



CANADIAN  
ARTISTS

WILLIAM KURELEK



# Multiculturalism in Canada



Grades 1 - 8  
Bundle

# MULTICULTURALISM IN CANADA

1. <b>SKILL DEVELOPMENT</b> - Language Arts, Social Studies, Visual Art	PAGE
• Understanding Culture and Multiculturalism	2
• Understanding Culture and Multiculturalism - Quiz	3 - 4
• Looking at Art - Analysing Art	5
• Research/Creative Process - William Kurelek	5 - 8
• Elements of Art, Principles of Design - Vocabulary, Composition, Rule of Thirds	29 - 34
2. <b>CREATING ART</b> - Visual Arts, Language Arts, Social Studies, Media Techniques - Painting, Collage, Mixed Media, Air-Dry Clay	
• Watercolour Painting Inspired by William Kurelek	7 - 8
• Storytelling in the Classroom	9 - 10
• Telling My Story - Personal History	11 - 14
• I AM - Interpreting Self-Portraits	15 - 17
• Who Am I - Collage Self-Portrait	18 - 22
• Working With Clay	23 - 24
• Fantastic Clay Animals Inspired by Alebrijes	25 - 28

## LEARNING STANDARDS

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

### VISUAL ARTS

- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

### LANGUAGE ARTS

- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts.
- Write for an intended purpose.

### SOCIAL STUDIES

- Develop an understanding of cultural and national identities and how they contribute to Canadian heritage.
- Develop a sense of personal identity..

# WHAT IS CULTURE?

Did you know that our ancestors were very social? They knew they had a better chance of survival if they stuck together. Over time humans developed ways to solve problems and work together based on common habits, behaviours, and ways of life. These common behaviours formed what we know as 'culture'. Culture helps people make sense of the world, and of each other. Knowing the written and unwritten rules of their culture helps people feel like they belong.

We are not born knowing a culture, we have to **learn** it. Some aspects of a culture are taught but a lot about a culture is learned by simply experiencing it. The patterns of behavior shared by a society such as **language, religion, food, clothing, traditions, symbols and values** are all learned. These are the things that form the group's identity. They are shared with the next generation. Cultures may change as the times change or when different groups come into contact with one another.

# WHAT IS MULTICULTURALISM?

Multiculturalism is the idea that people from diverse ethnic, racial, religious, and cultural backgrounds can live and interact with each other within one nation. Sometimes there is conflict in a multicultural society, but there is a push to end the conflict through cooperation and compromise. This approach leads to a more peaceful society.

Canada is a country of people from many nations. The original inhabitants of what is now Canada were the First Nations and Inuit peoples. Their descendents make up about 4% of the population. About half the population is made up of descendents of British and French immigrants. The remainder of the population consists of people from every country in the world. Canada was the first country to adopt multiculturalism as its official policy, and is known throughout the world as a country that has created a model multicultural society.

In 1988 the Canadian federal government passed the **Multiculturalism Act**. This act officially acknowledged the government's role in making sure there is "equal access and participation for all Canadians in the economic, social, cultural, and political life of the nation" (Government of Canada, as cited in Angelini & Broderick, 2012).

There are many reasons immigrants choose Canada, a country that offers a diverse welcoming society; low crime rate; strong economy; stable political system, job and business opportunities; freedom; respect for human rights (Charter of Rights and Freedoms); universal health care; and worldclass education.

# What is Culture? What is Multiculturalism?

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

1. Why were our ancestors very social?

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2. How do people form social groups?

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3. What social groups do you belong to? Why?

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4. What are 7 examples of cultural patterns of behaviour?

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5. What is multiculturalism?

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6. Why did Canada adopt a policy of multiculturalism?

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## 7. How has multiculturalism shaped the way Canadians behave toward each other?

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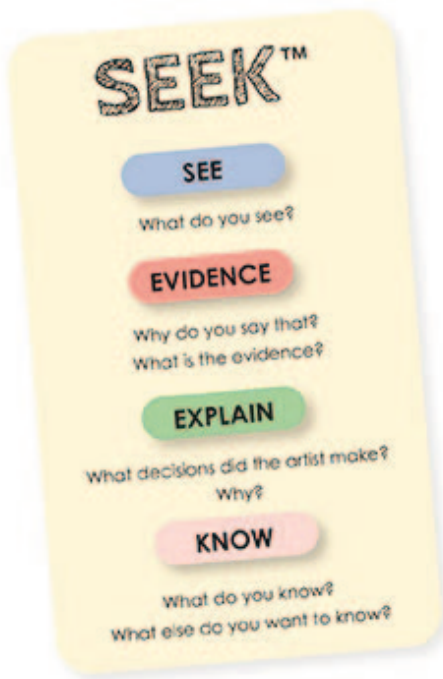
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8. **Supporters** of multiculturalism say that it helps immigrants feel more welcome in Canadian society so they feel a stronger sense of belonging. **Critics** say multiculturalism encourages immigrants to form ethnic neighbourhoods that emphasize their differences rather than focusing on their shared identities as Canadians.

What do you think? Support your answer with specific examples.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



## LOOKING AT ART

As students view and respond to Kurelek's work have them use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

**SEE** – Look closely at the image for about a minute. What do you see?

**EVIDENCE** – What do you see that makes you say that?

**EXPLAIN** – What choices did the artist make? How did those choices help communicate the message?

**KNOW** – What do you know about the artist's intent? What else do you want to know?

## WILLIAM KURELEK

William Kurelek is an internationally famous Canadian artist of Ukrainian descent who was very proud of his Ukrainian roots. Throughout his life he created many artworks that show the various traditions and celebrations of his culture. Canada's policy on diversity encouraged people to recognize and appreciate cultural differences. Kurelek was inspired by this to create works that really celebrate the distinct nature of various cultures. As well as showing his Ukrainian culture in his works he was driven to show other immigrant cultures within Canada including Jewish, Polish, Irish, Francophone and Inuit.

Kurelek explored the idea of identity by including meticulous cultural details in his paintings of various ethnic groups. He probed the questions - 'Who am I?' and 'Who are we?' filling his paintings with valuable information about the way of life, experiences, cultural and spiritual values of Canadians.

