



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

MACKENZIE ART GALLERY SCHOOL TOURS

| PRESENTED BY



TEACHER'S RESOURCE GUIDE

THE MULTIPLE LIVES OF PAINTINGS

European Paintings 1500-1800 from the MacKenzie Art Gallery

TOURING 18 SEPTEMBER 2023 TO 15 MARCH 2024



Introduction	3
<hr/>	
FOR TEACHERS	4
Learning Outcomes	4
Related Resources	5
Curricular Connections	7
<hr/>	
EXTENSION ACTIVITIES FOR STUDENTS	9
Introduction	9
Lesson 1	10
Lesson 2	17
Unit Wrap-up	21
<hr/>	



INTRODUCTION

THE MULTIPLE LIVES OF PAINTINGS: EUROPEAN PAINTINGS 1500-1800 FROM THE MACKENZIE ART GALLERY

This resource can be used to prepare for your visit to *The Multiple Lives of Paintings: European Paintings 1500-1800 from the MacKenzie Art Gallery*. It can also be used with the online exhibition of the same name. The online exhibition will be launching in early 2024.

This resource includes both information for teachers and a short unit with two lesson plans that can be shared directly with students. Each lesson delves into one of the main ideas in *The Multiple Lives of Paintings* and features an artwork by one of the artists.



Giacomo Guardi (Venice, 1764 – 1835), *The Rialto Bridge*, Venice, circa 1790, oil on canvas. MacKenzie Art Gallery, University of Regina Collection, gift of Dr. Hugh Maclean 1953-33

TOUR OUTCOMES

THE MULTIPLE LIVES OF PAINTINGS: EUROPEAN PAINTINGS 1500-1800 FROM THE MACKENZIE ART GALLERY

LEARNING OUTCOMES

- Students will learn about the life cycle of paintings including how they are made, copied, collected, and researched.
- Students will learn how art can teach us about communities and cultures.
- Students will gain art literacy through an exploration of symbolism in art.
- Students will learn about the roles of curators, conservators, and researchers in naming, classifying, and caring for art.



Giovanni Battista Zelotti (attributed to) (Verona, circa 1526 – Mantova, 1578), Christ in the Garden of Gethsemane, circa 1560–1570, oil on panel transferred to canvas. MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie 1926-5.

RELATED RESOURCES

WEBSITES:

The Multiple Lives of Paintings online exhibition will be published in early 2024, and will be available on our website under [Digital Art Projects](#). This page also links to the website for *The Multiple Lives of Drawings*, an earlier exhibition in this series examining early European works in our Permanent Collection.

This [Studio Sunday activity](#) examines copy drawings in a previous exhibition, *The Multiple Lives of Drawings*.

The Art Story is a non-profit website that teaches about art. They have a [unit on Western art history](#). Weeks 3-7 could give students a great background of the 1500's-1800's in European art history.

The National Gallery of Art in Washington [offers an extensive PDF resource on Painting](#) in the Dutch Golden Age. It dives into world history and Dutch culture as well as examining prominent Dutch painters of the era.

Crash Course History [has a playlist on European History](#). This could be useful for learning about the cultural context of this exhibition. There's even a video specifically on the Dutch Golden Age.










CURRICULAR CONNECTIONS

KEY THEMES: Community, Place, Painting, European History and Culture

Here are some of the outcomes this unit can cover from the Arts Education and Visual Arts sections of the Saskatchewan Curriculum. You can check them off as you cover them in class.

(For 10, 20, and 30 levels, Arts Education outcomes will be denoted with “AE”, and Visual Arts outcomes will be denoted with “VA”).

