

TEACHER RESOURCE GUIDE  
FOR GRADES 4–12

LEARN ABOUT

# CLEARCUTTING

*through the art of*

# EMILY CARR

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

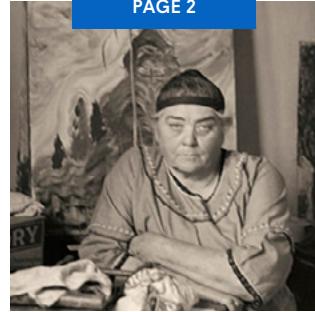
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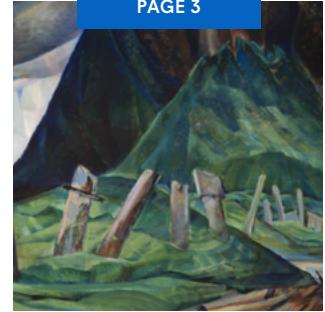
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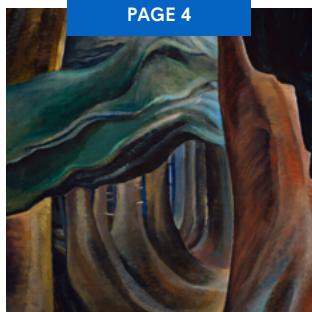
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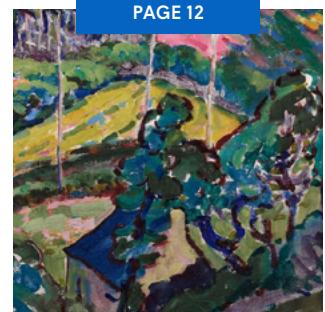
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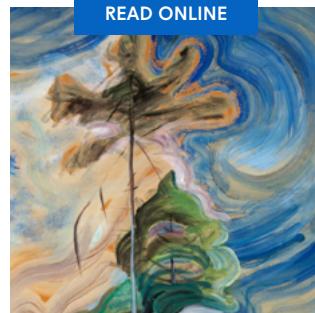
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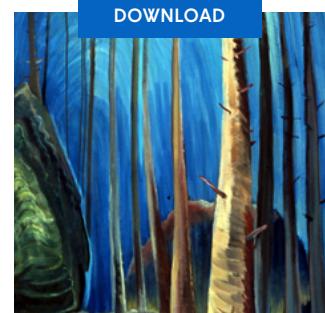
ADDITIONAL  
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READ ONLINE



EMILY CARR:  
LIFE & WORK BY  
LISA BALDISSERA

DOWNLOAD



EMILY CARR  
IMAGE FILE

## RESOURCE OVERVIEW

*This teacher resource guide has been written to complement the Art Canada Institute online art book [Emily Carr: Life & Work](#) by Lisa Baldissera. The artworks within this guide and the images required for the learning activities and culminating task can be found in the [Emily Carr Image File](#) provided.*

Long before environmental concerns became a worldwide issue, Emily Carr (1871–1945) recognized the long-lasting impacts of clearcutting in British Columbia. In the late nineteenth century, when industrial logging began in British Columbia, reforestation and the protection of wildlife habitats were not issues of great concern. In the 1930s, Carr focused her attention on the landscape surrounding her Victoria home, including landscapes impacted by large-scale logging, and her paintings from this period reveal her anxiety as her choice of subject became the threatened landscape itself. Growing demand for wood and arable land has now led to the loss of over half of the world's rainforests, through unsustainable logging regimes like clearcutting. In this guide, the work of Emily Carr will form the foundation of a deeper understanding of our collective responsibility to be careful stewards of nature.

### Curriculum Connections

- Grades 4–6 Social Studies
- Grades 4–12 Visual Arts
- Grade 7 Geography
- Grade 9 Social Studies
- Grades 9–12 Geography

### Themes

- Clearcutting and logging
- Environmental awareness and stewardship
- Relationship with the environment

### Teaching Exercises

The exercises in this guide explore Emily Carr's art and writing and take Carr's work as a starting point for a rich investigation of the impact of clearcutting.

- Learning Activity #1: Clearcutting and Emily Carr's painting *Odds and Ends*, 1939: "See, Think, Wonder" Routine ([page 4](#))
- Learning Activity #2: Writing Response to Emily Carr's painting *Loggers' Culls*, 1935 ([page 6](#))
- Culminating Task: The Stories of Trees ([page 8](#))

### A Note on Using This Guide

This guide uses the works of Emily Carr as the inspiration for an exploration of clearcutting and the management of natural resources.

