end of the horizon line. These two points are spaced from each other to prevent too much distortion. Receding lines are drawn from the corners of objects to each of the vanishing points. Objects within these scenes have two of their sides facing the viewer, and the sides become skewed as they stretch into the distance towards the vanishing points. [26]
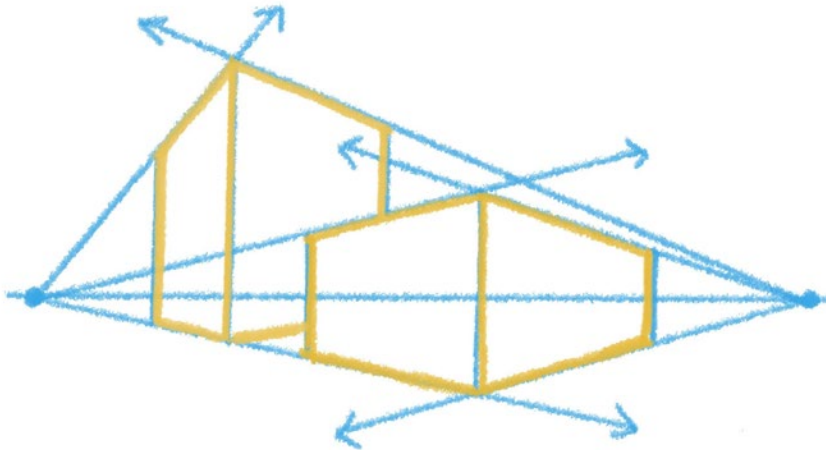

Fig. 7. Diagram showing how two-point perspective works

Summary

With both one-point and two-point perspective, the objects' placement will determine the viewer's perspective. Objects placed above the horizon line are drawn as if you're looking up at them (you see the bottom of the object). Objects placed below the horizon line are drawn as if you're looking down at them (you see the top of the object). Objects that are neither above nor below the horizon line are drawn as if you're looking directly at them (you see neither the top nor the bottom of the object).

The type of linear perspective that will lend itself well to a particular composition depends largely on the viewer's *vantage point*. If most of the shapes in the scene are flat, then one-point perspective may be the best choice. If there are many corners facing the viewer, then two-point perspective may be the best option. [27]

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[26] Matt Fussell, "Two Point Perspective," The Virtual Instructor, Accessed June 14, 2021, https://thevirtualinstructor.com/twopoint perspective.html.
[27] Ibid.

Discussion Questions

Below are questions intended to prompt meaningful discussion about the content presented in *Fields of Vision, Lines of Sight*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

Which of the artworks in the exhibition use linear perspective?

Which of the artworks in the exhibition use layering to create depth?

How do the artworks in the exhibition use colour, shading, and hue differences to create depth?

Which of the artworks look the most realistic? Which of the artworks are more abstract?

Greg Jones
Depth of Field
1990
Watercolor and graphite on paper
37.3 x 45.8 cm
Collection of the Alberta Foundation for the Arts

Beginner Lesson: Layered Landscapes

In this lesson, participants will learn how the size and placement of objects within a two-dimensional scene create the illusion of three-dimensional space by utilizing *foreground*, *middle-ground*, and *background*.

Materials

Cardboard or cardstock, construction paper, magazines, scissors, glue sticks

Preparation

For the younger participants, the organizer can pre-cut shapes or scenery images in small, medium, and large sizes to use in compositions. For example, compositional shapes can include triangles for mountains; circles for the sun, trees, or bushes; chunky rectangles for tree trunks, buildings, and windows; and long, thin rectangles for fences or roads.

Discuss and show examples of foreground, middle ground, and background and review how objects further away appear smaller, even if they're quite large. For example, mountains and buildings in the distance will be smaller, whereas up close they will be large. Optionally, review the Early Perspective Techniques in East Asia section to see examples of layering techniques used in art history.

Instructions

Step 1 Start with a base of cardboard or cardstock to arrange shapes or images on.

Step 2 Cut out shapes or images to represent a landscape or cityscape (for example, trees, mountains, fields, and buildings).

Step 3 Start arranging the shapes on your base. Keep in mind the elements of foreground, middle ground, and background that can be used to make a realistic-looking scene.

Step 4 Analyze whether some objects or layers need to be smaller or bigger to correspond with the scene's depth. Adjust or re-cut shapes and images as necessary.

Step 5 Once you've planned your composition, remove the objects from the foreground and set them aside. Then remove middle-ground objects and set them aside separately.

Step 6 Glue down the shapes still left on the composition to create the background layer.

Step 7 Next, glue down the objects you've set aside for the middle-ground layer.

Step 8 Finally, glue down the foreground objects to complete the scene. Optionally, you can glue a paper or cardboard frame around the edges to finalize the scene.

Discussion Questions

What did you learn about layering shapes? How did layering help to create depth?

What did you notice about using different sizes of shapes? How did this affect the composition?

Did you notice other participants trying out techniques that you might like to use in the future?

