



## Muveddet Al-Katib

### Traditional Eastern Miniature Artwork Education Guide



**#1 “Once Upon a Time in Saskatoon”** is a painting done in this style with a modern interpretation, depicting the many landmarks and sites in Saskatoon using traditional techniques and materials.

**“Once Upon a Time in Saskatoon”**

By Muveddet Al-Katib

Watercolour and Gouache on paper

In the style of traditional Eastern Miniature artwork

Size: 15” x 11”, Frame: 22” X 17, 2021

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## **Traditional Eastern Miniature**

History recorded many ways. Miniature paintings told the story of the day. **Traditional Eastern Miniature** Artwork was considered the news of the day, depicting important events and happenings and landmarks in the community through vibrant colours and illustrations. It is claimed that miniature art is Eastern and came to the West from the East.

Traditional Eastern Miniature displays realism based on close observations; refined details are rare.

The technical characteristics of miniature art are quite different from English Renaissance art. Perspective and shading do not exist in miniature art. The principals reflect the contours of the subject matter. Thereby allowing the artist to portray or capture many different scenes simultaneously.

Among the essential features of the miniature painting, the technique is not using perspective, anatomy, proportion, light and shadow. Along with this, arranging the figures in such a way that they do not overlap each other, drawing the remaining figures on the top of the paper, determining the size of the persons according to their importance, not specifying the distance in the landscape in terms of colour and height, and processing even the most minor details are among its other features.

**“Once Upon a Time In Saskatoon”** is a painting done in this style with a modern interpretation, depicting the many landmarks and sites in Saskatoon using traditional techniques and materials.

## **VOCABULARY**

**Traditional Eastern Miniature Artwork** was considered the day's newspaper, depicting important events and happenings and landmarks in the community through vibrant colours and illustrations.

**Miniature:** (especially a replica of something) much smaller than usual; very small.

**Historical:** Such as famous or important in history. Belonging the past, not the present.

**Heritage:** Something that is passed down from preceding generations; a tradition

**Landmark:** An object or feature of a landscape, town or building that is easily seen and recognized from a distance, especially one that enables someone to establish their location.

**Community:** a group of people living in the same place or having a particular characteristic in common.

**Traditional:** Following or belonging to the customs or ways of behaving that have continued in a group of people or society for a long time without changing.

**Traditional art:** Art is part of a culture of a certain group of people, with skills and knowledge passed down through generations from masters to apprentices.

**Contemporary art:** The term contemporary art is loosely used to refer to the art of the present day and the relatively recent past, of an innovatory or avant-garde nature

**Composition:** The plan, placement or arrangement of the elements of art in a work of art

**Landscape:** A section or expanse of rural scenery, usually extensive, that can be seen from a single viewpoint; picture representing natural inland or coastal scenery; ***Fine Arts definition:*** *The category of aesthetic subject matter in which natural scenery is represented*

**Symbol:** A thing that represents or stands for something else, especially a material object representing something abstract.

**Culture:** Culture – a set of shared attitudes, values, goals, and practices that define a group of people, such as the people of a particular region. Culture includes the elements that characterize a specific people's way of life.

**Perspective:** Art usually represents three-dimensional objects or spaces in two-dimensional artworks.



**Pattern:** The repetition of anything, shapes, lines, colours – also called a motif, in design.

**Exaggeration:** Increasing or enlarging an object or figure to communicate ideas or feelings.

**Repetition:** A way of combining elements of art so that the same elements are used repeatedly. Thus, a specific colour or shape might be used several times in the same picture. Repetition also can contribute to movement and rhythm in a work of art.

**Geometric shapes:** They are closed lines like squares and circles. Forms are flat and can express length and width.

**Movement:** The arrangement of the parts of an image to create a sense of motion by using lines, shapes, forms, and textures that cause the eye to move over the work.

**Elements of Art / Visual Elements:** *Line, shape, form, value, space, texture and colour* are used by artists and are the building blocks to create a work of art.

**Line:** An element of art defined by a point moving in space. The line may be two- or three-dimensional, descriptive, implied, or abstract. **Type of Lines:** *Straight, curved, wavy, zigzag, dotted, spiral, scalloped, dash, loops, horizontal, diagonal.*

**Shape:** An element of art that is two-dimensional, flat, or limited to height and width.

**Form:** An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). The form may also be free-flowing.

**Value:** The lightness or darkness of tones or colours. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

**Space:** An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.

**Texture:** An element of art that refers to the way things feel or look as if they might feel if touched.

**Colour:** An element of art made up of three properties: hue, value, and intensity.

- **Hue:** name of the colour
- **Value:** hue's lightness and darkness (a colour's value changes when white or black is added)
- **Intensity:** quality of brightness and purity (*high intensity= colour is solid and bright; low intensity= colour is faint and dull*)

**Colour intensity:** Intensity (also referred to as saturation or chroma) refers to the degree of purity. A highly intense colour is bright, and a low-intensity colour is more neutral or muted. Colours are at their purest when they are straight out of the tube, not mixed with another colour.

**Colour wheel:** A colour wheel is an illustration of colour hues around a circle, which shows the relationships between primary colours, secondary colours, tertiary colours

**Primary colours:** Mixing different amounts of the primary hues can make all the colours of the colour wheel.

**Complementary colours:** Colours opposite from each other on the colour wheel.

**Secondary colours:** Mixing two primary colours make a secondary colour.

**Tertiary colours:** Primary colours and secondary colours mixed.

**Analogous colours:** Colours that are neighbours on the wheel.

**Monochromatic colours:** A colour with its tints and shades. Tints are colours mixed with white. Shades are colours mixed with black.

**Warm colours:** consist of orange, red, yellow, and combinations of these and similar colours.

**Cool colours:** Cool colours include **green, blue, and purple**, and variations of those three colours. Blue is the only primary colour within the excellent spectrum.

**Contrast:** Two colours from different segments of the colour wheel are contrasting colours (also known as complementary or clashing colours). For example, red is from the warm half of the colour wheel, and blue is from the excellent half. They are contrasting colours.

## **Aims and Goals for Education Guide and Inquiry**

The three goals of arts education from Grade K-12 are:

**Cultural/Historical (CH)** - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and the factors that influence contemporary arts and artists. It includes the historical development of visual art within its social, cultural, and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

**Critical/Responsive (CR)** - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry

This goal enables students to respond critically and imaginatively to images in the artistic environment. Several processes are provided to help teachers guide discussion and encourage various responses to works of art. The processes are intended to move students beyond quick judgement to informed personal interpretation. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

**Creative/Productive (CP)** - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each strand or art form. Each art form involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and different means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form.