As students explore this topic, it is important to recognize that this guide and Carr's contributions are the results of a modern European perspective. It must be acknowledged that this perspective does not represent the voices of the Indigenous peoples of Canada who are the original and continuing stewards of this land. Teachers are encouraged to seek input from local leaders or to access resources from this important perspective to give students a fuller understanding of this topic and our collective history.

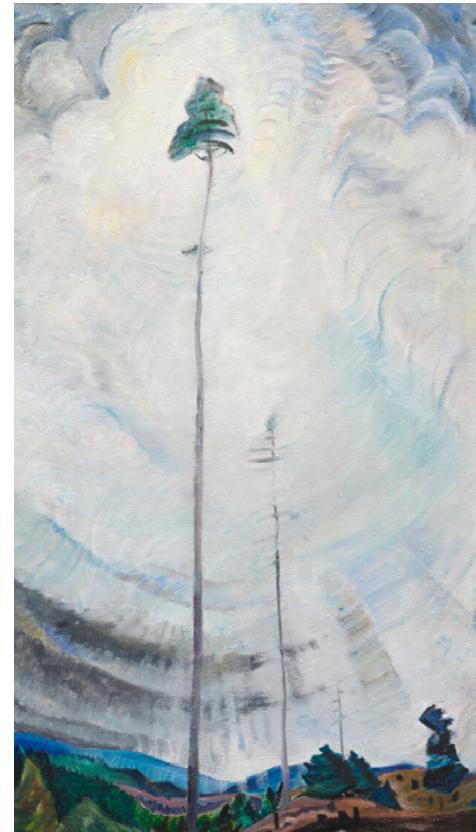


Fig 1. Emily Carr, *Scorned as Timber, Beloved of the Sky*, 1935. The few remaining trees in this work reach upwards to the sympathetic embrace of the sky.

## WHO WAS EMILY CARR?



Fig 2. Emily Carr in San Francisco at age twenty-two, c.1893.

**Emily Carr (1871–1945)** was born in Victoria, British Columbia. Carr's father encouraged her adventurous and independent spirit; however, he was also a stern man, with strict rules, leading to Carr's sense of alienation and rebellion. Both her parents died when Carr was young, and she left home to study art, first in the United States, then in England and France, where she learned of modern art movements and developed a brilliant use of colour and an understanding of how to paint outdoors.

In 1907 Carr and her sister Alice took a sightseeing trip to Alaska, which Carr documented in a series of journals and sketches. Her exposure to Indigenous cultures during the trip had a profound influence on her interest and encouraged her to paint and learn from the Indigenous populations across British Columbia. Carr formed an important connection with the First Nations communities, adopting their spiritual beliefs and depicting their symbols in her artworks. Contemporary critiques question Carr's colonial perspective; in her own writings, Carr's interpretation of this relationship was one of respect and understanding.

**During her life Carr** felt her artistic career was a failure. Her art did not meet with success, and she took a hiatus from her work for a number of years, keeping a boarding house in British Columbia and producing pottery and hooked rugs for tourists. However, in 1927 her art was included in an important show at the National Gallery of Canada, *Exhibition of Canadian West Coast Art: Native and Modern*, along with paintings by the famous Group of Seven. One of its members, Lawren Harris, became a friend to Carr and encouraged her to return to painting. She did, with a focus on her spiritual connection to the land, sky, and sea. The effects of clearcutting on the British Columbia forests had already become visible, and these foreboding elements made themselves apparent in Carr's interpretations of the landscape.

**Carr suffered a severe heart attack in 1937;** she died in Victoria in 1945. Carr's writings, sketch books, and personal journals remain important documentations of her art, travels, and friendships. In the twenty-first century there has been a resurgence of interest in Carr's work, particularly on the international stage, with exhibitions in England and Germany. As a result, the appreciation of the sophistication and courage of Carr's work has reached new heights.



Fig 3. Emily Carr, *Brittany Landscape*, 1911. Carr's travels in Europe informed her early, brightly coloured paintings of the landscape.



Fig 4. Emily Carr, *Shoreline*, 1936. During her life, Carr developed an important emotional and spiritual relationship with the landscape.

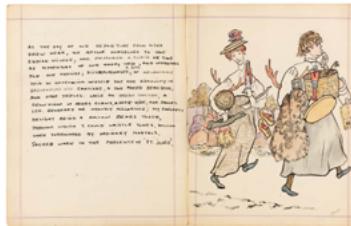


Fig 5. Emily Carr, *Alaska Journal*, page 35, 1907. In her journals Carr documented everything she experienced, through both words and detailed, often humorous, sketches.



Fig 6. Emily Carr, *War Canoes, Alert Bay*, 1912. Carr spent many years in Indigenous communities, learning about their connection to the land.

