

FULL CIRCLE



Winnie Ho; *Thank You, Merci Beaucoup*; 2010; digital print on film

ALBERTA FOUNDATION FOR THE ARTS *Travelling Exhibition Program*

Government
of Alberta ■

 Alberta
Foundation
for the Arts

Alberta ■

 The
Alberta
Society
of
Artists

FULL CIRCLE

Meeting Point Artists Association

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We welcome comments or suggestions on all material presented here. If you would like more information on the Alberta Foundation for the Arts Travelling Exhibition Program please contact

Program Manager / Curator: Les Pinter, Southwest Region



ALBERTA SOCIETY OF ARTISTS

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FULL CIRCLE: Meeting Point Artists Association **Interpretive / Educational Guide**

The Alberta Foundation for the Arts Travelling Exhibition Program (Trex) intends to bring you closer to Alberta's artists and collections. Since 1981, the Alberta Foundation for the Arts (AFA) has financially supported a provincial travelling exhibition program with the vision that all Albertans have an opportunity to experience visual art in their community.

This Interpretive Guide has been specifically designed to complement the exhibition you are now hosting. It is one of several exhibitions distributed by the Alberta Society of Artists as part of the Alberta Foundation for the Arts Travelling Exhibition Program (Southwest Region).

The suggested topics for discussion and accompanying activities can enhance the viewer's enjoyment and assist teachers in developing strategies to complement the exhibition. Questions have been included at both an elementary and advanced level for younger and older visitors.

The Interpretive Guide consists of three main sections

- Information about the Alberta Foundation for the Arts and the parties organizing this exhibition; a statement from the Curator and/or related commentary on the exhibit.
- A listing of artworks with information about the participating artists.
- Educational component for teachers written to coincide with the Alberta art curriculum.

Please note there is a hard cover interpretive guide for public display that travels with the exhibition. Teachers or venue representatives will receive a soft cover interpretive guide prior to delivery of the exhibition. It is the venue's option to either keep or return this soft cover guide after the display period. It is understood that reproduction of this material is for educational purposes only.

A Few Reminders for Venue Representatives

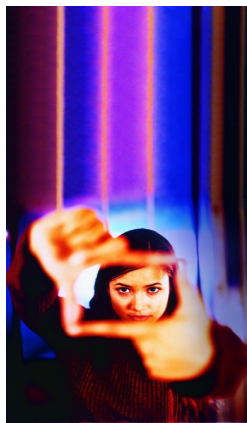
As part of the soft cover interpretive guide, your venue should receive a press release, a photo reproduction for distribution to media outlets and shipping labels / lading bill to transport the exhibition to the next destination.

At the conclusion of the exhibition, we request that you take a few moments to fill out the reporting forms. Please fax to the Alberta Society of Artists at 403.263.4610

- Artwork Condition Report: Arrival/Departure
- Attendance and Visitor Feedback Form
- An Evaluation Form will be faxed to you for completion at the end of the exhibition

ALBERTA SOCIETY OF ARTISTS (ASA)

www.society-artists.ab.ca



The Alberta Society of Artists was established in 1931 as an organization of professional artists. The ASA, operating as a registered charity, continues to promote the visual arts in Alberta through access and support to professional artists and their work. The Society also educates the public on the importance of the arts in their community by developing exhibitions that focus on aspects of Alberta's cultural development.

The ASA has a long history of producing and promoting local, regional and inter-provincial travelling exhibitions. The Society is currently contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to venues throughout southern Alberta. The art works are intended for display in schools, libraries, museums and other public facilities. The southwest region of the AFA Travelling Exhibition Program is managed through the Calgary office of the ASA located on the third floor of the Crossroads Market.

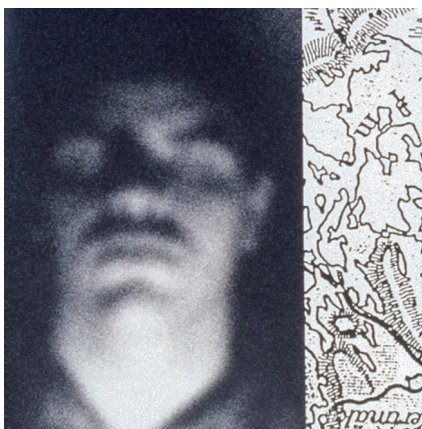
The ASA undertakes a variety of educational initiatives such as awarding scholarships to Alberta high school students.

ALBERTA FOUNDATION FOR THE ARTS (AFA)

www.afta.ab.ca

The Alberta Foundation for the Arts (AFA) was established under the Alberta Foundation for the Arts Act, September 1/1991. The purposes of the Foundation are:

- to support, promote and contribute to the development of literary, performing, visual and media arts in Alberta
- to provide people and organizations with the opportunity to participate in the arts in Alberta
- to foster and promote the appreciation of artworks by Alberta artists
- to collect, preserve and display artworks by Alberta artists
- to encourage Alberta artists in their work



The mandate of the AFA Travelling Exhibition Program (Trex) is to provide all Albertans with the opportunity to enjoy visual art exhibitions in their community. The Trex Program also strives to make the AFA's extensive art collection available to Albertans. The growing art collection consists of over 8,000 art works showcasing the creative talents of more than 1,700 artists.

As a major provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for Albertans.

Derek Besant; *Jason / Tropic*
vinyl ink digital image on paper
Collection of the Alberta Foundation for the Arts

CURATOR COMMENTS

Many immigrants have found Calgary a desirable destination despite the temperamental air mass that governs the city year round. Newcomers are attracted to the many economic opportunities and Calgary's high quality of life. In 1988, a group of ethnically diverse artists coalesced to form the Meeting Point Artists Association (MPAA). **Their goal was to promote cultural exchange with no hidden agendas and only the purest of intentions.** In the process they hoped to transcend traditional parameters and create a bridge between Canadian and Asian communities through art. To this day the MPAA reaches out to contemporary artists who are interested in blending Occidental and Oriental philosophies in art and life.

During the late 1980s a small group of artists would regularly meet at the Chinese Express Restaurant, then owned and operated by artist and master calligrapher, Simon Wong. The restaurant hosted weekly dinners intended to bring artists and patrons together to enjoy food, conversation and art. Over twenty years the MPAA has taken the initiative to engage new audiences through exhibitions and workshops. *Full Circle* is the latest group effort with sixteen artists and includes Paresch Athparia, Billie D. Avery, John Chong, Honsun Chu, Helena Hadala, Winnie Ho, Morley Hollenberg, Catherine Huang-Tam, Isabelle Hunt-Johnson, Josette Khu, Lap Lam, Setsuko Onishi Moulton, Ferdinando (Fred) Spina, Pat Strakowski, Simon Y.S. Wong and Myken Woods.

A variety of concepts are explored in *Full Circle*, such as the symbiotic relationship between Yin and Yang. In the natural world this is illustrated by opposing forces (dualities) interconnected and interdependent within a greater whole, such as male and female, day and night, summer and winter. Cofounding member Simon Wong offers the following analogy, ***“The West is ‘yang’ and East is ‘yin’... In Western art, you find rendering of external subjects with strong light, clarity and color, but Eastern art is ‘Yin’ which tends to induce thoughts about places you don’t see, which you have to find internally or through meditation. That is why East and West should meet and balance each other.”***

Winnie Ho pays homage to her Asian ancestry taking root in her adopted homeland in the digital print entitled *Thank You, Merci Beaucoup*. ***“My recent paintings and digital prints have the explicit intention of bringing together two traditionally separate realms; east and west, and art and science... it is a balance of yin and yang. One cannot exist without the other, and it is through my art that these two worlds are united.”*** Each section of the grid contains a reference to the unique, ancient and contemporary character of Chinese culture. In the central square is a rendition of the sleeping Buddha. Buddhism is a spiritual way of life that migrated from India to China along the Silk Road during the 3rd century BC. Buddhism arose from the teachings of Siddhartha Gautama in India about 2,500 years ago. He became known as the Buddha after *awakening* from the collective *sleep of ignorance*. Siddhartha believed the *Middle Way* could overcome suffering and unhappiness caused by desire and attachment to material things. The *Middle Way* teaches moderation, balance and restraint in all behavior with love and compassion for others. Approximately five hundred million Buddhists worldwide believe the path to spiritual growth and evolution is achieved through meditation and moral conduct.

In *Full Circle* there are many references to calligraphy which is an expressive form of communication that has evolved over many centuries. The tradition of calligraphy has been considered a high art form in China since the fourth century. In many respects the study of ink brushed calligraphy is considered foundational to Chinese painting. **Simon Wong** provides two calligraphic renditions of the phrase *meeting points* in which he contrasts new and old styles. Asian writing is read top down and from right to left which is the reverse of English. Wong also combines calligraphic characters with elegant renderings of zodiac animals that represent a twelve year cycle of the Asian lunar-solar calendar, in this case the Year of the Rat (2008). Note the pictographic seal or chop in red which represents the artist's identity. This form of signature is seen throughout the exhibition.

There are many styles of calligraphy some dating back 4,500 years such as Jia Gu Wen and Jin Wen (old style). Today, well used calligraphic styles include Kai Shu (regular script frequently used in printed materials); Xing Shu (the running hand which is considered appropriate for daily communication); and Cao Shu (the grass style is a highly personalized approach with characters often reduced to abbreviated marks, curves and dots bordering on abstraction). **Morley Hollenberg** is attracted to the meditative potential and rituals of calligraphy. He is a trained scientist who acknowledges the spirit of Cao Shu, but chooses to portray attitude and energy rather than legibility of characters or formal language. In one continuous stroke he swiftly characterizes *Rodeo* and approximates the violent action of an eight second bull ride. He states, ***“The brushstrokes record visually the dance created by muscle, sinews and bone, becoming a kind of ‘hologram’ containing both the shape and spirit of the images that capture my imagination.”*** In her two part work on paper, **Myken Woods** utilizes minute calligraphic strokes to create the impression of a densely packed forest. Thousands of short horizontal marks traverse lengthy vertical strokes to symbolize trees and particulate energy that make up the forest. The dark ink with intervals of white paper is a fine example of *nóng dàn* (Chinese) or *nōtan* (Japanese) which is the skill of achieving harmonious relationships with simplified dark and light shapes.