Variation

Another way to complete this activity is to craft it in three dimensions. Participants can follow similar steps, but the base will be either a shoebox or a folded piece of cardboard made to stand at a 90-degree angle and attached to a sturdy support. They may include more than the traditional foreground, middle-ground, and background layers if they choose. They'll adhere their objects to slits cut into their base that will pop up, or to separate 90-degree-angle folded cardstock or cardboard supports.

Plan the composition with shapes and layers.
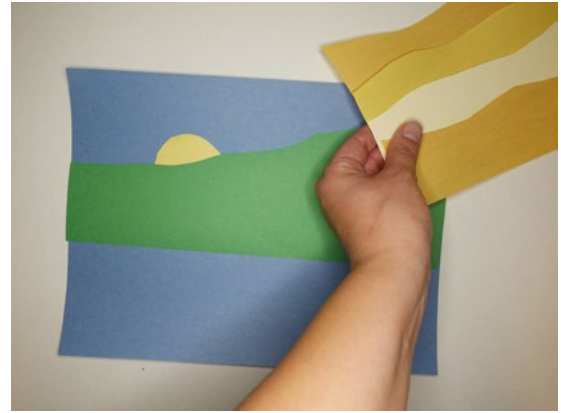
Separate the layers and plan what to glue down first.

Glue down all the layers; back layers first, then continue to the front layers.

Finish by gluing down final compositional elements.

Intermediate Lesson:
Linear Perspective Drawing

A   B

In this lesson, participants will learn how to use two types of linear perspective – one-point perspective and two-point perspective – to draw three-dimensional forms on a two-dimensional plane. Participants will learn to position and mark their vanishing point(s) and horizon line correctly, trace their receding lines to the vanishing point(s), and use appropriate line weights (light lines for construction lines; dark lines for outlines).

Materials

Pencil, paper, ruler, eraser, crayons or markers

Preparation

Review the terms *horizon line*, *perspective*, and *vanishing point*, and review the One-Point and Two-Point Perspective section on pages 28 and 29.

Optionally, review images from the exhibition: Greg Jones's *Depth of Field*, John Snow's *Evening* and *Prairie Fields*, and E. Annette Nieukerk's *Suite-Highways & Horizons*. These artworks use one-point perspective.

Instructions for one-point perspective

Step 1 Using a ruler and a pencil, draw a horizon line across the page. Place the line approximately a third of the way down from the top of the page.

Step 2 Draw a dot on the horizon line, off centre, to represent the vanishing point.

Step 3 Using a ruler and a pencil, draw a square in the foreground, closer to the bottom of the page. The square should be positioned to one side or the other of the vanishing point, rather than directly underneath it. The square will need to be small enogh for there to be room to draw between it and the horizon line, so that it can be three dimensional. Make the lines of the face of this square bold.

Step 4 Using a ruler and a pencil, lightly draw two receding lines from the top two corners of the square to the vanishing point – see Step 4 in the one-point perspective diagram, lines A and B.

Step 5 Using a ruler and a pencil, lightly draw a receding line from the bottom of the square that's on the same side as the vanishing point. For example, if the vanishing point is to the left of the square, draw from the bottom left corner. If the vanishing point is to the right of the square, draw from the bottom right corner – see Step 5 in the one-point perspective diagram, line C.

Step 6 To create the "back" end of the cube, place the ruler along the square's top bold line and slowly slide it upwards, keeping it parallel, until you feel it's at the right spot to create a cube (too far and it will look like a rectangle). Draw the back line in bold between the top two vanishing lines – lines A and B. See Step 6 in the one-point perspective diagram.

Step 7 To create the "sides" of the cube, place the ruler vertically along the side of the square that connects with the bottom vanishing line (line C). Slowly slide the ruler parallel to the square's edge, until your ruler touches the tip of the back cube line you drew in Step 6 (point D in the diagram). Draw a bold vertical line connecting the back edge of the top of the cube to vanishing line C (between point D and point E). This should form a 90-degree angle "corner" for the cube.

Step 8 Connect the front and the back of the cube by drawing two bold lines along receding lines A, B, and C where the receding lines intersect the corners of the cube at both the front and the back (connecting to points D, E, and F in the diagram).

Step 9 Trace over the lines that create your cube to make them bolder than your vanishing-point lines. You have turned your two-dimensional square into a three-dimensional cube!

Step 10 Erase the vanishing lines to the cube to complete the drawing.