## NATIONAL & WORLD EVENTS



Fig 7. Locomotive with lumber travelling through a forest at Eagle River Canyon, B.C., 1910.



Fig 8. A group from the Canadian Forestry Association, at Pier B.C., 1929.



Fig 9. Clearcut forest, Robertson River, B.C., 1945.



Fig 10. Members of the Haida Nation block logging routes, 2005.

The Hudson's Bay Company builds the first B.C. sawmill in Victoria. **1847**

The Canadian Pacific Railway is completed at Craigellachie, B.C. The construction of the railway makes exportation easier and increases demand for B.C. lumber. **1885**

The Canadian Forestry Association is established to educate the public on the importance of conservation. **1900**

The Conservative government shuts down the Commission of Conservation, which was established in 1909 to make recommendations for more preservation of the environment, including Canada's forests. **1907**

By the late 1920s, B.C. is producing half of Canada's annual cut of timber. **1910**

In the post-Second World War period, the surplus of heavy trucks and bulldozers is sold at a low price to lumber companies, making it easier to extend roads further into forests and increase the scale of logging. **1913**

The B.C. Forest Act is amended to establish forest management practices with a view to ensuring a long-term yield of timber. **1921**

Haida Nation protests block forestry operations in Queen Charlotte Islands, BC (now Haida Gwaii). **1927**

## EMILY CARR'S LIFE

Emily Carr is born in Victoria, British Columbia. **1871**

Carr is inspired by a trip to Alaska with her sister Alice and becomes interested in documenting First Nations communities. **1885**

Carr studies in France for over a year, where she learns to paint in the Fauvist style: a method of painting with bold colours and large brushstrokes. **1900**

Carr takes a hiatus from painting for thirteen years, feeling her artistic career is a failure. **1907**

Carr's artistic career takes off again when she is invited to join the *Exhibition of Canadian West Coast Art: Native and Modern* at the National Gallery of Canada. **1910**

Carr's works focus on the West Coast landscape and First Nations of British Columbia. She develops an interest in environmental and social issues. **1913**

Carr suffers a severe heart attack that makes it difficult for her to continue painting frequently. **1921**

Carr dies in Victoria. During the twenty-one years after her death, several of Carr's writings are published posthumously, including her journals. **1927**

**2005**



Fig 11. The Carr family home in Victoria.



Fig 12. Emily Carr, *Alaska Journal*, 1907. This illustration shows the artist and her sister Alice, looking at a totem pole.

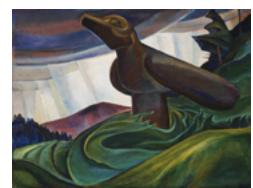


Fig 13. Emily Carr, *Big Raven*, 1931. A fine example of Carr's sculptural modelling of her landscapes.



Fig 14. Harold Mortimer-Lamb, *Emily Carr in Her Studio*, 1939. This is the most iconic photo of the artist.

## LEARNING ACTIVITY #1

# CLEARCUTTING AND EMILY CARR'S PAINTING *ODDS AND ENDS*, 1939: "SEE, THINK, WONDER" ROUTINE

In 1939 Emily Carr painted *Odds and Ends*, a haunting depiction of tree stumps left behind after the land has been cleared. This work represents the impact of clearcutting, and by analyzing and discussing this image, students will learn how Carr responded to the environmental impact of clearcutting British Columbia's forests.

### Big Idea

The impact of clearcutting

#### Learning Goals

1. I can analyze artwork and make specific observations.
2. I can use artwork to build understanding and inspire questions about the world around me.
3. I can describe the process and effect of clearcutting.

#### Materials

- Chart paper
- [Emily Carr Image File](#)
- Markers

#### Process

1. Project the image of Carr's painting *Odds and Ends*, 1939, and ask students what they see, what they think about, and what they wonder.
2. Record student responses on chart paper or on a white board. Examples of potential student responses are listed on [page 5](#). Please note student responses will differ with age and stage.



Fig 15. Emily Carr, *Odds and Ends*, 1939. In this work, only a few trees remain, surrounded by the stumps of felled trees.