## **Inquiry**

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to a deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

Students who are engaged in inquiry:

- Construct deep knowledge and deep understanding, rather than passively receiving information;
- Are directly involved and engaged in the discovery of new knowledge;
- Encounter alternative perspectives and different ideas that transform knowledge and experience into deep understandings;
- Transfer new knowledge and skills to new circumstances; and,
- Take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

## **Teachers guide and questions for introducing the art piece and artist.**

- Share the art painting with the students. (prints or on the board)
- Read artist Bio and Statement.

### **Ask questions to students about artists.**

- Where is she from?
- Do you know where Turkey is?
- Is she an immigrant?
- What city in our province does she live in?
- What could be her first Language?
- Do you recognize her as an international artist or local artist?
- Do you know another immigrant artist in our community?

### **Ask questions to students about the artwork.**

- Read the information about Traditional Eastern Miniature.
- Which city from our province did the artist capture? (Saskatoon)
- Have you ever visited Saskatoon?
- Can you name some of the landmarks?
- Do you see any cultural influence from the Artist's background?
- How did the artist connect her culture and history with her new home and present?

## **PRE-TOUR ACTIVITIES: (K-5)**

**Focus:** Patterns, Community, Environment, Saskatchewan Voices, Pop Culture.

### **Art expressions and Inquiry Questions.**

***Patterns,*** Works of art that demonstrate various use of patterns

- What do you see in this painting?
- What type of lines do you see in this painting? (*Straight, curved, wavy, zigzag, dotted, spiral, scalloped, dash, loops, horizontal, diagonal* )
- How does the artist make patterns with different types of lines?
- How can we combine patterns with different lines?
- How does the artist organize lines into patterns?
- In what ways can we make different patterns?
- How can we create movement in the patterns?
- Can we use the same pattern with different sizes?
- How can we, and other artists, use colours, shapes, lines, or textures to make patterns?

***Community,*** Works of art created within the students' community, or in response to an event or characteristic of the community, or express ideas about the concept of community.

- Why is community important?
- Why do we need the arts in our community?
- What is unique about our community?
- What do we want to tell people about our community through dance, drama, music, or visual art?
- How can stories from different cultures in our community give us ideas for our dance, drama, music, or visual artworks?

***Environment:*** Works of art that relate to the natural and constructed environments.

- What is interesting about the natural environment in and around our community?
- What is interesting about the constructed environment in and around our community?
- How does their environment influence artists?
- What could we tell people about our environmental concern through artistic expressions?

***Saskatchewan Voice:*** Works of art that express ideas about Saskatchewan.

- How could our artistic expressions express what we think and feel about Saskatchewan?
- How do professional dancers, dramatic artists, musicians, and visual artists represent Saskatchewan?
- How do First Nations artists express ideas about Saskatchewan through various artistic expressions?

***Pop Culture:*** Works of art that are part of, or influenced by, mainstream pop culture.

- How do the media and pop culture influence our lives?
- How could we use pop culture in our artistic expressions?
- What did pop culture look and sound like in different eras of history?

# PRE-TOUR ACTIVITIES

## Pre-Tour Activity (K-5)

The following activities may be used as pre-tour activities to introduce concepts presented in the exhibition. According to the Saskatchewan Arts Education Curriculum objectives, they have been developed for grades K - 12. They are intended to inspire your group to respond through creative reflection and expression and complement their viewing and learning experiences.

**We introduce storytelling and cultural connection through visual art,  
creating *our own cultural story in our community.***

***This artwork has two components; storytelling and visual art.***

### Information

*“We all have a story to tell, and this story starts with us when we start in life, and it is shaped by everything we see and everyone we meet. We live in a changing world, where we are exposed to new cultures and new people from everywhere and new experiences as we try to find our place in society while understanding others places as well. Saskatchewan is changing, and new groups, faces, cultures and ideas are coming to the forefront. “*

*Muveddet Al-Katib*

### Traditional Eastern Miniature

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Traditional Eastern Miniature displays realism based on close observations; refined details are rare.

The technical characteristics of miniature art are quite different from English Renaissance art. Perspective and shading do not exist in miniature art. The principals reflect the contours of the subject matter. Thereby allowing the artist to portray or capture many different scenes simultaneously.

Among the essential features of the miniature painting, the technique is not using courses such as perspective, anatomy, proportion, light and shadow. Along with this, arranging the figures in such a way that they do not overlap each other, drawing the remaining figures on the top of the



paper, determining the size of the persons according to their importance, not specifying the distance in the landscape in terms of colour and height, and processing even the most minor details are among its other features.

**Objective:**

- Through storytelling and art, the students connect with their cultures and community in Saskatchewan.
- In this creative project, students will explore traditional and contemporary art and learn how stories are expressed through visual clues such as lines, colours, shapes., etc.
- They will learn how to create a story and evoke an emotion using their visual imagery.
- Students will also consider how a viewer might experience their story from their artistic lenses,

**Key concept:**

- Identify different lines, colours, textures, shapes, forms, and patterns in artworks
- Discuss choices made in creating artworks
- Note how patterns can be created by repetition of colours, lines, and shapes
- Classify a large variety of lines
- Explore their senses visually
- Practice giving detailed observations
- Responding to and Engaging with art
- To discover lines and patterns in works of art.
- The students will experiment with a variety of ways to make lines.
- Create patterns.
- Learn Colour wheel.

**Buzz words:**

- Traditional Art
- Contemporary Art
- Community
- Culture
- Elements of art (*line, shape, form, value, space, texture and colour*)
- Patterns
- Shape
- Line
- Colours (*Primary, Secondary, Tertiary*)

**Materials:**

- Internet
- Pencil
- Paper
- Eraser
- Ruler
- Watercolour, pencil crayon, marker
- Watercolour paper
- Graph paper
- Fine Marker

**Procedure:**

1. Share the Painting with students. **“Once Upon a Time In Saskatoon”**  
By Muveddet Al-Katib



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2. Read the artist’s Bio and Statement.

**3. Introduce Traditional Eastern miniature art concept.** Inform students that **Traditional Eastern miniature art** is artwork that tells a story. Traditional Eastern Miniature Artwork was considered the newspaper of the day, depicting important events and happenings and landmarks in the community through vibrant colours and illustrations. **“Once Upon a Time In Saskatoon”** is a painting done in this style with a modern interpretation, depicting the many landmarks and sites in Saskatoon using traditional techniques and materials.

