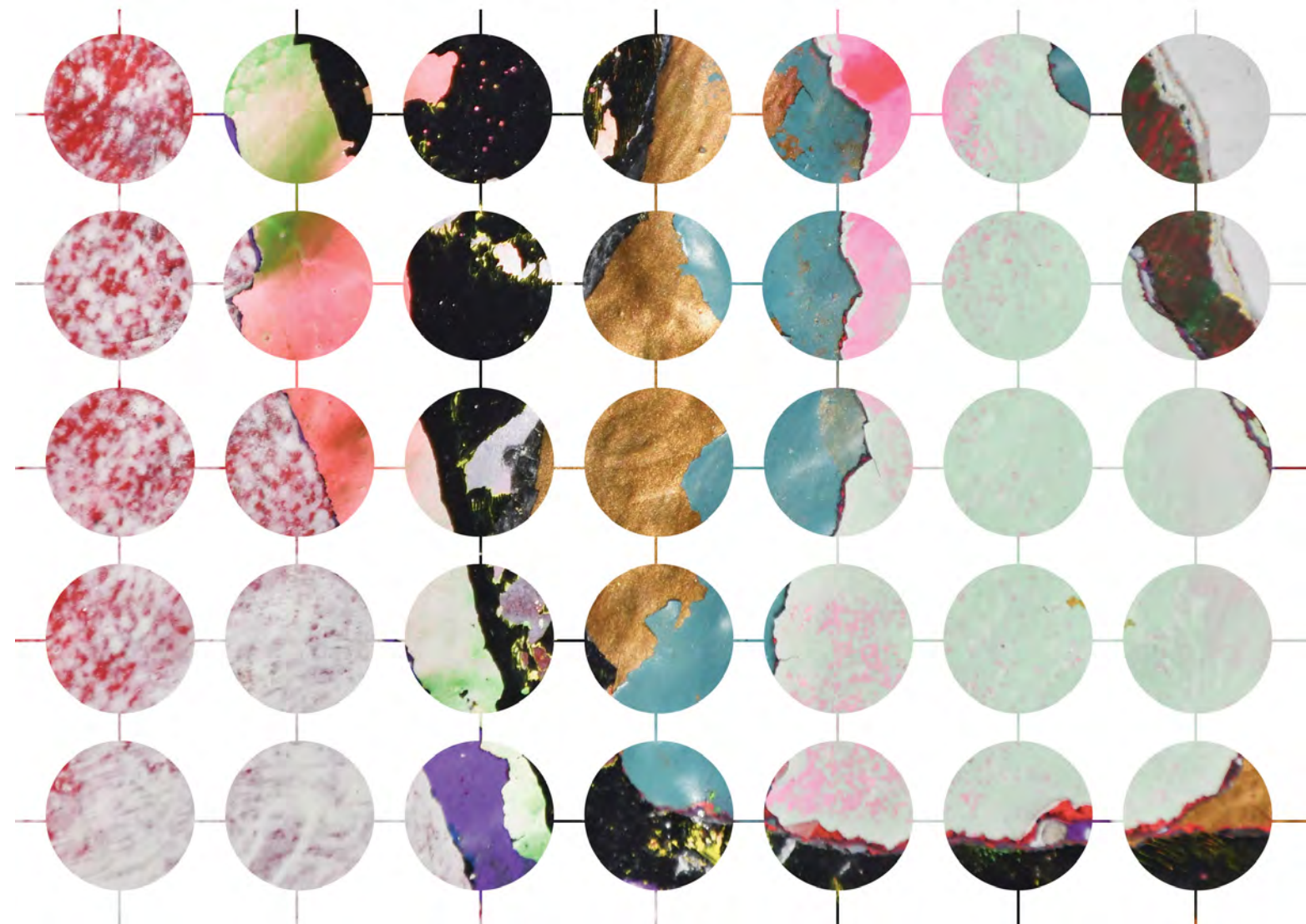
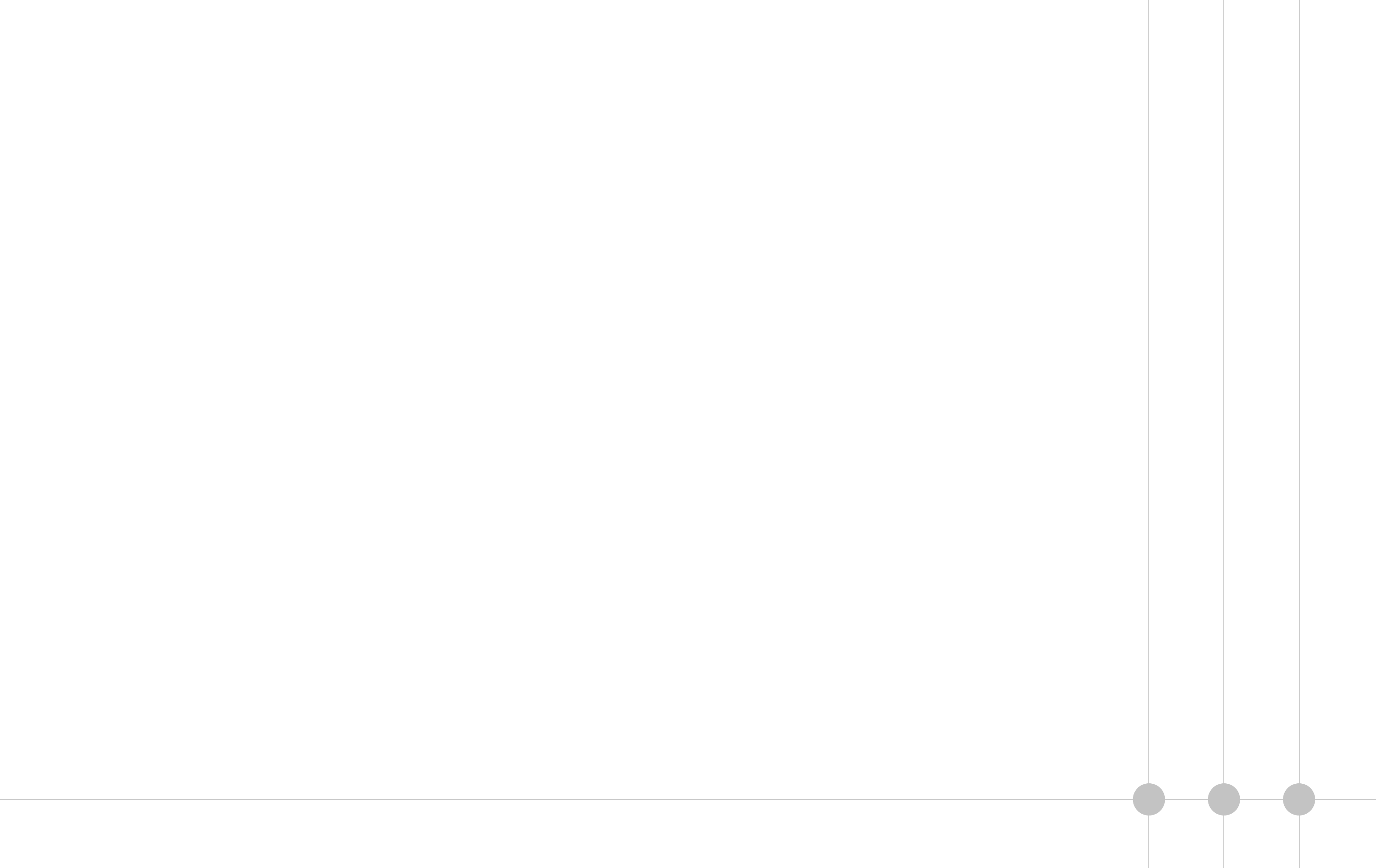




# pal • imp • sest

solo travelling exhibition featuring the work of David Harrison







# pal•imp•sest

solo travelling exhibition featuring the work of David Harrison

*The Alberta Foundation for the Arts and the Travelling Exhibition program acknowledge that the artistic activity we support takes place on the territories of Treaties 6, 7, and 8. We acknowledge the many First Nations, Métis, and Inuit who have lived on and cared for these lands for generations, and we are grateful for the traditional Knowledge Keepers, Elders, and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.*

The Alberta Foundation for the Arts Travelling Exhibition (Trex) program

Artworks by David Harrison

Curated by Ashley Slemming

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David Harrison  
*Graffiti Study #2*, n.d.  
Found graffiti on paper  
9 x 9 in  
Collection of the artist

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# a b o u t



## Travelling Exhibition Program (Trex)

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

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

REGION ONE – Northwest: The Art Gallery of Grande Prairie

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

REGION THREE – Southwest: The Alberta Society of Artists

REGION FOUR – Southeast: The Esplanade Arts & Heritage Centre

## The Alberta Society of Artists (ASA)

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

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

The ASA is contracted by the AFA to develop and circulate Trex exhibitions to communities throughout southwestern Alberta.

## The Alberta Foundation for the Arts (AFA)

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

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





# exhibition statement

David Harrison's solo exhibition *pal·imp·sest* references a noun describing something that features a new layer, aspect, or appearance – building on its past and allowing us to see or perceive parts of this past.<sup>1</sup> We can delve into the dynamic intersections of urban decay, layered time, and compositional play through David Harrison's vibrant series of graffiti palimpsests, which offer an abstract and lively exploration of hidden histories within the cracks and crevices of our urban environments.

Each piece in this exhibition emerges out of a meticulous time-based process. Over the course of many years, layers and layers of urban graffiti have been repeatedly painted over by city contractors with a plasticized paint, and over time these layers of paint deteriorate and fall away – providing Harrison with a detritus of thin sheet material that he resourcefully harvests and uses in his artwork. Using this unique material, Harrison punches out geometrical shapes and then draws upon compositional techniques that follow rhythm and repetition to present a meditation on the passage of time and the transformative power of decay and renewal. What once existed as vibrant sprays of paint on an urban surface becomes a metamorphized material – layers of paint congealed and transformed into a new artistic medium.

In *pal·imp·sest*, Harrison's circular and geometric relics imbued with urban origin stories become transformed and translated into bold and abstract textural compositions. Join the artist in exploring these hidden layers where the remnants of graffiti-infused underpasses are transformed into vibrant works of art.

– Ashley Slemming, Curator

<sup>1</sup> "Palimpsest." Dictionary.com. 2024. <https://www.dictionary.com/browse/palimpsest>. Accessed 10 April 2024.





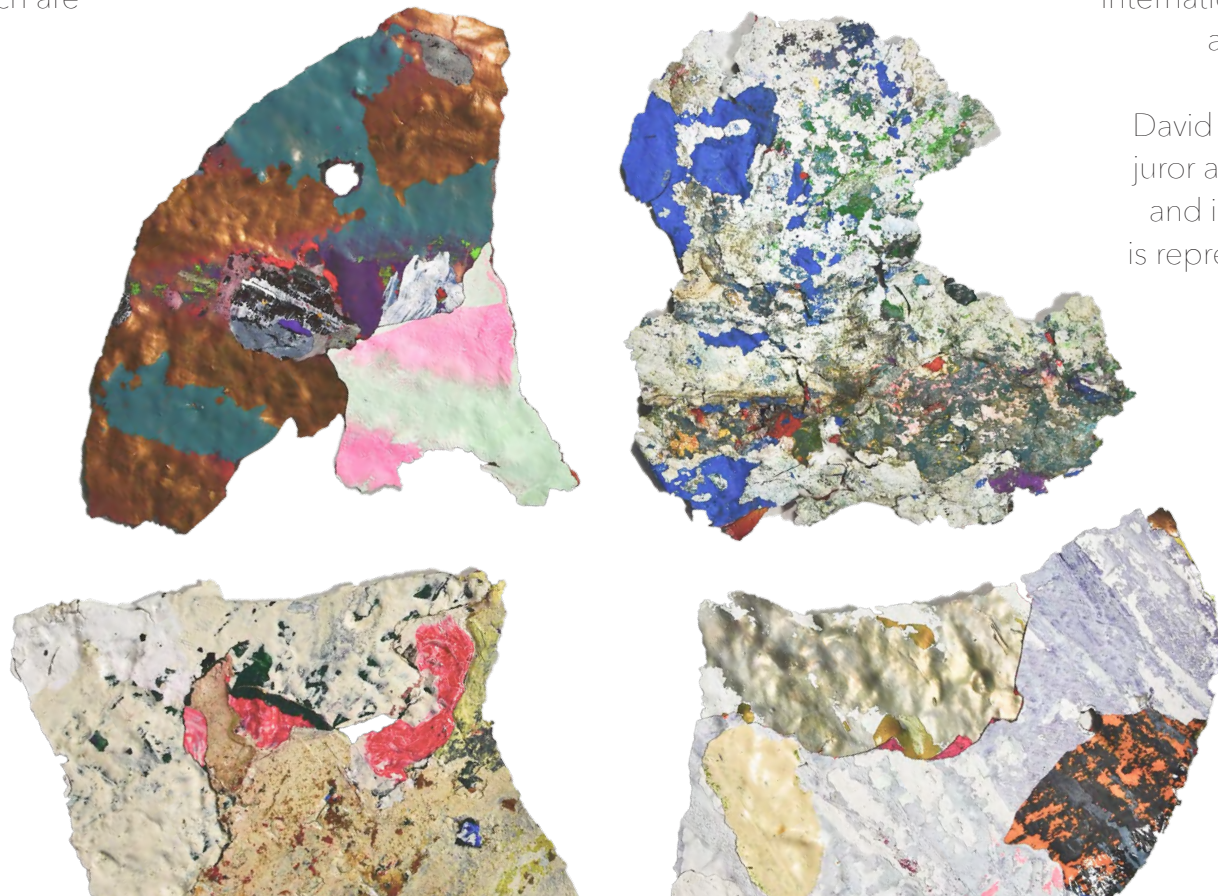
## artist statement

A *palimpsest* is an art piece that has been reused to form another. Historically, monumental church brasses were reused as were medieval documents for the sake of economy. Palimpsests appear frequently throughout the history of art.