Additional Practice: Draw on different parts of the page and with variations in size. You can draw smaller cubes closer to the horizon line using the same steps. Or try drawing cubes further to the sides of the page, or above the horizon line.
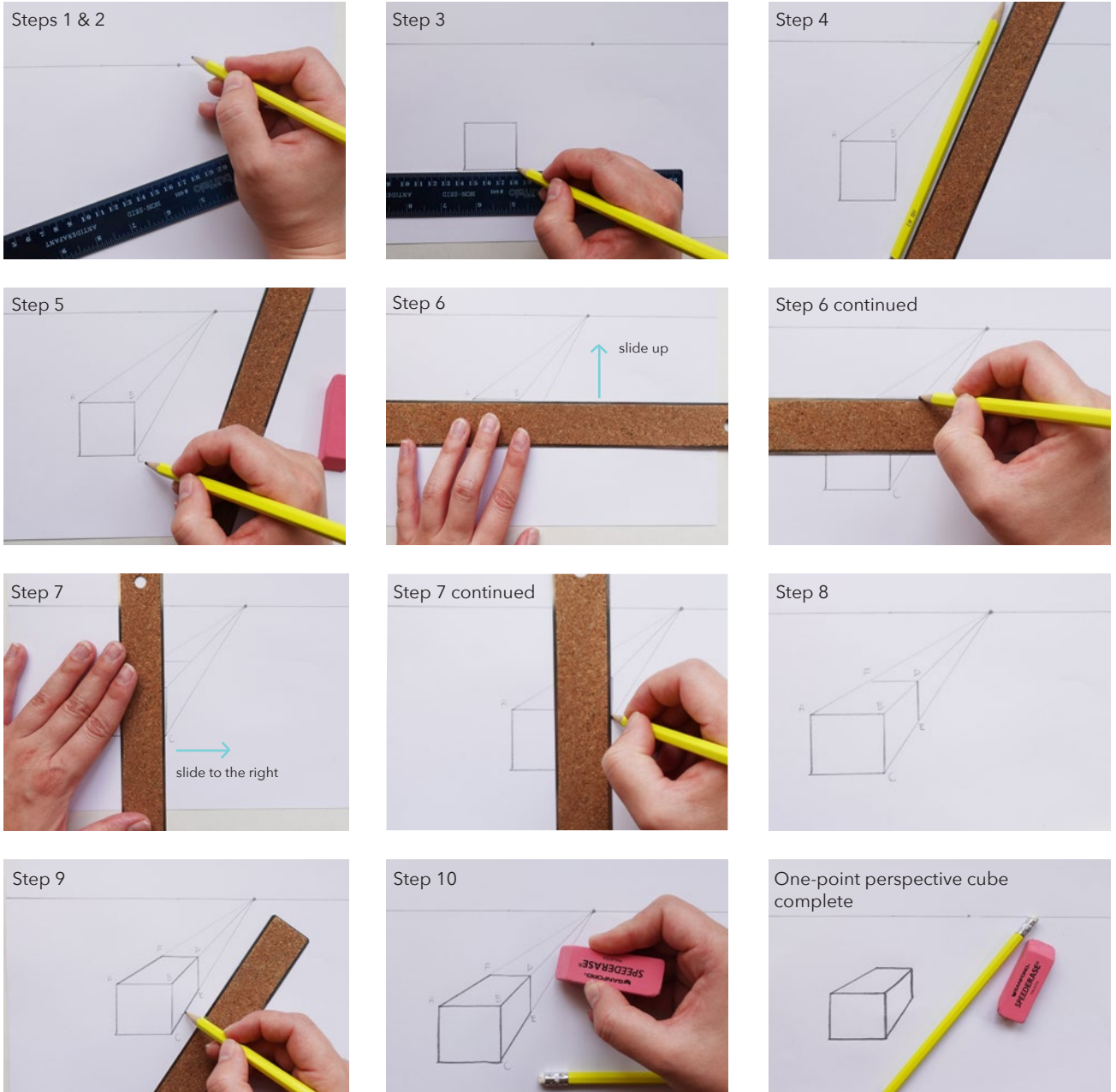
Steps 1 & 2	Step 3	Step 4
Step 5	Step 6 — slide up	Step 6 continued
Step 7 — slide to the right	Step 7 continued	Step 8
Step 9	Step 10	One-point perspective cube complete

Fig. 8. One-point perspective diagram

Instructions for two-point perspective

Step 1   Using a ruler and a pencil, draw a horizon line across the page. Place the line approximately a third of the way down from the top of the page.

Step 2   Draw two dots on the horizon line, approximately 2.5 cm in from the sides of the page, to represent the vanishing points.

Step 3   Using a ruler and a pencil, draw a small bold vertical line, approximately 5.5 cm long, in the foreground below the horizon line. This will become the corner of a cube.

Step 4   Using a ruler and a pencil, lightly draw a receding line from the top of your bold vertical line to the right-hand vanishing point. Then lightly draw a receding line from the bottom of your bold vertical line to the right-hand vanishing point. These are represented by lines A and B in the two-point perspective diagram.

Step 5   Repeat the previous step, but instead draw two light receding lines to the left-hand vanishing point, to create lines C and D.

Step 6   Place the ruler along the vertical bold line and slowly slide it to the right, keeping it parallel, until you feel it's at the right spot to create a cube (too far and it will look like a rectangle). Draw a bold line between the two vanishing lines on the right (lines A and B) to create a right side to your cube.

Step 7   Repeat the previous step, this time sliding the ruler to the left of the bold vertical line, and draw a vertical line between the vanishing lines on the left (lines C and D).

Step 8   From the top of the new right-side vertical line, line up a ruler to the left-side vanishing point. Lightly draw a receding line – line E in the two-point perspective diagram.