**4. Ask questions to students about artists and art pieces.** Also, Allow the students to ask or raise questions about artists, artwork and themselves. Use the vocabulary page.

- Where is she from?
- Do you know where Turkey is?
- Is she an immigrant?
- What city in our province does she live in?
- What could be her first Language?
- Do you recognize her as an international artist or local artist?
- Do you know another immigrant artist in our community?
- Which city from our province did the artist capture? (Saskatoon)
- Have you ever visited Saskatoon?
- Can you name some of the landmarks in your community (old and new)?
- Do you see any cultural influence from Artist’s background?
- How did the artist connect her culture and history with her new home and present?
- Is this a real or an imaginary place?
- What emotions do you notice in this artwork?
- How did the artist use line, shape and colour to contribute to the mood or meaning?
- Why do you think the artist created this work?
- What would you be experiencing, thinking, and feeling if you could walk into this picture?
- How might we interpret the narrative based on the title?

**5. Ask the students to select their favourite place in their community,** such as Historical buildings, houses, parks, museums, rivers, lakes, ice cream places, etc. Search them on the internet.

**6. Ask questions about students’ traditional and cultural backgrounds.** When students create the artwork, what traditional or cultural symbols or patterns will they add to their art.

**7. Student will share their own stories with the classroom.**

**8. Discuss Elements of Art / Visual Elements:** *Line, shape, form, value, space, texture and colour* with students.

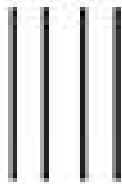
**9.** Discuss “what line is” with students. The line is a mark made using a drawing tool or brush. There are many types of lines: thick, thin, horizontal, vertical, zigzag, diagonal, curly, curved, spiral, etc. and are often very expressive. Lines are essential tools for artists though some artists show their lines more than others.

**10.** Use the following chart as an example to build a vocabulary of lines and shapes. Demonstrate to the students what the described line looks like in each box or have a copy for each student to fill in the boxes.

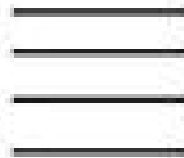
# Line Types

Some line types we can use for inspiration.  
Can you think of others?

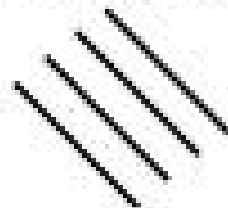
**Vertical**



**Horizontal**



**Diagonal**



**Curved**



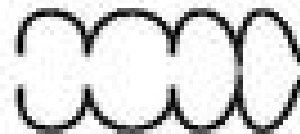
**Spiral**



**Wavy**



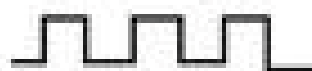
**Cloud**



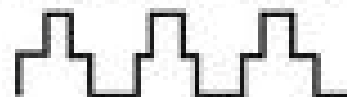
**Zig-Zag**



**Castle**



**Step-Up-N-Down**



**Shark**



**Mountain**



**Jagged**



**Walk-Around**



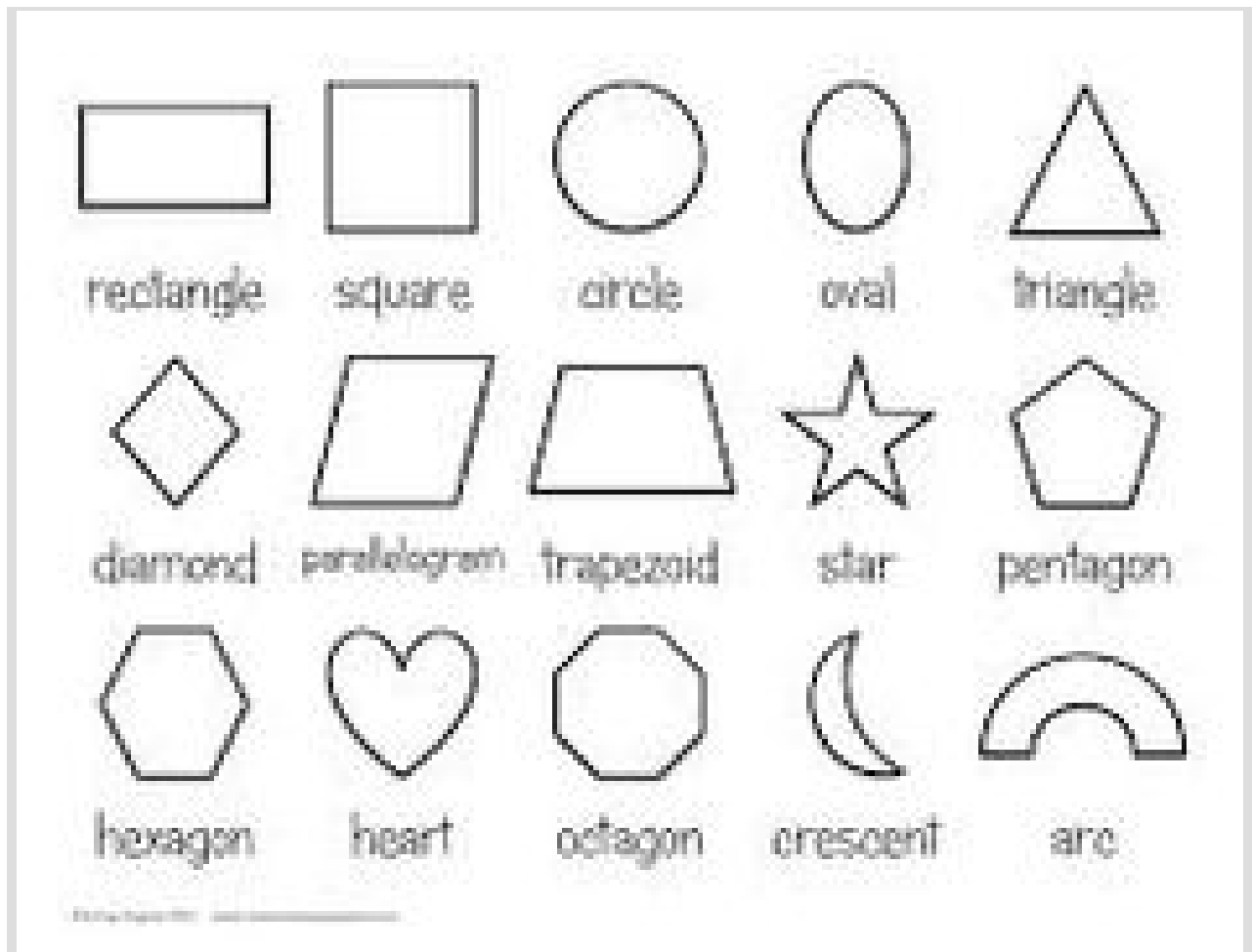
**Dashed-Dotted**



**Loop-D-Loop**



Line is an Element of Art that artists can use to create.