Public graffiti appears in numerous locations and can be seen as permanent and is often offensive to some. Graffiti can be removed and it is often covered over. For numerous reasons Graffiti can deteriorate and in some locations can be seen to become detached from the base. When on the ground it takes on a different form and can be "harvested" by anyone.

For a number of years my studio practice has been focused on this "harvested" material which has been reused as a Palimpsest in numerous compositions some of which form the basis of this exhibition. As an artist I am drawn to these surfaces which are rich in colour and texture as well as meaning.

– David Harrison



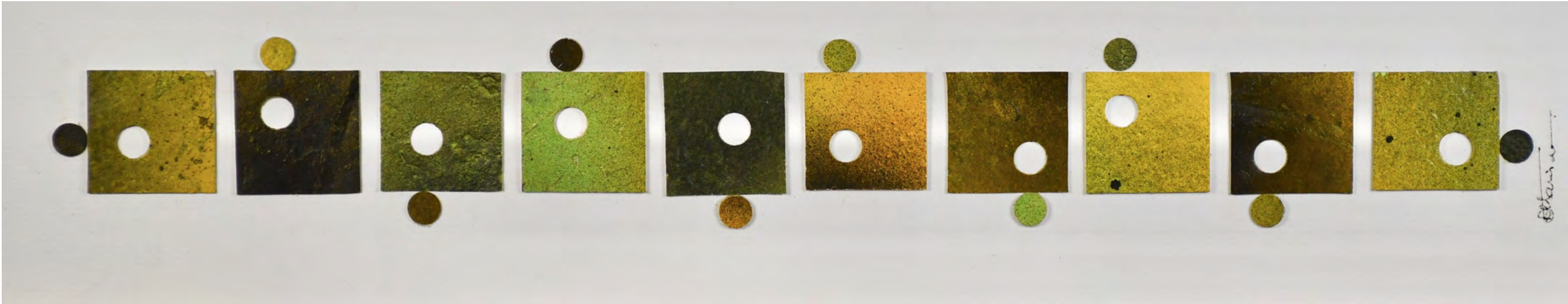
## artist biography

David is an art educator trained in the British arts and crafts tradition. After teaching in London he emigrated to Canada where he earned an MA from the University of Calgary and worked for the Calgary Board of Education as art teacher, art consultant, gifted program teacher and fine arts department head. He has worked for the Universities of Calgary and Lethbridge as a sessional instructor. He also worked in the United States as a faculty consultant to the College Board in the Advanced Placement Studio Art Program.

An elected member of the Alberta Society of Artists, the Society of Canadian Artists, and the Canadian Society of Painters in Watercolour, David has been successful in having work accepted into national and international juried exhibitions as well as juried travelling exhibitions. He has won national and International awards. He attended two Emma Lake workshops and is an active supporter of Calgary Urban Sketchers.

David is an experienced awards, exhibition and membership juror and is frequently called upon to critique work of groups and individuals. He also mentors individual artists. His work is represented by The Collectors' Gallery, located in Calgary.

artworks



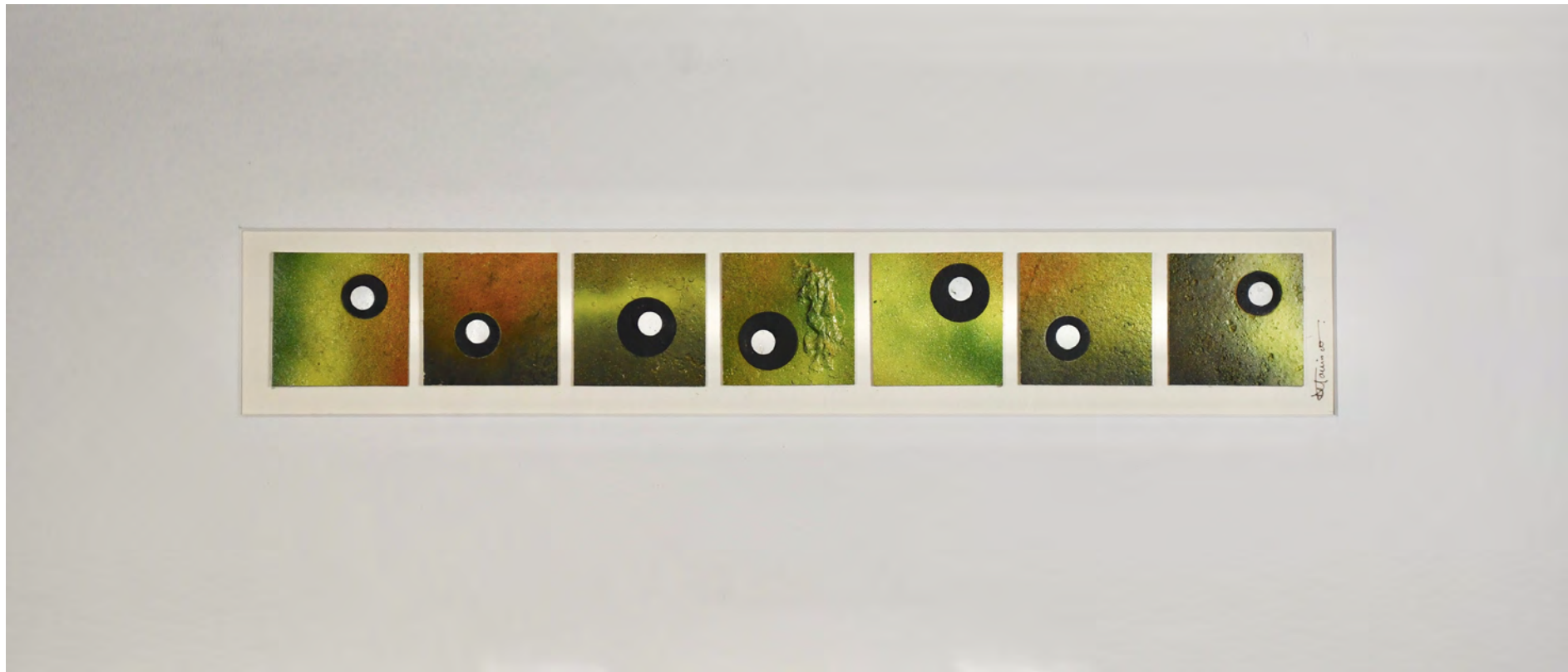
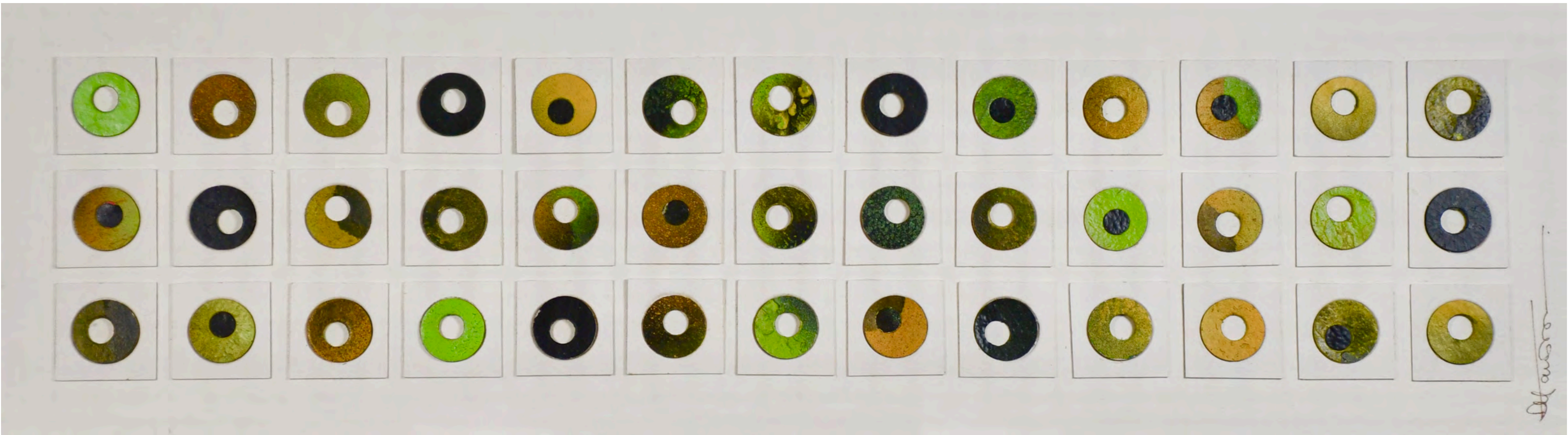
Images top then bottom ...

David Harrison  
*Growth Modules*, n.d.  
Found graffiti on paper  
20 x 5 in  
Collection of the artist

David Harrison  
*Rotating Graffiti Discs*, n.d.  
Found graffiti on paper  
20 x 7 in  
Collection of the artist







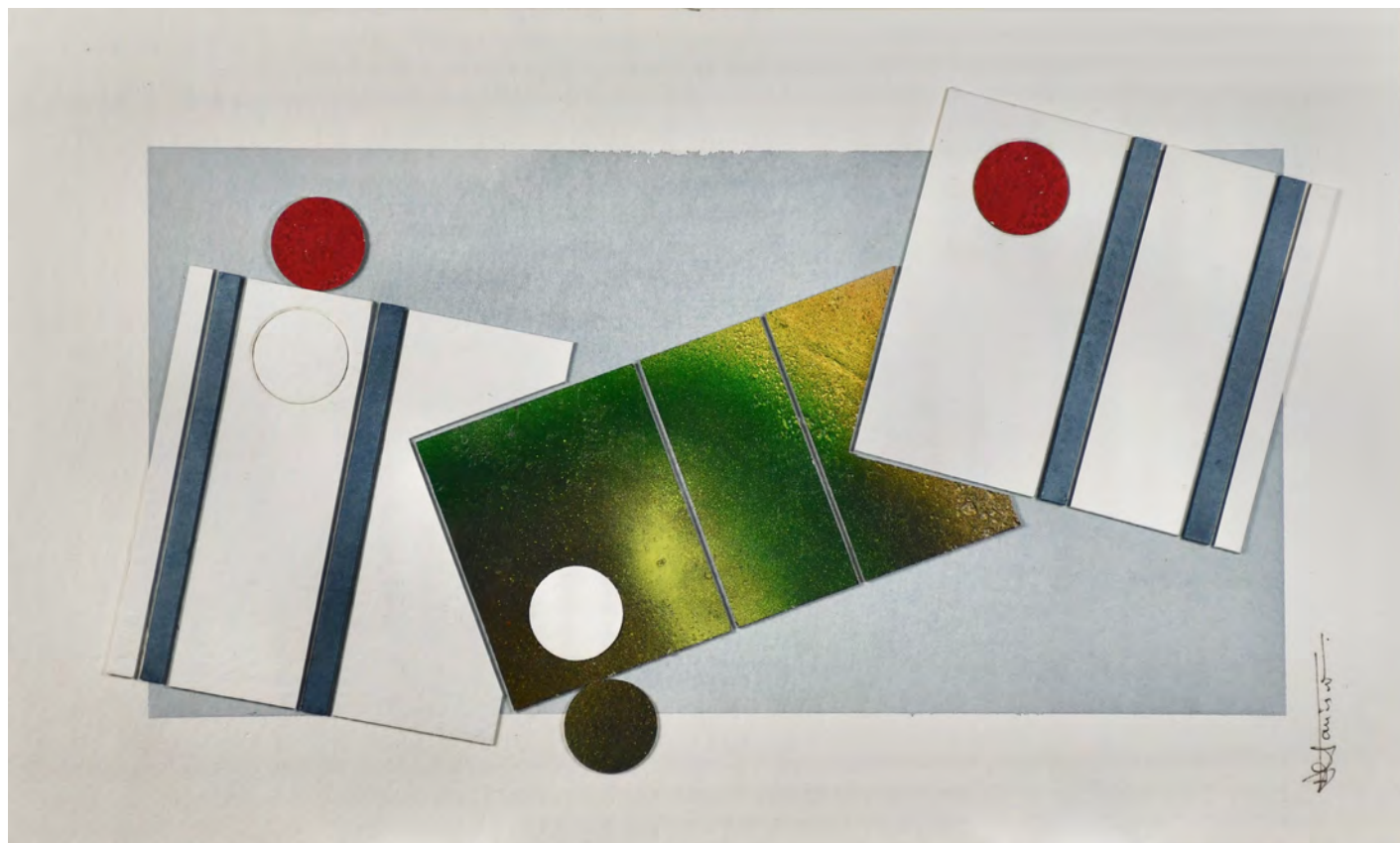
Images top then bottom ...