*Learning Activity #1 Continued*

See	Think	Wonder
<ul style="list-style-type: none"> <li>• Tall, thin trees</li> <li>• Pine trees</li> <li>• Tree stumps</li> <li>• Vivid blue sky</li> <li>• Grass</li> <li>• A large forest</li> <li>• Deep shades of green</li> <li>• Mist or fog</li> <li>• Movement</li> <li>• Wind</li> <li>• Shadows</li> <li>• Use of vertical brush strokes in the sky</li> <li>• Use of horizontal brush strokes in the ground</li> </ul>	<ul style="list-style-type: none"> <li>• I think somebody cut down some of the trees.</li> <li>• I think somebody left the small, thin trees standing.</li> <li>• I think the stumps are quite wide and there would have been mature trees standing there.</li> <li>• I think the meadow looks exposed.</li> <li>• I think it looks hot, dry, and dusty.</li> <li>• I think the trees left standing have been fighting for daylight.</li> </ul>	<ul style="list-style-type: none"> <li>• I wonder how they chose which trees to cut down.</li> <li>• I wonder if the trees on the hill are next.</li> <li>• I wonder why there are no animals or people.</li> <li>• I wonder why trees are tall.</li> <li>• I wonder why there are so many tree stumps.</li> <li>• I wonder why they need to cut down so many trees.</li> <li>• I wonder what they use the wood for.</li> <li>• I wonder what you would hear.</li> </ul>

3. As you explore the painting *Odds and Ends*, 1939, with your students, guiding questions could include but are not limited to the following:

- Is this a natural landscape?
- What strikes you as odd or strange looking?
- How has the landscape changed now that nearly all the trees have been removed?
- What are the negative impacts of human activity on the environment and natural habitats?
- What are the positive impacts of those same human activities on society?
- What can art reveal about the values of our society?

4. Following the discussion, give a description of clearcutting and a brief introduction to the forestry industry (please see “Additional Resources” on [page 14](#) for information).

“See, Think, Wonder” is a thinking routine from Making Thinking Visible: How to Promote Engagement, Understanding, and Independence for All Learners by Karin Morrison, Mark Church, and Ron Ritchhart.



Fig 16. Emily Carr, *Forest, British Columbia*, 1931–32. In this almost abstracted painting, Carr captures the beauty of a full, dark, and dense forest interior.

## LEARNING ACTIVITY #2

# WRITING RESPONSE TO EMILY CARR'S PAINTING LOGGERS' CULLS, 1935

Emily Carr is famous for being an artist, but she was also an extraordinary writer. She spent a great amount of time travelling to coastal villages, observing the landscapes of British Columbia, and interacting with the Indigenous communities of the coast. In 1941 she won a Governor General's Literary Award for her first book, *Klee Wyck*, a collection of twenty-one stories about these travels. Other published story collections explored her childhood (*The Book of Small*, 1942) and her years running a boarding house in Victoria (*House of All Sorts*, 1944). In this activity, students will reflect on Carr's writing about clearcutting and write their own responses to clearcutting.

### Big Idea

Emotional responses to environmental destruction

#### Learning Goals

1. I can use primary sources to understand Emily Carr's emotional response to clearcutting.
2. I can express my own response to clearcutting through writing.

#### Materials

- [Emily Carr Image File](#)
- Paper
- Pens or pencils

#### Process

1. Introduce students to Emily Carr's writing and explain that she was also known as one of Canada's most famous authors.
2. While projecting the image of *Loggers' Culls*, 1935, read the following quotation by Emily Carr.

*There's a torn and splintered ridge across the stumps I call the 'screamers.' These are the unsawn last bits, the cry of the tree's heart, wrenching and tearing apart just before she gives that sway and the dreadful groan of falling, that dreadful pause while her executioners step back with their saws and axes resting and watch. It's a horrible sight to see a tree felled, even now, though the stumps are grey and rotting. As you pass among them you see their screamers sticking up out of their own tombstones, as it were. They are their own tombstones and their own mourners.*

(Carr, Emily. *Hundreds and Thousands: The Journals of Emily Carr*. Toronto/Vancouver: Clarke, Irwin and Company, 1966, p. 132–33.)

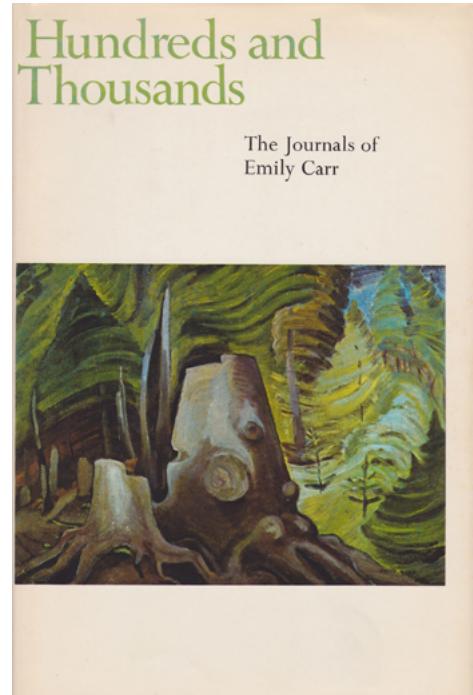


Fig 17. The first edition of *Hundreds and Thousands*, published posthumously in 1966, features Carr's *Stumps*, 1936.