#3

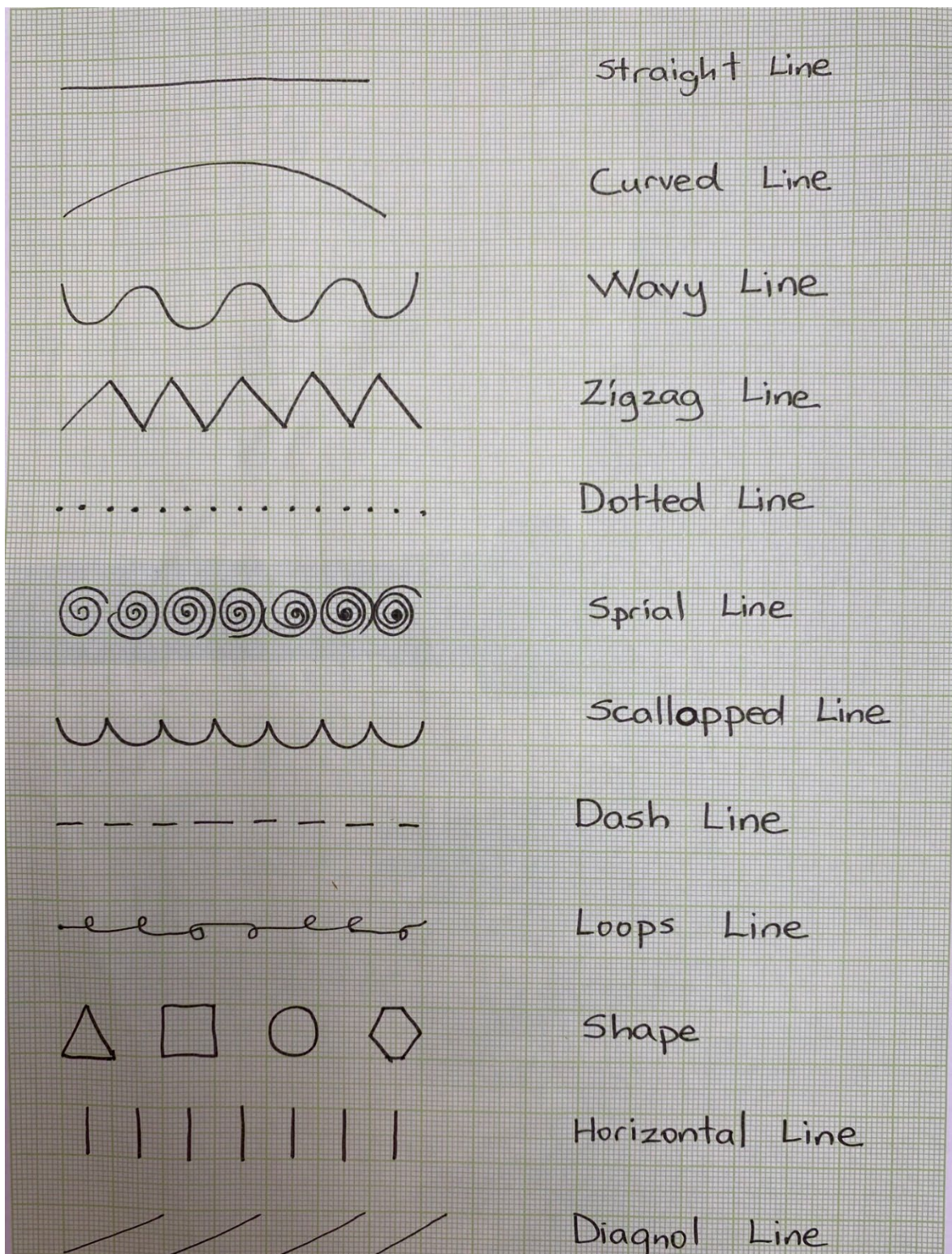
## Understanding Formal Analysis

### Introducing Line

Build a vocabulary of lines. Use the table below to experiment with drawing different types of lines.

thin lines	thick lines	squiggly lines	straight lines	curved lines
vertical lines	horizontal lines	diagonal lines	long lines	short lines
crosshatched lines	parallel lines	spirals	dotted lines	zigzags





#5

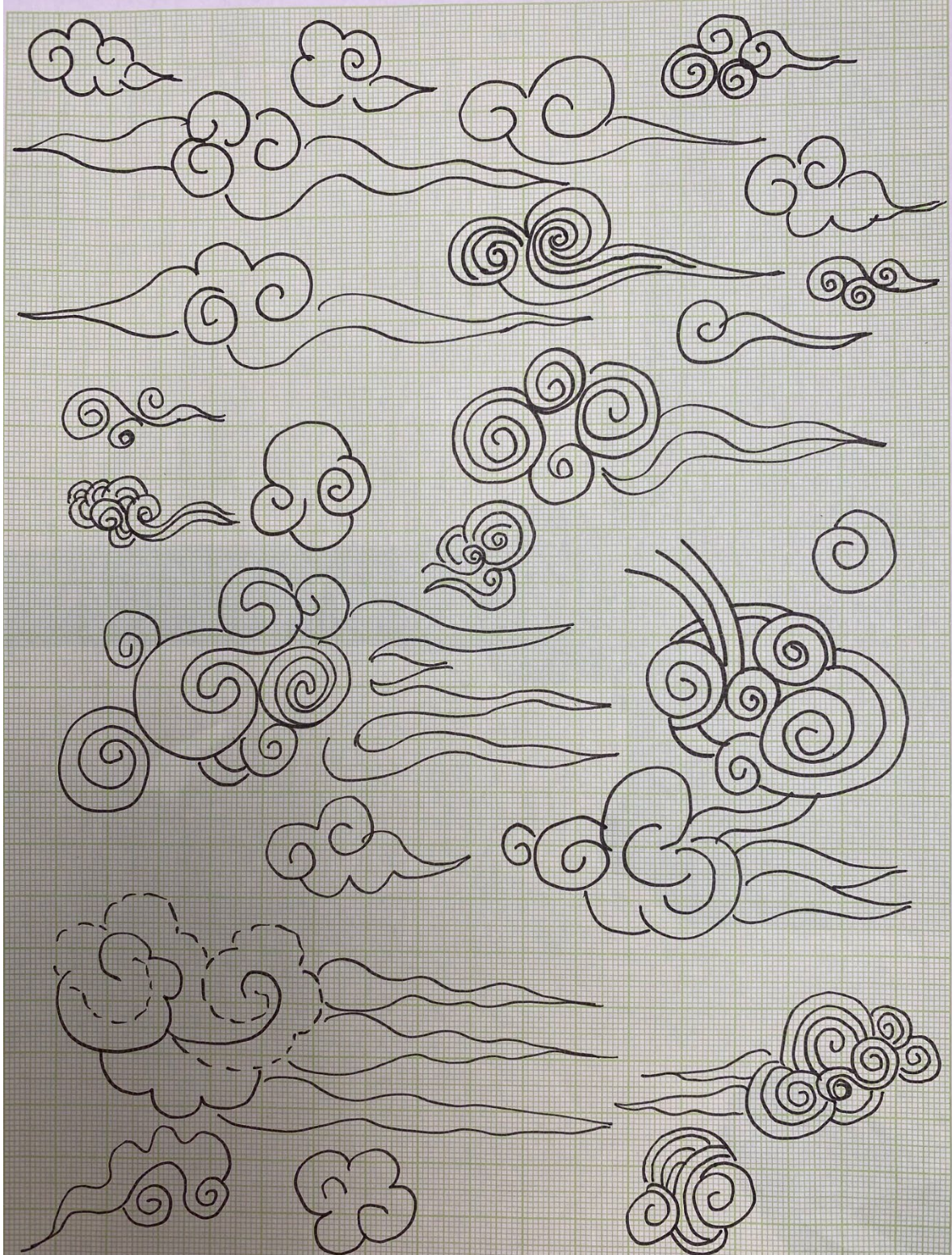
11. Once students are familiar with the vocabulary of lines, have them do a line drawing