In *Praise of Shadows* by Japanese author Junichiro Tanizaki exhorts us to, ***“Find beauty not only in the thing itself, but in the pattern of shadows, the light and dark which that thing provides.”***¹ Primordial visions of light separating darkness can be seen in Lap Lam's, *Tao has no name* and *At the beginning*. Each sumi-e ink painting resembles a genesis type moment with elemental particles moving toward form and function. Lam states, ***“Writing painting, is a***

CURATOR COMMENTS

unique term in Chinese art, I try to carry out this idea by transforming Chinese characters into a painting." The human form is celebrated by **Isabelle Hunt-Johnson** when she equates calligraphic writing with asanas which is a Sanskrit word for body positions in yoga. The artist uses malleable gold leaf globules to convey the union of text and gesture. **Billie D. Avery** also uses transformative calligraphic notation and color washes to represent an ecosystem of flowers, plants and insects. Both artists delight in spontaneous accidents and revelations that may occur during the application of their media to paper.

Setsuko Onishi Moulton is an accomplished printmaker who of late has chosen to develop themes with paint and charcoal. The process of generating a woodblock print can be laborious and time consuming with numerous stages of plate production and printing before a final result can be attained. The use of charcoal in *Everyday Path* demonstrates a more immediate way of registering marks on paper. Visual gravity pulls the viewer along a tree lined path toward a sliver of light in the distance. It is a seductive rendering of one point perspective that may just reference a casual afternoon stroll or allude to a portal of enlightenment. **Helena Hadala** spent two years in Japan studying woodblock printing and learning about Asian culture. Like Moulton, her practice involves exploration with paint, print and drawing techniques. The artist has recently taken to working on mylar (polyester film with a textured surface on one side) to evoke her inner reflections. A mixture of flat shapes and notations within *Inside Out #6* resist easy description. Their contours expand, contract and intersect to defy a specific pictorial identity. The audience is given permission to assemble meaning based on their perceptions and internal barometers. In essence these fluctuating shapes could reference architecture, sculpture or space with implied dimension. Hadala gives us few visual anchors, but there are many whispers of gray shadows and potential to contemplate.

Catherine Huang-Tam, who trained as a printmaker, produces handmade papers. She is very adept at carving seals (chops or pictographic stamps) and frequently uses collaged elements as evidenced by *Pulp Paper - Tiles*. This work was produced during an earlier period when the artist was motivated by process as much as product. In a manner reminiscent of the Matryoshka principle, Huang Tam diagrams the intersected square within a square, each fitted to a white void that is loosely a square. Like the Russian nesting doll, replicate squares of diminishing size are designed to fit inside each other. Ancient Greek philosophers such as Plato presented the idea of our material world as a shadow of archetypes or universals that exist beyond our comprehension. Huang-Tam presents variations of the archetypal square in a concentric system.

Honsun Chu and **Pat Strakowski** make reference to costume and body ornamentation in their art works. *Life is Theatre* is a laser cut maquette of a large public sculpture by Chu located in Hong Kong. The small maquette helped client and artist to visualize the technical, financial and aesthetic outcomes of the proposed sculpture. Outstretched arms of a female silhouette provide the curved armature on which a kimono is draped. Kimonos are traditional full length garments fashionable with both genders and closely associated with many aspects of Japanese society. The environment fills in the negative spaces of Chu's metal sculpture to become the ornamental part of the kimono. At some point during our formal education we encounter papier mâché as a way of making objects. The technique of laminating strips of paper to an armature is employed by Strakowski with wonderful results. Upon first glance her painted sculptures with found objects appear whimsical and light hearted, but they possess a potent message regarding industrial and personal development. *The Bather Emerging from the Tailings Pond Dreaming...* is particularly relevant in light of recent controversies regarding the extraction and management of oil resources across North America.

Josette Khu and **John Chong** offer different approaches to rendering landscape. Khu's landscape is site specific as an aerial view of the Rocky Mountains. The mountain peaks are enveloped by darkening clouds perhaps an indication of an impending storm. **"My purpose is to express the moods and nuances of nature and bring life to paper: simply, directly and freely."** The cool color palette may infer that it is winter. John Chong designs scenic environments for stage theatre and museums across North America. He is capable of painting in many styles and attitudes. In *Tree Music* he offers an exuberant vision of seasonal growth and renewal. His abstract approach to landscape is emotive and transcends place. **Paresh Athparia's** miniature gouache paintings on handmade paper reveal a personal iconography that may be considered interior landscapes. His approach has drawn comparisons to sand paintings produced by indigenous native cultures which mark territory, record history and tell stories of the 'Dreamtime'. Like many of the artists in this exhibition, **Ferdinando Spina (Fred)** is not afraid to engage unfamiliar belief systems. As a healthcare professional who has recently worked with the Inuit peoples of northern Canada he feels that life is enriched by diversity of thought and custom. He greatly enjoys conversations with artists from different parts of the world. Spina is known for his psychological narratives about human relationships which are often placed within mythic landscapes.

Full Circle alludes to the continuous exchange of ideas and artistic sensibilities. There is no end to what is possible. The migration of culture is deeply linked to the movement of goods and people. Let us hope that Canada will remain a welcoming nation for people wanting a fresh start in life. - Les Pinter

1 Typophile. <http://typophile.com/node/14819>

ABOUT THE ARTISTS

Biographies & Statements

ATHPARIA, Paresh

Paresh Athparia was born in Kamakhya in Assam, India, an ancient Vedic-Tantric pilgrimage destination, where he lived until the age of twenty-five. In 1977 with the aid of a government scholarship he emigrated to the United States followed by a move to Canada in 1980 where he worked as a geologist in the oil industry for three years. Athparia was creatively liberated by a return to his childhood passion for art and holistic philosophy. His career transformation was also motivated by the Buddhist tenet that “work consciously chosen then carried out with awareness can lead to enlightenment.”

Athparia is a self-taught artist, a writer and a poet. He designs buildings for family, friends and charities. Most recently he has been involved in humanitarian work with blind children in Assam. He has a keen interest in alternative healing and pursues his humanitarian endeavours with the help of friends and family. His work is in the collection of the Alberta Foundation for the Arts.



Selected Exhibitions

Vancouver Science Centre, Vancouver, BC
Calgary Jewish Centre, Calgary AB
Gulf Canada Gallery, Calgary AB
Virginia Christopher Galleries, Calgary AB
University of Calgary, Calgary AB
Bhaskar Gallery, India

AVERY, Billie Diane

Born in Montreal and living in Calgary, Billie Diane Avery received a BFA from the University of Calgary in 1986. She shows her work regularly as a member of the Alberta Society of Artists and the MPAA.

Avery works in multiple media which in turn dictate the creation of the content. The fluidity and spontaneity of watercolor provides a different kind of excitement and challenge to the constraints of printmaking or mixed media drawing. She is particularly interested in the combination of planning and spontaneity involved in Chinese watercolor, the meditative and focused state of mind required to facilitate the directness of the technique. She likens Chinese painting to drawing with a brush as opposed to painting and admires the richness and intensity created by the absorbency of rice papers. She often chooses to augment her ink paintings with additional layers of color and collage.

Avery has for many years made prints, using intaglio, linocut and woodblock techniques. She is attracted to the intensive process and hands-on labor required of printmaking. Her mixed media drawings are experiments in color, layering and combining materials and techniques which, in marked contrast to the simplicity of watercolor, work their way more circuitously to a conclusion.



Selected Exhibitions

Ars Poetica - travelling exhibition, 2006
Reflection, ASA exhibition, 2004
Inspired by Landscape, ASA exhibition, 2003
MPAA Art Bridge, Calgary AB, 2003
ASA Annual Art Walk, Calgary AB, 2002

ABOUT THE ARTISTS

Biographies & Statements

CHONG, John

John Chong received his art training in Hong Kong and later taught art at the Lien High Art School from 1972 to 1976. In 1978 he immigrated to Canada, working first in Edmonton as a graphic designer and art gallery proprietor, before coming to Calgary where he currently lives and works.

Thoroughly trained in traditional methods, John Chong is a master of technique. His work in theatre design and painting has been seen and credited on Broadway in New York, as well as in Chicago, London, Germany, Japan and throughout the Disney Theme Parks. He has done work locally for the Citadel Theatre in Edmonton and CBC, as well as for several motion pictures and museums. He moves fluidly between the world of fine art and theatre, having participated in gallery shows locally and throughout North America. Since 2005, he has taught classes at the Alberta College of Art and Design.



CHU, Honsun

Honsun Chu studied Chinese and modern art at the Chinese University of Hong Kong from 1971 to 1975 followed by a program in sculpture at the Academy of Fine Arts in Carrarra, Italy. He later brought marble from Carrarra to Hong Kong, then to Canada and Calgary. For roughly ten years he lectured part-time for the Fine Arts Department of the Chinese University of Hong Kong.

Truly international, he has participated in exhibitions and commissions in Italy, Greece, Shanghai, Hong Kong and Canada. He has been commissioned to create public sculpture world-wide and several times been awarded artistic honours in Hong Kong.