**Learning Activity #2 Continued**

3. Engage in a class discussion on initial thoughts and reactions to this quotation.

- How did Carr's statement make you feel? What makes you say that?
- What resonated with you?
- What do you think compelled Carr to write this statement?

4. While still projecting the painting *Loggers' Culls*, ask students to write a paragraph or a piece of poetry that makes the audience appreciate a specific natural feature, landscape, plant, or animal.

Please note that if you ask students to write poetry they should have studied a number of poetic and sound devices, poetic forms, and poems. Students can choose to write a sonnet, haiku, lyric, etc., and they should strive to incorporate various poetic devices such as simile, metaphor, personification, onomatopoeia, imagery, sound devices, rhythm, and rhyme.

5. Have students edit and refine their writing based on teacher and peer feedback. Students can present their poems or written responses to the class and publish them as part of a display examining the need for environmental stewardship.



Fig 18. Emily Carr, *Loggers' Culls*, 1935. The trees left behind by the loggers in this painting are not young saplings, they have grown tall and skinny in order to surpass the surrounding trees and reach the sunlight above.

## CULMINATING TASK THE STORIES OF TREES

The purpose of this exercise is for students to develop an understanding of nature, its industrial use, and the negative effects of resource extraction. This will combine learning in biology, human geography, art, literacy, and mathematics. The products created at the end of this exercise might include sketches and notes from careful examination of nature, measurement and estimation, artwork based on a specific natural subject, statements about ecology and biology based on research, and statements and calculations about products and economic impact based on research and reflective writing. School and community librarians can be excellent resources for field guides on local tree species, as can online resources (see “Additional Resources” [page 14] for a list of some suggested external resources). Students’ work will culminate in a public installation designed to have the school or community think more deeply about resource extraction and our relationship to nature.

### Big Idea

Consequences of interactions with nature

#### Learning Goals

1. I can use printed and online resources and logical thinking to correctly identify a plant species.
2. I can use proper terminology when discussing the biology and ecology of trees.
3. I can apply my understanding of measurement and estimation to describe an object.
4. I can research the economic uses and impact of a natural resource.
5. I can use mathematical calculations to reach conclusions.
6. I can reflect on my experiences through descriptive writing.
7. I can create a representational artwork based on my observations.
8. I can synthesize and present research and calculations to illustrate an idea.
9. I can communicate with a broad audience through a variety of media.



Fig 19. Emily Carr, *Blue Sky*, 1936. The colours in this painting give each element a glow that makes them leap from the canvas.

**Culminating Task Continued****Success Criteria**

Success criteria for this task should be tailored to the specific areas where the material is presented and then discussed and co-constructed with students. Some examples of these criteria could be:

**Art**

1. Artwork produced shows a strong connection to the observed/sketched object.
2. Artwork follows conventions and techniques learned in class.
3. The social impact of artwork is clearly understood and can be clearly articulated using examples.

**Geography**

1. The environmental and economic impacts of specific human behaviours can be described using specific examples.
2. The importance of careful stewardship of natural resources is understood, and arguments for and against resource extraction can be articulated.

**Science**

1. Careful observation of nature is shown through notes and sketching.
2. Understanding of the differences of species and the characteristics used to identify them is shown.

**Math**

1. Calculations are performed correctly and are used to build understanding of the world.
2. Measurement and estimation are correctly used to accurately describe a physical object.

**Materials**

- Computers for online research
- Field guides for identification of plant species
- Markers, pencil crayons, paint, etc.
- Paper
- Poster paper
- Sketchbooks or blank paper

**Process****I. Experience of nature**

1. Take a neighbourhood walk for each student to find an individual tree on school grounds or in the community. Have students begin learning about terminology for trees in Canada, how to identify trees, and what sorts of trees live in their region. The goal is to provide students with knowledge and resources to confidently identify types of trees in their area.
2. Ask students to sketch their trees, paying careful attention to the unique or identifying aspects of their species, measure the size of the trunk, and make an estimate of the tree height. If possible, students may photograph the tree or take small samples of fallen leaves or twigs.



**Fig 20.** Emily Carr, *Sunshine and Tumult*, 1938–39. Later in her career, Carr experimented with thinning her oil paints with gasoline.

*Culminating Task Continued*

3. While students examine their trees, ask them to make field notes, both scientific and emotional. What does it feel like to sit under the tree? What animals do they see on or in it, what species, and how many? What is the ground like under it?