OUTCOMES	LESSON 1	LESSON 2	GALLERY TOUR
CREATIVE/PRODUCTIVE			
Create artworks that express own ideas and observations. Use different visual arts concepts, forms, tools, and mediums. Demonstrate increased skills at problem-solving in art making. CPK.4, CP1.8, CP2.8, CP3.8, CP4.8, CP5.8, CP6.12, CP7.12, CP8.12, CP9.12, CP10.3AE, CP20.3AE, CP30.1AE, CP10.2VA, CP20.1VA, CP30.3VA			
Investigate creative processes for producing arts expressions. CP10.1AE			
Experiment with various art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas. CP10.3VA			
Use inquiry to create a work of art inspired by the work of national and/or international artists. CP20.4			

OUTCOMES

LESSON 1

LESSON 2

GALLERY
TOUR**CRITICAL/RESPONSIVE**

Create personal responses to a variety of arts expressions (e.g. using poetry, writing, discussion, visual art, music, analysis, personal interpretation, and research).

CRK.1, CR6.1, CR7.1, CR8.1, CR9.1

Demonstrate understanding that arts are a way of expressing ideas, and how these ideas can come from the artists' communities and personal perspectives.

CR1.1, CR2.1, CR4.

Investigate and describe various reasons for creating arts expressions CR1.2

Use inquiry and technology to investigate a variety of arts expressions. CR2.2

Describe ideas and problem-solving processes used in own arts expressions. CR3.1

Investigate and identify ways that the arts can communicate a sense of place. CR7.2

Examine arts expressions and artists of various times and places. Learn about and describe how these expressions reflect diverse experience, values, beliefs, ways of knowing, and worldviews. CR6.3, CR7.3, CR8.3, CR20.1AE, CR30.2AE, CR20.2VA

Respond critically to art works of professional artists, including Indigenous artists, to explore intent. CR10.3VA

Identify and analyze criteria for critiquing and valuing various forms of visual art. CR20.1VA



OUTCOMES

LESSON 1

LESSON 2

GALLERY
TOUR

CULTURAL/HISTORICAL

Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created. CH 5.3



Investigate how personal, cultural, or regional identity may be reflected in arts expressions. CH6.1



Investigate arts expressions from a range of cultures and countries, and analyze how cultural identity is reflected in the work. CH6.3



Investigate how artists' relationship to place may be reflected in their work. CH7.1



Investigate and identify a variety of factors that influence artists, their work, and careers. CH7.3



Investigate how the arts can challenge, reinforce or draw attention to ideas, values and/or beliefs. CH10.1AE



Investigate the impact of visual culture on students' lives and the human condition. CH10.2VA



Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies. CH30.2VA



EXTENSION ACTIVITIES FOR STUDENTS

THE MULTIPLE LIVES OF PAINTINGS:

EUROPEAN PAINTINGS 1500-1800 FROM THE MACKENZIE ART GALLERY

ABOUT THE EXHIBITION

Have you ever thought about the life cycle of a painting? Some paintings in the MacKenzie Art Gallery's collection are almost 500 years old! A lot can happen to an artwork in that time.

This exhibition looks at four key points in many paintings' stories:

- The moment of production (when the painting was made)
- The moment of reproduction (when the painting was studied and copied)
- The moment of collecting
- And the moment of research.

In this exhibition, you will see European paintings made between 1500–1800 CE. These artworks are all part of the MacKenzie Art Gallery, University of Regina Collection. You will also see four videos that bring specific artworks to life.

WHAT DO YOU ALREADY KNOW?

Have you ever experimented with different ways of painting?

How do places, cultures and communities affect what artists create?

How do you think curators and art historians are able to solve mysteries about paintings? What clues can they use? These mysteries might include why a painting was made, when it was made, and who made it.



Giuseppe Bazzani (Mantua, 1690 – Mantua, 1769), *The Tribute Money* (detail), 1755, oil on canvas, MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie 1919-4.

EXTENSION ACTIVITIES FOR STUDENTS

LESSON 1: THE MOMENT OF PRODUCTION (MAKING)

IMPORTANT WORDS

Art Movement: An art style shaped by a specific time, place, group of ideas/beliefs, and set of artmaking techniques.

Dutch Golden Age: This name can be used in two ways. It can mean a specific time and place in history (the Dutch Republic around the 1600's). Or it can mean an art movement from that place and time.