David Harrison  
*Rotating Modules*, n.d.  
 Found graffiti on paper  
 24 x 7 in  
 Collection of the artist

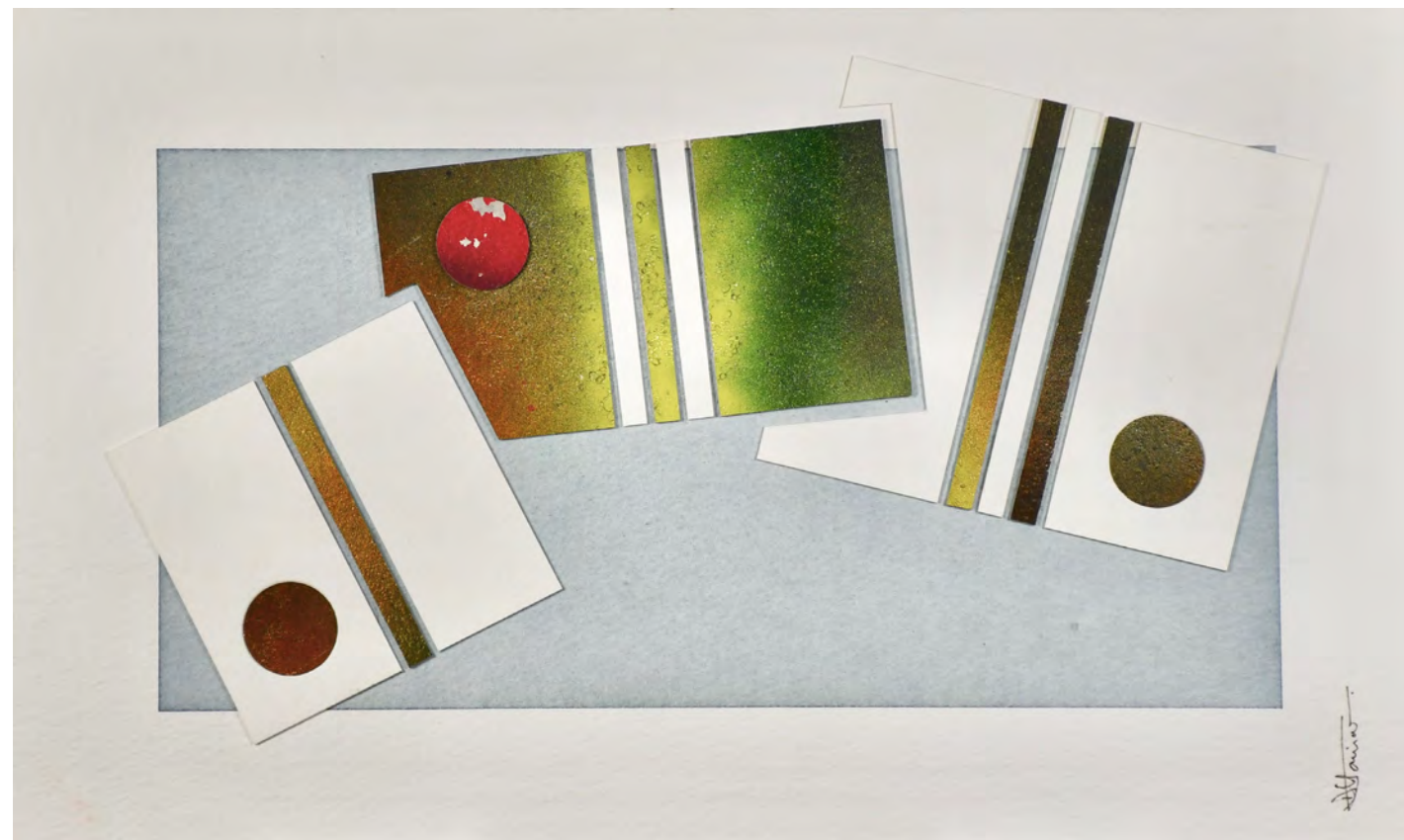
David Harrison  
*Textured Graffiti*, n.d.  
 Found graffiti on paper  
 26 x 12 in  
 Collection of the artist







David Harrison  
*Rolling Forms #1*, n.d.  
Found graffiti and watercolour on paper  
15 x 9 in  
Collection of the artist



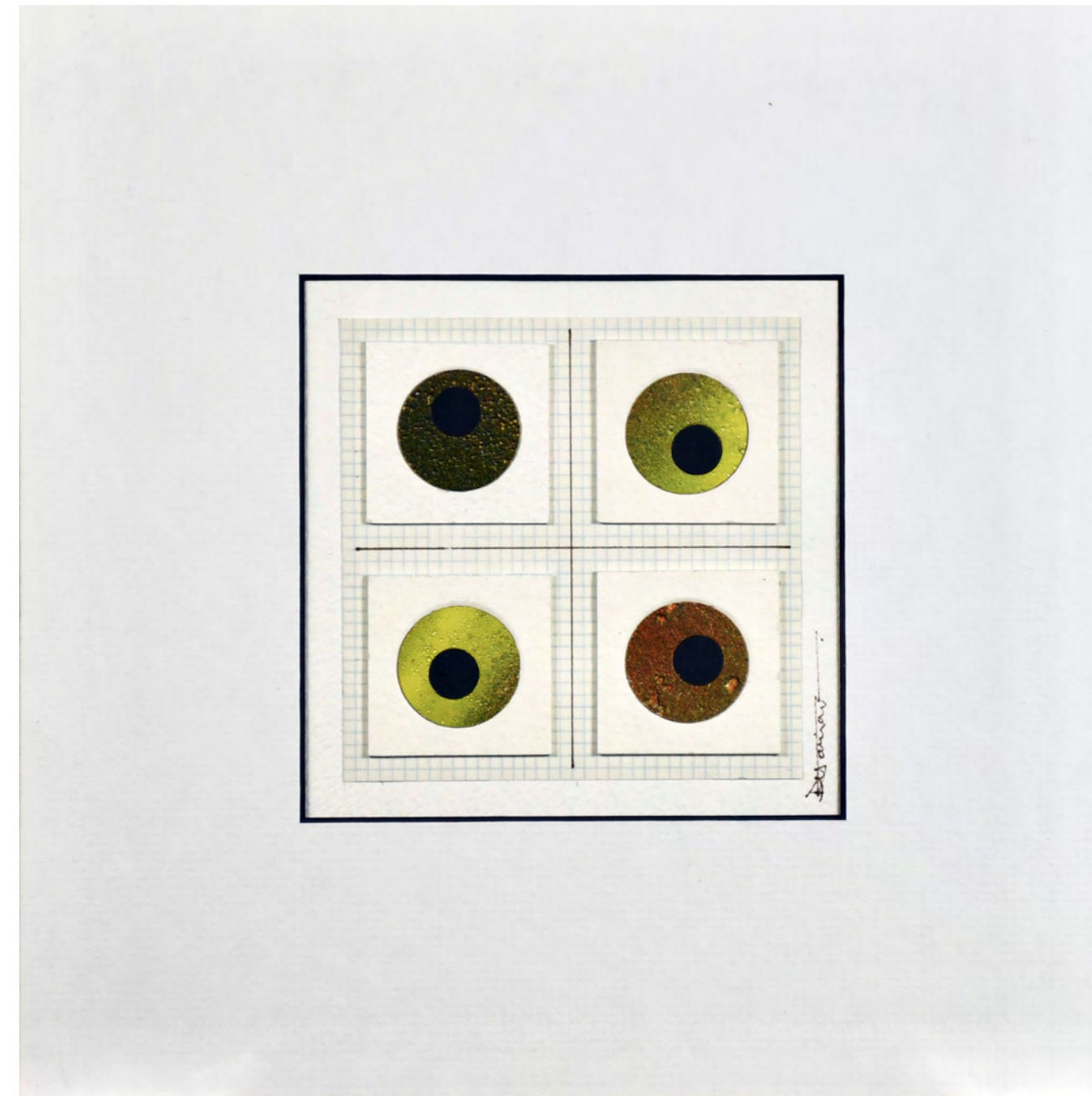
David Harrison  
*Rolling Forms #2*, n.d.  
Found graffiti and watercolour on paper  
15 x 9 in  
Collection of the artist





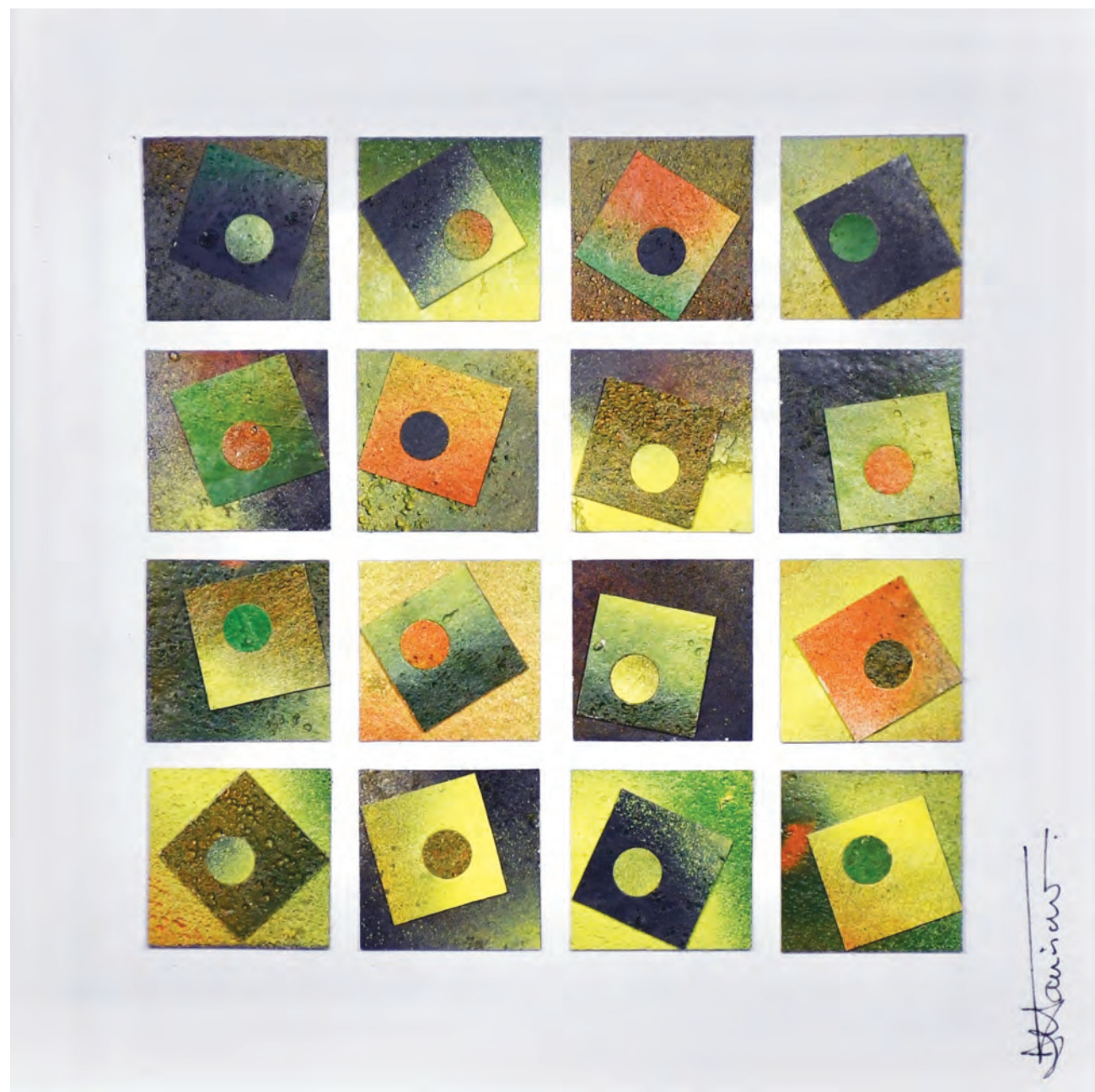


David Harrison  
*Passages*, n.d.  
 Found graffiti on paper  
 17 x 17 in  
 Collection of the artist