Selected Exhibitions

Seven Sculptors from Canada, Liu Haisu Arts Museum, Shanghai, China, 2008
Migrations in the Third Dimension, Cultural Foundation of Tinos, Greece, 2004
Ten, joint sculpture exhibition, Art is Vital Gallery, Calgary AB, 2003
Beneath the Surface, joint sculpture exhibition, Triangle Art Gallery, 2001

ABOUT THE ARTISTS

Biographies & Statements

HADALA, Helena (RCA)

Helena Hadala was born and raised in Calgary, the daughter of Polish parents who immigrated to Canada after the Second World War. She received a BFA from the University of Calgary in 1975, and in 2002 completed an MFA in drawing. An avid traveler, she spent several years in Asia, particularly in Japan. Fascinated by the artistic and philosophic traditions of the Orient, she travelled to Tokyo and Nagano for an extended residency to study woodblock and Oriental collage techniques. Out of this immersion in Oriental art and philosophy she came away with the important insight that the approach to the creative process was in itself a refined form of meditation. For thirty years Hadala has explored the interplay and ambiguous middle ground that exists between Oriental and Occidental culture. This plays out in nature-based abstractions that are evocative analogies of contrast and confluence. The fusion of her interest in Zen Buddhist philosophy and her Eastern European roots has created the ongoing backdrop for her work.



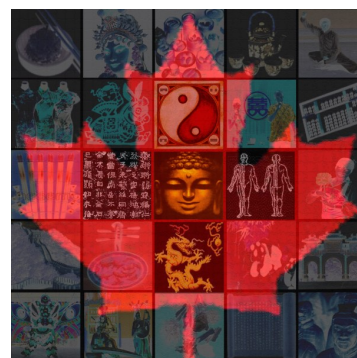
Hadala has held the post of sessional instructor at the University of Calgary and the Alberta College of Art and Design. A recipient of several grants and scholarships, she has held solo exhibitions upwards of once every two years as well as participating frequently in group exhibitions.

Selected Exhibitions

Inhabiting Spaces: Helena Hadala, Katie Ohe, Laurel Smith and Greg Payce, Centre for Contemporary Art, Gdansk, Poland, 2010
Images and Reflections, Artists Circle of Calgary, Travelling Exhibition, 2009
Three Definitions of the Sublime: Works by Helena Hadala, Louise Page and Susan Fraser Hughes, Triangle Gallery of Visual Arts, Calgary AB, 2007
Point no Point, Cooler Gallery, White River, Vermont, USA, 2007
Namaste Series, Recent Paintings, Mezzanine Gallery, University of Calgary, Calgary AB, 2005
365 Visual Meditations, Nickle Arts Museum, University of Calgary, Calgary AB, 2002

HO, Winnie

Winnie Ho was born in Hong Kong and studied fine arts at the University of Lethbridge. Now a resident of Calgary, she works at the University of Calgary as a medical researcher. She combines a variety of mediums to convey her emotions. These include silkscreen, silk painting, acrylic and oil, Chinese watercolor, pastel, clay and digital images. She believes that art is an endless learning process and her channel for liberating the soul. (www.ucalgary.ca/~how)



Her recent paintings seek to bring together the traditionally separate realms of East and West; art and science. In the synthesis of Oriental and Occidental art, she finds comparison rather than contrast and a symbiotic relationship wherein the human ingenuity which produces the aesthetic and spiritual requires the analytic and curious to attain appreciation. Yin and yang proceed, crucial to our power to live together in harmony.

Selected Exhibitions

Silk Road, Cultural Intersection, Epcor Center, Calgary AB, 2010
Art of the Garden, Lougheed House, Calgary AB, 2010
Annual Art Show, Triangle Gallery, Calgary AB, 2009
Planet Earth, Leighton Centre, AB, 2009
Home Show, Nina Haggerty / Stollery Gallery, Art Gallery of Alberta, Edmonton AB, 2008
Synergy, Keystone Gallery, Art Central, Calgary AB, 2008

ABOUT THE ARTISTS

Biographies & Statements

HOLLENBERG, Morley

Morley Hollenberg was born in Winnipeg in 1942. He received an MSc from the University of Manitoba, a Doctor of Philosophy (Pharmacology) from Oxford University and his MD at Johns Hopkins University in Baltimore.

Thirty-five years ago, with the help of Master Chin Shek Lam and Jack Wise, he began creating free form calligraphy, his brushwork founded in traditional Asian calligraphy and informed by the natural world around him and the microscopic world that forms the underlying layer of his scientific research. "The brushstrokes record visually the dance created by muscle, sinews and bone, becoming a kind of 'hologram' containing both the shape and spirit of the images that capture my imagination. For many years my understanding of Asian calligraphy has benefitted from my colleagues who belong to the Meeting Point Artists Association." (MPAA catalogue)



For the past fourteen years he has worked collaboratively on the Einstein's Brain Project that was recently selected to participate in Timeland, the 2010 Alberta Biennial of Contemporary Art.

Selected Exhibitions

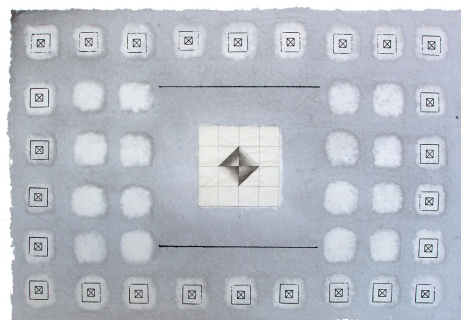
Einstein's Brain Project (collaboration with Alan Dunning & Paul Woodrow), travelling internationally, Ongoing
Seeing The Word, Collage Gallery, Calgary AB, 2007
A Brush With Time: The Fourth Dimension, Collage Gallery Calgary AB, 2006
Visions in Retrospect, Edmonton Public Library, Edmonton AB, 2002
Art Bridge, MPAA Travelling Exhibition, Canadian Department of Foreign Affairs, Hong Kong and The Garrison Gallery, Calgary AB, 2002/03

HUANG-TAM, Catherine

A resident of Calgary, Catherine Huang Tam received her BFA from Taiwan Normal University in Taipei where she won awards for calligraphy and seal carving. From 1978 to 1981 she studied printmaking at the University of Alberta in Edmonton and University of Calgary, pursuing further printmaking studies at the Alberta College of Art and Design.

In environmental deterioration and political chaos, ruin and decay, she finds rebuilding and rebirth, where human deprivations are accompanied by compassion and humanity.

Using an extension of the traditional approach taken to Chinese ink painting, she employs subtle color and gradation of tone to manipulate a western idea of space and perspective, striving to reflect the impact of this world on her person, in ways that invoke the enigmatic and the contradictory.



Selected Exhibitions

MPAA, 19th Annual Show, Keystone Gallery, Calgary AB, 2008
East Meets West, Chinese Cultural Centre, Calgary AB, 1996
Art Experience, Devonian Gardens, Calgary AB, 1994
International Exchange, MPAA & Hong Kong Visual Art Society, Fung Ping Shan Museum, Hong Kong, 1994

ABOUT THE ARTISTS

Biographies & Statements

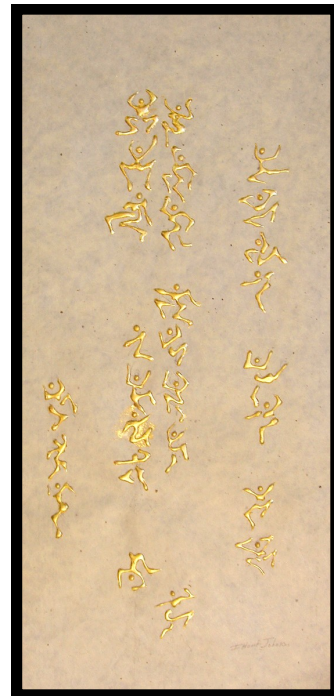
HUNT-JOHNSON, Isabelle

Isabelle Hunt-Johnson was born in Sydney, Australia and immigrated to Canada. She graduated with a BFA from the University of Calgary and an MFA from the University of Alberta. Hunt-Johnson works primarily in watercolor and mixed media. She currently teaches watercolor at the Alberta College of Art and Design Extension, University of Calgary (Continuing Education) and Red Deer College (Series Summer School of the Arts).

Spirituality, mysticism and life force energy preoccupy her working concerns. She explores these concerns working with the figure and associating it with text and language. With her Asanas (derived from the Sanskrit word for body positions) gestural figures take the form of a calligraphy; recording and transmuting the ephemeral energy of the human body. In this transformative union of text and gesture, the whole transcends the parts and time is described.

Selected Exhibitions

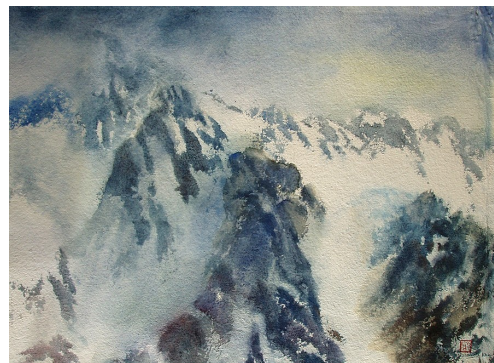
International Figurative Exhibition, Leighton Centre, Calgary AB, 2008
Stepping Out, ASA Exhibition, EPCOR Centre, Calgary AB, 2007
Lines of Communication, Prairie Art Gallery Travelling Exhibition, AB, 2007
Taking Liberties, Harcourt House, Edmonton AB, 2006
Reflections, ASA Exhibition, Leighton Centre, AB, 2004
Art Bridge, Hong Kong Exhibition Gallery, Hong Kong, 2002
Bridging a New Century, Red Deer & District Museum, AB, 2000



KHU, Josette

Josette Khu was educated at the St Louis University in Missouri and later studied illustration at the Rhode Island School of Design in Providence RI. She is a founding member of MPAA and her work is represented in the AFA Collection.