Learn more about the William Kurelek at the following links:

[Art Canada Institute](#)

[National Film Board](#)

[Art Gallery of Ontario](#)

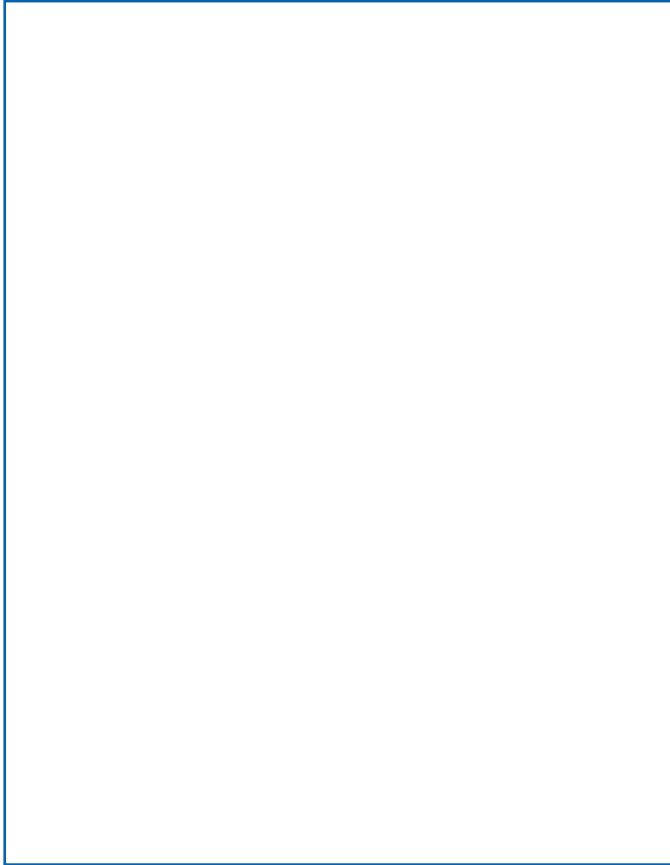
[National Gallery of Canada](#)

# 'Manitoba Party', 1964 by William Kurelek



View the painting 'Manitoba Party' by William Kurelek at the [National Gallery of Canada](#).

In the space below make a sketch of one of the groupings of people in the painting. (Or use a separate paper.)



1. Use SEEK™ to view and think about the image as a whole. Share your ideas with a small group of your peers.

2. Read the description provided by the National Gallery. How does it connect with your own thoughts and ideas? What more did you learn about the painting?

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3. Choose a small group of figures in the painting to sketch.

4. Why did you choose this group of figures?

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5. What are they doing? What do you think they might be saying to each other? What do you see that makes you say that?

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6. Describe how Kurelek makes sure each figure has its own identity.

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# CELEBRATING CANADA'S MULTICULTURALISM

Canada is a country that supports and celebrates multiculturalism. William Kurelek was an artist who really took multiculturalism to heart. His work celebrates the distinct nature of various cultures, especially his own Ukrainian heritage. He turned true stories, which he learned about through interviews, discussions and photographs, into remarkable, meticulously detailed paintings. Look for high horizon lines; figures in action; lots of tiny details to make each figure unique; and a picture that tells a story to see what makes a Kurelek a Kurelek!



**CREATE** a watercolour painting inspired by the work of William Kurelek. Choose an event that represents your own heritage, or one you have researched.

Provide enough details to tell a visual story. Create a composition that shows people, or a person doing something. Show accurate details that identify the traditions and way of life being represented.



**PRESENT** your artwork to the class. Share what inspired you about the scene and what culture it represents. Share how you applied what you learned about Kurelek to your own work. Explain the choices you made to interpret the scene. Tell what you like best about your work and why.



**RESPOND** to your classmate's artwork. Describe the details that you think are especially well done and explain why. What did you learn from your peer by viewing their work? What do you like best about the artworks? What suggestions do you have?



**CONNECT** how you identify with your own heritage with the way your peers connect with theirs. How do the paintings reflect the values and way of life of the people in your class? How are they similar to yours? How are they different than yours? What did you learn about yourself by making this painting?



# INSPIRED BY WILLIAM KURELEK

## You will need:

- Crayola Marker & Watercolour Paper
- Crayola Watercolour Paints
- Crayola Paint Brushes
- Paper Towels
- Water Containers
- Plastic Placemats
- Masking Tape
- Pencils
- Personal Image (Photocopied)

1



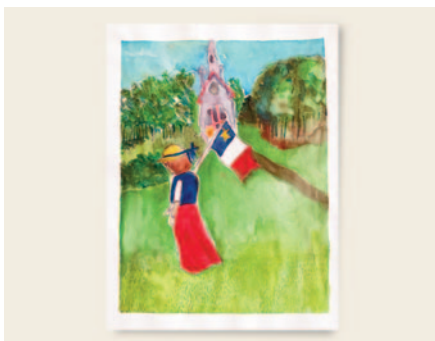
1. Visit [Artnet](https://www.artnet.com) to view several paintings by Kurelek, for example, 'Fox and Geese', 1973, and 'School Yard Games', 1976.
2. Identify how Kurelek composes his paintings so they tell a story.
3. Decide what story you want to tell.
4. Find a photograph or two to work with.
5. Tape a single piece of watercolour paper to a plastic placemat.
6. Refer to your photograph to make a pencil drawing of the scene.

2



1. Wet the large areas with a small amount of clear water.
2. Moisten the paints by dropping a brush load of water on each colour.
3. Pick up a drop of colour and paint it into the wet surface.
4. Allow the area to dry.
5. For small detailed areas try using dry brush technique.
6. Squeeze most of the water out of the brush so it is damp.
7. Paint on the dry paper.

3



1. Allow the painting to dry completely.
2. Gently remove the masking tape.

# STORYTELLING IN THE CLASSROOM

## TELLING STORIES

- Builds confidence
- Stimulates inventive thinking
- Promotes cooperation & stronger relationships
- Encourages risk-taking

## STORYTELLING is such a great way to:

- Develop active listening skills
- Extend knowledge of fact and fantasy
- Stimulate imagination
- Create an appetite for beautiful language
- Build a sense of community by sharing a common experience
- Provide structure for personal dreams
- Develop appreciation of one's own and others' cultural heritage

## CHOOSING, LEARNING & TELLING a STORY

- Read for a purpose
- Evaluate stories
- How to be a respectful listener
- How to give constructive criticism
- How to gain and hold an audience's attention, for example by making eye contact, changing timbre and volume of voice, using gestures

## HEARING STORIES

- Stimulates imagination
- Improves listening skills
  - Instills a love of language

# A BOX FULL OF STORIES

Creating cards that tell about their own **personal** stories prompts students to see themselves as part of the flow of history. In doing so they gain a better understanding of history in general.

1. Think about the significant stories in your life. The stories about things that you have experienced and that you like to talk about. Choose one.
2. Create a collage about the story.
3. When the card is finished use the '**beginning with the end**' format to figure out the flow of the story. On the back of the card write:
  - a good opening sentence
  - points, in order for each big part of the story
  - a good ending sentence
4. Practice telling the story using the card as a guide.



By Jacob



By Eliana

1. Browse through some magazines choosing pictures that speak to you for any reason. Tear the pictures out.
2. Once you have a small pile of pages begin to create a collage with them. Try not to overthink it. Let your intuition guide the choices you make. Reassemble parts of pictures to make something new.
3. Once you have completed the collage examine the picture and let it guide you to create a story.

# TELLING MY STORY

Have you ever listened to stories about when you were little? Is there a story about YOU that keeps coming up when people get together? What kinds of stories do you love to hear? Do you tell stories about special moments in your life? Humans have been telling stories since they started living in groups. Many stories are passed down from one generation to another. Sharing our stories helps us make sense of the world and our place in it. Stories help us understand who we are.



