

# LESSON PLANS

## PLACE: TRANSFORMATION AND CHANGE...

**Recommended grades:** 3 - 6

**Time required:** 30 minute class lessons

**Materials needed:** Cardstock or firm paper, images included in this package, drawing materials, glue, scissors, text collage materials and copies of *Definition of Place* included below

### INTRODUCTION

What is place? What is the definition of place...or what is *your* definition of place? Prior to the advent of cameras and computers, an artist's role was to capture this 'place'; this moment in time, these instances that people wanted to keep for posterity for years to come. In this program, students will come to learn the definition of place and what it means to them. They will explore and discover how place changes within seconds and although humans are attached to capturing these places, a split second later they'll have changed.

### OBJECTIVES

At the end of this lesson, students will have learned:

- The definition of place and how and why this has been important to artists through the ages.
- Information on the art and artists included in this package.

## IMAGES

*Please Print in Colour if Possible*



Karin Bubas

Canadian (b. 1976)

**Exterior Study at Night #12, 2002**

photograph

Collection of Glenbow Museum; Gift of Paul E. Bain, 2007

2007.111.011

At first glance this image could be mistaken for a dimly lit indoor room overlooking a bright view of a sunny exterior through a large window. However, this colour photograph was taken from the back porch of a house at night. Do you see the car hidden behind the porch and the old vinyl covered chair? A closer look through the curtainless window reveals a large, brightly lit room with books and shelves. Beyond, the neighbor's window has plants on the windowsill. This image might feel haunting to the viewer because there are no people in the photograph other than the photographer, but there are many clues that suggest these spaces are inhabited.



Thaddeus Holownia

Canadian (b. 1949)

**KM. 141**, 1999

colour contact photographic print on RC paper

Collection of Glenbow Museum; Gift of the Artist, 2007

2007.143.012

There were elements that exactly corresponded to the way I like to look at a landscape. The pipeline was very modern and it happened very quickly. I think one of the attractions for me was the fact that it was going to happen, was going to change, and then it was going to be done. I liked the aspect of compressed time. I titled the works by the kilometer, which seemed like an engineer's way of naming. - Thaddeus Holownia

"Anatomy of a Pipeline" is a photographic narrative of laying a pipeline over 568 kilometers from the coast of Nova Scotia to the border of Maine. The photographs were taken over a two-year period. In this image at the 141st kilometer mark, the artist chose to photograph the deeply carved out ground, which seems to split the horizon of trees right down the middle.



Chris Flodberg  
Canadian (b. 1976)

**Overpass**, 2004

oil on canvas

Collection of Glenbow Museum; Purchased with funds from the Historic Resource Fund, 2008  
2008.063.001

Do you recognize the city in this painting? It's a portrait of Calgary, but in this work Chris Flodberg uses roads as the main subject rather than people or buildings. More precisely, this is the overpass where Bow Trail and Crowchild Trail meet. In the distance, the silhouette of the Foothills Hospital can be seen.

Is there something in this painting that doesn't seem right to you? The artist chose not to paint any vehicles on the roads, which makes everything look eerie and still on a cold winter day. Even if there are no cars on the roads there is still sign of human activity: you can see puffs of smoke coming out of the heated buildings in the background.



Orest Semchishen

Canadian (b. 1932)

**Clouds and Field, Southern SK, 1990**

black and white photograph, silver gelatin print

Collection of Glenbow Museum; Gift of the Artist, 2008

2008.055.473

Semchishen's photographs are direct and simple. He revels in the clean forms and expansive skies of the prairies. Here, the horizon is countered by the fence posts, while the curved form of the stone is complimented by the soft curves of the solitary cloud. The receding fence pushes the eye into the near infinity of the field. By exploiting the simple balance and natural state of the landscape the artist is letting it speak for itself.

What sort of feelings to prairie landscapes evoke in you? Why do you think artists are drawn to these minimal landscapes?



John Brocke

Canadian (1953-2009)

**Via La Butte**, 1986-87

oil on linen

Collection of Glenbow Museum; Gift of Lazare Family- Montreal, 2009

2009.023.001

Like all of Brocke's paintings *Via La Butte* is carefully composed. A hill (butte) forms a gentle triangular shape in the work, creating a feeling of stability and balance. On the right, a large white bull looks towards the viewer. Barely visible at the crest of the hill is a satyr (a creature that's half man and half goat), while a small orange airplane ascends on the left side of the work. The setting of *Via La Butte* is on Highway 1, between Calgary and Banff. This location is both sacred for the First Nations people, and the first outcropping of the rocks that eventually form the Rocky Mountains.

What was the artist trying to accomplish by combining so many different elements in one image? Why do you think the bull is looking directly at the viewer?