David Harrison  
*Graffiti Study #1*, n.d.  
 Found graffiti on paper  
 9 x 9 in  
 Collection of the artist





David Harrison  
*Rotating Graffiti Modules*, n.d.  
 Found graffiti on paper  
 10 x 10 in  
 Collection of the artist

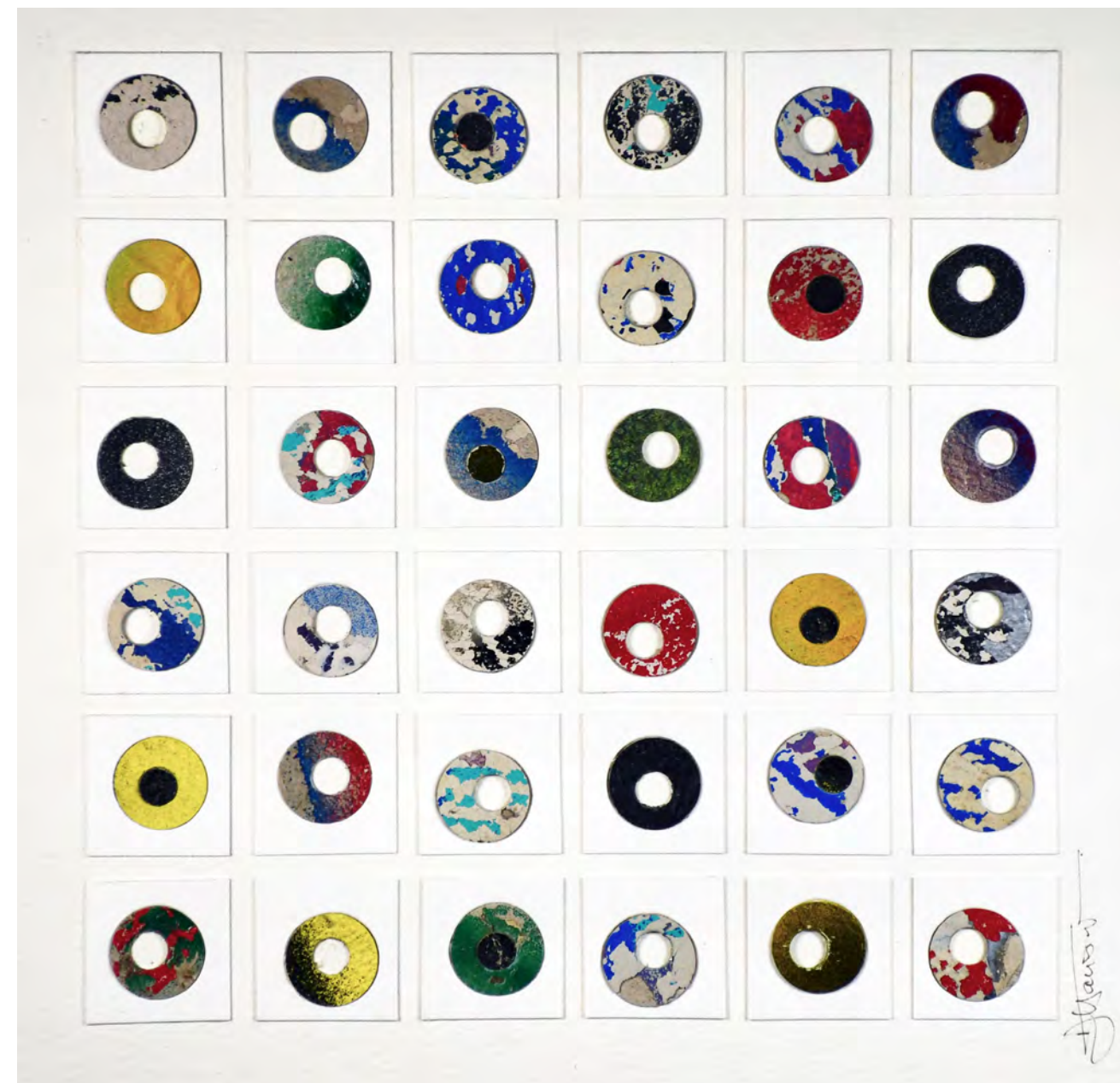


David Harrison  
*Square Graffiti Modules*, n.d.  
 Found Graffiti on paper  
 15 x 15 in  
 Collection of the artist





David Harrison  
*Graffiti Disc Modules #1*, n.d.  
 Found graffiti on paper  
 13 x 13 in  
 Collection of the artist



David Harrison  
*Graffiti Disc Modules #4*, n.d.  
 Found graffiti on paper  
 13 x 13 in  
 Collection of the artist



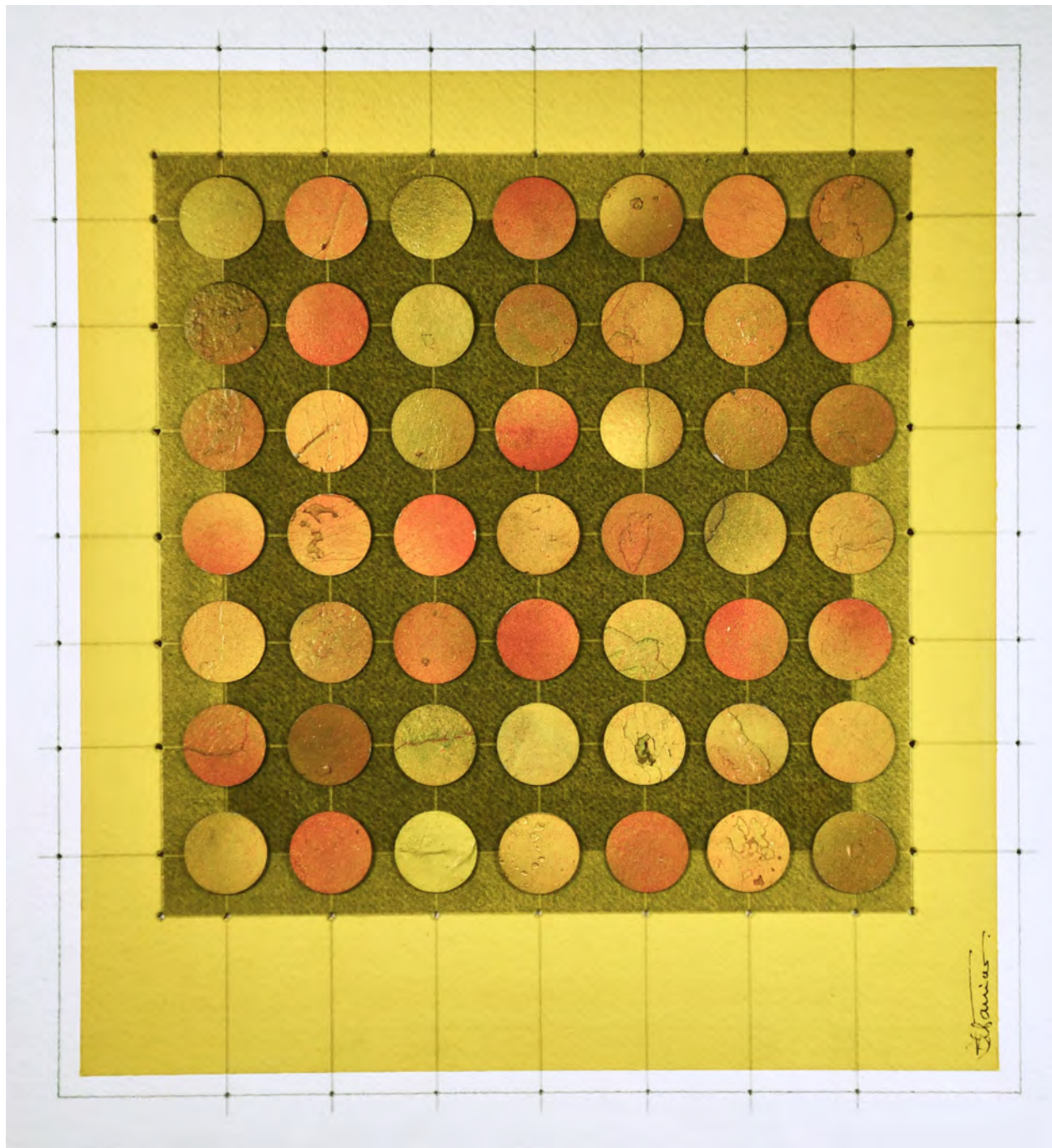


David Harrison  
*Graffiti Modules*, n.d.  
 Found graffiti on paper  
 15 x 15 in  
 Collection of the artist

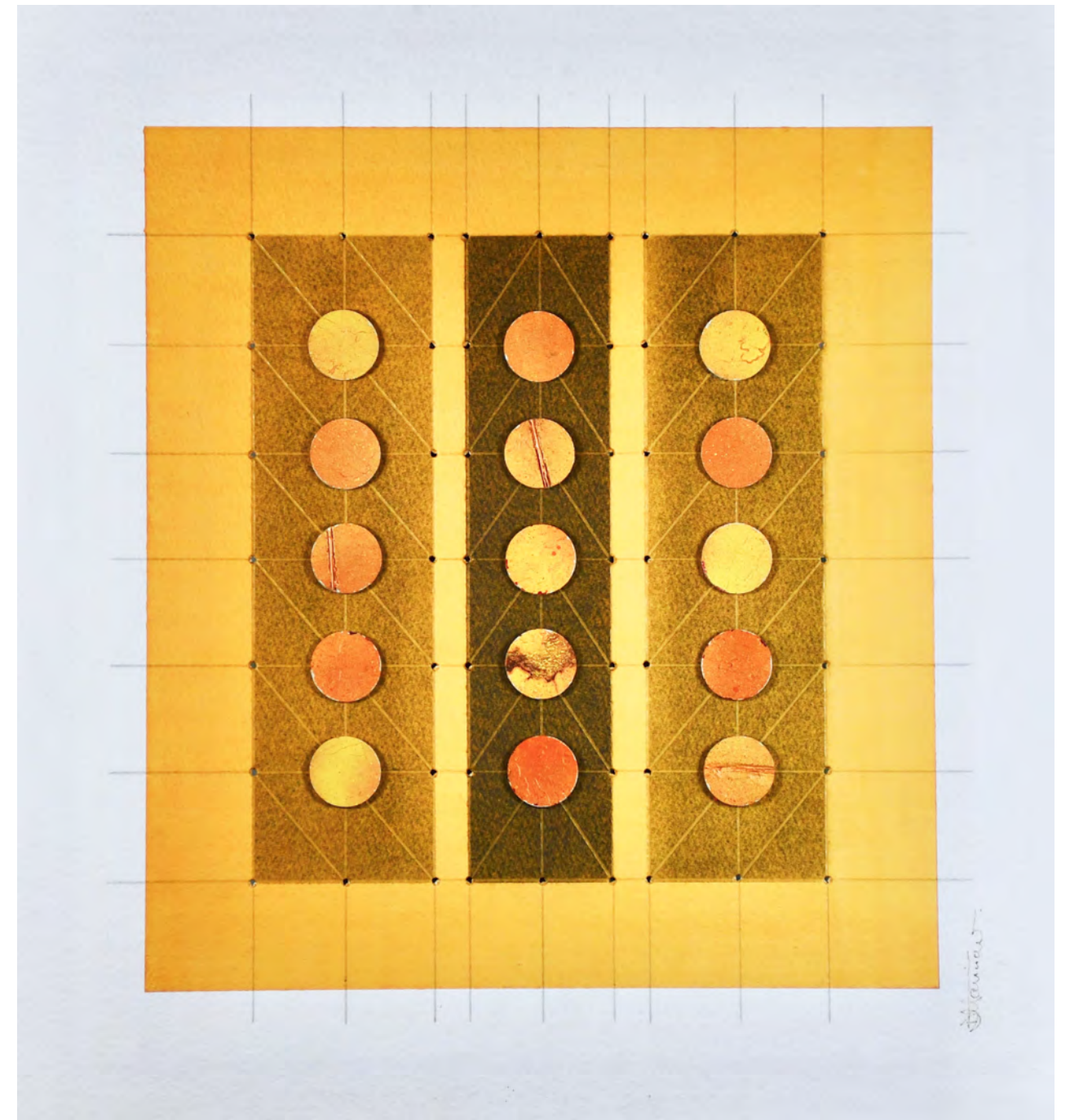


David Harrison  
*Graffiti Study #2*, n.d.  
 Found graffiti on paper  
 9 x 9 in  
 Collection of the artist