**CREATE** a Box full of stories. Follow the directions to create your own story box. Decorate it using a variety of materials. Use colours and images that show something about your identity.

Once your box is complete make a personal story card about something that you experienced. Combine different magazine pictures and textured papers. Let the image remind you of the details in your story.

Over time create more story cards until you have a box full of stories.



**PRESENT** your box to the class. Share how you decided on the images and design. Explain what you wanted to communicate about yourself. Describe the choices you made as you worked through the process. How did it feel to create such a personal artwork? What do you like best about the box? Why?



**RESPOND** to your classmate's story box. Describe the details that you think are especially well done and explain why. Explain what the design communicates to you about your peer, and what you see that makes you say that.



**CONNECT** how your box was able to communicate a message about you with how other people interpret it. How did the colours and symbols reflect your identity? Did your design convey a message you did not intend, but that makes sense to you? How has your sense of self been shaped by your culture?



# MY STORY BOX - PERSONAL HISTORY

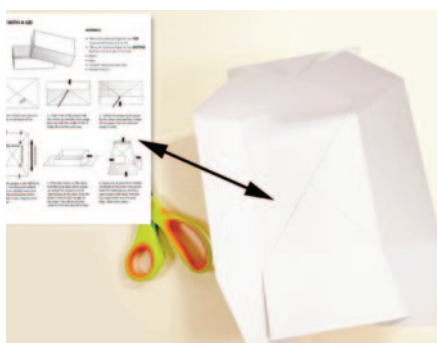
## You will need:

- Crayola Permanent Markers
- Crayola Coloured Pencils
- Crayola Washable Glue Sticks
- Crayola Scissors
- Aluminum Foil Tape
- Recycled Magazines
- Rulers
- Card Stock Paper  
- 21.6 cm x 27.9 cm, (8.5" x 11")

Prior to this lesson introduce storytelling and provide time for students to learn and tell stories to each other. Teach/review how to find their story, e.g., moments that are important for some special reason, such as something didn't work out; you were doing something you are usually good at and suddenly everything went wrong; you felt afraid; a 'first'; a hero who made a difference in your life; something embarrassing that happened; someone surprised you.

Provide time for students to map their story. 1. Start at the end and work backwards. 2. What happened right before that, and so on. The map shows the big things and when they happened.

1



1. Follow the instructions to create the box top using a piece of **21.6 cm x 27.9 cm** piece of cardstock paper.
2. Do not glue it together.

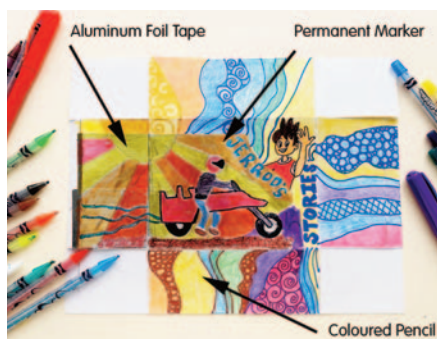
2



1. Create a personal design for your box.
2. Use different media.
3. Use symbols and colours that represent you in some way.

# MY STORY BOX - PERSONAL HISTORY

3



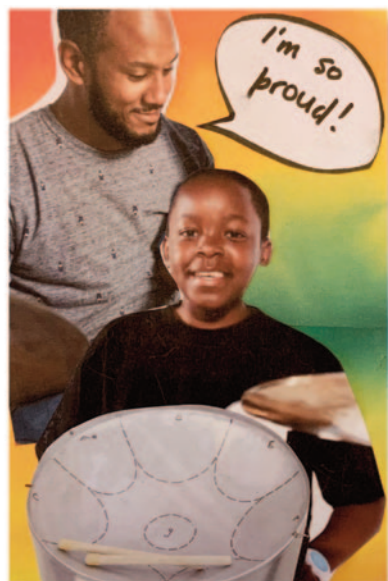
1. Colour the box top.
2. Leave the 4 corners blank – they will be folded inside.

4



1. Follow the instructions to glue the box top together.
2. Make the bottom of the box using the slightly smaller **20.9 cm x 27.3 cm** piece of cardstock paper.
3. Use the box to store your story cards.
4. Your stories tell your personal history.

5



## STORY CARDS - Start a Collection

1. Make a card for each story. Keep adding to your collection.
2. Use a piece of **10 cm x 13 cm** cardstock paper to make a story card.
3. Combine different magazine pictures and textured papers.
4. Let the image remind you of the details in your story.
5. Write the storytelling prompts on the back of the story card.

**Beginning** sentence, e.g., I remember a time when my father surprised me. It was a bright and sunny day.

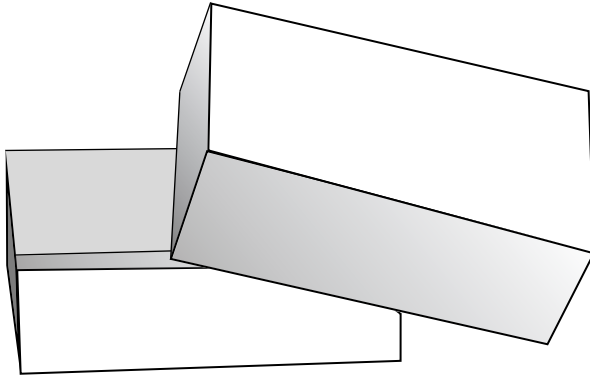
**Points**, in order for each big part of the story, e.g.,

- winding road
- new car
- stop for gas
- stop for snacks
- stop at a dope music store
- Kendal plays drums (sound effects)
- 

**Ending** sentence, e.g., And that's how I got the best drum ever!

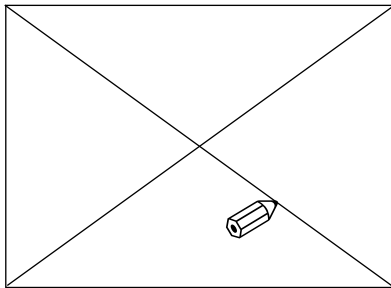


# BOX WITH A LID

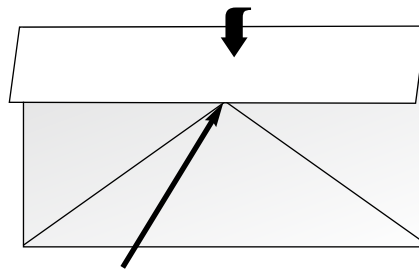


## You will need:

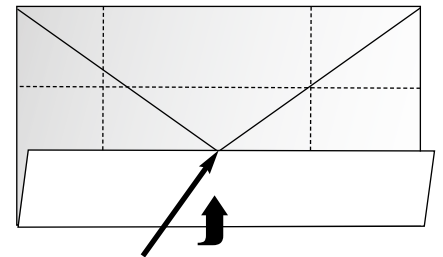
- 1 Piece of Cardstock Paper for Box TOP  
**21.6 cm x 27.9 cm** (5.5" x 8.5")
- 1 Piece of Cardstock Paper for Box BOTTOM  
**20.9 cm x 27.3 cm** (5.25" x 8.25")
- Pencil
- Ruler
- Crayola® Washable Glue Stick
- Crayola Scissors



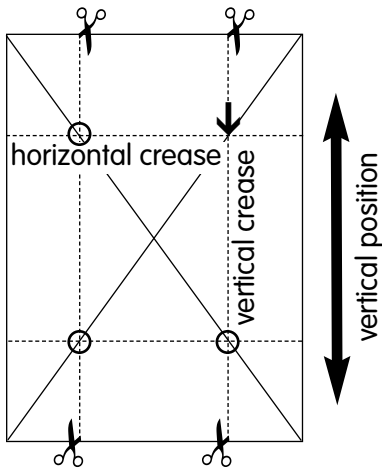
1. Draw an X from one corner to the other on the back of the paper.