## II. Research, analysis, and response

1. After returning to the classroom, have students create an artwork that is a faithful reproduction of their tree on poster paper, in a reasonably large size (2 x 4 foot approximately), using paint, markers, charcoal, collage, or any other media. As an extension, students can embark on a more in-depth study of Emily Carr, using the “How Emily Carr Made Art: Style & Technique” information sheet provided on [page 12](#), to paint their tree in the style of Carr.
2. Give students time to write a short poem or reflective piece (a few sentences) about the experience of sitting under their tree: this writing should capture the essence of their field notes. This writing can be based on the evocative language used by Emily Carr when speaking about the natural world, as shown in Learning Activity 2.
3. Have students research their tree from the standpoint of biology. They will find where in Canada this species of tree grows best and the scientific name of the tree species, and they will estimate the age of the tree based on their measurements.
4. Have students perform research into the economic use of their tree, the type of resources it provides, and what products it is used to make. Have students summarize this economic information in a report that is properly sourced and includes their calculations. Using images or drawings, students can create a visual representation of the products that the tree would produce.



Fig 21. Emily Carr, *Above the Gravel Pit*, 1937. Carr’s brilliant handling of colour and her expressive brushstrokes give movement to the blue sky above the barren ground below.

**Culminating Task Continued****III. Presentation of work**

1. At the start of a week, lead the class in setting up a display of their drawings on a wall or presentation space in the school, along with a text that includes each tree's species (both common and technical name), the estimated age of the tree, and the student's reflective writing or poem.
2. After a few days have passed and the school community has seen and appreciated the students' work, have the students return to their trees and rip the top portion of their artworks off, leaving a forest of tree stumps on the wall where the trees were.
3. Where the body of the tree stood, have students display their images of resources and their reports on the economic benefits of their trees.



Fig 22. Large-scale logging has resulted in deforestation, pollution, and the degradation of traditional First Nations lands.



Fig 23. Emily Carr, *Tree Trunk*, 1931. The winding vertical lines make it appear as though the trunk is alive and shooting upwards.

*Note: This destruction of work must be conducted by the students and with their consent. That this will be the end result of the project and how this will be presented should be carefully discussed with the students prior to embarking on the project. Together as a class you can discuss the impact this will have on the audience and themselves, what conversations or ideas this may spark, and how to maximize the impact of this part of the project/artwork (how long to display/promote the work, when to perform the “clearcutting,” who to tell about the reveal, etc.).*

4. Consider holding school-wide discussions sparked by the display of the project.

## HOW EMILY CARR MADE ART: STYLE & TECHNIQUE

Here are some of the important artistic concepts that characterized the art of Emily Carr. For more information see the [Style & Technique](#) chapter of *Emily Carr: Life & Work* by Lisa Baldissera.

### PAINTING “EN PLEIN AIR”

Carr painted many of her works outside, a technique she learned as an art student in England. She followed in the footsteps of nineteenth-century European painters, who preferred to work outdoors or *en plein air*, rather than in a studio. Like the [Impressionists](#) before her, Carr learned to paint by paying close attention to how changes in light affected her view of the landscape. In her paintings, Carr tried to capture the many different colours made by sunlight coming through the forest trees or hidden in the shadows. During her travels to Indigenous villages, Carr would often make quick watercolour drawings of the places and people she met. Later, in her studio, she would use these sketches as the basis for larger oil on canvas paintings or more detailed watercolour paintings.

### MODERNISM AND COLOUR

Carr was a [modernist](#)—she rejected traditional ideas that art should be an exact and photo-like replica of what the world looked like. During her lifetime, she adopted many different and new techniques of artists working in France, England, and elsewhere in Canada. The rich colours in her paintings show the influence of the [Fauves](#) and the [Post-impressionists](#), who used vibrant and contrasting colours. Carr was inspired by the way [Cubists](#) tried to depict a subject from many different angles using flat, geometric shapes, and she painted forests and Indigenous villages as if she were building them out of solid forms. Even though Carr represented the real world in her artwork, her focus was on using art to understand the environment rather than to create an exact copy of it.

### LANDSCAPES AND LOOSE BRUSHWORK

Over her career, Carr developed a profound and spiritual connection to the landscape. Through her paintings she wanted to express the serenity, majesty, and beauty of the British Columbia forest, land, and sea. Carr also painted their destruction due to a growing logging industry. Later in her career, Carr’s brushstrokes became more expressive and animated, looser and less controlled. She experimented with using gasoline to dilute her oil paints, which made them almost like watercolour and allowed her to create finished oil paintings *en plein air*.