Step 9   Repeat the previous step, this time lightly drawing a receding line from the top of the new left-side vertical line to the right-side vanishing point – line F in the two-point perspective diagram.

Step 10 Trace over the lines that create the cube to make them bolder than the vanishing-point lines. You've now turned your bold vertical lines and connecting vanishing lines into a three-dimensional cube!

Step 11 Erase the remaining vanishing lines around the cube to complete the drawing.

Additional Practice: Erase the vanishing lines to the cube and draw smaller cubes closer to the horizon line using the same steps. Try drawing cubes further to the sides of the page, or above the horizon line.
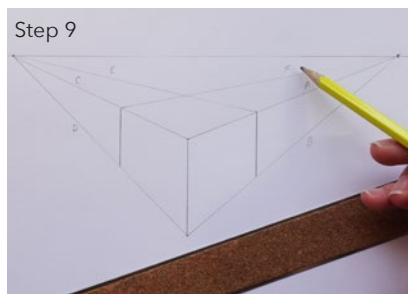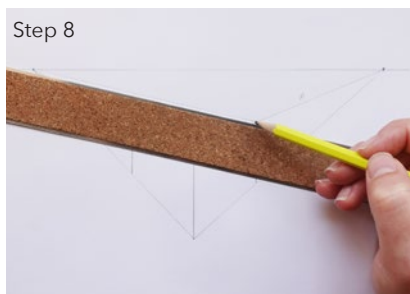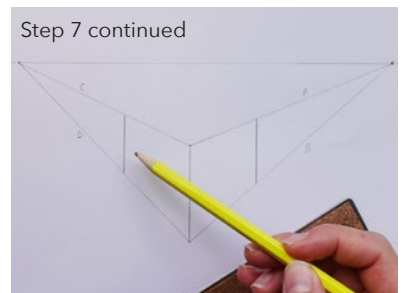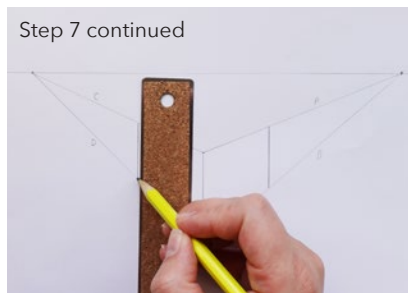
Steps 1 & 2	Step 3	Step 4