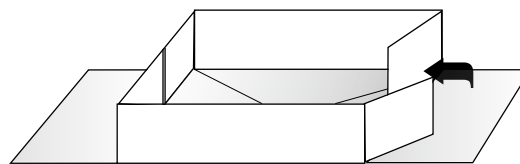
2. Fold 1 side of the paper into the centre so that the edge lines up with the centre of the X. Make the fold flat and crisp.



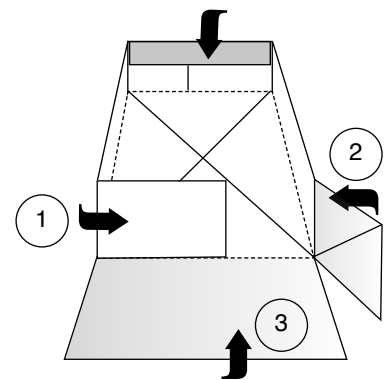
3. Unfold the paper and repeat for the other side and the 2 ends of the paper. You should have made 4 folds.



4. Hold the paper in the VERTICAL position. Cut along the vertical crease in an outside corner and stop at the intersection of the horizontal crease. Repeat in all 4 corners.



5. Place the paper on the desk. Fold the long sides of the paper up along the creases and at right angles to the desk. Fold the ends in and at right angles to the sides. Glue them to each other to form the end of the box.



6. Apply lots of glue to the middle rectangle at the end of the paper. Fold that rectangle up and at a right angle to the desk. Fold the top edge down over the end flaps. Glue it into place.

Names: \_\_\_\_\_

**Work with a partner for numbers 1 - 5.**

**Complete number 6 on your own, then share with a partner and explain the reasons for your choice.**

1. Look closely at each image for about a minute.

2. What do you notice about these people?

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3. What do you see that makes you say that?

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4. What choices did the artists make?

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5. How did those choices help communicate the message?

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6. Complete the sentence for each self-portrait.

7. Explain what do you see that makes you choose that word. (Discuss with a partner.)



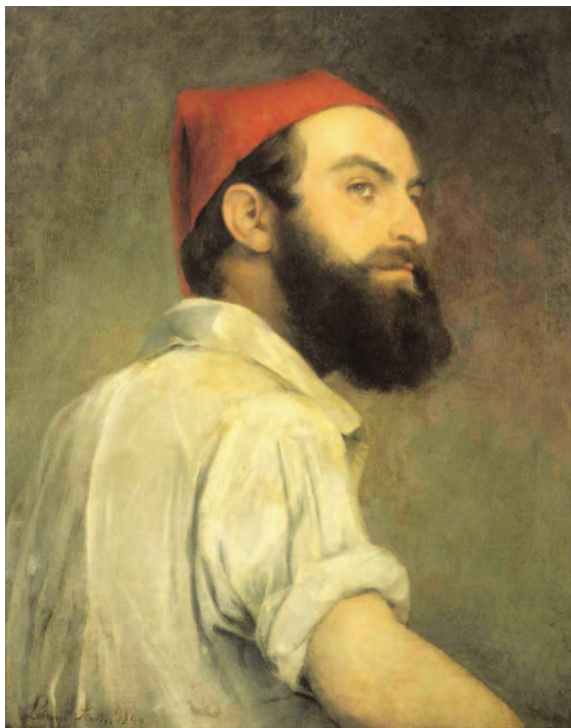
I am

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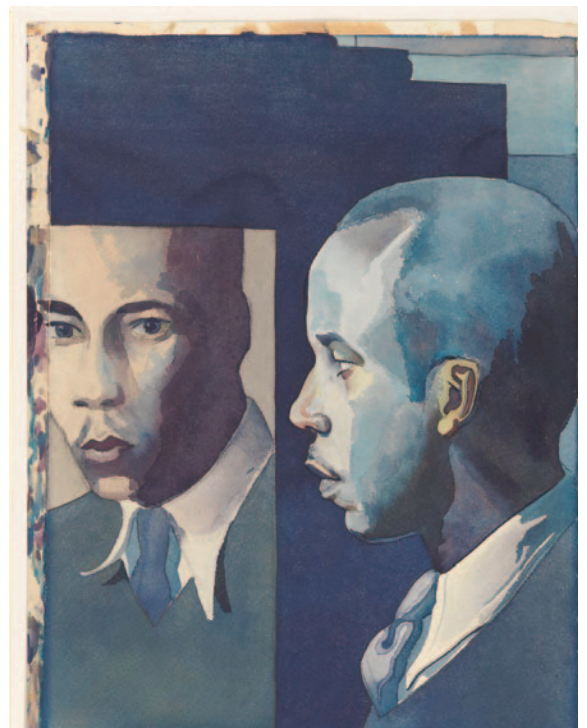
I am

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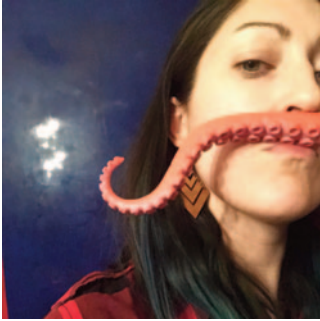
I am

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I am

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**Kristin Callahan**

[https://commons.wikimedia.org/wiki/File:Kristin\\_Callahan\\_Self\\_Portrait.jpg#/media/File:Kristin\\_Callahan\\_Self\\_Portrait.jpg](https://commons.wikimedia.org/wiki/File:Kristin_Callahan_Self_Portrait.jpg#/media/File:Kristin_Callahan_Self_Portrait.jpg)



**Self portrait (oil on canvas) by Margo Veillon. Cairo, 1979**

[https://commons.wikimedia.org/wiki/File:Margo\\_Veillon\\_-\\_self\\_portrait,\\_1979.jpg#/media/File:Margo\\_Veillon\\_-\\_self\\_portrait,\\_1979.jpg](https://commons.wikimedia.org/wiki/File:Margo_Veillon_-_self_portrait,_1979.jpg#/media/File:Margo_Veillon_-_self_portrait,_1979.jpg)