“My purpose is to express the moods and nuances of nature and bring life to paper: simply, directly and freely. Since I am bicultural, my paintings show the influences of both East and West.” (MPAA catalogue)



Selected Exhibitions

International Exchange, MPAA/Hong Kong Visual Arts Society, Fung Ping Sha Museum, Hong Kong, 1994
Grand Canadian Rockies, Centennial Gallery, Calgary AB, 1992
The Cult of the Mountain in BC Painting, Simon Fraser Art Gallery, Vancouver BC, 1989
Solo Exhibition, Virginia Christopher Gallery, Calgary AB, 1990
Solo Exhibition, Whyte Museum of the Canadian Rockies, Banff AB, 1987

ABOUT THE ARTISTS

Biographies & Statements

LAM, Lap

Lap Lam was born in Swatow, China in 1949 and educated in Hong Kong at the Ling Hai Art School where he studied both Eastern and Western painting. He apprenticed at his father's pottery shop which specialized in Tang Dynasty productions. After immigrating to Canada he studied at the Alberta College of Art, majoring in ceramics. In 1975 he formed Twin Wood Pottery and began teaching at Mount Royal College. He has also taught at the Southern Alberta Institute of Technology and University of Calgary through their Continuing Education departments. A founding member of the Meeting Point Artists Association, Lam has served many terms as president and vice-president, and as honorable consultant to the Calgary Chinese Painting Association from 1987-89. He is a frequent exhibitor both nationally and internationally. In 1994 he was presented Distinguished Instructor Award at Mount Royal College.

Lam's work embraces Taoist tradition about which he says: "Ever since Dadaism, modern western art seems to be in the grip of negative spirituality. I find the old thoughts of Confucianism, Taoism and Buddhism all have enduring values and for the past thirty years I have been trying to express these ancient ideas through the format of modern abstract expressionism. 'Writing painting' is a unique term in Chinese art, I try to carry out this idea by transforming Chinese characters into a painting."



Selected Exhibitions

Small is All, ASA Touring Exhibition (group), 2008
Solo Show, Axis Contemporary Art, Calgary AB, 2006
Art Bridge, Hong Kong Exhibition Gallery, Hong Kong, 2002
Solo Show, Bowman Arts Centre, Lethbridge AB, 2001

MOULTON, Setsuko Onishi

Setsuko Moulton is a graduate of the Alberta College of Art and Design with a diploma in printmaking. Prior to that she majored in French literature with a BA from Kobe Kaisei Women's College in Kobe, Japan. She is the recipient of a travelling grant from the Alberta College of Art and Design and a project grant from the Alberta Foundation for the Arts. About her work she has this to say: "My work comes from both practical elements and subconscious thoughts and feelings I have in every day life. I am interested in indiscernible emotions and ambiguous feelings. The ambiguity equates to middle value colors and spatial relationships in the painting. The act of painting invites me into a world of mysterious and unknown moments: the joy of finding who I am and finding occasional chances of surprises. That's what I like about art." (courtesy MPAA Twenty Years)



Selected Exhibitions

Solo Show, Alliance Francaise of Calgary, Calgary AB, 2006
Group Exhibition, Campbell River and District Public Art Gallery, Campbell River BC, 2003
Solo Show, Wallace Galleries, Calgary AB, 1998

ABOUT THE ARTISTS

Biography & Statement

SPINA, Fred

Ferdinando (Fred) Spina is a Calgary artist who spent his childhood in museums and galleries in countries all over the world. Largely self-taught, he continued as a young man to travel the world, sketching his environs and at one time “apprenticing” himself to a street artist in Amsterdam. He learned to draw and paint by following this artist around and later spent time as a street artist himself. His work has been influenced by the many environments to which he has been exposed most particularly North American aboriginal art, South American and Mexican art.

Returning to Canada in the 1970s he obtained an honors degree in social work and psychology, which serves him in his chosen career of social worker helping abused children. At present Spina lives part time in the Arctic working with the Inuit people on the islands above the Arctic Circle, collaborating in design, sculpture and painting. During the last three years he has worked as a visiting artist in Asia. He is the recipient of several grants and awards. His sculpture can be seen on the streets and parks of Calgary among other places.



Selected Exhibitions

Looking for Balance Between Skin and Soul, Artpoint Gallery, Calgary AB, 2009
Christmas Group Show, Kensington Gallery, Calgary AB, 2008
Group Exhibition, Axis Gallery, Calgary AB, 2008
Arctic Notes and Prairie Places, Book Launch and Art Show, Triangle Gallery, Calgary AB, 2007
Group Exhibition, Stock Exchange, Calgary AB, 2006
Spring Show, Harrison Gallery, Calgary AB, 2005
Represented by Vorpall Gallery, New York & San Francisco

STRAKOWSKI, Pat

A graduate of the Alberta College of Art and Design, Strakowski is the recipient of a Canada Council Explorations Program Award and an Alberta Culture Travel Grant. She has been featured in *Who's Who for Canada and Alberta*. Her work is in numerous public collections.

In roughly thirty years, Strakowski has created a supremely unique body of work. She employs the medium of papier mâché, drawing on a wealth of myth and symbol, to build her playful pieces. An abundance of found objects provide embellishment and the resulting strange creatures emerge steeped in metaphor. She is firmly committed to the idea that every distraction from the process of work leaves one more informed on return, that each leaving allows a revisiting with fresh understanding and more insight to bring to the creative process. Recent release of the book, *Moon Nibbler: The Art of Pat Strakowski*, celebrates in text and photography her work of thirty years.



Selected Exhibitions

Three Muses, Travelling Exhibition, ongoing, 2004
Visions of Wellness, McMullen Gallery, University of Alberta Hospital, Edmonton AB, 2002
70th Anniversary Millennium Show, ASA South Branch, Leighton Foundation and Art Gallery, Calgary AB, 2001
Go Figure, Alberta Craft Council Gallery, Edmonton AB, 2001
Silent Stories and Personal Visions, Alberta Craft Council Discover Gallery, Edmonton AB, 2000
Friends and Mentors Revisited, Muttart Public Art Gallery, Calgary AB, 1999

ABOUT THE ARTISTS

Biography & Statement

WONG, Simon

Simon Wong was born in 1946 in Guangdong (Canton) China. He studied Chinese painting in Hong Kong with renowned Masters, Professor Chao Shao-An, Mr Lui Shou-Kwan, Mr Chow Yet-Fund, and Chinese calligraphy with Mr Au Kin-Kung. He has also studied at the Alberta College of Art in Calgary, Alberta.

Wong is currently an instructor of “Chinese Ink Painting” in Continuing Education department at the University of Calgary. A master of line work, he is above all a calligrapher; combining ancient traditions with contemporary influences. His work has been shown in Europe, Asia and North America. He lives in Calgary, Alberta.

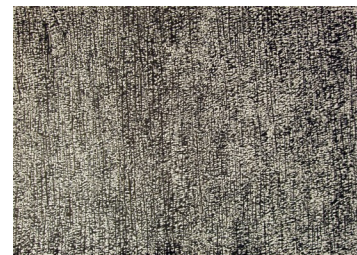
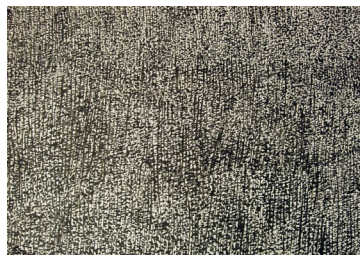
Selected Exhibitions

Chinese Cultural Centre, Toronto, ON, 2010
Small is All, ASA Travelling Exhibition, AB, 2008
Images and Reflections, Calgary Contemporary Arts Society, Travelling Eastern Bloc and Europe, 2007
The Third China (Tianjin) Calligraphy Art Festival, Tianjin, China, 2005
Solo Exhibition, CCM Centre, Burnaby BC, 2004
Solo Exhibition, Museum of Calgary Chinese Cultural Centre, Calgary AB, 2003
Art Bridge, MPAA/Hong Kong Exchange, Hong Kong Central Library, Hong Kong, 2002



WOODS, Myken

In 1979 Myken Woods met Master Chin Shek Lam in the Granary café in Edmonton and at his urging she began her study of art. Under his tutelage she studied Taoist philosophy and calligraphy and later attended the Alberta College of Art. In 1992 she graduated from the



University of Calgary Fine Arts program. Woods subsequently taught at the Mount Royal College and Red Deer College. She has collaborated with many professionals during her career to produce art works and installations, including connections with artists in Boston, Chicago and the Napa Valley, California. The artist maintains an enduring creative relationship with Liu Landing, her long time art partner. They have travelled together, as well as collaborated on many exhibitions and individual art works with the intent of ‘building cultural bridges’ with their audience.

Woods’ paintings are strongly rooted in Chinese calligraphy. The process of working with brush and ink is meditative and serves as a connection to the Tao. The artist frequently combines collaged elements with calligraphic notation.