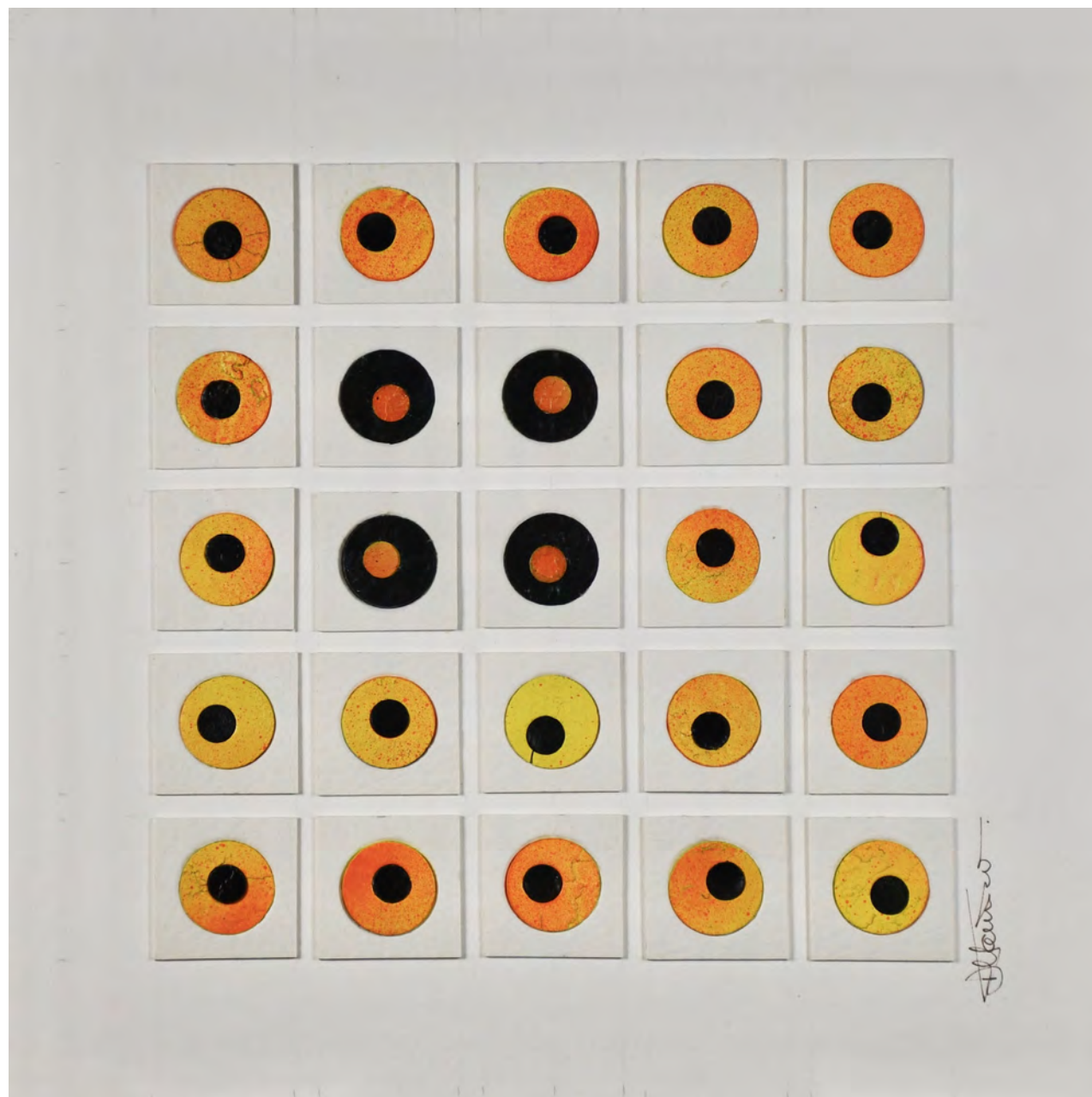


David Harrison  
*Pierced Graffiti Square*, n.d.  
 Found graffiti and watercolour on paper  
 15 x 15 in  
 Collection of the artist

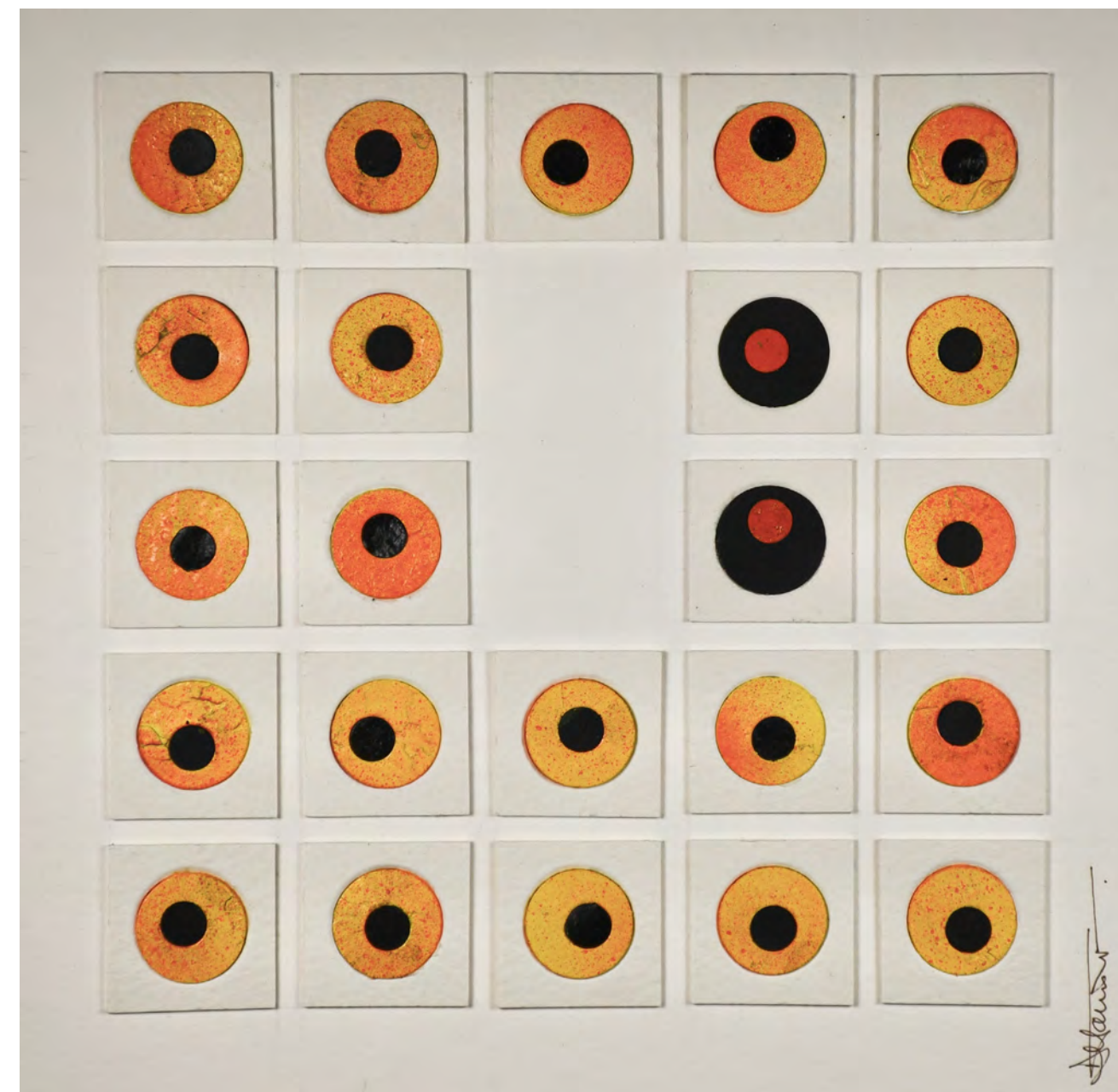


David Harrison  
*Pierced Vertical Graffiti Discs*, n.d.  
 Found graffiti and watercolour on paper  
 15 x 16 in  
 Collection of the artist



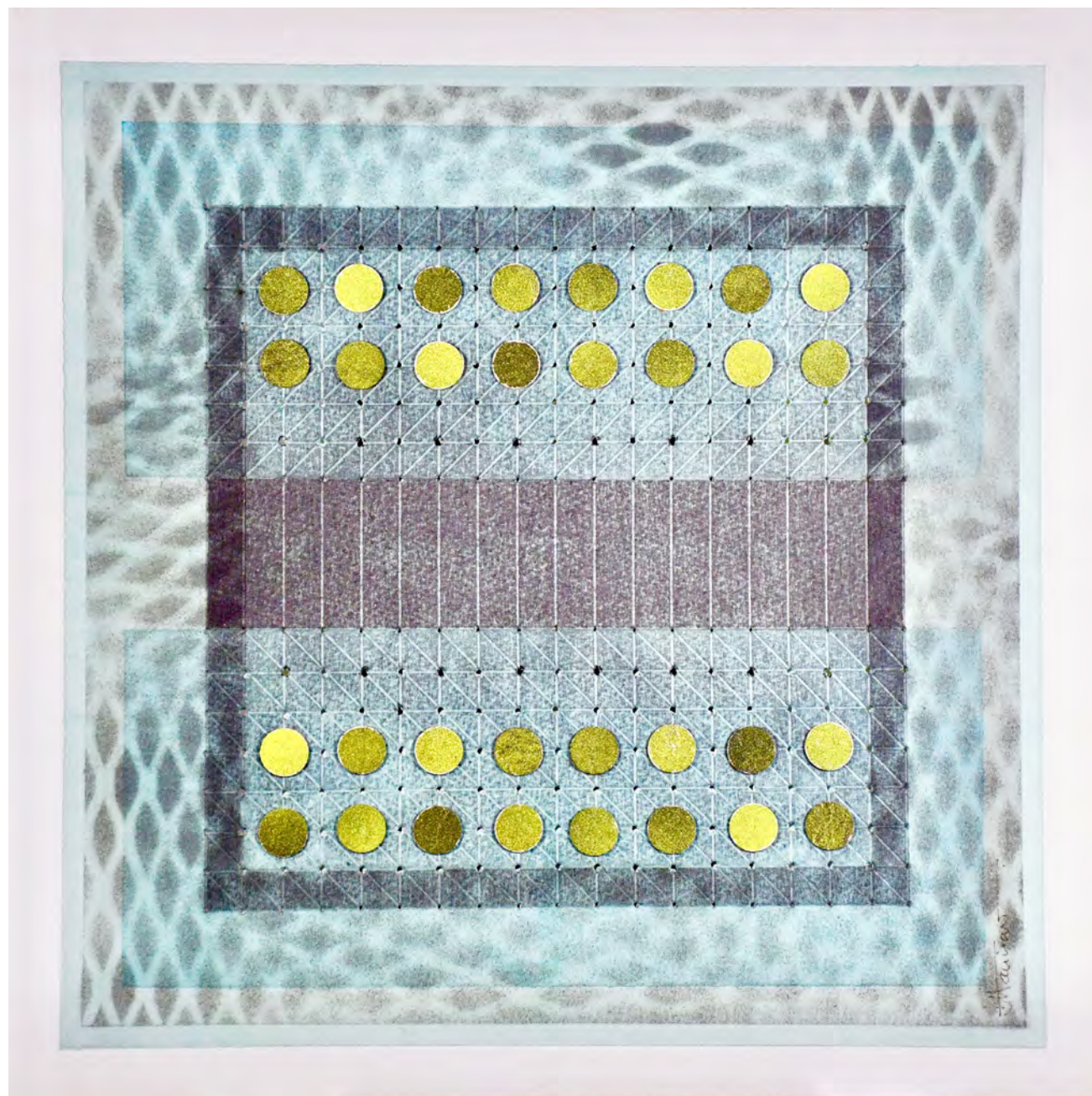


David Harrison  
*Graffiti Disc Modules #2*, n.d.  
 Found Graffiti on paper  
 12 x 12 in  
 Collection of the artist