**Sémuel Lányi Self-portrait 1840**

[https://commons.wikimedia.org/wiki/File:S%C3%A1muel\\_L%C3%A1nyi\\_Self-portrait\\_1840.jpg#/media/File:S%C3%A1muel\\_L%C3%A1nyi\\_Self-portrait\\_1840.jpg](https://commons.wikimedia.org/wiki/File:S%C3%A1muel_L%C3%A1nyi_Self-portrait_1840.jpg#/media/File:S%C3%A1muel_L%C3%A1nyi_Self-portrait_1840.jpg)



**Self-portrait by Samuel Joseph Brown Jr. 1941**

[https://commons.wikimedia.org/wiki/File:Self-Portrait\\_by\\_Samuel\\_Joseph\\_Brown\\_Jr.jpg#/media/File:Self-Portrait\\_by\\_Samuel\\_Joseph\\_Brown\\_Jr.jpg](https://commons.wikimedia.org/wiki/File:Self-Portrait_by_Samuel_Joseph_Brown_Jr.jpg#/media/File:Self-Portrait_by_Samuel_Joseph_Brown_Jr.jpg)

# Who Am I?

Have you ever thought about what makes you YOU? If you wanted to show it in a picture, what would it look like? Throughout time artists have created self-portraits that share something about themselves. Some say that 'a picture is worth a thousand words.' Can pictures really tell us about what makes up our identity, personality and uniqueness? How would you show your thoughts, creativity, and feelings? What would you include in your self-portrait? What would you leave out?



**CREATE** a collage self-portrait that communicates something about your identity. Think of 5 words and 1 symbol that best describe you.

Take a photograph of yourself. Think about what you want to convey through your body language. Edit the photo and posterize it.

Combine papers, text and symbols to show something about your thoughts, creativity, and feelings.



**PRESENT** your self-portrait to the class. Share three things about it that you are especially happy with and explain why. Describe the choices you made as you worked through the process, and how one choice led to another. Tell what you learned about body language and how you used that knowledge to decide how to pose in the photograph.



**RESPOND** to your classmates' self-portraits. Describe the details that you think are especially well done and explain why. Describe what you learned about your peers by viewing their work? Share any suggestions you have?



**CONNECT** how your self-portrait helped you think about who you are and what you value. How does your culture influence how you think of yourself. How did those ideas show up in your collage? What surprised you about making the collage? What did you learn about the other students in your class by looking at their collages?



# COLLAGE SELF-PORTRAIT

## You will need:

- Crayola Washable Paint
- Crayola Paint Brushes
- Crayola Washable Glue Sticks
- Crayola Scissors
- Crayola Colours of the World Crayons or Coloured Pencils
- Recycled Magazines & Newspapers
- Water Containers & Paper Towels
- Crayola Marker & Watercolour Paper 22.9 cm x 30.5 cm ( 9" x 12")
- Crayola Construction Paper 22.9 cm x 30.5 cm ( 9" x 12")

Before beginning your self-portrait complete the 'I Am' activity. Focus on the way each artist has posed. How does the placement of the body affect the message? What do you notice about their gaze? What are they looking at? How does their expression make you feel? What colours do they use? What message do the colours convey? What objects do they include in their self-portrait? Why?

1



1. Use a picture of yourself you like or take a new one.
2. Resize the photo so your head and shoulders fit in a rectangle about 15 cm x 17 cm.
3. Convert the photo to Grayscale.
4. Use a photo editing program such as Photoscopy to posterize your photo.
5. Print 2 copies - 1 for the portrait and 1 for cutting out shapes.

2



1. Use Crayola Colours of the World crayons or coloured pencils to colour ONLY the face of your photo.



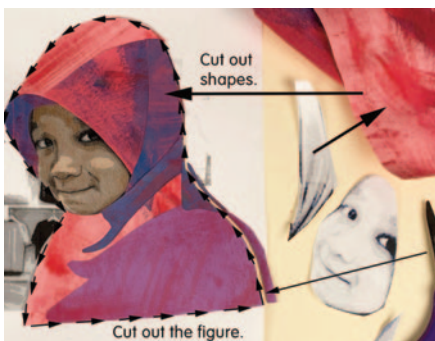
# COLLAGE SELF-PORTRAIT

3



1. Choose 3 pieces of coloured construction paper.
2. Paint over the paper with loose, free strokes.
3. Let some of the paper show through.
4. Make some areas darker than others.
5. Set the papers aside to dry.

4



1. Cut a shape out of the 2nd photo to use as a pattern.
2. Place the pattern shape on top of the construction paper and cut it out.
3. Glue the shape to the photo you coloured.
4. Continue in this way until the figure is completed.
5. Cut out the figure.

5



1. Tear pieces of text to use as the background.
2. Glue overlapping pieces of the text to a piece of drawing paper.
3. Place the figure on top of the text background to see if you like the way it looks.
4. Fill the whole space.
5. Glue the figure to the background.
6. Add a symbol and words to communicate things that are important to you.

6



1. View your self-portrait with fresh eyes.
  - What do you like best about it? Why?
  - What message does it communicate about you?
  - What do you see that makes you say that?
2. Use the Artist Statement form to write about your work.

**Artist Statement** by \_\_\_\_\_

Title of Artwork – \_\_\_\_\_

1. What did you want to communicate in your work?

[illegible]

2. What inspired you and how did you incorporate your ideas into the work?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# WORKING WITH CLAY - SLIP AND TOOLS

1



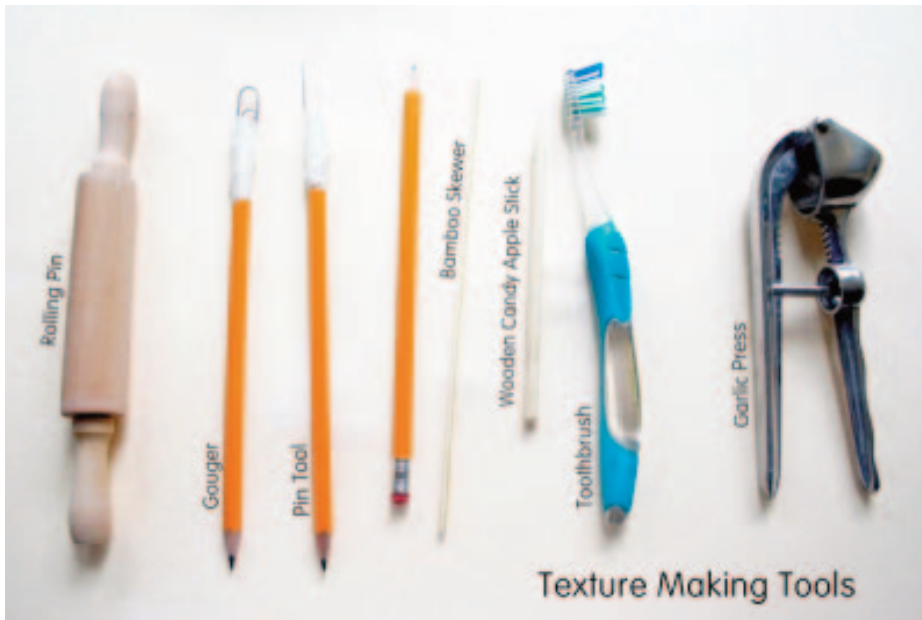
1. You use slip to help hold the clay together.
2. Place several lumps of clay into a small amount of water.