Selected Exhibitions

Brush on Paper, Rasmussen Art Gallery, Angwin, California, 2005
Clear Confusion, Fringe Gallery, Edmonton AB, 2003
Friends and Mentors, Muttart Public Art Gallery, Calgary AB, 1999
Across the Rockies, MPAA Group Exhibition, Chinese Cultural Centre, Vancouver BC, 1998
Stories in Line, Note and Brush, Andrews University, Chan, Shun Hall Atrium, Berrian Springs, Michigan, 1997

FULL CIRCLE: Meeting Point Artists Association

Inventory List

ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM Southwest Region (ASA)

Exhibition Title: **Full Circle: Meeting Point Artists Association**
 Total # of Art Works: **21 in 16 presentation units**
 Source of Art Works: **Artist Inventories**

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Date</u>
ATHPARIA, Paresh	Vikash I	gouache & ink on handmade paper	2002
ATHPARIA, Paresh	Gajagamini	gouache & ink on handmade paper	2002
AVERY, Billie Diane	Lightness	watercolor on rice paper	2007
CHONG, John	Tree Music	acrylic on canvas	2010
CHU, Honsun	Life is Theatre (maquette)	painted steel	2000
HADALA, Helena	Inside Out #6	charcoal, conte & ink on frosted mylar	2010
HO, Winnie	Thank you, Merci Beaucoup	digital print on film	2010
HOLLENBERG, Morley	Rodeo	Chinese ink on paper	1998
HUANG-TAM, Catherine	Paper Pulp - Tile Work	collage on rice paper	2002
HUNT-JOHNSON, Isabelle	Poem of Celebration	23k gold leaf on Japanese handmade paper	2010
KHU, Josette	Rocky Mountain View From Helicopter	watercolor on paper	1996
LAM, Lap	Tao has no name	ink on rice paper	2009
LAM, Lap	At the beginning	ink on rice paper	2009
MOULTON, Setsuko Onishi	Everyday Path	charcoal on paper	2009
SPINA, Fred	Cherries Jubilee	acrylic on linen board	2010
STRAKOWSKI, Pat	Balancing the Eye, Heart, Hand	papier mâché	2010
STRAKOWSKI, Pat	The Bather Emerges From The Tailings Pond Dreaming Of The Days When Water Was Clean And Sweet Smelling	papier mâché	2010
WONG, Simon	Year of the Rat	Chinese ink on rice paper	2008
WONG, Simon	Meeting Points - (Old Style)	Chinese ink on rice paper	2010
WONG, Simon	Meeting Points - (New Style)	Chinese ink on rice paper	2010
WOODS, Myken	Between the Trees (2 parts)	ink on paper	2010

INTRODUCTION TO THE EDUCATOR'S GUIDE

Prepared by Kate Schutz

The purpose of this guide is to assist educators with integrating this travelling exhibition into the visual arts curricula. It is a beginning for looking at and working with art. The ideas and activities can be used as a starting point for furthering appreciation and investigation into the visual arts.

In this guide are suggestions for viewing the artworks, including gallery games, discussion ideas and studio activities. The **Interactions** section consists of questions that encourage discussion and deeper looking. The **Activities** section consists of studio-based art activities related to the artworks in the exhibition as well as the Interactions discussion questions. The **Gallery Games** section can be copied onto 3 x 5 cards and used as a framework for viewing these and other artworks in the future. This guide explores a variety of ways to increase visual literacy and art appreciation through inquiry and hands-on practice. All of these activities can be adapted to any age or grade level.

Please take time to preview the educator's resource kit and enjoy the show!

CURRICULUM

This guide explores a variety of ways to increase visual literacy and art appreciation through inquiry and hands-on practice. The Alberta fine arts curriculum outlines four components for responding to art.

Reflection:

Develop the ability to observe and respond to visual imagery; natural forms, designed objects and art. *In this guide, responding to art via questioning and interactive discussions addresses this component.*

Depiction:

Use observations from the visual world to influence the development of personal imagery. *By looking at the artworks included in this exhibition, students will learn to make artwork uniquely their own.*

Composition:

Organize the basic elements of design to create a unified artwork. *Using the art-based activities in this guide addresses this component.*

Expression:

Use appropriate art materials and media to represent personal ideas and feelings. *Using the artworks included in this exhibition as inspiration, students will make artwork uniquely their own.*

The interactions and activities in this guide are designed for beginning level students, but can be adapted for any grade level. Options for higher level students are included in some activities.

VISUAL LITERACY

We live in an increasingly visual culture. From art to television, to the emergence of the Internet, we are surrounded by images as a form of communication. The ability to understand and interpret these images helps us better understand the complexities of our world.

Visual literacy is defined as not only the ability to understand communications composed of visual images, but the ability to create and use imagery in ways that advance thinking, decision making, communication and learning. We become visually literate by expressing our thoughts and ideas in visual form and also by translating and understanding the meaning of visual imagery from others.

It is important to keep in mind that experiencing contemporary art is a personal experience and it is important to emphasize there is no wrong way to interpret the artworks.

VISUAL THINKING STRATEGIES

We tend to look very quickly at art and objects leaving little time for contemplation and reflection. Asking thoughtful questions that guide students in finding the answers for themselves creates a meaningful relationship to the art, object or concept at hand and helps the students slow down and look deeply.

It is helpful to develop tools that assist in the looking process. There is not just one way to approach a work of art; there are many tools to choose from to mediate the experience. One way to approach art is through a methodology called Visual Thinking Strategies (VTS). VTS is a visual arts program for elementary school students and teachers that uses art to teach thinking, communication skills and visual literacy.

Growth is stimulated by three things: looking at art of increasing complexity, responding to developmentally-based questions and participating in group discussions that are carefully facilitated by teachers.

From www.vue.org VTS encourages:

- a personal connection to art from diverse cultures, times and places
- confidence in one's ability to construct meaning from art
- active class discussions and group problem solving
- development of thinking and communication skills
- development of writing skills
- transfer of these skills to other subject areas

What Visual Thinking Strategies Look Like

From www.vue.org

Starting the Lesson

Introduce the VTS: it allows students to examine art, to think, to contribute observations and ideas, to listen and to build understandings together. Ask students to recall these aspects of the process often.

Call students' attention to the first image. Always give students a moment to look in silence before you invite them to speak.

Asking the Questions

After they have examined the image, ask the question, **"What's going on in this picture?"** Once students have learned this question, use variations.

Whenever students make a comment that involves an interpretation (a comment that goes beyond identification and literal description), respond first by paraphrasing, and then ask, **"What do you see that makes you say that?"**

In order to keep students searching for further observations, frequently ask them, **"What else can you find?"**

Responding to Students' Comments

Listen carefully to students, making sure you hear all of what they say and that you understand it accurately.

Point to what they mention in the artwork. Be precise, even when it is a comment that has been repeated. Use **encouraging** body language and facial expressions to nurture participation.

Paraphrase each comment. Change the wording, but not the meaning of what is said. In rephrasing, demonstrate the use of proper sentence construction and rich vocabulary to assist students with language.

What Visual Thinking Strategies Look Like (continued)

Responding to Students' Comments

Accept each comment neutrally. Remember this process emphasizes a useful pattern of thinking, not correct answers. Students are learning to make detailed observations, sorting out and applying what they know. Articulating their thoughts leads to growth even when they make mistakes.

Link relatable answers even when there are disagreements. Show how the students' thinking evolves, how some observations and ideas stimulate others, how opinions change and build.

INTERACTIONS

Interactions are questions to encourage discussion and deeper looking. Definitions in bold type can be found in the Glossary section of this guide.

Background for Full Circle: Meeting Point Artists Association

Calgary is a city in the foothills of Southern Alberta. It started out as a small ranching town but when the railroad arrived in 1883, Calgary boomed and today is a **multicultural** metropolis with over one million people. The Meeting Point Artists Association (MPAA) is an organization of artists in Calgary that wants to promote cultural exchange between Canadian and Asian communities through visual art. The MPAA was formed in 1988, just over one hundred years after the arrival of the Canadian Pacific Railway. This is significant because Calgary's earliest Asian community was settled primarily by Chinese railway workers who immigrated to Canada to build the CPR in the West. According to the 2001 Census of Canada, Calgary's **immigrant** population made up 20.9% of the total population. A sizeable amount, 72.1%, of new immigrants to Calgary in 2005 were born in Asia with China being one of the leading countries from which people moved from. Where were you born?

- In Alberta today, where can you see the influence of Asian cultures?
- Why would a person from one culture and country want to immigrate?
- What are some challenges in moving to a new home / a new culture?

Identity Quilt (Related to Activity 1)

Asian cultures have profoundly influenced Western civilization. China, for example, has played an enormous role in the development of warfare, trade, food, art and even paper. Today, we take paper for granted. But it was once a treasured secret. About 2,000 years ago, the Chinese learned to make paper from plants such as bamboo, rice and cloth. They traded paper, silk and other valuable goods along the Silk Road (Routes) with empires to the west. Paper made it easier for people to record and share ideas. As paper spread across the ancient world, it sparked a new age of learning because people could document ideas in a permanent and easily transportable way.

Several artists in *Full Circle* use handmade papers as a surface for their work. Consider the work of artists such as Paresh Athparia, Catherine Huang-Tam, Isabelle Hunt-Johnson and Lap Lam. How do the handmade or rice papers contribute to their art work? Why would they choose to use these? How does Helena Hadala's choice of frosted mylar or Chu Honsun's choice of painted steel affect the work they make? How important is the choice of materials for an artist? Would the art work have the same effect if different materials were chosen? How have artists' materials changed over time?



INTERACTIONS

In the catalogue for MPAA's twentieth anniversary, Bill Diane Avery said the following about her process of using Chinese brush and ink painting methods combined with Western watercolor techniques: ***“Chinese painting is similar to the watercolor - The use of brush, ink and paper is so immediate, fluid and spontaneous and the planning of the image has to take place in the mind with clarity before starting the painting... the absorbency of the rice papers gives the ink and paint an intensity and richness. I relate Chinese painting to drawing with a brush more than painting.”*** (Meeting Point Twenty Years, p 11)



What types of artist **media** can you see in *Full Circle*? Which methods do you think are **traditional** and which do you think are more **contemporary**? Which techniques are more common to Asia and which are used most often in Western art? Can you see examples in *Full Circle* where traditional Asian and traditional Western techniques are combined? Can you see examples where contemporary and traditional techniques are combined?