Step 4 continued	Step 5	Step 5 continued

Step 6	Step 6 continued	Step 6 continued

slide to the right

Step 7	Step 7 continued	Step 7 continued

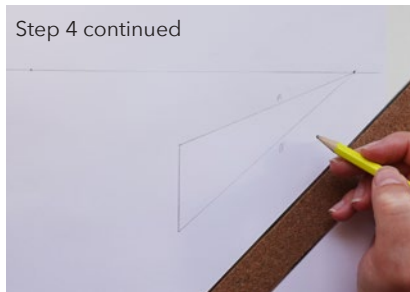slide to the left
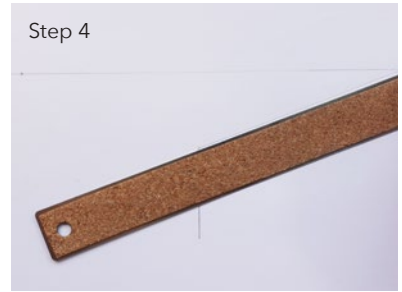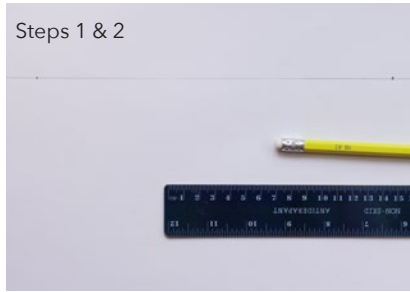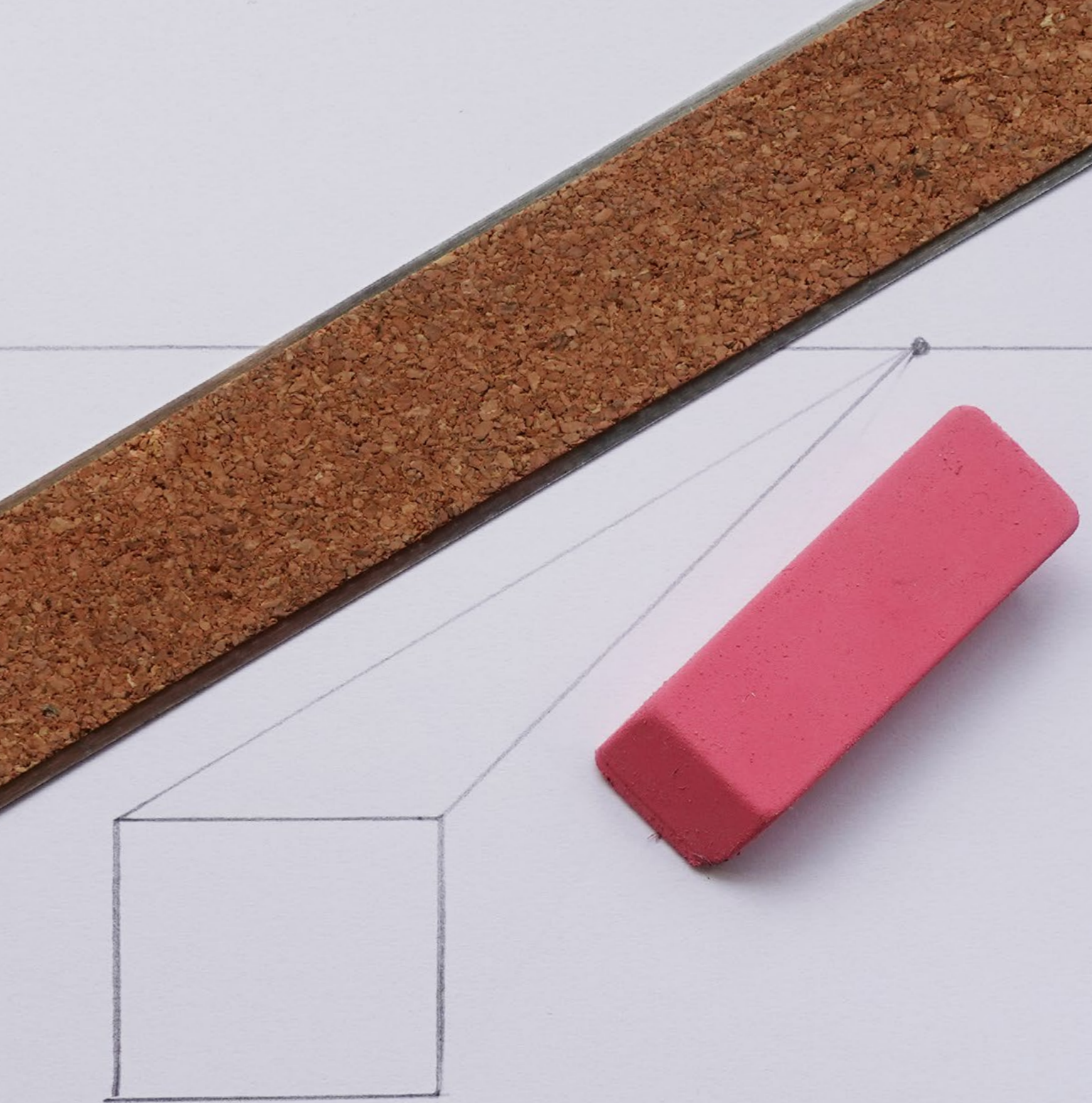
Step 8	Step 9	Steps 10 and 11
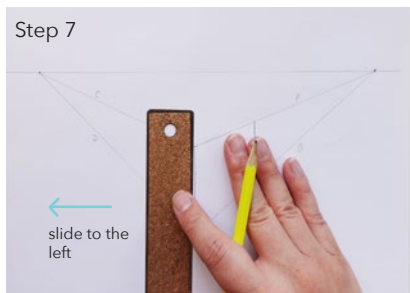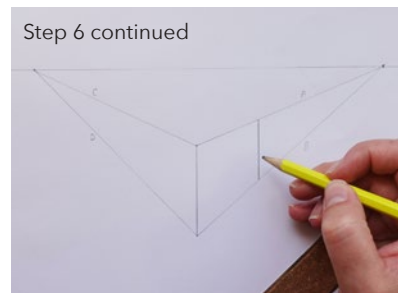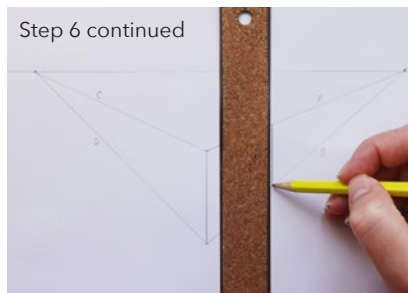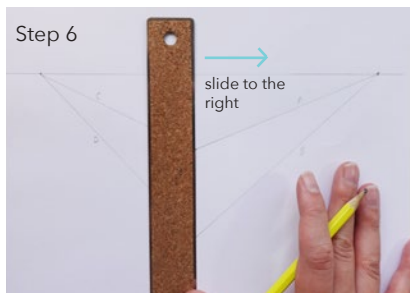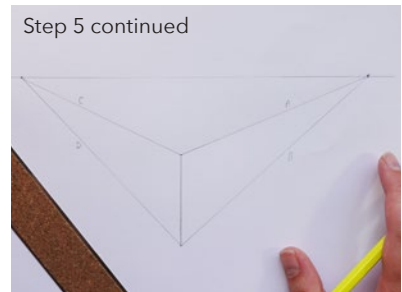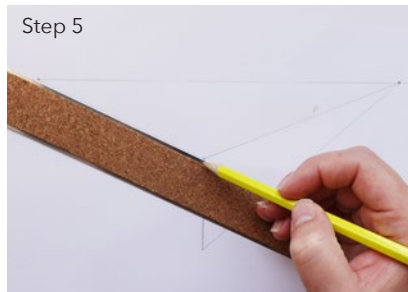
Fig. 9. Two-point perspective diagram

Discussion Questions

After completing this activity, what do you notice about the position of the squares in relation to the vanishing point? Was it easier or harder to draw vanishing lines from certain positions on the page?