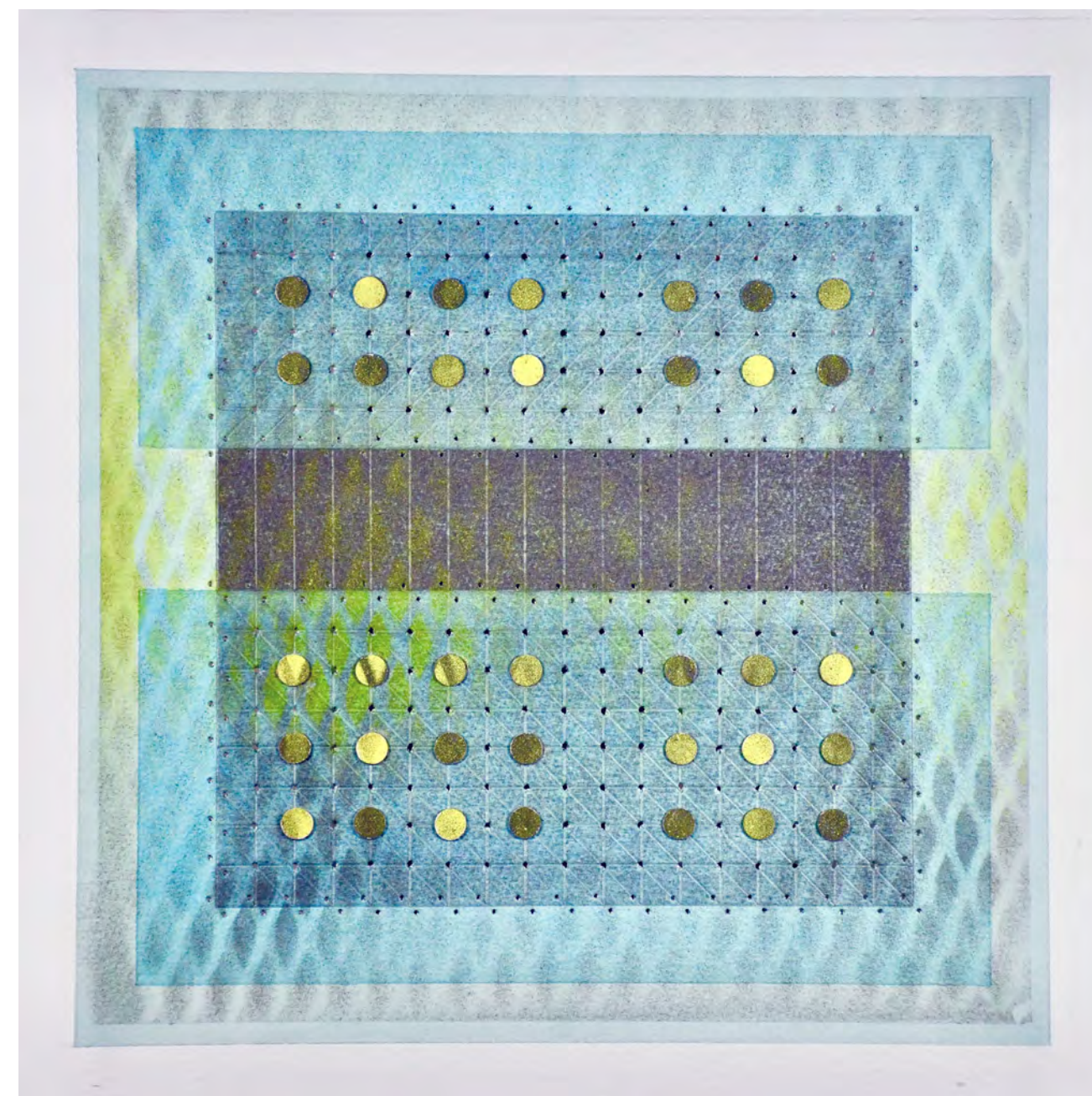


David Harrison  
*Graffiti Disc Modules #3*, n.d.  
 Found Graffiti on paper  
 12 x 12 in  
 Collection of the artist





David Harrison  
*Pierced Graffiti*, n.d.  
 Found graffiti and watercolour on paper  
 14 x 14 in  
 Collection of the artist



David Harrison  
*Pierced Composition*, n.d.  
 Found graffiti and watercolour on paper  
 15 x 15 in  
 Collection of the artist



# education guide

This Education Guide consists of activities to move audiences through the various themes presented in *pal·imp·sest*. The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes questions for discussion, engagement activities, and art lessons designed for the level of ability, understanding, and complexity of the participants. Each of the activities and art lesson plans can be altered to suit the appropriate level of learning that participants are coming from.



# discussion questions

Below are questions intended to prompt meaningful discussion about the content presented in *pal·imp·sest*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

Artist David Harrison finds material in industrial and urban areas that he uses in his art. How can deteriorating industrial surfaces be seen as aesthetic? Describe some urban surfaces and textures that might draw your attention.

Where can deteriorating surfaces be found in the urban landscape? What causes them to deteriorate?

Many of David Harrison's artworks contemplate layers, time, and cycles. He draws attention to the processes of decay and renewal by finding deteriorating material and creating art with it. Can you think of other discarded items you might be able to use to create art with?

Geometry, line, and repetition can be seen in all of David Harrison's compositions. Can you point out where you see these present?

The term *rhythm* comes from the Greek *ruthmós* (ῥυθμός, from ῥέω, 'to flow').<sup>1</sup> Aesthetic rhythm can appear in repetition or consistency at times, but more often can be seen as variable and fluid, like a musical composition with different volumes, speeds, and notes. How is rhythm used visually in the graffiti pieces in the exhibition?

What visual parallels can you notice between urban surfaces (like rust, broken glass, torn paper, wall panelling, and tagged buildings) and modern art (by artists such as Barnett Newman, Cy Twombly, Robert Rauschenberg, Louise Bourgeois, and Agnes Martin)?

What visual similarities can be found between deteriorating urban surfaces and art movements like Abstract Expressionism and Constructivism?

<sup>1</sup> Sánchez, Carlos Vara. "Rhythm." *International Lexicon of Aesthetics*, Mimesis Journals, Spring 2022, lexicon.mimesisjournals.com/international\_lexicon\_of\_aesthetics\_item\_detail.php?item\_id=132.





# engagement activities

Research an artistic movement from 1900 onwards that relies less on *representational realism* and more on the formal elements of art such as *texture*, *line*, *shape*, and *form*. Some examples to get participants started would be Abstract Expressionism, Cubism, Minimalism, and Modernism.

- > *realism / representational art* is art where viewers' attention hones in on the actual visual subject within the composition: *what is it? How realistically is it depicted?* Often, viewers can become a bit irritated or unsure of themselves when they can't tell what the subject is "supposed to be" or if they feel the compositional technique portrays the subject inaccurately. When the focus is primarily on the subject, textures of the composition recede.<sup>1</sup>
- > *texture* is the surface quality of an art piece, how the surface of an art piece feels or would appear to feel.<sup>2</sup>
- > *line* is a one dimensional path of a point through space.<sup>3</sup> Some examples of lines in compositional artworks include:
  - Descriptive lines (drawn): including outlines, contour lines, and hatching lines
  - Implied lines (suggested): including edges and lines of sight (the direction in which figures in a composition are looking)
  - Direction and movement: generally, verticals, horizontals, and diagonals are directional lines, whereas zigzag and curved lines are movement lines.
- > *shape* is a two-dimensional area defined by a clear border or outline. Shape occupies only height and width.<sup>4</sup>
- > *form* can describe a three-dimensional shape or object. Form has height, width, and depth, and may be organic, such as a cloud, or geometric, such as a pyramid or cylinder. Organic forms suggest naturalism, while geometric forms convey artificiality.<sup>5</sup>
  - Organic: irregular forms suggesting natural contours—such as clouds and bushes
  - Geometric: artificial, i.e. human constructions, such as pure lines, curves, angles: pyramids, cones, cylinders, triangles, rectangles

<sup>1</sup> Dr. Mark Thorson. "Chapter 4: Art that Challenges - Formal Elements of Art." Encounters With the Arts: Readings for ARTC150, Bethel University Library Press, Sept 1 2020. <https://mlpp.pressbooks.pub/encounterswiththeartsartc150/chapter/formal-elements-art/>

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

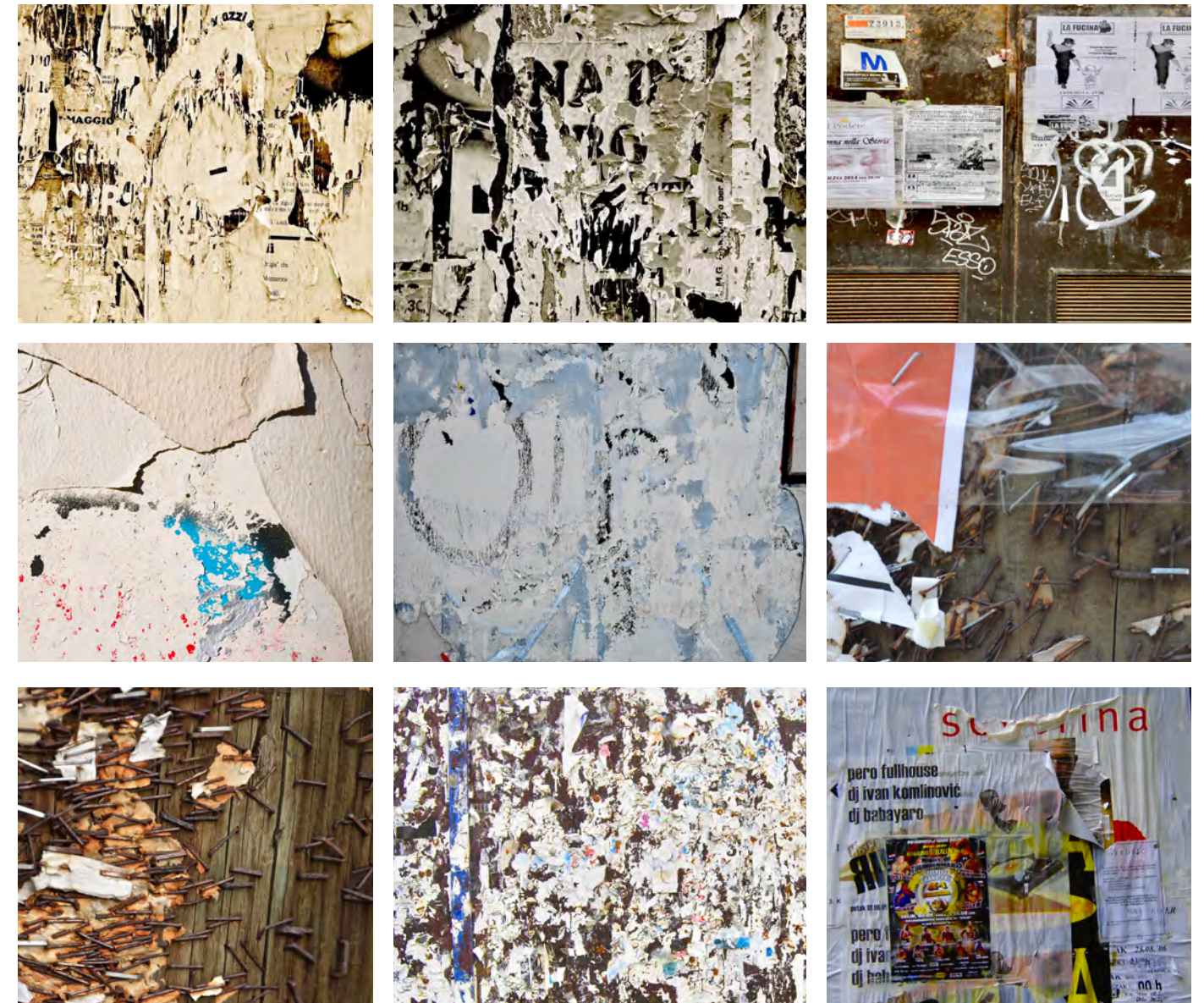
<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

Take a walk with your camera and try to find industrial or urban deteriorating surfaces.

Keep a notebook/sketchbook to record your treasures.

Build your own palimpsest (make a new art piece on top of an old art piece, or make an art piece out of/on the surface of a found material like a discarded poster or 3D object). Discover what parts of the original material show through in the new art piece!