Brush and Ink Drawings on Handmade Paper (Related to Activity 2)

Nature is an endless source of inspiration for artists around the world. In Chinese landscape paintings, it is clear that depictions of nature are often more than just representations of the external world. As Maxwell K. Hearn, curator of the Department of Asian Art at the Metropolitan Museum of Modern Art says, “It is the aim of the traditional Chinese painter to capture not only the outward appearance of the subject, but its inner essence as well.” (How to Read Chinese Paintings, 2008) The same could certainly be said for Canadian painters such as Emily Carr and The Group of Seven with their mystical and spiritual representation of the Canadian geography. Even today, many artists such as those in the MPAA are deeply influenced by this manner of representing landscape and other subjects.

While landscape is a common theme in traditional paintings of East and West, a significant difference lies in **format**. Unlike Western paintings, which are usually hung on walls and continuously visible to the eye, many Chinese paintings are designed as **hand-scrolls** to be viewed occasionally and intimately. Hand-scrolls allow for the depiction of a continuous narrative or journey sometimes on several feet of paper. The viewing of a hand-scroll is a progression through time and space - both the journey of the image, but also the literal time and distance it takes to experience the entire painting as you unroll it! Look at the artworks in *Full Circle*. Although none of the artists in *Full Circle* have used a traditional hand-scroll format, how do their choice of **vertical** or **horizontal** formats affect how you view or read the work? Are there artworks in the exhibition that could be adapted to a hand-scroll format. How does a choice of format help you view a landscape compared to a figure? What about the sculptural work of Pat Strakowski? How does her choice of **three dimensions** affect the way you look at her work?



East Meets West Landscape Scrolls (Related to Activity 3)

Because of the unique format of **hand-scrolls**, the viewing process can be compared to the process of reading a book: like the turning of a page, each time you unroll a section the narrative reveals itself to you. This resemblance is not accidental; the Chinese words for appreciating a painting is called *du hua*; “to read a painting” (How to Read Chinese Paintings, 2008, Hearn, p3). The process of reading the hand-scroll format usually reveals a connection between words and images. However, these words do not use the Western alphabet, but rather, in many Asian cultures including China, text is composed of **characters**.

INTERACTIONS

East Meets West Landscape Scrolls (Related to Activity 3)

Many hand-scrolls contain **inscriptions** preceding or following the image: a poem composed by the artist or by another that enhances the meaning of the image, or a few lines of text that explain how the work was created. Many hand-scrolls also contain **colophons**, or commentary written onto additional sheets of paper or silk that follows the image itself (this is how scrolls become so long!). These may be comments written by friends of the artist or a collector; they may have been written by viewers from later generations. The colophons may comment on the quality of the painting, express the admiration of the viewer, give a biographical sketch of the artist, place the painting within an art historical context or engage with the texts of earlier colophons.

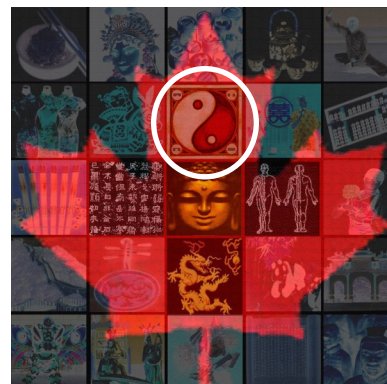
Traditionally, inscriptions and colophons are written in **calligraphy** which has been considered a high art form in China since the fourth century. Calligraphic characters express language and the manner of execution may also reflect the writer’s personality. Can you find examples of **calligraphy** in *Full Circle*? Can you find examples of art works that appear to be calligraphic but are not actually language? Does the writing look the same? Are there some instances when calligraphy plays a more important role than others?

As a final way of making their presence known, the painter, the collectors and/or the one-time viewers often "sign" the image or colophons with personal **seals** bearing their names. These red marks of varying size convey pride of authorship or ownership and the characters within the seals describe characteristics of the seal’s owner.

Personal Calligraphy and a Characteristic Seal (Related to Activities 4, 5 and 6)

“My recent paintings and digital prints have the explicit intention of bringing together two traditionally separate realms; east and west, and art and science... it is a balance: a yin and yang. One cannot exist without the other, and it is through my art that these two worlds are united.” Winnie Ho (*Meeting Point Twenty Years*, p 21)

The ancient Chinese believed in a concept called **Yin and Yang** which is still in practice today. This belief maintains that there are two complementary forces in the universe: Yin is characterized as negative or feminine and Yang represents positive or the masculine. One does not have more value than the other. Both are necessary to achieve balance that is highly desirable. The Tai Ji diagram in Ho’s piece, *Thank You, Merci Beaucoup*, shows the relationship of Yin and Yang and illustrates their dependence on each other. Nothing is totally Yin or Yang. In the Tai Ji, just as the black Yin gets to its fullest, the white Yang begins to grow. Yin contains the seed of Yang and vice versa. They constantly transform into each other; like night and day, one cannot exist without the other. Yin and Yang are in constant motion and always changing which is why the circle shape is best used to represent them. A circle has no beginning or end, just like the concept of Yin and Yang. This constant flux is usually harmonious, but when it is thrown out of balance, disorder can occur.



Why is **Full Circle** a significant name for the MPAA’s exhibition? What does it mean to come full circle? Look closely at the exhibition for examples of Yin and Yang; not just the Tai Ji diagram, but representations of “harmonious opposites”. Many of the MPAA artists represent the natural world which is full of opposites. How many can you see? Can you think of any examples of Yin and Yang in your life and the world around you?

In art from both Western and Eastern cultures, there are **positive spaces** and **negative spaces**. Like the Yin and Yang, you cannot have one without the other. Examine *Between the Trees* by Myken Woods and *Paper Pulp - Tile Work* by Catherine Huang-Tam. How does the negative space help to define the positive and vice versa?

ACTIVITIES

The following activities are studio-based art activities related to the artworks in the exhibition as well as the **Interactions** discussion questions. These lessons are designed to create a comprehensive final project based on the concepts and ideas in the exhibition, **Full Circle**. Few materials are required and each activity can be adapted easily to the age, grade level and needs of your students.

ACTIVITY 1 – IDENTITY QUILT

Materials

White paper strong enough to take paint and felt marker, stiff paper to be used as backing, glue, scissors, black permanent felt tip pens, watercolor paints and brushes

Procedures

1. What makes you unique? Which characteristics do you have that come from each of your individual parents? Some MPAA artists, such as Josette Khu, describe themselves as bicultural (coming from two cultures). Do you identify with this? Look closely at the **Full Circle** exhibit. In which artworks can you see the combination of Canadian and Asian cultures? What tells you that the artwork looks Asian? What looks Canadian or Western? Are some **symbols** distinctly Canadian while others are Asian?
2. Cut the white paper into an equal number of squares. Suggested size 2" x 2".
3. On each square of paper draw a symbol that represents one aspect of your identity. You may want to create a list of the different aspects that make up an identity such as personality, physical appearance, interests, ancestry, culture, beliefs, values etc.
4. Draw the symbol in black using permanent markers. You can trace over your initial pencil drawing if you don't feel comfortable drawing directly with permanent marker.
5. Inspired by Winnie Ho's *Thank You, Merci Beaucoup*, glue each square in a grid onto your stiff paper. It will resemble a quilt with each identity characteristic being distinct, but when side by side they become united as one in the same way that all your unique characteristics combine together to make you.
6. When it dries, paint with watercolor a symbol overtop that you feel describes you best. The images on the squares underneath should still show through. The paint will be **translucent**. Do you think Winnie Ho wanted the viewer to recognize her identity as a Canadian above all else?

Thinking Further

What is a meeting point and who can come? Invited or not invited? Who would you like at your meeting point? What are some rules for behavior at your meeting point? What is the identity of your meeting point / what is the reason that they would come? The artists of the MPAA started with a meeting point and became an organized group of people with the same interests. **Branding** is the process by which a group of people, at a meeting point (usually a company, but sometimes an organization like the MPAA communicates who they are, who they want to be and who people perceive the group to be. Research companies such as Coca-Cola that have a strong brand and a **logo** that is recognized the world over. When you see that logo what does it tell you about the identity of that product and company? Just as you decided on one symbol that best represented your entire identity, companies must do the same. A **graphic designer** is the person who helps develop the brand of a company.

ACTIVITY 2 – BRUSH AND INK ON HANDMADE PAPER

Materials

Old newspaper, mail, printer paper - avoid paper with a coating (like most magazine papers), a large bowl or baby bath or roasting pan, warm water, blender, kitchen towel; A screen to strain the pulp - attach wire mesh or strong netting to a frame the size of the paper you want to make, but small enough to fit in your bowl. Some art supply or craft stores sell ready-made screens. In some cases, an old window screen would work; Chinese brushes and ink (these are readily available in most Chinatown districts in Alberta and are very inexpensive).

ACTIVITIES

ACTIVITY 2 – BRUSH AND INK ON HANDMADE PAPER (Continued)

Procedures

1. Shred or tear the paper to half fill your blender
2. Add warm water to the top and blend until smooth
3. Put contents into a large bowl or basin and mix with more warm water
4. Dip the screen into the bowl just below the surface so the pulp can collect evenly across the surface of the screen
5. Let the water drain away and pat excess with kitchen towel
6. Press another piece of kitchen towel against the pulp sheet and carefully peel away from the screen
7. Allow to dry and then remove from the paper towel

Once you are used to the process you can experiment

- Try using different types of paper to see the different textures that can be achieved, i.e.: tissue paper, hole punch waste even dryer lint!
 - Add glitter, thread, confetti, dried flowers placed into the paper, coffee grounds, tea leaves etc.
 - Add food dye for colored handmade paper
 - Try using spices or herbs for colors and fragrance, e.g. vanilla, peppermint, cinnamon, nutmeg, dill, thyme
 - Press textured fabric into the paper (i.e.: lace, burlap) and remove it to create an **impression**. If you keep it there and cover it with more pulp, the texture remains and your paper looks **embossed**.
 - Adjust the thickness of the pulp by using more or less water
8. When the paper has dried, you can practice your brush and ink technique. Notice all the different methods the artists in the exhibition use when they work with ink. Some draw with line, others create blots (see also Activity Three) and washes. Experiment with mark making using your own paper, brush and ink.