Independence: not being controlled by another country.

Patron: Someone who buys artworks, or gives money to support an artist's career.

Genre: What a painting is about, or its subject.

Marine Genre: Paintings that show scenes of the ocean. Often, they include storms, coastlines, and boats.

Attributed or attribution: Our best guess at who made an artwork. These guesses are based on research.



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 1: THE MOMENT OF PRODUCTION (MAKING)

ABOUT THE ARTWORK



Attributed to Jan Theunisz. Blanckerhoff (Dutch, 1628–1669), *Storm at Sea*, no date. MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie

EXTENSION ACTIVITIES FOR STUDENTS

LESSON 1: THE MOMENT OF PRODUCTION (MAKING)

ABOUT THE ARTWORK

This is a **Dutch Golden Age** painting. When it was created, big social changes were happening in the Dutch Republic (now known as the United Provinces of the Netherlands or the Republic of the Seven United Netherlands).

The Eighty Years' War happened from about 1566-1648. The Dutch Republic was fighting for **independence** from Spain. The two countries had religious differences; Dutch people were mostly Protestant, and Spain was Catholic. They also had different approaches to their economies, class structures, and governments. On top of that, the Dutch Republic was tired of paying large amounts of taxes to Spain. After the Eighty Years' War with Spain, the Dutch Republic ended up at war with France and England.

During its golden age, The Dutch Republic was wealthy, scientifically advanced, and culturally rich. International trade was a big part of their economy. (This included trading slaves brought from Africa to the Americas. For additional resources related to enslaved peoples in North America, [you can read our Teacher Resource on Deanna Bowen's exhibition.](#))

How did all these events affect Dutch Golden Age art? Since it was a time of wealth, many Dutch people could afford to buy paintings. Artists often painted things that they knew would interest their patrons. As the Dutch Republic moved away from Catholicism, more non-religious art was made. Many Protestants did not support grand, expensive religious art. Some Dutch artists chose to show religious ideas through scenes of everyday life instead of scenes from the Bible.

Many different **genres** of paintings became popular. Some examples are still life, portrait, and landscape painting. This is a painting in the **marine genre**. Pictures of ships and the ocean were popular because trade overseas helped to build the Dutch Republic's wealth. Ships were also a symbol of the Dutch Republic's military strength.

This Art Story page shares more information on art of the Dutch Golden Age: <https://www.theartstory.org/movement/dutch-golden-age/>



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 1: THE MOMENT OF PRODUCTION (MAKING)

ABOUT THE ARTIST

Curators Timothy Long and Dr. Francesco Freddolini believe that this artwork was painted by Jan Blanckerhoff. Jan was born in 1628 in the city of Alkmaar, in the Netherlands.

Jan enjoyed travelling and was also a sailor. He became known for his paintings in the marine genre. He painted many scenes of the Mediterranean coastline.

Jan's travels brought him to Rome, Italy. There, he joined a group of Dutch and Flemish artists call the Bentvoegels, or "Birds of a Feather." Members of the Bentvoegels went by aliases, or nicknames. Jan was nicknamed "Den Maat" or "the shipmate." He also often went by Jan Maat.

Jan passed away in 1669, and was buried in Amsterdam. He is not as well remembered as many other Dutch Golden Era painters. In fact, some of his artworks may be wrongly **attributed** to another marine genre painter, Ludolf Backhuysen.

THINGS TO THINK ABOUT

What influences the work of artists, locally and internationally?

If you were alive in the Dutch Golden Era, what genre of painting would you have been interested in?

Many artists make works based on what patrons will buy. What other reasons do artists have for making artwork?



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 1: THE MOMENT OF PRODUCTION (MAKING)

ACTIVITY

Try to make some educated guesses about a painting's background. Then research the artwork to find out how close your guesses were.

MATERIALS

Internet access and/or a library for research.