2



1. Mix the clay and water until it is like a creamy milkshake.
2. If it is too watery add more clay and continue to squeeze the clay through your fingers until it dissolves.

3



Make a **gouger** by taping a large paperclip to the end of a pencil.

Make a **pin tool** by taping an open paperclip to the end of a pencil.

# WORKING WITH CLAY - MAKING A PINCH POT

1



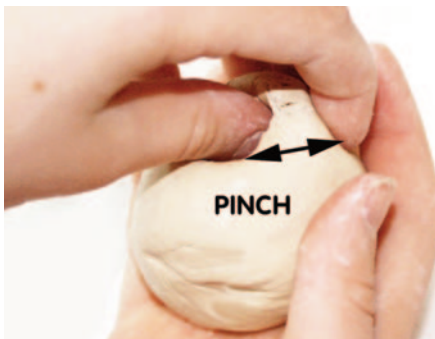
1. Roll a small ball of clay about the size of Clementine orange.

2



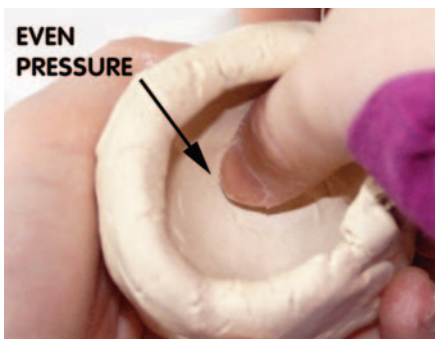
1. Hold the ball in one hand. Slowly push your thumb into the centre of the clay.

3



1. Gently pinch the clay between your thumb on the inside, and your fingers on the outside while slowly turning the ball of clay in your hand.

4



1. Apply even pressure as you turn the clay.
2. Make sure that the clay is the same thickness on the walls, the bottom and the rim of the pot.

# ALEBRIJES - MEXICAN TRADITIONS

Did you know that In November Mexicans celebrate the Día de los Muertos - the Day of the Dead? This is just one of the unique cultural traditions that Mexican immigrants have introduced to Canadians. **Alebrijes** are fantastical creatures that are not really part of the Day of the Dead celebrations, but have become linked with them. Some families place Alebrijes on altars and use them as decorations. They were even featured in the film *Coco* as part of the Day of the Dead story. View the video [What are Alebrijes?](#) to learn more about them.



**CREATE** a fantastical creature using air-dry clay. Include characteristics of Alebrijes in your design, e.g.,

- bright colours
- imaginary combinations of different animals
- intricate patterns
- 3-dimensional
- look like they are moving
- fantastical



**PRESENT** your artwork to the class. Share why you chose your creature. Explain how you applied what you learned about Alebrijes to your own work. Discuss any challenges you may have had constructing the animal. Describe the choices you made as you decorated it. Tell what you like best about your work and why.



**RESPOND** to your classmate's artwork. Describe the details that you think are especially well done and explain why. Ask questions to expand on and clarify what your peer says. What do you like best about the artworks? Why? What suggestions do you have?



**CONNECT** what you learned about Alebrijes and the power of imagination. Pedro Linares was the artist who first imagined and then created Alebrijes. The fantastical animals reflect the mixture of cultures in his community - the art and mythology of Mesoamerica as well as the influence of European cultures. What cultural influences shape your own creativity?



# ALEBRIJES - MEXICAN FOLK ART

## You will need:

- Crayola Acrylic Paint
- Crayola Paint Brushes
- Crayola Neon Washable Paint
- Crayola Air-Dry Clay - White
- Water Containers
- Plastic Placemats
- Paper Towels
- Pencils
- Paper Clips
- Masking Tape
- Plastic Grocery Bags - 1 per student

Prior to beginning the sculptures view the first 3 minutes of the video [Pedro Linares Lopez](#) to learn about the famous Mexican artist who first imagined and then created the Alebrijes. Identify characteristics of Alebrijes.

View examples of Alebrijes at [Alebrijes in the Galleries](#) - The El Paso Museum of Art, and [What are the mystical creatures known as Alebrijes?](#)

1



1. Make 2 small balls of clay about the size of a Clementine orange.

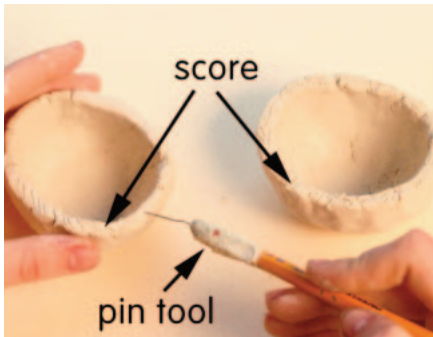
2



1. Make 2 pinch pots.

# ALEBRIJES - MEXICAN FOLK ART

3



1. Score the rims of the pots using a pin tool.
  - Make a pin tool by taping an open paperclip to the end of a pencil.

4



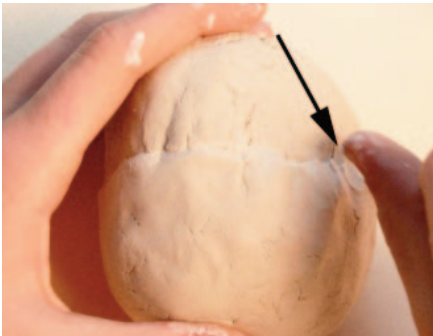
1. Brush slip onto the rims of both pots.
  - Make slip by mixing some clay with water until it is the thickness of a creamy milkshake.

5



1. Hold one pinch pot in each hand.
2. Join the rims together with a slight twisting motion.

6



1. Use your thumbnail to scrape the clay from one pot to the other over the joint.

# ALEBRIJES - MEXICAN FOLK ART

7



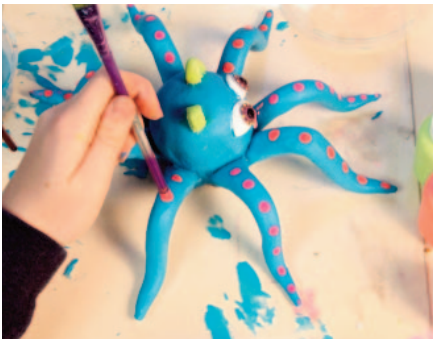
1. Smooth the surface with your fingers.
2. If the clay seems a bit dry, try adding a tiny amount of slip on the tips of your fingers and work it into the surface.

8



1. Use score and slip technique to join pieces of clay to the spheroid.
2. Carefully add details to make your animal fantastical.
3. Allow the animal to dry for about 1 week.
4. Place a plastic bag loosely over the animal to slow the drying down for the first 2 days.
  - This will help prevent the thinner pieces of clay from drying too quickly and breaking away from the rest of the animal.