with various lines on paper. Show them an example of Muveddet's line drawing before making landscape drawings.

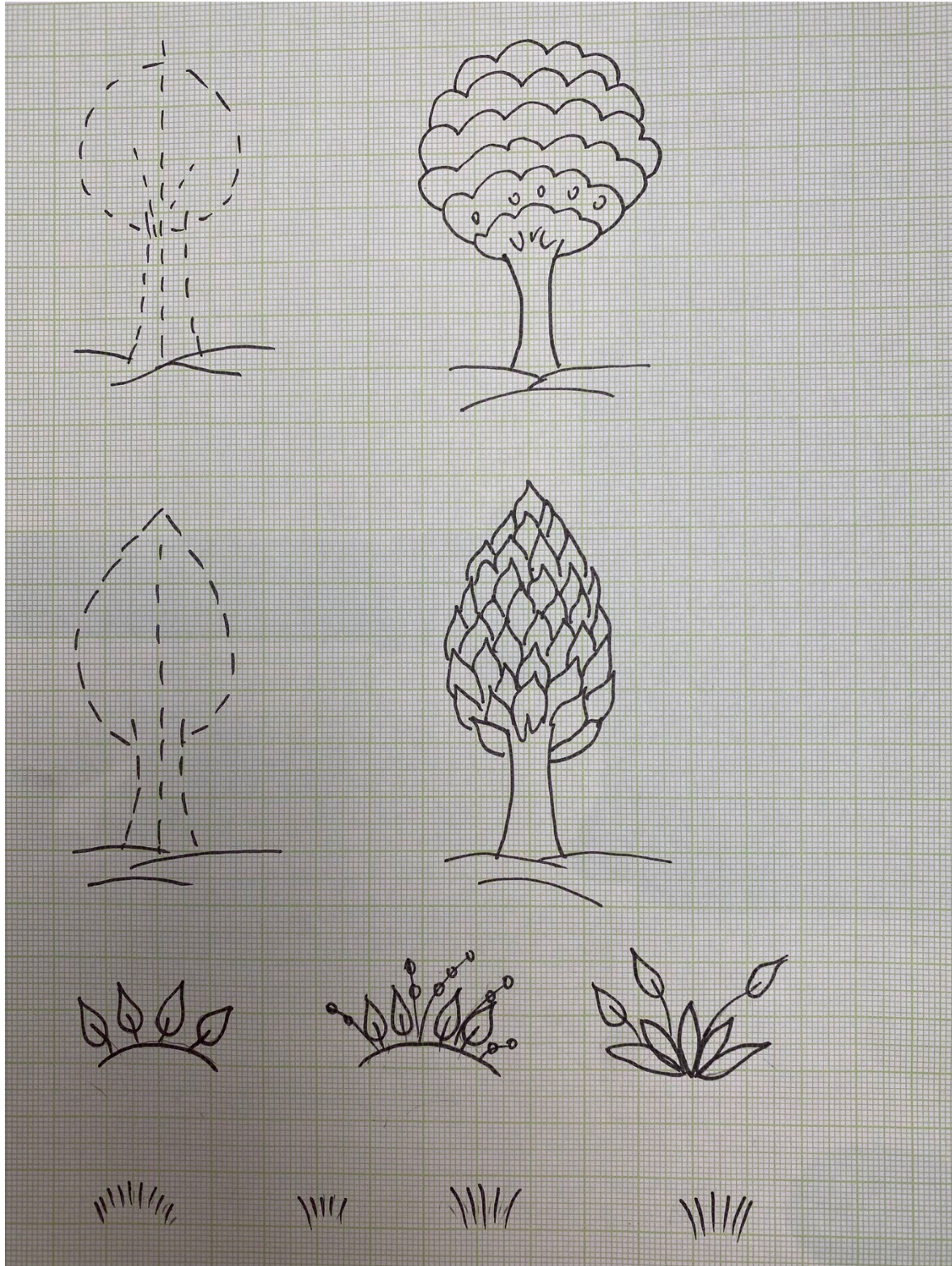
**12.** Provide each student with graph paper and a pencil. Students use lines and shapes, and patterns for their drawings.

Encourage the students to create their patterns with their cultural connections.