Writing materials (Pencils/pens, erasers, paper)

INSTRUCTIONS

1. As a class or in small groups, pick an artwork to research. It could be a painting from *The Multiple Lives of Paintings*, or any artwork you like from any time.
2. Just by looking at the painting, try to guess at each of the following things. You can write down your answers, or just discuss them with your group. Try to say what clues in the painting helped you make that guess.
 - Where and when do you think this painting was made?
 - What may have been happening in the world when this was painted?
 - What do you think was important to the artist?
 - What do you think was important to the artist's patrons (the people buying their artwork)?
3. Use the internet or your library to research the actual answers to these questions. Your teacher may help you do this research together if you were working as a whole class.
4. Discuss which things you guessed correctly, and which you were wrong about. Discuss how art records culture and history.



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)

IMPORTANT WORDS

Copy painting: An artwork that is based on an earlier, often more famous artwork. Sometimes these are also called reproductions.

Prolific: When this word is used to describe an artist, it means that they have made a lot of artworks.

Genre Painting: Confusingly, genre painting has a different meaning than genre. Genre painting is a specific genre of painting. It refers to paintings that show moments of everyday life.

Etching: A type of printmaking. Lines are made on a metal plate, first by scratching through a waxy coating, then by etching them deeper with acid. The lines hold ink, and the metal plate can be used to print copies of an artwork.



Unknown (Dutch), Woman with Wine Glass (after Ary de Vois), circa 1700–1750, oil on panel, MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie 1913-6.

EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)



Unidentified artist (Dutch), *Touch* (from the series *The Five Senses*) (after Adriaen van Ostade), 17th century. oil on wood panel, 32.4 x 44.4 cm. MacKenzie Art Gallery, University of Regina Collection, gift of Hugh MacLean.

EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)

ABOUT THE ARTWORK

When you hear the word “copying,” you might think of cheating on a test, or stealing someone’s ideas and calling them your own. However, artists have copied paintings throughout history for many other reasons.

Sometimes people copy artworks to learn from them. By recreating an artwork, you can learn a lot about the steps an artist took and the techniques they used.

Another reason people copy artworks is to help share them with more people. In the same way that we share images on social media today, people in the past also wanted to share images they enjoyed. Making copies of artworks was a way of sharing cultural images before the internet and photography existed.

Finally, **copy paintings** can help us save the memory of an artwork. This may not have been the original reason for making the copy, but it is a way that copies help us today. For example, this artwork is a copy after an artwork that no longer exists! The original artwork was by Adriaen Van Ostade,

and was part of a series of paintings called *The Five Senses*. This painting represents the sense of touch by showing an operation on a painful toe.

Whenever an artwork is copied, the new version usually has small changes. Sometimes these changes are made on purpose, and sometimes by accident. Either way, the changes can show us what was important to the person making the copy.

Some paintings in this exhibition are copies after artworks by Ary de Vois, Guido Reni, William Scrots, Anthony van Dyck, Titian, and Jusepe de Ribera. Black Canadians. Deanna’s artwork re-shapes the stories told by these documents, making us think about her family’s point of view.



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)

ABOUT THE ARTIST

We don't know who made this copy painting. However, we do know some information about the original artist.

Adriaen van Ostade was also a Dutch Golden Age artist. He was born in Haarlem in 1610, and became a member of the Haarlem guild of painters. He was well known for making genre paintings, or artworks about everyday life. He often painted or drew scenes of peasants working, visiting, or even drinking and enjoying music at taverns.

Adriaen had a very successful and **prolific** art career. He was likely the student of another well-known Dutch artist, Frans Hals. We know that Adriaen made over 800 artworks! He used oil paints, watercolours, and made **etchings**.

Adriaen passed away in 1685.

THINGS TO THINK ABOUT

How are images copied and shared today?

What else gets copied and shared, other than visual artworks?



Frans Hals, Adriaen van Ostade, 1646/1648. Courtesy National Gallery of Art, Washington, Andrew W. Mellon Collection.

EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)

ACTIVITY

Try your hand at copying an artwork. Make notes about what you learned from the artist whose work you copied.