Thinking Further

When the handmade paper is wet, it can be molded to take on a **three-dimensional** form over an **armature**. Try making more handmade paper and create a sculpture like Pat Strakowski. When it dries, you can paint it, add elements using papier mâché, glue on texture and mount it to a **plinth**.

ACTIVITY 3 – EAST MEETS WEST LANDSCAPE SCROLLS

Materials

Long roll of craft or butcher paper, Chinese brushes and ink (these are readily available in most Chinatown districts in Alberta and are very inexpensive), watercolor paints, pieces of dowel or paper towel tubes for each student, scissors, glue (hot glue is ideal with adult supervision)

Option for older students:

A variety of permanent felt markers, such as Sharpie, long pieces of flat, white cotton or muslin (i.e.: a torn up bed sheet), rubbing alcohol, eye dropper or straw iron, pieces of dowel or paper towel tubes for each student, scissors, glue (hot glue is ideal)

Procedures

Younger Students:

1. Notice the artists in **Full Circle** who paint with ink or watercolor. How many different types of mark-making can you see? One prominent method is the use of blots and washes.
2. Determine if your hand-scroll is going to be vertical or horizontal. This will depend on the landscape you choose to paint. Which format best suits a mountain peak compared to a winding river? Look to the exhibition for help.

ACTIVITIES

ACTIVITY 3 – EAST MEETS WEST LANDSCAPE SCROLLS (Continued)

Procedures

Younger Students:

3. Once you have determined your format, cut a long piece of paper for your scroll. Orient it in the direction you want to view your landscape.
4. Using MPAA artists as inspiration, create a landscape using brush, ink and watercolor paints. What happens if you add a lot of water to the **pigment**? What if you add hardly any at all? What types of lines can you make? What if, like Simon Wong, you experiment with blots allowing the edges to bleed more on your form. How will you describe tree trunks or misty clouds? You may want to experiment with mark-making in a sketch book first. Visit <http://www.buzzle.com/articles/watercolor-techniques-for-kids.html> for lots of techniques including blotting, wet-on-wet or light wash.
5. Create a landscape, either horizontal or vertical on your scroll.
6. When it dries you can attach the top edge to a dowel or tube with glue (hot glue is best with adult supervision) and roll the scroll around the dowel. Then to read it, you can slowly unroll it.



Older Students:

This process is a little more involved and requires materials / tools to be handled safely.

1. Follow steps 1 - 4 as above using fabric instead of paper.
2. To create blots that are not controlled, similar to Simon Wong's *Meeting Points (New Style)*, try using felt markers and rubbing alcohol.
 - Place your fabric on newsprint or a plastic tablecloth so that the ink will not ruin the surface you are working on. It is best to stretch and tape or staple the fabric down.
 - Draw on the fabric with permanent markers. Draw a design that is at least an inch in diameter. More ink will increase the bleed. Remember the original design will get washed out and blotted so it will not look the same afterwards.
 - Drip rubbing alcohol into the center of the design and watch the ink bleed out through the fibres of the cloth. More highly concentrated alcohol works better.
 - Let dry completely. Heat must be used to set the color, but be careful with the temperature of the iron or placing fabric in a dryer because alcohol is extremely flammable. Work with an adult
3. Create a landscape, either horizontal or vertical, on your fabric scroll. Incorporate the blots you have made into your landscape. You can now draw with marker on top of the blots or use water-based paints to create washes around them.
4. When the landscape dries you can attach the top edge to a dowel or tube with glue (hot glue is best, but applied by an adult) and roll the scroll around the dowel. Then to read it, you can slowly unroll it.

Thinking Further

In *Full Circle*, some artists work abstractly, some representational and others are somewhere in between. Examine the following artists and determine if you agree with their categorization:

Abstract: Hadala, Huang-Tam, Wong, Woods

Representational: Ho, Hunt-Johnson, Khu, Moulton, Spina, Wong,

Combined: Athparia, Avery, Chong, Chu, Hollenberg, Lam, Strakowski, Wong,

Where does your landscape scroll fit in?

ACTIVITIES

ACTIVITY 4 – PERSONAL CALLIGRAPHY AND A CHARACTERISTIC SEAL

Materials

Paper and sketchbook, brush and ink, red paint, plate or tray, a block of wood or florists foam, white glue, string, scissors

Procedures

1. Consider your **identity** and what makes you unique (See Activity 1). Is there a story that helps define you?
2. If you had to describe your identity in one word, what would best describe the essence of who you are? A thesaurus might help determine some adjectives and adverbs.
3. Consider your writing, your **calligraphy**. What types of letters would best illustrate your word, (large or small). Swooping and expressive or linear and defined? Thin or thick lines? Look to *Full Circle* for different types of calligraphy. Notice how the motion and gesture of brushstrokes can sometimes describe the meaning of the word. (i.e.: Morley Hollenberg's *Rodeo*)
4. Practice developing your calligraphy in your sketchbook first, before you commit the one word to paper. Be sure that the brushstrokes you choose to describe the meaning of the word also characterize your essence.
5. Using a brush and ink, write your word calligraphically on the paper.
6. While it is drying, consider a shape or symbol that illustrates your word *pictorially* to make a seal. Usually Chinese seals are not specifically a person's name, but rather describe their characteristics (i.e.: 'a strong, fast, basketball player', 'quiet artist' or something else). What would the symbol on your seal be that describes your word?
7. Cover one side of your block of wood or foam with a thin layer of white glue. Cut a piece of string and place it on the glue, moving it into a shape that represents your symbol. You are creating a **collagraph**. Allow to dry completely. Remember the string is a relief element (slightly higher than the support). The shape of the string will register when inked and stamped.
8. Dip the collagraph stamp into red paint on a tray and press your seal onto the paper next to your calligraphy. Your seal can be used multiple times. You can even imitate ancient Chinese and place your seal on a friend's artwork. Can you also write a **colophon** to go with it?



Thinking Further

“Traditional Chinese texts are written in columns read from right to left. Each column is written from top to bottom and each character is written according to a fixed stroke technique, also top to bottom and left to right.” (How to Read Chinese Paintings, 2008, Hearn, p16)

How do you write your letters? Do you write each letter in exactly the same way, starting in exactly the same place? Look closely at your everyday writing with a magnifying glass. Which strokes are thicker, thinner, firmer, lighter? Try writing a poem or paragraph in the traditional Chinese format.

ACTIVITY 5 – YIN AND YANG NEGATIVE SPACE DRAWINGS

Materials

A wooden kitchen chair on a patterned quilt (the quilt must come up behind the chair as well as be underneath it) for the whole class to view in a circle around it; Or potted leafy plants for small groups of students, also on patterned fabric coming up behind it; pencil crayons, paper

ACTIVITIES

ACTIVITY 5 – YIN AND YANG NEGATIVE SPACE DRAWINGS

Procedures

1. Look closely at the spaces between the rungs of the chair or the leaves of the plant. Look to the patterned fabric instead of the plant or chair. Can you see the shape of the negative space? Notice how it helps to define the chair or plant.
2. Rather than drawing the chair or plant (the positive form), as we often do, try drawing *only the negative space*. To do this, it may be helpful to do a continuous line drawing. In the beginning your drawing will only look like closed shapes, but as you continue to draw the shapes of the negative space, the form of the chair or plant will emerge.
3. Color in the shapes by representing the pattern on the fabric that you see.

ACTIVITY 6 – TAI JI OPPOSITES

Materials

Paper plates, pencil crayons, markers (optional); an example of the Tai Ji symbol for everyone to look at (<http://www.sacredlotus.com/theory/yinyang.cfm>)

Procedures

1. After considering examples of “harmonious opposites” in your world and nature, create your own Tai Ji on the circular paper plate.
2. First draw the “tadpole” shape of the Yin and Yang with a seed in each as in the Tai Ji example.
3. Rather than making one half black and the other white, illustrate your opposites in each half.
i.e.: images of night in one and day in another

Thinking Further

Research the idea of wabi-sabi in Japanese aesthetics. How is wabi-sabi similar to Yin and Yang? How is it different? What are some examples of wabi-sabi in your own life?

GALLERY GAMES

The Gallery Games can be copied onto 3 x 5 cards and used as a framework for viewing these and other artworks in the future.

Shape Detective

Isolate and draw specific shapes from the artworks on small cards. Students can work alone or in pairs to find their shapes. For younger children, this activity can be done in a large group and the shapes to be found can be simple geometric and organic shapes.

Line Hunt

Isolate and draw specific lines from the artwork on small cards. Students can work alone or in pairs. Ask a volunteer to act out his or her line while the rest of the group tries to figure out which line is being represented.

Painting in Action

An “artist” (one of the students) arranges the other students to become the artwork. Students must become lines, shapes, colors, as well as objects in the work like rocks, trees, buildings and figures. This is a great activity to learn about space in a painting – foreground, middle-ground and background.

ArtWord

Write descriptive words on small cards, one word on each. Have students choose one card. They then must find the artwork that best suits their word. Students must explain their choice.

GALLERY GAMES

ArtWord (continued)

Sample Words:

fuzzy, rough, smooth, soggy, hot, cold, prickly, soft, excited, sad, happy, angry, tired, boring, delicate, surprising, scary, relaxed, soft, warm, gloomy, silent, noisy, loud, smoky, tangy, bitter, sweet, sour, quiet, echoing, musical, bouncing, crowded, lonely

What will you choose?