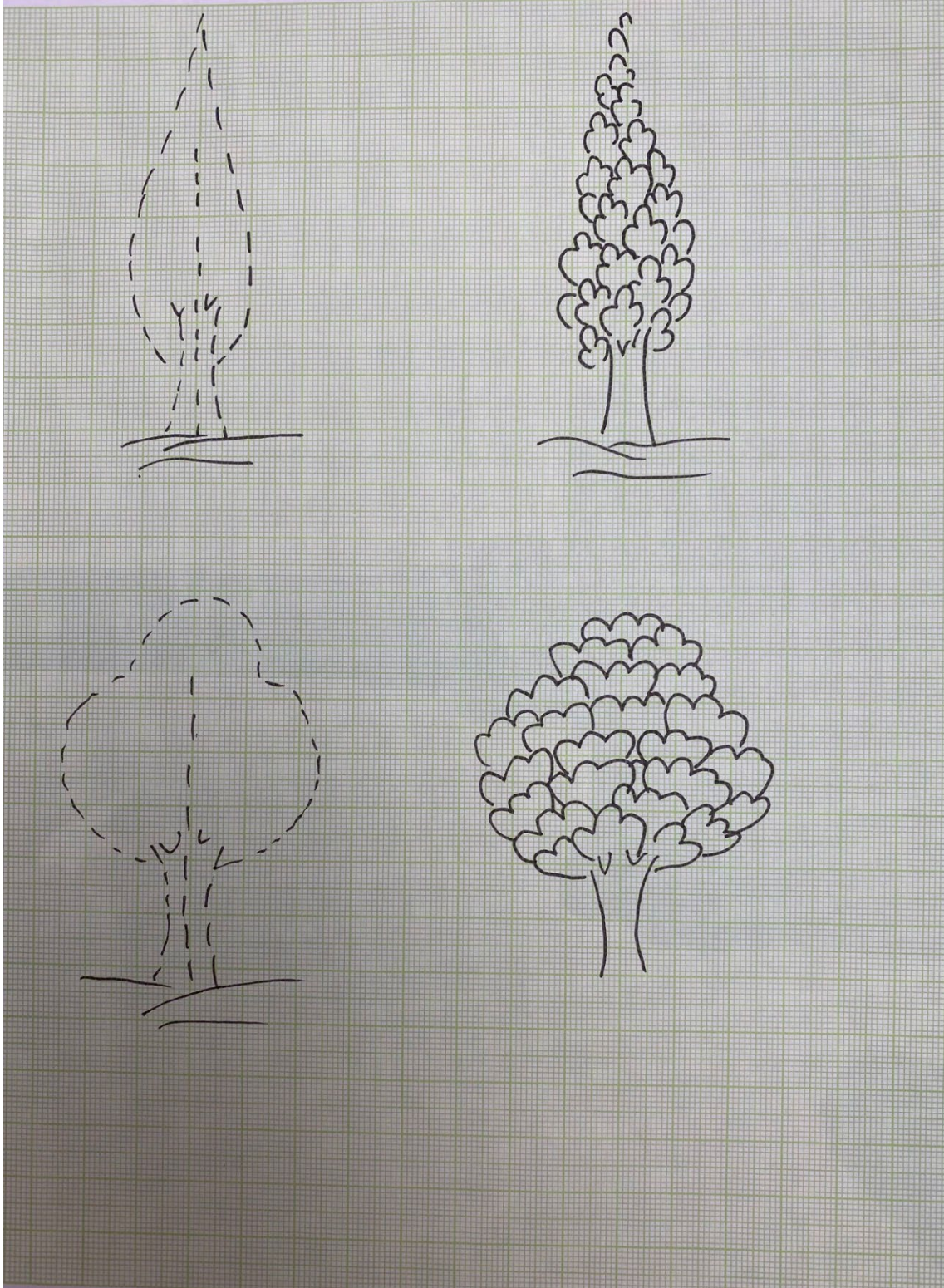
#6





#7

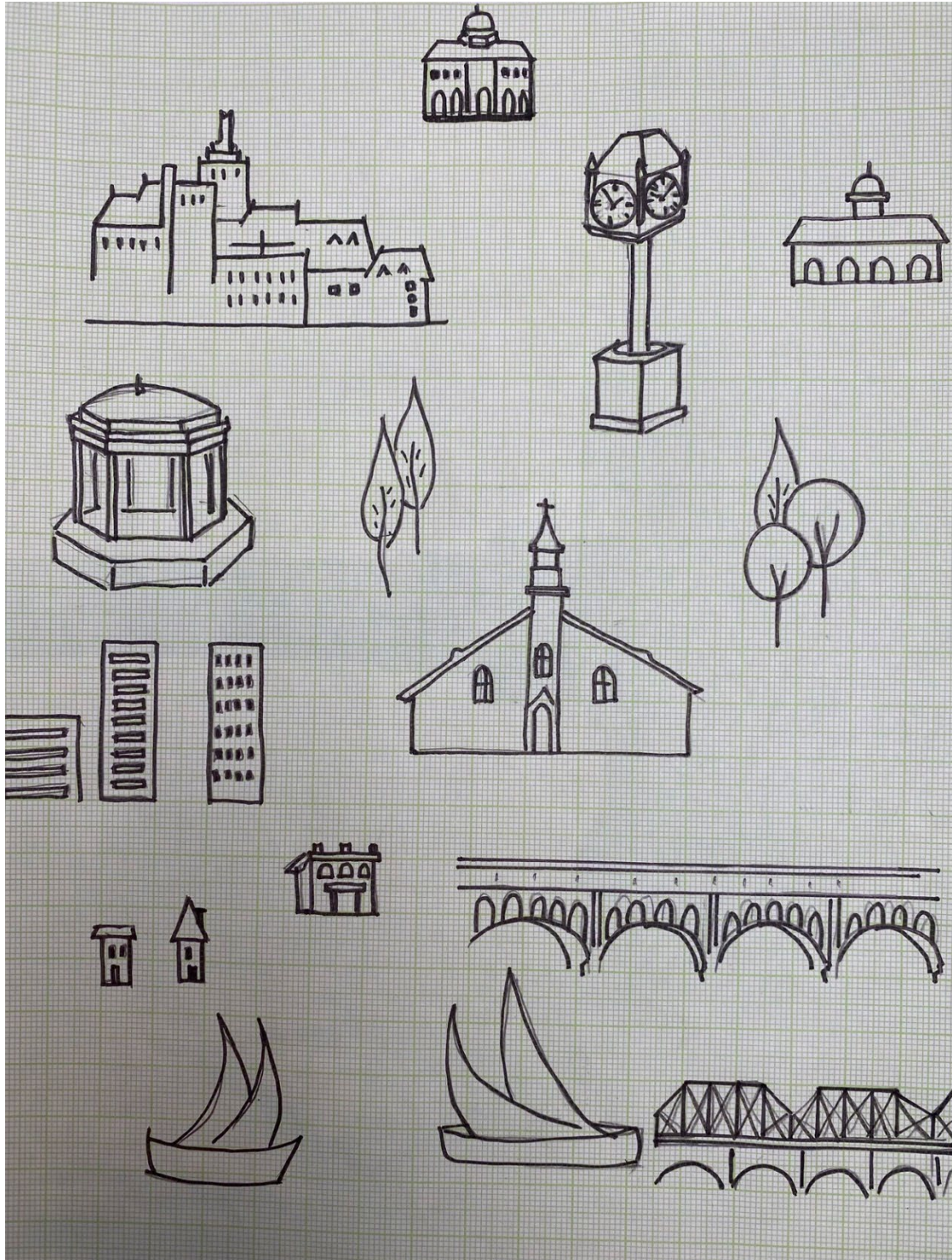




#8

**13.** Help students search for their favourite place in their community on the internet, such as Historical buildings, houses, parks, museums, rivers, lakes, ice cream places, etc. Search them on the internet. Find the pictures drawn on graph paper with a pencil.

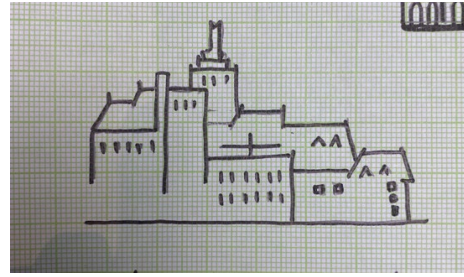