9



1. Once the animal is completely dry, use acrylic and neon paints to paint it.
2. Remember to cover the animal with lots of bright patterns.
3. Use both ends of the brush to make different marks.
  - The neon paint may need several coats depending on the colour.

9



1. Try using the point of a pencil or cake decorating tool to make small dots.





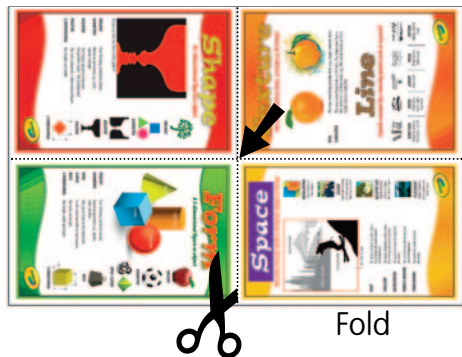
# Elements of Art Booklet

Trim the paper along the lines at the outer edges. This will ensure the pages of the booklet line up properly.



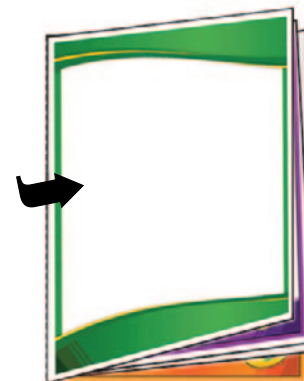
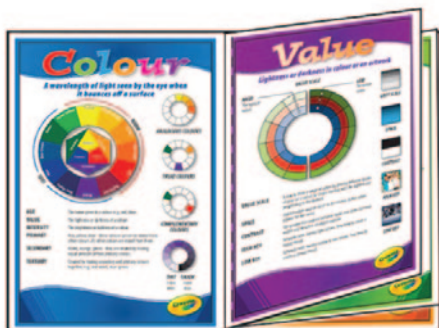
1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.

2. Fold the paper in half short end to short end.



3. Hold the edges. Cut from the FOLD side along the horizontal crease. Stop at the intersection of the vertical crease. Open the paper.

4. Fold the paper in half long end to long end. Hold the edges of the paper and push towards the centre until you see a box formed. Keep pushing until all the pages line up.



5. Flatten the paper.

6. Fold it in half to create the booklet. Design a cover for your booklet.

# CONTRAST

The juxtaposition of related and significantly different elements.

**SHAPES:** geometric vs. organic

**TEXTURES:** rough vs. smooth

**CRAYOLA**

# PROPORTION

The spatial relationship of one object to another or to the whole.

**EXAGGERATED DISTORTED PROPORTION:** intentionally changing proportions to communicate a specific message

**CRAYOLA**

# REPETITION

The repeated use of similar elements.

**LIMITED:** or a repeated element creates a visual echo

**MOTIF:** an artwork with a specific shape

**PATTERN:** repeating motifs, creating a predictable way

**CRAYOLA**

# MOVEMENT

The arrangement of elements so that they lead the eye throughout an art work.

**DIRECTIONAL:** leads the eye to suggest physical movement

**SHAPES:** pointing down the line from one object to another

**EDGES:** sharp edges are interesting, rounded edges are being in motion

**CRAYOLA**

# RHYTHM

The repeated use of similar elements, but with variations, to create a sense of movement.

**RANDOM:** repetition of motif with obvious order

**ALTERNATING:** placement of elements in a predictable way

**PROGRESSIVE:** motif has gradual change, it is repeated

**CRAYOLA**

# PRINCIPLES OF DESIGN

# VARIETY

The use of similar and different elements in an art work.

**OPPOSITION:** elements with strong contrast

**CHANGE:** of view, or angle is altered

**ELABORATION:** elements as simple with simplicity

**CRAYOLA**

# EMPHASIS

Highlighting part of an artwork to draw attention to it.

**CONVERGENCE:** elements lead towards the focal point

**LOCATION:** elements placed in the center create a focal point

**ISOLATION:** elements stand out by being different

**CRAYOLA**

# BALANCE

The arrangement of elements so that they seem equal in weight or importance.

**SYMMETRY:** elements are arranged so that the other side is a mirror image of the other

**ASYMMETRY:** elements are not identical, but are arranged so that the weight is equal

**RADIAL:** elements are evenly spaced around a central point

**CRAYOLA**

# UNITY

The arrangement of elements in such a way as to highlight their similarities.

**REPETITION:** elements are repeated

**PROXIMITY:** elements close together, limiting the negative space

**CONTINUATION:** elements create a continuous line or edge

**CRAYOLA**

# HARMONY

The arrangement of elements so they work together as a whole.

**TOPE:** color range allows the elements to work together

**SHAPES:** elements together to tell a story

**LINE:** elements create a relationship between elements

**CRAYOLA**



# TALKING ABOUT ART

## DESCRIPTIVE WORDS

### Colour

white	gold	carrot	coral	indigo	brown	dove
ivory	daffodil	squash	peach	cobalt	coffee	fog
pearl	butter	spice	hot pink	teal	carob	black
snow	lemon	red	purple	lapis	walnut	ebony
cotton	mustard	cherry	mauve	denim	chocolate	charcoal
creamy	dandelion	rose	violet	green	cedar	midnight
rice	honey	crimson	lavender	lime	grey	spider
tan	banana	scarlet	plum	pear	shadow	oil
beige	orange	apple	lilac	mint	iron	raven
oatmeal	rust	brick	magenta	sage	cloud	jet black
sand	ginger	pink	blue	pine	silver	ink
yellow	fire	rose	sky	moss	smoke	grease
canary	apricot	salmon	navy	olive	pewter	coal

### Light

glowing	colourful	flashing	glorious	luminous	rich	smooth
beaming	crystal clear	flicker	glossy	lustrous	rising	sparkling
blazing	dazzling	flowing	glowing	mirrorlike	shining	sunlit
blinking	deep	gentle	golden	moonlit	sharp	sunny
bright	distinct	gilt	hot	polished	silken	twinkling
brilliant	dull	glaring	intense	powerful	silvery	vibrant
burnished	flaming	glazy	inviting	radiant	sleek	vivid
clear	flat	glittering	lively	reflective	soft	warm

### Line

flowing	loose	horizontal	wide	hatched	gestural	blurry
delicate	delicate	diagonal	thin	heavy	wavy	bumpy
simple	bold	zigzag	skinny	contour	swirly	broken
bold	coarse	curved	rough	implied	spiraling	whisp
thick	hesitant	short	smooth	outline	big	fat
thin	vertical	long	fuzzy	powerful	small	puffy

### Pattern

broken	checker board	flecked	mottled	scalloped	striated	tessellated
candy-striped	dappled	flowery	ornate	serial	striped	symbolic
checkered	decorative	linear	radial	spaced	variegated	symmetrical
crisscross	even	marbled	regular	spotted	well-balanced	hatched

### Brushstrokes

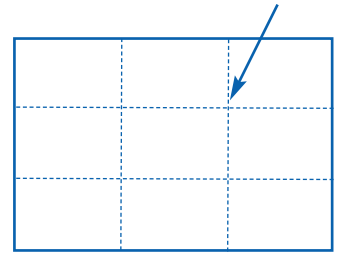
hatched	lively	deliberate	long	tentative	bold	diagonal
faint	broad	agitated	short	heavy	sharp	smooth
rough	tiny	broken	rapid	blended	horizontal	quick
confident	daubed	slapdash	careful	subtle	vertical	careful

**Focal Point** – a main point of interest in the artwork

**Rule of Thirds** – a way to add structure to a composition

Artists use the rule of thirds to organize the key elements of their composition as a way to make the composition more dynamic and interesting.