MATERIALS

A digital picture or printed copy of a painting.

Pencils, erasers, sharpeners.

Paper, canvas, or canvas pad.

Scrap paper or sketchbooks for planning and notes.

Optional: a window, light table, or projector.

Paints of your choice. (Try to use the same type of paint as the artist if possible.)

INSTRUCTIONS

1. Pick a painting that you admire. It can be any painting from any point in history and anywhere in the world. You might do this by looking through art books at your library, or by searching the internet. Or your teacher may select some paintings for you to choose from. You could even use *The Multiple Lives of Paintings* website (coming out in early 2024) to find an artwork.
2. Try making a copy of this artwork. You could try one or more of these techniques to make your copy artwork:
 - Tracing. This can help you learn about the artist's linework, and where they put things within the picture. Tracing is often easier if you have a light source behind both papers; try taping them to a window while you trace, or using a light table if you have one. Then you can paint in your traced drawing.
 - Projection. You can project the original artwork onto your paper or canvas with a screen projector. Then trace the lines you see in the projection, and paint the image in afterwards.
 - Grid drawing. On a printed copy of the original artwork, draw a grid over top of it. Draw a grid on your own canvas or paper with the same number of squares. Use the grid to help you know where everything goes in your picture.



EXTENSION ACTIVITIES FOR STUDENTS

LESSON 2: THE MOMENT OF REPRODUCTION (COPYING)

ACTIVITY

Try your hand at copying an artwork. Make notes about what you learned from the artist whose work you copied.

MATERIALS

A digital picture or printed copy of a painting.

Pencils, erasers, sharpeners.

Paper, canvas, or canvas pad.

Scrap paper or sketchbooks for planning and notes.

Optional: a window, light table, or projector.

Paints of your choice. (Try to use the same type of paint as the artist if possible.)

- Measuring the scale of objects. Use a compass or a ruler to measure how big different parts of the image should be, or where they should be from the edges of your painting. After measuring and marking off the distances on your final artwork, you can sketch in the rest of the details.
 - Think about layers. Look hard at the painting, and try to figure out what layers the artist used. Many oil paintings have one background colour (sometimes called a wash). Next may be a sketch layer. Then the artist may have painted in bigger areas of colour (sometimes called blocking). Finally, they likely painted fine details on the top layer. You may want to practice drawing or painting each layer before painting the layers on your final project.
3. In your final painting, make one change that makes this artwork different from the original. This will help show that this is a copy, and will be a record of how you saw this artwork.
 4. Write out or discuss with your classmates what you learned by making this copy artwork. For example, this process may have helped you practice drawing something realistically, like a hand or face. Or maybe you learned a new way to layer paint. Maybe this helped you think about different ways to use a paintbrush. Or maybe it helped you think about where things are placed within an image. Any lesson you learned counts!



EXTENSION ACTIVITIES FOR STUDENTS

UNIT WRAP-UP

When you visit this exhibition in-person or on the website, you will learn about two more important points in a painting's life: the moment of collecting, and the moment of research.

You will learn stories about how Norman MacKenzie collected the pieces in this exhibition. You will think about why people collect art, and how art collecting preserves history. You might also talk about how some art may not be meant for a collection or gallery.

You will learn about the clues that curators use to research art and uncover the larger story around a painting.

You will also learn about the symbols used in European paintings of this era. Symbols are like the language of art. They are an image that stands in for a bigger idea. These paintings are filled with them, and they can help us understand what was important to the artist and their society.



CONTACT

MacKenzie Art Gallery
3475 Albert Street
Regina, SK
S4S 6X6 Canada

Nikki Little, Program Assistant
E nlittle@mackenzie.art
T 306 584 4250 ext. 4292

mackenzie.art

SCHOOL TOURS GENEROUSLY PRESENTED BY



CORE FUNDERS



Canada Council
for the Arts

Conseil des Arts
du Canada

 SASK LOTTERIES

 REGINA

 University
of Regina

 sk
arts