#9



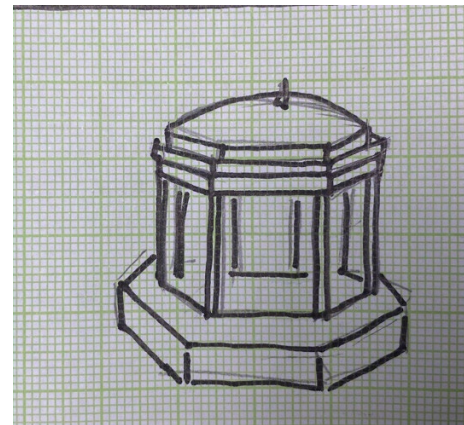
#10



#11



#12

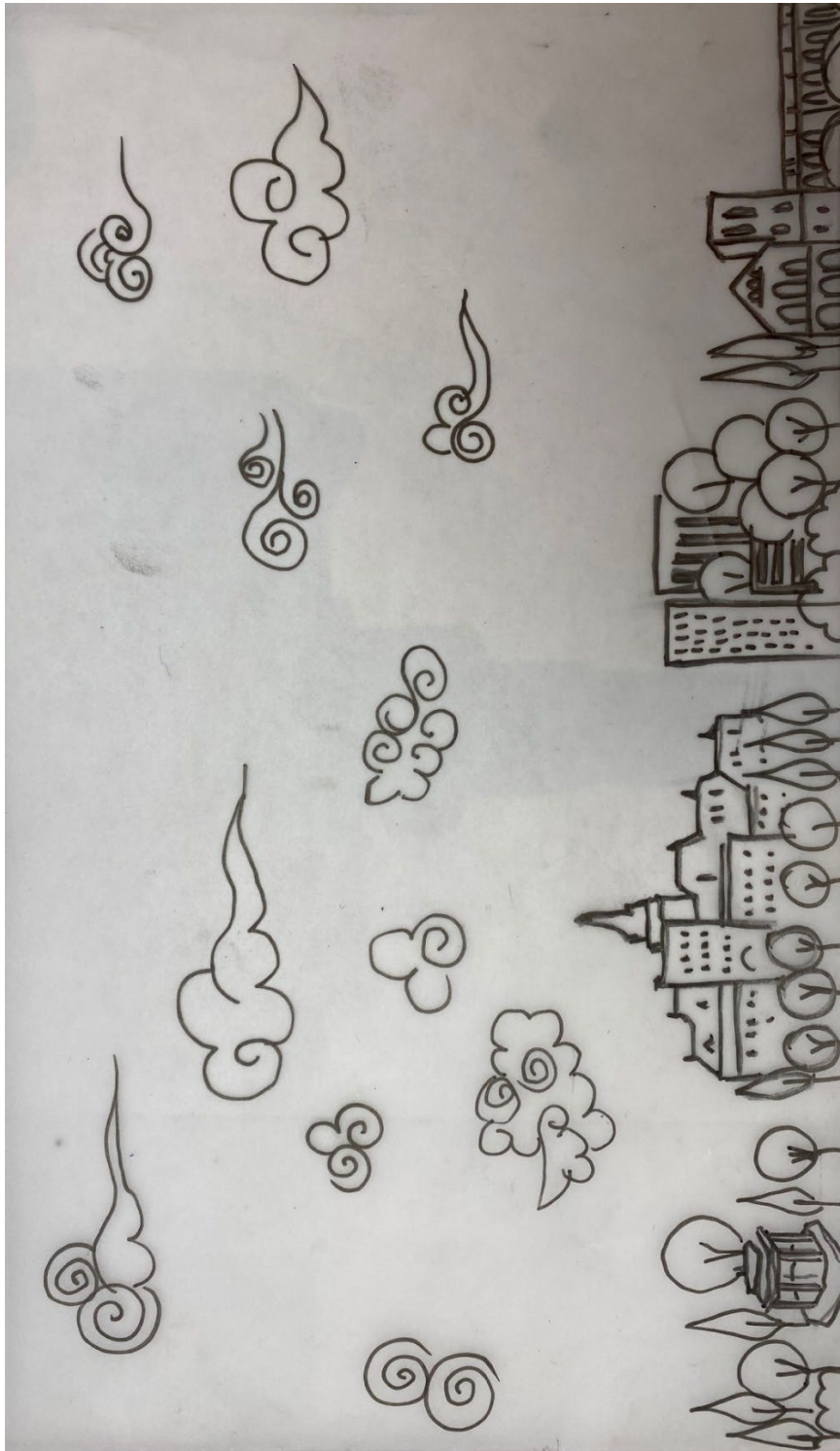


#13

**14.** When students are comfortable with drawing landscapes and buildings. Share Muveddet's city of Saskatoon drawings. Have students come up with their style of creating the cityscapes. Bring old and new places. The student will create their own stories through visual art.