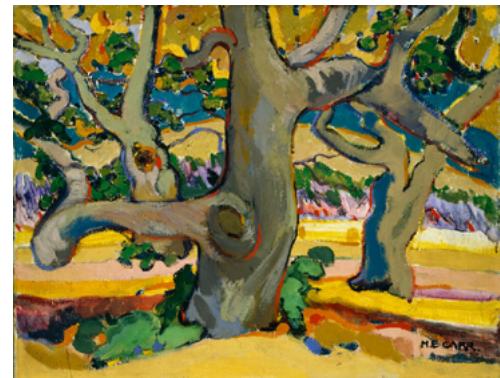


Fig 24. Emily Carr, *Trees in France*, c.1911. Carr likely painted this outside and the bold colours show influence from French modernists like the Fauves.



Fig 25. Emily Carr, *Vanquished*, 1930. In this painting Carr has begun to explore a heavily modelled sculptural painting style.



Fig 26. Emily Carr, *Sombreness Sunlit*, c.1938–40. In her final paintings, Carr focused on loose brushwork to convey with emotion the beauty of the land.



Fig 27. Emily Carr, *Self-Portrait*, 1938–39. In this, one of her few self-portraits, Carr uses a vibrant palette and expressive brushstrokes.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Emily Carr: Life & Work* by Lisa Baldissera: [www.aci-iac.ca/art-books/emily-carr](http://www.aci-iac.ca/art-books/emily-carr)
- [Emily Carr Image File](#) with artworks and images related to this lesson
- “Who Was Emily Carr?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Emily Carr’s life ([page 3](#))
- “How Emily Carr Made Art: Style & Technique” information sheet ([page 12](#))

### GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

#### modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet’s Realism, and later Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

#### Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

#### Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.



Fig 28. Emily Carr, *Dancing Sunlight*, c.1937. Carr takes her expressive brushwork even further here, almost completely fragmenting the image.

### Fauvism

The style of the Fauves (French for “wild beasts”), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d’Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

### Post-impressionism

A term coined by the British art critic Roger Fry in 1910 to describe painting produced originally in France between about 1880 and 1905 in response to Impressionism’s artistic advances and limitations. Central figures include Paul Cézanne, Paul Gauguin, and Vincent van Gogh.

### *en plein air*

French for “in the open air,” used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

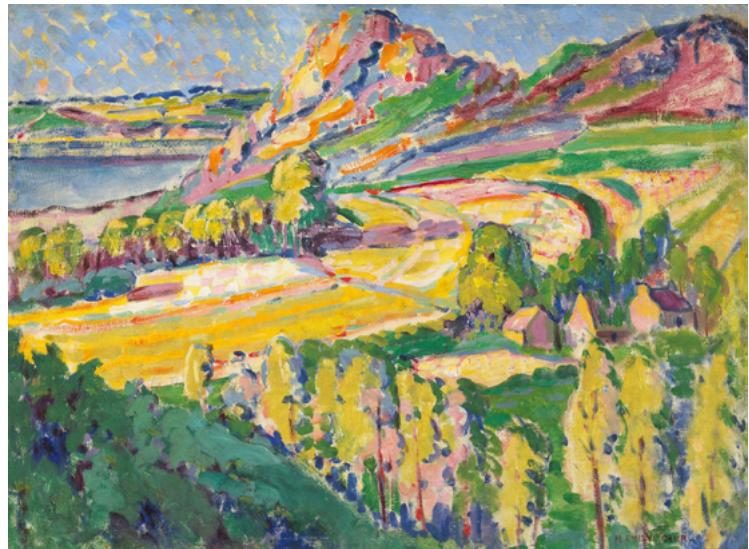


Fig 29. Emily Carr, *Autumn in France*, 1911. While studying abroad in Paris, Carr quickly tired of the big city. She retreated to rural towns in Brittany, where her artistic talents flourished. During this period she created vibrant and colourful paintings like this one.

## EXTERNAL RESOURCES

*The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.*

### “Forest Education Resources” from Forests Ontario

<https://www.forestsontario.ca/education/resources>

### “Mapping Canada’s Intact Forests” from Canadian Geographic

<https://www.canadiangeographic.ca/article/mapping-canadas-intact-forests>

### “Timber: History of BC’s Logging Industry” from the Historical Thinking Project

<https://historicalthinking.ca/lesson/690>

### “Timber Trade History” from the Canadian Encyclopedia

<https://www.thecanadianencyclopedia.ca/en/article/timber-trade-history>

### “Canada’s Forests Teaching Kits Series” from the Canadian Forestry Association

<http://www.canadianforestry.com/kits/english/index.html>

## FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. Emily Carr, *Scorned as Timber, Beloved of the Sky*, 1935, oil on canvas, 112 x 68.9 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.15. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 2. Emily Carr in San Francisco at age twenty-two, c.1893. British Columbia Archives Collection, Royal B.C. Museum Corporation, Victoria (H-02813).

Fig 3. Emily Carr, *Brittany Landscape*, 1911, oil on board, 45.7 x 62.2 cm. Private collection.