Which technique (one-point or two-point perspective) felt more successful to you in terms of creating the illusion of three-dimensional objects?

Was it easier to draw three-dimensional cubes closer or further away from the horizon line?

What sizes of squares were more successful in the three-dimensional illusion when they were closer to the horizon line?

What have you learned from this exercise that you can use when making artworks in other mediums?

Variation

Now that participants know how to use linear perspective techniques, they can create their own landscapes or scenes. Have them look at some example artworks and decide which type of perspective system they'd like to use and what environment and objects they'd like to place within their scene.

Advanced Lesson:
Masking Tape Perspective Drawing

In this lesson, participants will learn how to simulate three-dimensional depth on a two-dimensional wall surface by using one-point perspective.

Materials

Pencil, newsprint or scrap paper, various colours of masking tape (our activity instructions use blue and green), scissors and/or a craft knife, measuring tape or metre sticks, bare walls or hallways
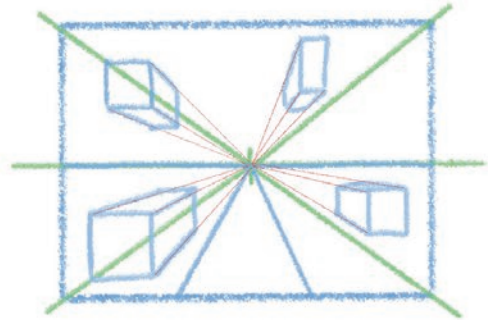
Preparation

- Review the terms *horizon line*, *vanishing point*, *parallel lines*, and *one-point perspective*.
- Review the one-point perspective instructions on pages 37 and 38.
- Divide into pairs or small groups.

Start with this
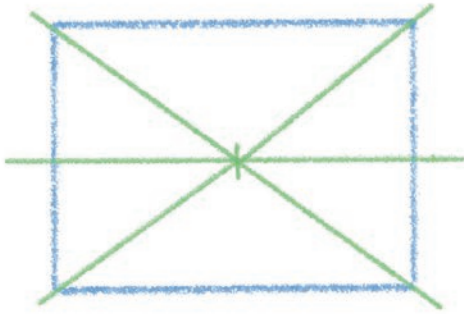
Learn how to create objects with depth
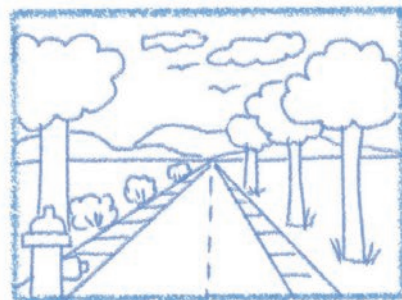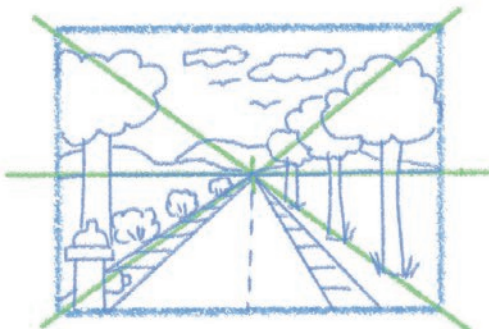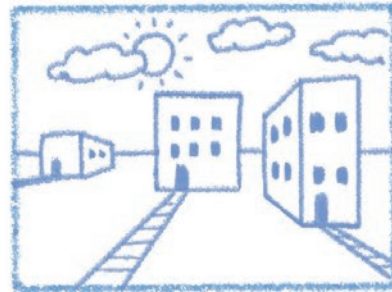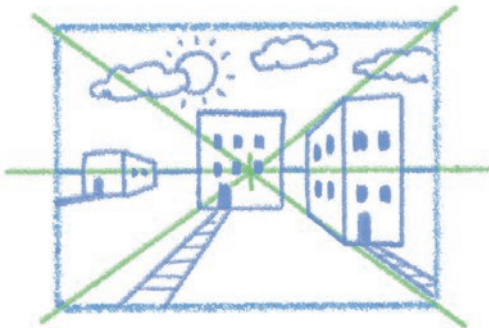
Plan a scene using receding lines as guides

Fig. 10. Diagram of one-point perspective compositional development
Image courtesy Ashley Slemming

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Instructions

To clarify any of these steps, please see the photo instructions on page opposite.

Step 1 In your group, plan a compositional scene on a large sheet of newsprint or scrap paper. Keep in mind the horizon line and the vanishing point, and use receding lines accordingly. See figure 10 if you need some examples.