# rhythmic sound & art activity

The formal elements of art are *Line, Value, Shape, Form, Space, Colour* and *Texture*. How these are used in composition is guided by the Principles of Organization, which include *Harmony/Balance, Rhythm*, and *Movement* to name a few. The organization of formal elements creates the unity of the artwork.<sup>1</sup> In this activity, students will pay special attention to the concept of “rhythm” both in sound and visual form.

Sound-based “Rhythm” can be understood as a repeating pattern, and can be described with various time-based measures such as tempos or beats. Visually, compositions in art can embody rhythm with a certain kind of pulse, movement, or intonation depending on where the varying elements are placed, how visually “loud” each element might be as a viewer's eyes scan the composition, or how long certain visual elements hold a viewer's attention as they look at the work.

## Introduce participants to the principle of rhythm (sound)

Lead activities with simple musical instruments allowing lots of body movement, which can be done either in or outdoors. Hand-clapping exercises can be a great place to start. Demonstrate some simple audible rhythmic beats like the below. Try clapping the beats and having students echo them back, clapping as a group. (“1” denotes a single, slow clap. “2” denotes two claps in quick succession).

1.1.2.1.1.2.

1.2.2.2.1.1.1.

1.1.2.2.1.2.1.

● ● ● ● ● ● ● ●

● ● ● ● ● ● ● ●

● ● ● ● ● ● ● ●

Once participants are comfortable with the concept of audible rhythm, they could be asked to invent their own sound rhythms and challenge each other or the teacher to echo them back.

Participants could also be asked to move to different rhythms played from a speaker, or to follow the beat of a song by clapping or using instruments like drums or tambourines.

<sup>1</sup> Courtney Jordan. “The Elements and Principles of Art.” Artists Network.com. Accessed July 23, 2024. <https://www.artistsnetwork.com/art-techniques/composition/15-elements-and-principles-of-art/>

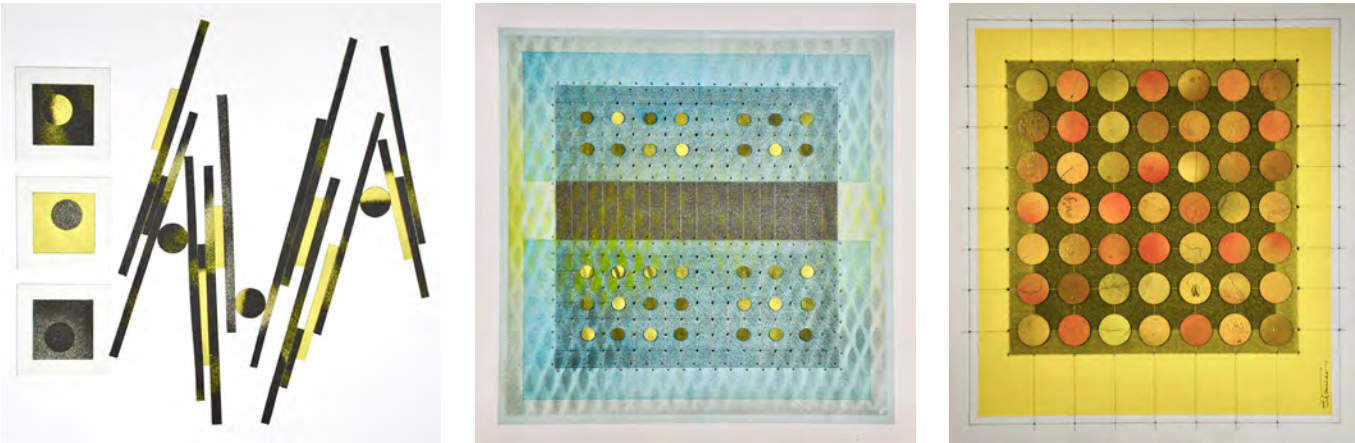
## Introduce participants to the principle of rhythm (visual art)

David Harrison uses circles in each of his carefully composed artworks. Below are some suggestions for guided questions to ask students that will prompt analysis of how rhythm can be created and manipulated in visual art.

### Example #1: How shapes and lines create rhythm.

Show participants a variety of Harrison's artworks, side-by-side, and ask the following questions to prompt discussion:

*How would you describe the movement of shapes and lines used in each of these artworks?*  
*If each of these shapes and lines portrayed sounds, what sounds might you hear?*  
*Which artwork would you say has the slowest rhythm? The fastest? Why?*



### Example #2: How Shape, Space, and Colour can produce rhythm:

*In what direction or path do your eyes move when you look at David Harrison's pieces?*  
*Do your eyes spend longer on any one spot? If so, where? Why do you think this is?*

Pick one of David Harrison's artworks and scan it slowly from left to right.  
*What sounds do you imagine as you look at each circle?*  
*Do you imagine that each circle makes the same sound? Why or why not?*  
*Would the rhythm of this work feel very different if the artist had used squares instead of circles? In what way(s) would it be similar or different? Why do you think this is?*  
*What colours are "louder" and what colours are "quieter"?*

Once the idea of visual rhythm is established, then a hands on art activity can be carried out where participants can make a composition out of cut-out or punched-out organic and geometric shapes (see next pages for more ideas and details).



# Creating Visual Rhythmic Compositions

Participants will create an art piece that visually represents the concept of rhythm, inspired by a chosen piece of music or an invented rhythm. Draw on the concepts discussed on the previous two pages when carrying out this activity.

## Materials:

- Paper hole-punch
- Scissors
- Blank art paper or "base" layer paper
- Construction paper, magazines, and/or cardstock in contrasting colours (punched-out or cut into simple shapes)
- Glue sticks or other adhesive
- Graphite, watercolours, or other art mediums to create backgrounds and/or add detail

## Activity Preparation and Discussion:

To get started, you may choose to play a couple of different songs with contrasting rhythms, and ask participants to discuss what kinds of lines, shapes, textures, etc. might be most effective to visually portray each song. Participants can then choose the song they like best to portray in their own composition.

Other possibilities include allowing participants to choose a personal favorite song to translate into visual form, or to invent their own rhythm in visual form and then describe their rhythm's qualities when finished.

## Instructions

1. Choose one of the songs played or a personal favorite song to base a composition on. Alternatively, participants can invent their own rhythm and describe its qualities.
2. Encourage participants to start by creating a background on their base paper using graphite, watercolors, or other mediums.
3. Next punch out or cut shapes from the construction paper, magazines, or cardstock.
4. Arrange and glue shapes onto the background in a way that visually represents the rhythm of the chosen song or their invented rhythm.
5. Add any further details with drawing or painting tools to enhance the composition..

## LOOKING AT ART & ARTISTS:

As an additional way to explore the ways colour, line, and shape can create rhythm in an artwork, bring up visual images or videos showing artworks by each of these artists on a presentation screen and discuss how each of them uses rhythm in their work.

**Bridget Riley** uses patterns of lines and dots to create large optical illusion compositions.

**Vassily Kandinsky** repeated many circles, lines and triangles in his work to create movement.

**Michael Kidner** used circles in his dazzling rhythmic compositions.

**Agnes Martin** used a lot of very minimalist dots and lines to create works of harmony and balance.



# motif & pattern

## art activity

Within the art principle of rhythm we can also investigate the use of *Motif* and *Pattern*. A motif can be a repeating theme, and a repeated motif can also become a pattern, especially when repeating within a *Grid*.

In this activity, participants will develop their own motif with a carved eraser or potato, a paper stencil, or they may select a found motif such as a leaf or bottle cap. They can then use that motif/stamp object to generate a pattern composition, choosing either to follow or disrupt a grid structure.

- > *Motif* - any shape, symbol, or image that is repeated to create a consistent pattern. Motifs can be simple or complex, abstract or expressive, and inspired by nature, culture, or art.<sup>1</sup>
- > *Pattern* - a design in which lines, shapes, forms or colours are repeated. The part that is repeated is called a motif. Patterns can be regular or irregular.<sup>2</sup>
- > *Grid* - uniformly spaced horizontal and perpendicular lines which form a kind of ordering structure. Artists can choose either to follow or interrupt such a structure.<sup>3</sup>

### Possible Materials:

- Large rubber eraser
- Potato
- Carving tools (be sure to use safely!)
- Found objects (such as leaves, bottle caps, pop can tabs, bread bag closure tags, etc.)
- Acrylic paint or other ink medium
- Art paper or fabric to print on

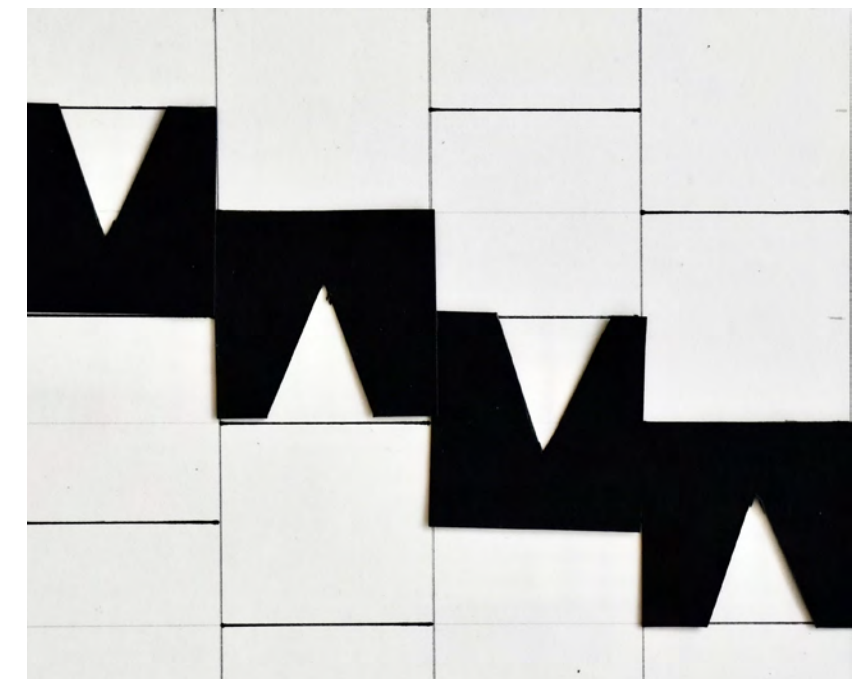
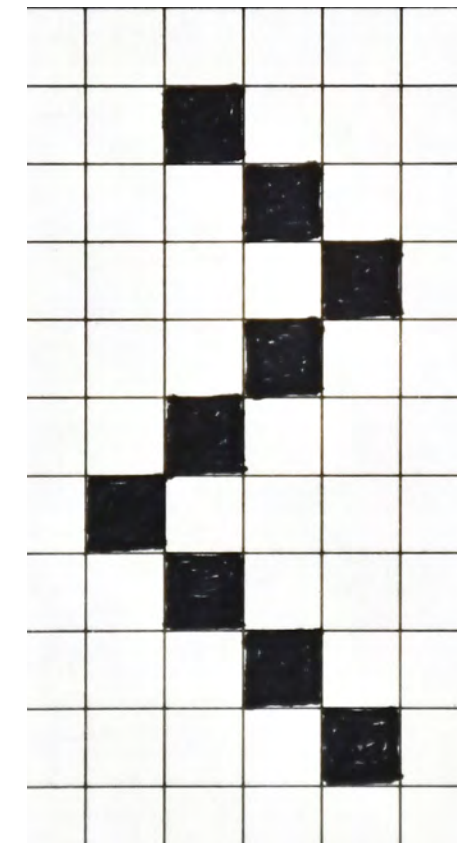
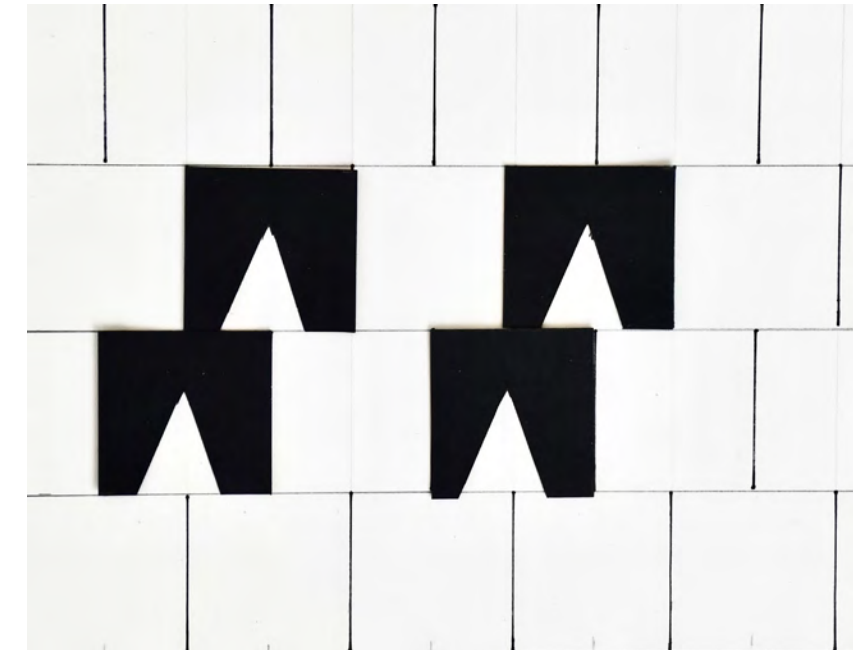
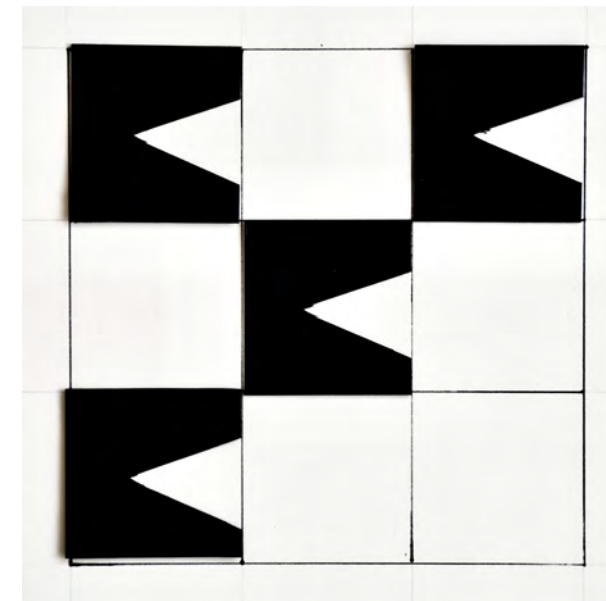
After selecting a motif, guide participants in how to ink the motif and print it onto a surface of their choosing. You may choose to show participants how to create a grid for their motif to repeat within. For a tutorial on carving stamps, please visit:

<https://www.kiwico.com/diy/art-creativity/fun-functional-projects/eraser-stamps>

<sup>1</sup> Design Thinking Blogs. "What is motif Design, the Uses of Motifs in Textiles, and the Design Industry?" Medium.com Apr 23, 2023. Accessed online July 24, 2024. <https://medium.com/@designthinkingblogs/what-is-motif-design-the-uses-of-motifs-in-textiles-and-the-design-industry-e6c2852e6634>

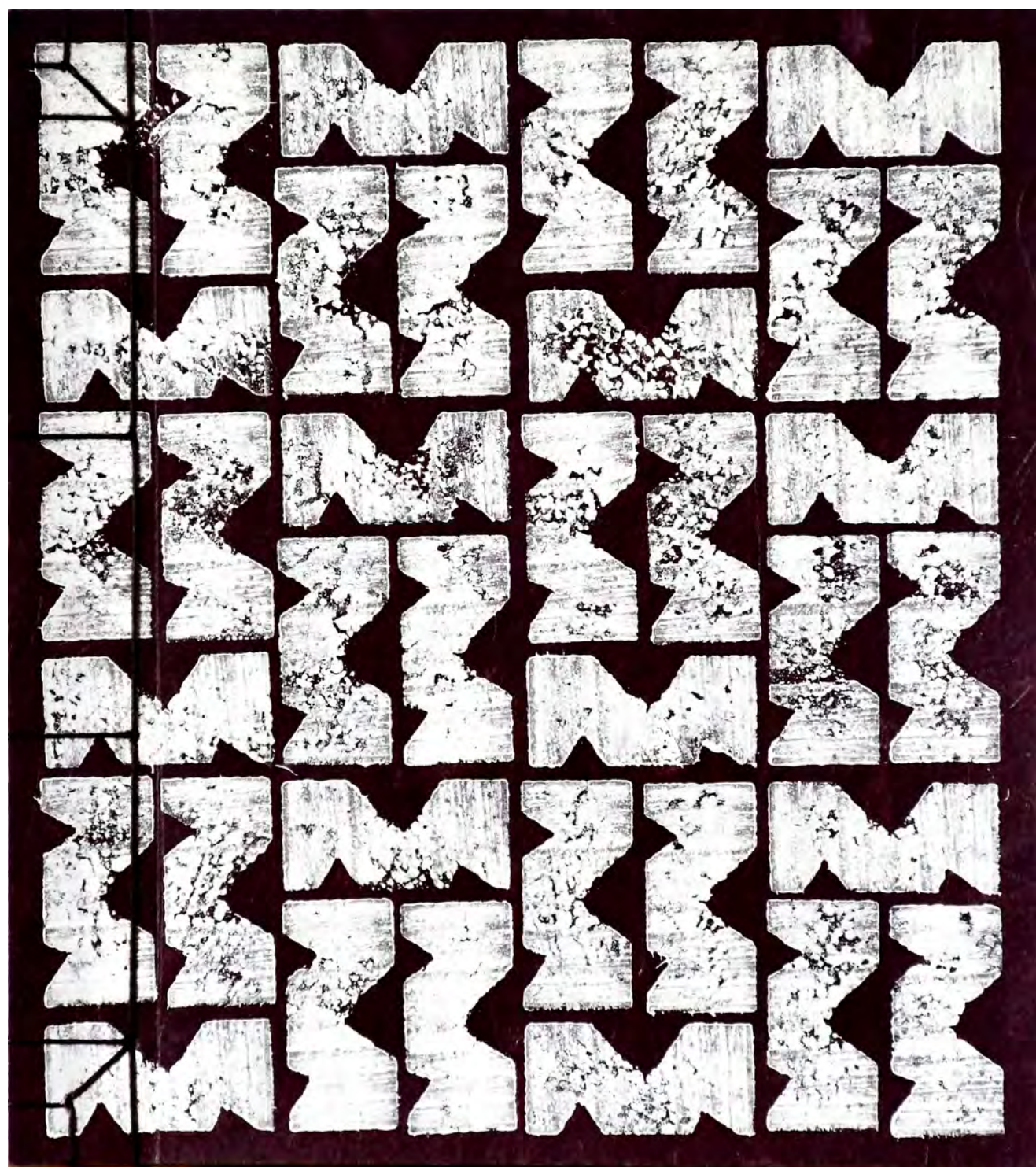
<sup>2</sup> "What Is a Pattern? - Pattern - National 5 Art and Design Revision." BBC Bitesize, British Broadcasting Corporation. March 3, 2023. Accessed July 23, 2024. [www.bbc.co.uk/bitesize/guides/z9vw39q/revision/1#:~:text=A%20pattern%20is%20a%20design,and%20DesignElements%20of%20art.](http://www.bbc.co.uk/bitesize/guides/z9vw39q/revision/1#:~:text=A%20pattern%20is%20a%20design,and%20DesignElements%20of%20art.)

<sup>3</sup> Alina Cohen. "For Artists, Grids Inspire Both Order and Rebellion." artsy.net. July 24, 2018. Accessed July 23, 2024. <https://www.artsy.net/article/artsy-editorial-artists-grids-inspire-order-rebellion>



Motif pattern examples provided by David Harrison





Motif pattern examples provided by David Harrison



# discarded & found object art activity

Just as graffiti is “found” and used in David Harrison's art, this activity (and its optional variations) encourages participants to tour their communities in search of manufactured found and/or discarded objects for use in creating artwork. This exercise is twofold as it not only serves as a source of “findings” with potential for creative work, it also helps to clean the environment.

## Flattened Trash Print

In this activity, participants will create an artistic print using a piece of flattened trash as a stamp or printing tool.

### Materials:

- A piece of flattened trash (e.g., a flattened soda can, cardboard, plastic packaging, etc.)
- Acrylic paint or printing ink
- A paintbrush or roller
- A palette or disposable plate (for holding paint/ink)
- Blank paper or fabric (for printing on)
- Protective covering for your workspace (newspaper or a plastic sheet)
- Paper towels or rags (for cleaning up)
- Optional: Mod Podge or glue for sealing the trash piece if it is porous

*Cover your workspace with newspaper or a plastic sheet to protect it from paint or ink spills. Gather all your materials and keep them within reach.*



### Instructions:

1. Choose a piece of flattened trash that has interesting textures or patterns.  
If the trash piece is porous (like cardboard), you may want to seal it with Mod Podge or white glue to prevent it from absorbing too much paint or ink. Allow it to dry fully before applying paint or ink:
2. Pour a small amount of acrylic paint/printing ink onto your palette or disposable plate.  
Use a paintbrush or roller to evenly coat the surface of the flattened trash with a thin layer of paint or ink. Ensure the paint gets into all the nooks and crannies of the texture.
3. Carefully press the painted side of the trash piece onto your blank paper or fabric.  
Apply even pressure across the entire surface of the trash piece to transfer the paint or ink onto the paper or fabric. You can use your hands or a clean roller to press down.
4. Lift the trash piece off the paper or fabric to reveal the print.
5. Allow prints to dry completely.

### Printing variations:

- Try varying the amount of paint or ink you use to see how it affects the print.
- Experiment with different pieces of flattened trash to create a series of prints with varying textures and patterns.
- Layer multiple prints on the same paper or fabric to create more complex designs.

### Other art activities that make use of found and discarded objects:

- A series of graphite rubbings of trash textures.
- Use pieces of trash to press into fresh clay to create “fossils” or imprints.
- Assembling a collage of found objects.
- Suspend from fishing line to make a mobile.
- Using your found item(s), incorporate into an abstract sculptural composition.
- Research Palimpsests to discover what other materials artists are working with.
- Check out YouTube videos on palimpsests



# resources

The following listing of resources were either referenced in this catalogue, or influenced the artist in the development of his work and some of the activity suggestions. Host venues of the travelling exhibition *pal·imp·sest* are encouraged to review any of the materials listed that might aid in educating viewers about the artwork.

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Wm C. Brown Co. Iowa. 1978

"DESIGN AND FORM" J.Itten.  
Van Nostrand Reinhold. New York. 1975

"ALBERTA ART AND ARTISTS" P. Ainslie. MB. Laviolette  
Fifth House Publishing. 2007

"EXPERIMENTAL PATTERN SOURCEBOOK" Jackie Herald.  
Rochport Publishers Inc. Mass. 2010

"INTERCULTURAL DESIGN BASICS" Susanne P. Radtke.  
BIS Publishers. Amsterdam. 2021

"ARTS AND CRAFTS : LIVING WITH THE ARTS AND CRAFTS  
STYLE" Judith Miller. Octopus Publishing Group. 2014

"I LOVE PAPER" Fideli Sundqvist and Maria Wretblad. Quarry  
Books. 2013

"MAKING ART FROM MAPS" Jill K. Berry. Quorto Publishing.  
Mass. 2016

"CRAFTING WIZARDRY : THE OFFICIAL HARRY POTTER CRAFT BOOK"  
Insight Editions. 2021. Warner Brothers

"UPCYCLE! TURN EVERYDAY OBJECTS INTO HOME DECOR"  
Sonia Lucano. Weldonowen publishing.

"MASTERING THE ART OF FABRIC PRINTING AND DESIGN"  
Laurie Wisbrun. Chronicle Books. San Francisco. 2012

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Spring 2022, lexicon. [mimesisjournals.com/international\\_lexicon\\_of\\_aesthetics\\_item\\_detail.php?item\\_id=132](https://mimesisjournals.com/international_lexicon_of_aesthetics_item_detail.php?item_id=132).

"What Is a Pattern? - Pattern - National 5 Art and Design Revision." BBC Bitesize.  
British Broadcasting Corporation. March 3, 2023. Accessed July 23, 2024.  
[www.bbc.co.uk/bitesize/guides/z9vw39q/revision/1#:~:text=A%20pattern%20is%20a%20design,and%20DesignElements%20of%20art.](https://www.bbc.co.uk/bitesize/guides/z9vw39q/revision/1#:~:text=A%20pattern%20is%20a%20design,and%20DesignElements%20of%20art.)



# credits

TREX Southwest would like to credit the Alberta Foundation for the Arts for their ongoing support, as well as the following individuals who contributed to the preparation of this travelling exhibition:

- Artist** - David Harrison
- Curator** - Ashley Slemming
- Education** - David Harrison and Ashley Slemming
- Catalogue Design** - Ashley Slemming
- Crating** - Doug Haslam