- divide the picture plane into thirds, vertically and horizontally
- place the key elements of your image along or near these lines or where they intersect



**COMPOSITION** – *the arrangement of elements in an artwork using the principles of design*

**Repetition & Rhythm** – principles of design

In art repetition is used to unify and strengthen the composition. Repetition is the repeated use of similar elements or motif. A MOTIF is a unit in an artwork, e.g., tulip shape, heads, leaves. Rhythm is the repetition of related motifs to create a sense of movement. Rhythm is sometimes confused with PATTERN. A pattern repeats motifs, but it is decorative and flat. Rhythm gives the feeling of movement, pattern is still. Rhythm can be:

**RANDOM** – a motif is repeated in no obvious order

**REGULAR** – the spaces between motifs are equal and the same motif is repeated in a predictable way

**ALTERNATING** – the spaces between a motif are different, or a second motif is added

**FLOWING** – wavy, curved shapes are repeated and the movement of lines or shapes is gradual

**PROGRESSIVE** – the motif changes each time it is repeated with some kind of gradual change, e.g., in shape or colour

**Balance** – a principle of design

Balance is the arrangement of elements in such a way that the parts seem equal in weight or importance. In art there are two types of visual balance, FORMAL, when similar or equal elements are placed on either side of an imaginary central axis, and INFORMAL, when unlike elements or objects are organized so they seem to have equal weight. Formal balance creates STABLE compositions. ASYMMETRICAL balance creates DYNAMIC compositions and is achieved by working with visual weight.

**SYMMETRY** – the composition has identical elements on either side of a central axis

**APPROXIMATE SYMMETRY** – the composition has very similar elements on either side of a central axis

**ASYMMETRY** – two sides of the composition are different but are arranged so that their weight appears equal

**RADIAL** – the composition has elements that are evenly spaced around a central point.

Something has VISUAL WEIGHT because it has the ability to attract more attention than something else. Things gain visual weight because of their:

**SIZE and OUTLINE** – the bigger the shape and more complicated the outline the more weight it appears to have

**COLOUR** – the purer, warmer and brighter the colour the heavier it appears; VALUE, darker tones appear heavier

**TEXTURES** – rough surfaces appear heavier

**POSITION** – large shapes close to the centre can be balanced by smaller shapes farther away.

# COMPOSITION



## Emphasis – a principle of design

In art emphasis is used to draw attention to particular parts of the work. It helps unify the work by controlling the sequence in which various parts are viewed. Artists may emphasize an ELEMENT, colour or texture for instance, or an AREA. When an area is emphasized it is called the FOCAL POINT. This is the first area to attract attention when the work is viewed. Emphasis can be created by the use of:

**CONTRAST** – very different elements are placed near each other

**LOCATION** – objects are placed close to the centre of the visual plane (we tend to look at the centre first)

**CONVERGENCE** – other elements appear to point toward the area that is being emphasized

**ISOLATION** – an object or element is placed off by itself

**UNUSUAL** – unexpected objects or elements are placed in the area being emphasized

## Contrast – a principle of design

Contrast is the use of differences to make a work interesting. Related elements are placed beside each other in order to draw attention to their differences. The more the difference, the greater the contrast. Contrast can be used to create balance, visual interest, or a focal point. It leads the viewer's eye into and around the artwork. Contrast can be created by the use of:

**COLOURS** – placing complementary colours beside each other

**TEXTURES** – placing extremely different textures such as smooth and rough beside each other

**VALUES** – placing black beside white, or dark colours beside light colours

**LINES** – placing extremely different lines such as sharp lines beside fuzzy lines

**SHAPES** – placing geometric shapes beside and organic shapes

**SPACES** – placing large spaces beside small spaces

## Variety – a principle of design

Variety is used in artworks to make them more interesting. Artists use irregularities to create intricate and complex relationships in their work. This ensures that an artwork is intriguing and not boring. Variety depends on unity to be sure the image does not simply become chaotic and unreadable. Variety can be created by the use of:

**OPPOSITION** – include opposites or elements that have strong contrasts

**CHANGE** – an object's size, point of view, or angle

**ELABORATION** – add intricate and rich details to some sections of the work

**CONTRAST** – place related and significantly different elements beside each other

# COMPOSITION



## Movement – a principle of design

Movement and rhythm are similar and refer to the way the viewer's eye travels through an artwork. Artists arrange the elements in specific ways to lead the viewer from place to place, often to a focal point, throughout the work creating optical movement. Movement can be created by the use of:

**DIRECTIONAL LINES** – objects and elements are placed in such a way as to cause the viewer's eye to follow a path

**EDGES** – fuzzy edges and indistinct outlines are interpreted as being in motion

**SHAPES** – multiple, overlapping shapes or shapes placed on an angle suggest movement

**COLOURS** – placement of contrasting colours throughout the composition attracts the viewer's eye

**SIMILAR VALUES** – the eye moves from areas that are similar, to areas that are different.

## Unity & Harmony – principles of design

Unity is the arrangement of individual elements in such a way that they seem to work together as one whole. The various elements are arranged within the work so that it feels as if it *works*. This feeling occurs when you get the sense that if you changed a thing it would ruin the artwork. Harmony is achieved by combining elements in such a way as to highlight their similarities. Unity can be achieved by the use of:

**SIMPLICITY** – when there are very few variations in elements

**REPETITION** – when similar elements or objects are repeated throughout the work

**PROXIMITY** – when elements are placed close together limiting the amount of negative space around shapes

**CONTINUATION** – when shapes or elements are placed in a way that causes the eye to create a continuous line or edge

## Proportion – a principle of design

Proportion is the spatial relationship of one or more elements to another, or to the whole in an artwork with respect to size, number, colour and so on. The ancient Greeks developed *the golden section* a mathematical ratio used to achieve *ideal proportion*. They used this ratio to achieve beauty and balance in artworks and architecture. When the relative size of elements within an artwork seems wrong or out of balance we say it is 'out of proportion'.

Artists use correct proportions in their works when they want them to look realistic. Sometimes artists deliberately change proportions by **EXAGGERATING** or **DISTORTING** them. This can be a powerful way to get across a particular message. Masks are good examples of artworks that exaggerate proportions of the face to create a powerful effect.

Proportions of the human body are usually measured in the length of one head – from the tip of the chin to the top of the skull. The body is about 7.5 head lengths tall. If a figure looks strange it is usually because the head is too small or too large for the rest of the body.