Tip for organizers: To keep this activity simple and related to the landscapes in the exhibition, encourage participants to include compositional elements that use straight lines, such as railway tracks, long stretches of road, or rows of trees or buildings.

Step 2 Using metre sticks or a measuring tape, measure out a large rectangle on a blank wall and "draw" it using blue tape to create a frame. The rectangle should be at least 4 feet wide by 3 feet high (or approximately 1.2 metres by 1 metre). However, larger is better.

Step 3 Using the green masking tape, "draw" a straight horizontal line in the midsection of the frame. This will be the horizon line. Make sure the line is parallel to the top and bottom of the frame.

Step 4 Measure to find the middle of the horizon line, and then make a small vertical cross with the green masking tape to indicate the vanishing point.

Step 5 Starting from the vanishing point, use the green masking tape to "draw" four lines out to each corner of the compositional frame. These will be receding lines to follow as guides when creating depth in the scene. You can add more receding lines in blue tape for scenery elements such as roads or railways. Refer to figure 10 if you need further guidance on where to place receding lines.

Step 6 Following the sketch from Step 1, determine what the foreground and middle-ground objects are. Then "draw" the front-facing shapes of objects with blue tape on the wall. For any boxy objects, lines should be parallel to the outside frame. For organic and complex objects, simply "draw" the outline using small pieces of the blue tape pieced together.

Step 7 Once the front of any boxy objects have been "drawn," "draw" receding lines from the corners of the objects to the vanishing point using the blue tape.

Step 8 Depending on whether an object exists below, above, or over the horizon line, the object's depth will be drawn slightly differently. Refer to figure 8 to follow how to draw the depth of each of the objects in the scene using the blue tape.

Step 9 Once all objects have been placed in the wall composition and the receding lines have been finished using the instructions in Step 8, cut away excess tape lines leading to their vanishing point. Then take off the vertical tape line indicating the vanishing point.

Step 10 Get a photograph with your compositional perspective tape drawing.
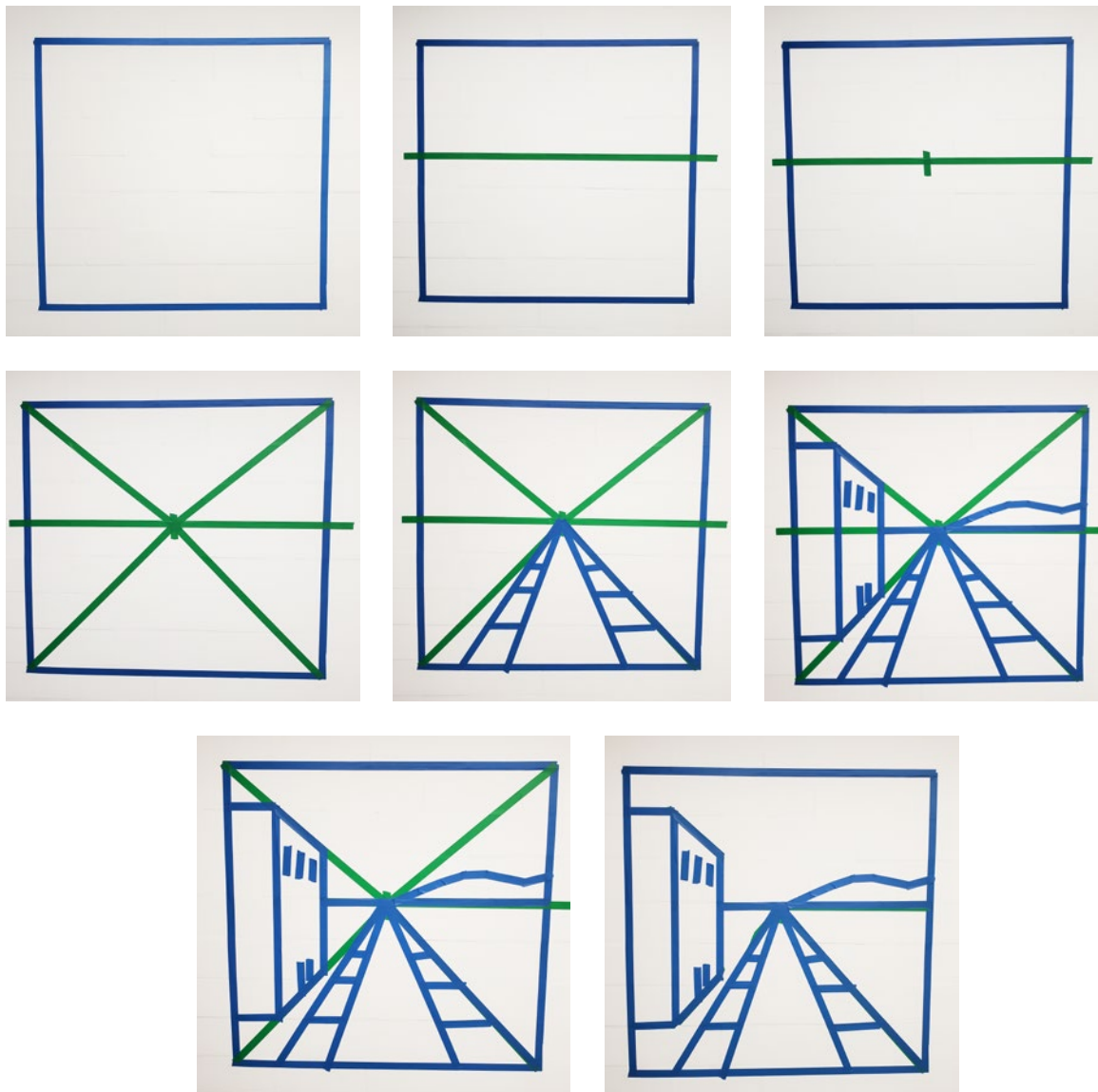
Discussion Questions