Fig 4. Emily Carr, *Shoreline*, 1936, oil on canvas, 68 x 111.5 cm. McMichael Canadian Art Collection, Kleinburg, Ontario, gift of Mrs. H.P. de Pencier.

Fig 5. Emily Carr, *Alaska Journal*, page 35, 1907. Private collection.

Fig 6. Emily Carr, *War Canoes, Alert Bay*, 1912, oil on canvas, 63.5 x 80 cm. Audain Art Museum, Whistler.

Fig 7. Locomotive with lumber travelling through a forest at Eagle River Canyon, B.C., 1910. Photo credit: Major James Skitt Matthews. Courtesy of the City of Vancouver Archives (AM54-S4-: Log P32.3).

Fig 8. Canadian Forestry Association - Mayor Malkin and group around car at Pier B-C. Photograph attributed to Stuart Thomson. Courtesy of the City of Vancouver Archives (AM1535-: CVA 99-3747).

Fig 9. Clearcut forest, Robertson River, BC, 1945. B.C. Forestry Service.

Fig 10. Members of the Haida Nation block logging routes, 2005. <http://www.firstnations.de/forestry/haida.htm>

Fig 11. The Carr family residence, with Richard, Emily (Saunders) Carr, and children assembled on the front porch, c.1869. Richard Carr had the family home built on Government Street in Victoria in 1864. British Columbia Archives Collection, Royal B.C. Museum Corporation, Victoria (C-03805).

Fig 12. Emily Carr, *Alaska Journal*, 1907, detail of page 19. Private collection.

Fig 13. Emily Carr, *Big Raven*, 1931, oil on canvas, 87 x 114 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.11. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 14. Harold Mortimer-Lamb, *Emily Carr in Her Studio*, 1939. Modern print from original negative. Vancouver Art Gallery, gift of Claudia Beck and Andrew Gruft.

Fig 15. Emily Carr, *Odds and Ends*, 1939, oil on canvas, 67.4 x 109.5 cm. Art Gallery of Greater Victoria.

Fig 16. Emily Carr, *Forest, British Columbia*, 1931–32, oil on canvas, 130 x 86.8 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.9. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 17. The first edition of *Hundreds and Thousands*, published posthumously in 1966 (Toronto: McClelland & Stewart), features Carr's *Stumps*, 1936, 50.8 x 68.6 cm. Private collection.

Fig 18. Emily Carr, *Loggers' Culls*, 1935, oil on canvas, 69 x 112.2 cm. Collection of the Vancouver Art Gallery, gift of Miss I. Parkyn, VAG 39.1. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 19. Emily Carr, *Blue Sky*, 1936, oil on canvas, 93.5 x 65 cm. Art Gallery of Greater Victoria.

Fig 20. Emily Carr, *Sunshine and Tumult*, 1938–39, oil on paper, 87 x 57.1 cm. Art Gallery of Hamilton, bequest of H.S. Southam, CMG, LL.D, 1966. Photograph by Mike Lalich.

Fig 21. Emily Carr, *Above the Gravel Pit*, 1937, oil on canvas, 77.2 x 102.3 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.30. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 22. Logging in British Columbia; clearcut, mill, and dock, photograph by H.W. Roozeboom. British Columbia Archives Collection, Royal B.C. Museum Corporation, Victoria (D-05018).

Fig 23. Emily Carr, *Tree Trunk*, 1931, oil on canvas, 129.1 x 56.3 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.2. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 24. Emily Carr, *Trees in France*, c.1911, oil on canvas, 35.3 x 45.5 cm. McMichael Canadian Art Collection, Kleinburg, Ontario, gift of Dr. Max Stern, Dominion Gallery, Montreal.

Fig 25. Emily Carr, *Vanquished*, 1930, oil on canvas, 92 x 129 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.6. Photograph by Trevor Mills, Vancouver Art Gallery.

Fig 26. Emily Carr, *Sombreness Sunlit*, c.1938–40, oil on canvas, 110.7 x 67.2 cm. British Columbia Archives Collection, Royal B.C. Museum, Victoria.

Fig 27. Emily Carr, *Self-Portrait*, 1938–39, oil on wove paper, mounted on plywood, 85.5 x 57.7 cm. National Gallery of Canada, Ottawa, gift of Peter Bronfman, 1990.

Fig 28. Emily Carr, *Dancing Sunlight*, c.1937, oil on canvas, 83.5 x 60 cm. McMichael Canadian Art Collection, Kleinburg, Ontario, purchase 1978.

Fig 29. Emily Carr, *Autumn in France*, 1911, oil on paperboard, 49 x 65.9 cm. National Gallery of Canada, Ottawa.