**Place** - *noun* \ˈplās\

## Definition of **PLACE**

1

*a* : physical environment : [SPACE](#) *b* : a way for admission or transit *c* : physical surroundings : [ATMOSPHERE](#)

2

*a* : an indefinite region or expanse <all over the *place*> *b* : a building or locality used for a special purpose <a *place* of learning> <a fine eating *place*> *c* *archaic* : the three-dimensional compass of a material object

3

*a* : a particular region, center of population, or location <a nice *place* to visit> *b* : a building, part of a building, or area occupied as a home <our summer *place*>

4

: a particular part of a surface or body : [SPOT](#)

5

: relative position in a scale or series: as *a* : position in a social scale <kept them in their *place*> *b* : a step in a sequence <in the first *place*, it's none of your business> *c* : a position at the conclusion of a competition <finished in last *place*>

6

*a* : a proper or designated niche or setting <the *place* of education in society> *b* : an appropriate moment or point <this is not the *place* to discuss compensation — Robert Moses> *c* : a distinct condition, position, or state of mind <the postfeminist generation is in a different *place* — Betty Friedan>

7

*a* : an available seat or accommodation <needs a *place* to stay> *b* : an empty or vacated position <new ones will take their *place*>

8

: the position of a figure in relation to others of a row or series; *especially* : the position of a digit within a numeral

9

*a* : remunerative employment : [JOB](#) *b* : prestige accorded to one of high rank : [STATUS](#) <an endless quest for preferment and *place* — *Time*>

10

: a public square : [PLAZA](#)

11

: a small street or court

12

: second place at the finish (as of a horse race)

— **in place**

1

also **into place**

*a* : in an original or proper position

*b* : established, instituted, or operational <systems *in place*>

2

: in the same spot without forward or backward movement <run *in place*>

— **in place of**

: as a substitute or replacement for : [INSTEAD OF](#)

— **out of place**

1

: not in the proper or usual location

# HOW TO LOOK AT ART

## SENSORY LOOKING

### FINDING THE MEANING IN ART

*Recommended for Grades 1 - 6*

#### **FIND**

An artwork that makes you CURIOUS. What colours, lines, shapes, and textures do you see?

#### **LOOK DEEPLY**

And notice the WORDS AND IDEAS that pop into your head as you OBSERVE the artwork closely. What is going on in this scene?

#### **USING YOUR SENSES**

Use your imagination and walk into the artwork. What PLACE in the artwork have you walked in to? Are you COMFORTABLE there? Imagine the sounds you might hear. What do you SMELL AND TASTE? What EMOTIONS come to you in this place?

#### **YOUR LAST WORD**

What is the artist COMMUNICATING to you? Is there a feeling, message or story?

# HOW TO LOOK AT ART

## CLAIM / SUPPORT / QUESTION

A REASONING ROUTINE

*Recommended for Grades 7 – 12*

### MAKE A CLAIM ABOUT THE ARTWORK

Claim: An explanation or interpretation of an aspect of an artwork.

### IDENTIFY AND SUPPORT YOUR CLAIM

Support: Things you see, feel and know that support your claim.

### ASK A QUESTION RELATED TO YOUR CLAIM

Question: Alternative explanations, counter-evidence, puzzles or challenges that could call your claim, or its support into question.

*Take a few moments to look quietly at an artwork. Use the routine to help frame your thoughts.*

*Take turns using the routine, so that each person makes a claim about the artwork, identifies support for the claim and raises a question about the claim.*

*Following each person's report, take a moment as a group to discuss the artwork in relation to the claim, before moving to the next person.*

# ACTIVITY PROCEDURES

## PLACE: TRANSFORMATION AND CHANGE ...

**Recommended grades:** 3 - 6

**Time required:** 30 minute class lessons

**Materials Needed:** Images provided in package, writing tools, scissors, glue, collage materials, text materials and *Definition of Place* (included in this package)

The purpose of this activity is to create understanding about the definition of place and the concept of time. *Place* can be interpreted in many different ways and time can truly change things. Perhaps a mountain will erode, a river will find a new path or subjects will move. Throughout the years the idea of *capturing* place and time has changed. In the past a human could use memory to capture place and in turn use it in their artwork. As years went on, with the advent of the camera, suddenly that exact moment in time could be captured...for the first time ever it really was seized at that exact instant. But is it real? No. It's a photograph. In seconds that moment in time changes and becomes different. The goal of this activity is for students to use the images provided, visualize and create the moments in time prior to and after the original image, creating a triptych.

## INSTRUCTIONS

1. Print out 5 - 6 copies of the *Definition of Place* – depending on your class size.
2. Triptych's have been utilized as a format in art for centuries. In cathedrals and galleries around the world one can view the narrative content and storytelling methods used within a triptych. With the students together in a large group explain a Triptych, their function in art and how they are made.

### 3. Triptych –

*a* : a picture (as an altarpiece) or carving in three panels side by side

*b* : something composed or presented in three parts or sections; *especially* : TRILOGY

4. Create a large scale Triptych background using fairly firm paper or cardstock.
5. Split the group into 5 or 6 smaller groups and give each group a copy of the *Definition of Place*.
6. Utilizing the images included in this package, have the students look through and decide their favourite image and match it with a definition of Place they believe works well with the image.
7. With the original photo as the centre piece, create a triptych that shows the moments, hours or days before the original image.

*For example: If the image depicts the mountains with the sun in the middle, the students will draw the moments in time before this - move the sun in the sky and perhaps the shadows on the mountain peaks and add it to the left panel of the triptych...on the right hand side create the moments after.*
8. To finish the images students can print out and use an interesting font and add text, collage materials and add their definition of place into the piece.

9. Once the projects are done, exhibit them around the room and allow the student's time to view each piece. Have a class critique and allow the students time to discuss their own ideas of place how they have added this inspiration into their artworks. Does each student's piece reflect what the class would consider place? How does your piece differ from your neighbours? Discuss how the student's ideas of place have changed or stayed the same. Discuss why each student chose their images and words to visually describe place.