Which designs were more successful in creating a composition on the wall with tape? Why?

Was it easier or harder to achieve realistic-looking shapes if the horizon line was lower or higher within the frame?

Was it difficult to translate the sketch into the wall drawing using one-point perspective?

When you look at an image using one-point perspective, does it closely resemble the way you see the world in real life?

Variation

Participants can try out using two-point perspective in this activity by creating a wider taped rectangle to work within and placing vanishing points at each end of the horizon line.

Vocabulary

Some definitions have been simplified, paraphrased, and/or slightly modified for clarity (spelling Canadianized for print purposes).

Abstract art – Art that doesn't attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms, and gestural marks to achieve its effect.

Atmosphere – The pervading tone or mood of a place, situation, or creative work.

Background – The part of a picture, scene, or design that forms a setting for the main figures or objects, or appears furthest from the viewer.

Cubism – An early-twentieth-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage.

Depth – The apparent distance from front to back or near to far in an artwork. Perspective techniques are used to create the illusion of depth in paintings or drawings. Examples of these techniques include controlling variation between sizes of depicted subject, overlapping them, and placing those that are on the depicted ground as lower when nearer and higher when deeper.

Fauvism – Fauvism is a movement co-founded by French artists Henri Matisse and André Derain. The style of *les Fauves*, or "the wild beasts," is characterized by a saturated colour palette, thick brushstrokes, and simplified – often nearly abstracted – forms. The movement flourished in Paris and other parts of France from 1905 until 1910.

Focal point – The area in a composition to which the viewer's eye is naturally drawn.

Foreground – The part of a view that is nearest to the observer, especially in a picture or photograph.

Horizon line – A horizontal line that runs across the paper or canvas to represent the viewer's eye level, or delineate where the sky meets the ground. It should rarely be in the centre of the composition but ideally placed about one-third of the way up or down the piece.

Hue – The property of light by which the colour of an object is classified as red, blue, green, or yellow in reference to the spectrum.

Layering – The action of arranging something in layers.

Linear perspective – A method of representing a three-dimensional object or volume of space on a flat surface using real or suggested lines that converge at points at the horizon or eye level.

Middle-ground – In the context of art, the middle-ground lies between the foreground and the background of an artwork. The objects in this area appear smaller and are usually placed behind the objects in the foreground.

One-point perspective – A mathematical system for representing three-dimensional objects on a two-dimensional surface by means of intersecting lines that radiate from one point on a horizon line.

Parallel lines – Two or more lines that will never meet no matter how far they extend.

Perspective – The art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other.

Picture plane (in perspective painting or drawing) – The imaginary plane corresponding to the surface of a picture, perpendicular to the viewer's line of sight.

Postimpressionism – This was a movement in the 1880s against Impressionism. It was led by Paul Cézanne, Paul Gauguin, Vincent van Gogh, and Georges Seurat. The Post-impressionists rejected Impressionism's concern with the spontaneous and naturalistic rendering of light and colour. Instead, they favoured an emphasis on more symbolic content, formal order, and structure.

Renaissance – Renaissance art was produced during the fourteenth, fifteenth, and sixteenth centuries in Europe under the combined influences of an increased awareness of nature, a revival of classical learning, and a more individualistic view of humankind.

Shading – The use of marking made within outlines to suggest three dimensionality, shadow, or degrees of light and dark in a picture or drawing.

Tableau – An artwork in which characters are arranged within scenes for picturesque effect. For example, many East Asian scrolls in the fourth century depicted scenes of harmony in the natural world and sometimes incorporated people or other "characters" living within the natural landscapes.

Two-point perspective – Linear perspective in which parallel lines along an object's width and depth are represented as meeting at two separate points on the horizon that are 90 degrees apart as measured from the common intersection of the lines of projection.

Vanishing point – The point on the horizon line at which sets of parallel lines appear to converge.

Vantage point – A position or standpoint from which something is viewed or considered.

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Resources

Below is a list of resources, some of which were referenced within this exhibition catalogue. Others, not explicitly referenced in this catalogue, may be useful for venue facilitators to share with their audiences in order to help educate or to develop dialogue about the exhibition's themes.

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