Assign a space to each group of three children – e.g. laundromat, grocery store, school, museum, kitchen, office, restaurant, library, hospital, etc. Each group then must choose five artworks that best belong in that venue. Present your choices to the group with reasons why those were chosen over the others.

Elimination

The next place this show will be exhibited is very small and one of the artworks must be removed. Which one would you choose and why? Be sure to back up your judgments with reasons and be prepared to argue your choice.

Amazing Shrink Machine

Imagine shrinking to the size of your thumb and you are now able to enter right into the artwork. Where would you enter into the picture? Where would you travel? How far could you go? What would get in your way? What sounds can you hear? What can you taste? What can you smell?

Personal Taste

Choose one of the artworks that would appeal to each of the following characters and describe why it would attract them: an elephant, a mosquito, a dancer, a baby, a teacher.

Art Charades

A volunteer chooses an artwork without revealing his or her choice. Without speaking the volunteer describes the artwork (lines, shapes, colors, and objects) through movements and actions. The rest of the group tries to guess which work was chosen.

Curator Game

Ask students if they know what a curator is; explain the job of selecting and defending works to be exhibited. In small teams, students are assigned a work of art (this is more challenging than if they choose one they already like). Students then place themselves in the role of the curator and write down some positive statements about the artwork and a statement on why it is included in the exhibition.

GLOSSARY

Abstract: A type of art done in lines, shapes and colors that separates the subject from concrete reality; subject matter reduced to essential aspects

Abstract art: Imagery which departs from representational accuracy, to a variable range of possible degrees, for some reason other than verisimilitude. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them.

Armature: A skeleton-like framework to give rigid internal support to a modeled sculpture. Such sculptures are typically of either clay or wax. Armature wire used to build an armature is available in various gauges. A basic linear form in wire can be made with poultry screen or padded with wood or paper if appropriate. The medium is modeled directly onto the armature.

Brand: Unique design, sign, symbol, words or a combination of these, employed in creating an image that identifies a product and differentiates it from its competitors. Over time, this image becomes associated with a level of credibility, quality and satisfaction in the consumer's mind. Brands help consumers purchase products with perceived benefits and value.

GLOSSARY

Calligraphy: Careful hand-lettering, handwriting or artful writing in an ornamental style using brushes or pens. There are many kinds of calligraphy. In some cultures, calligraphy is a very important art form, particularly in China, Japan and Arabia.

Chinese calligraphy: A form of expressive written communication executed with brushed ink and presented as characters. There are many styles of calligraphy some dating back 4,500 years such as Jia Gu Wen and Jin Wen (old style). Today, well used calligraphic styles include Kai Shu (regular script), Xing Shu (the running hand) and Cao Shu (cursive script). In Kai Shu, the script has clear cut corners and straight strokes of varying thickness. It remains the standard style used in printed materials. In Xing Shu, the characters are not abbreviated or connected, but strokes within the characters can run together. It is considered a style appropriate for daily communication. In Cao Shu or the 'grass style', the number of strokes in characters are reduced to abbreviated marks, curves and dots bordering on abstraction. Cao Shu is considered a more personalized approach to calligraphy.

Characters (as in Asian writing styles): Individual letters, numbers, glyphs or symbols

Collage: A composition made by pasting together various materials such as newspaper, cloth, natural objects, printed text, illustrations or photos

Collagraph: A print made from a low relief collage

Colophon: Inscriptions, postscripts, poems or comments appended to a work of art or its mounting. Often, colophons provide important information about the history of the art work and artist, and how they were regarded. These writings could be by the artist, the recipient or later admirers of the work.

Composition: The art of combining the parts of a work of art to produce a unified and harmonious whole; the manner in which the areas are related to each other

Contemporary art: Art, current, belonging to the same period of time. Usually referring to our present time, but can refer to being current with any specified time.

Culture: The predominating attitudes and behavior that characterize the functioning of a group or organization.

Curator: The individual responsible for selecting a theme or premise and choosing artwork for an exhibition

Embossed: Embellished with a raised pattern created by pressure or embroidery

Format: The color scheme, shape and size of an image

Found object: A natural or discarded object found by chance and held to have aesthetic value

Graphic design: Images, patterns, layouts and other graphic devices composed into a coherent, distinctive design intended for printing or display in visual media. A graphic design does not have to be complicated (containing a multitude of graphic elements) to be effective. The 'nutrition information' section (found on the labels of practically all packaged foods) which creates a table of data using only horizontal bars of varying thickness is considered one of the best designs of all times.

Hand-scrolls: A roll, as of papyrus or paper, used as a support for painting or writing. Any scroll meant to be viewed by manually unrolling may be called a hand-scroll. A scroll intended for continuous exhibition upon a wall may be called a hanging scroll. A rotulus is a long manuscript scroll. Rotuli were used by the Egyptians, Greeks and Romans, among others and considered predecessors to codices in the evolution of books.

GLOSSARY

Horizontal: Straight and flat across, parallel to the horizon

Identity: The collective aspect of the set of characteristics by which a person is definitively recognizable or known; the set of behavioural or personal characteristics by which an individual is recognizable as a member of a group; the distinct personality of an individual regarded as a persisting entity; individuality

Interpretation: To find meaning in writing, artwork or an exhibition

Inscriptions: A historical, religious or other record cut, impressed, painted or written on stone, metal wood, paper or another firm surface.

Immigrant: A person who comes to a country from where they are not born, in order to settle there. It is interesting to note that the Canadian census defines immigrants as “people who have been granted the right to live in Canada permanently by immigration authorities.”

Impression (as in printmaking): In printmaking, a single print made from a block, plate or stone; the act of impressing - the contact between the printing surface and surface on which the print is made. Sometimes refers more loosely to a mark left on a surface by pressing something against it like a single or initial coat of color.

Logo: Recognizable and distinctive graphic design; a stylized name, unique symbol or other device for identifying an organization. Also called logotype, it is affixed, included or printed on all advertising, buildings, communications, literature, products, stationery and vehicles. Not to be confused with a brand which identifies a product or family of products and/or an organization/company.

Medium: In a general sense, the material an artist uses

Multicultural: Pertaining to or representing several different cultures or cultural elements

Negative space: Empty space in an artwork, a void. In Western culture, both ‘space’ and ‘emptiness’ suggest a lack or shortage of something. However, in Asian cultures the concept of negative space is one that is highly prized. In Japanese art, negative space is called *ma*. Relevant in every Japanese art form, *ma* is considered a valuable space, not seen as empty.

Perspective: The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth and receding space. Fundamental techniques used to achieve perspective are: controlling variation between sizes of depicted subjects, overlapping some of them and placing those that are on the depicted ground at different heights to define proximity and distance.

Pigment: Finely powdered color material which produces the color of any medium. Made either from natural substances or synthetically, pigment becomes paint, ink or dye when mixed with oil, water or another fluid (also called vehicles). When pressed into wax it becomes a crayon, pencil or chalk.

Plinth: A block of wood or stone sometimes placed beneath a sculpture or column; a narrow, vertical, rectangular stone base

Positive space: Positive space in an artwork that is filled with something, such as lines, designs, color or shapes. The opposite of negative space

Representational art: To stand for; symbolize; to depict or portray subjects a viewer may recognize as having a likeness; the opposite of abstraction

Seal: A die or signet having a design or emblem which is in relief and used to stamp an impression on a temporarily soft substance such as hot wax, lead or some other surface. Seals have been affixed to documents to prove their authenticity and to secure them from tampering.

GLOSSARY

Symbol: A form, image or subject representing a meaning other than the one with which it is usually associated.

Three-dimensional: Having or appearing to have height, length, width or depth

Traditional art: Tradition is the passing along of culture from generation to generation, especially orally; a custom or set of customs handed down in this way. The idea of heritage is related to that of tradition. Any activity that is a pattern of celebration, ritual or other behaviour which becomes a precedent influencing comparable activities in the future. Tradition's opposite is reaction to it, change, variation from what's been done before, what is different, new or avant-garde.

Translucent: Allowing some light to pass through, but greatly obscuring the image of objects on the other side

Vertical: The direction going straight up and down

Yin Yang: The union and harmony of opposites; refer to Tai Ji diagram

SOURCES & SUGGESTED READINGS

Print

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Websites

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Asian Art Museum: www.asianart.org

Asia for Educators: <http://afe.easia.columbia.edu/>

Calgary's Immigrant Population: <http://www.calgary.ca/docgallery/bu/cns/immigrant.pdf>

Canadian Demographics Glossary: <http://www.statcan.gc.ca/pub/91-003-x/2007001/4129905-eng.htm>

Canadian Pacific Railway History: <http://www8.cpr.ca/cms/English/General+Public/Heritage/default.htm>

Cybermuse, Artist Index: http://cybermuse.gallery.ca/cybermuse/search/artistz_e.jsp

Meeting Point Artists Association: <http://www.mpa1988.com>

Metropolitan Museum of Art; China Dawn of A Golden Age Online Exhibition:

http://www.metmuseum.org/explore/china_dawn/index.html

http://www.metmuseum.org/explore/Chinese/html_pages/glossary.htm

Online Museum Resources on Asian Art: <http://afemuseums.easia.columbia.edu/cgi-bin/museums/search.cgi>

Permanent Ink Blot Activity: <http://www.sharpieuncapped.com/frame.aspx?url=http://iamsusie.blogspot.com/2009/11/sharpie-tie-dye.html>

Visible Thinking: Thinking Routines: pzweb.harvard.edu/vt/

Visual Thinking Strategies: www.vue.org

Yin and Yang: <http://www.absolutelyfengshui.com/fengshui/feng-shui-yin-yang.php>

<http://www.sacredlotus.com/theory/yinyang.cfm>

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