Drawing Samples;

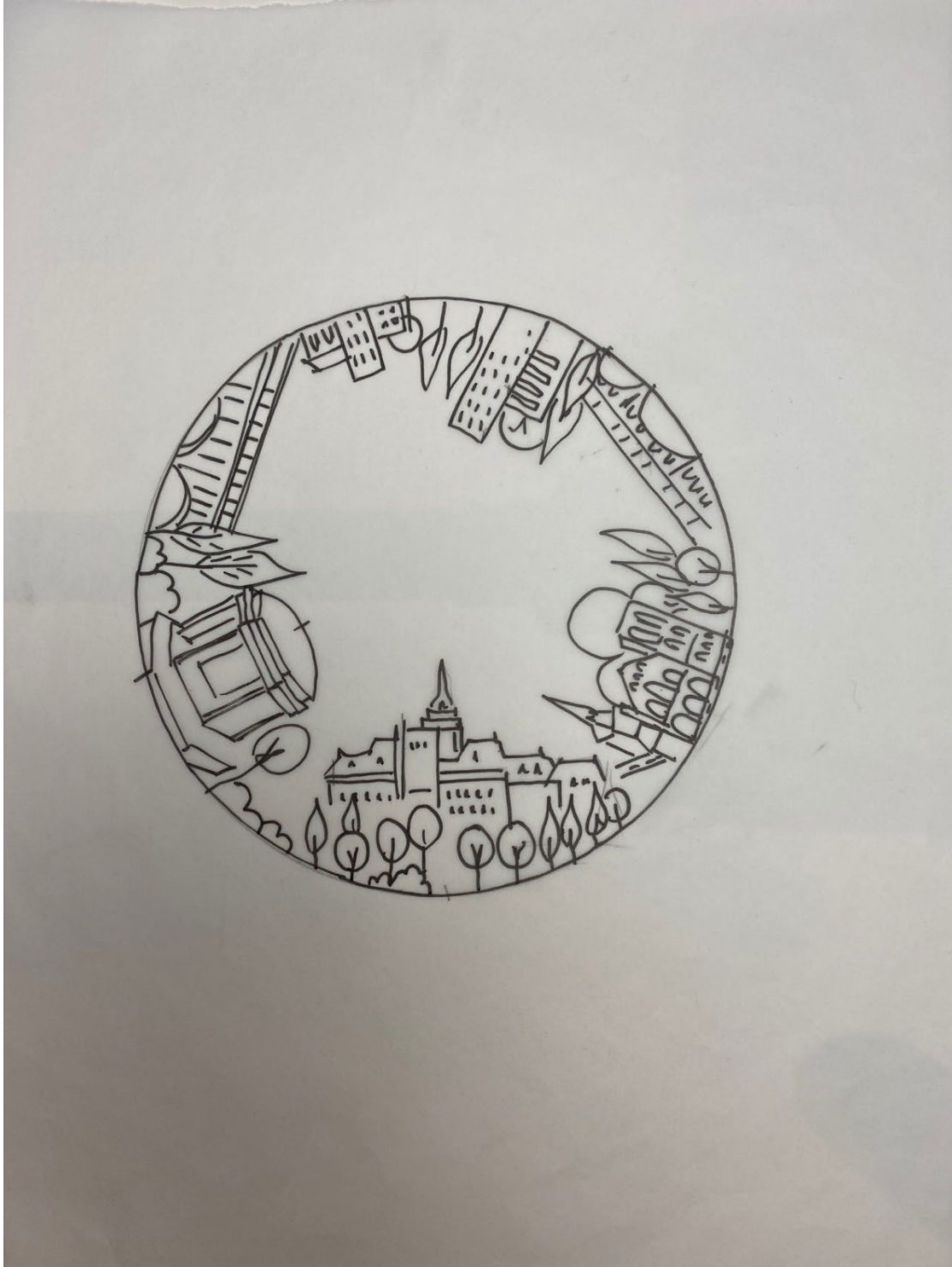


#14



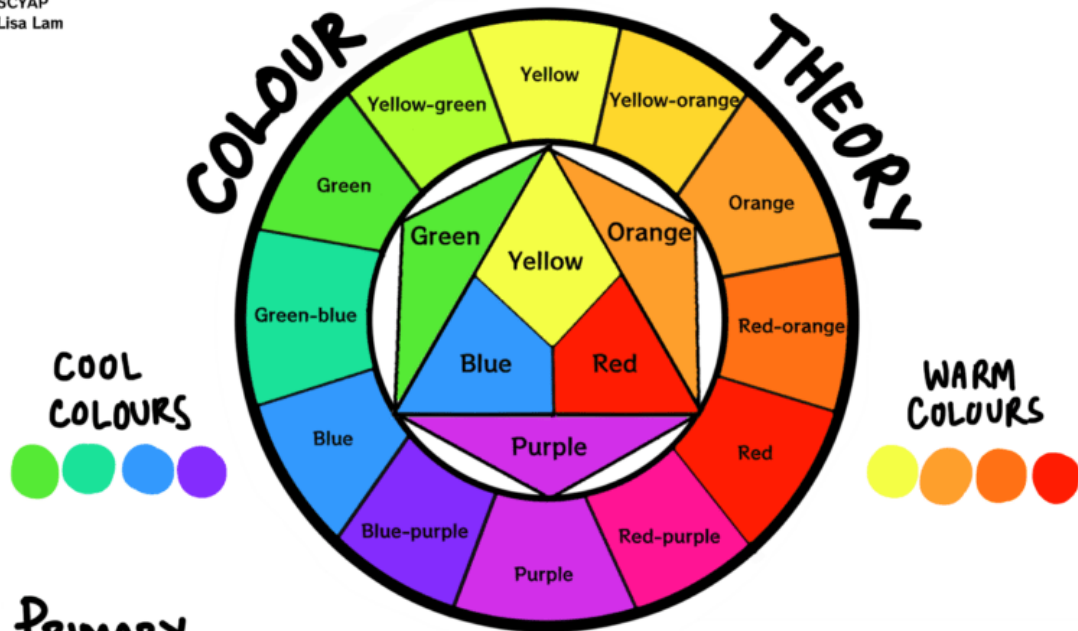


#15



#16

15. Discuss the colour wheel with students.



## PRIMARY

Mixing different amounts of the primary colours can make all the colours of the colour wheel.



## SECONDARY

Mixing two primary colours make a secondary colour



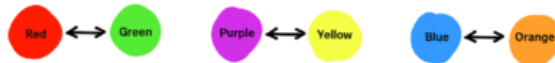
## TERTIARY

Primary colours and secondary colours mixed together.



## COMPLEMENTARY

Colours opposite from each other on the colour wheel.



## ANALOGOUS

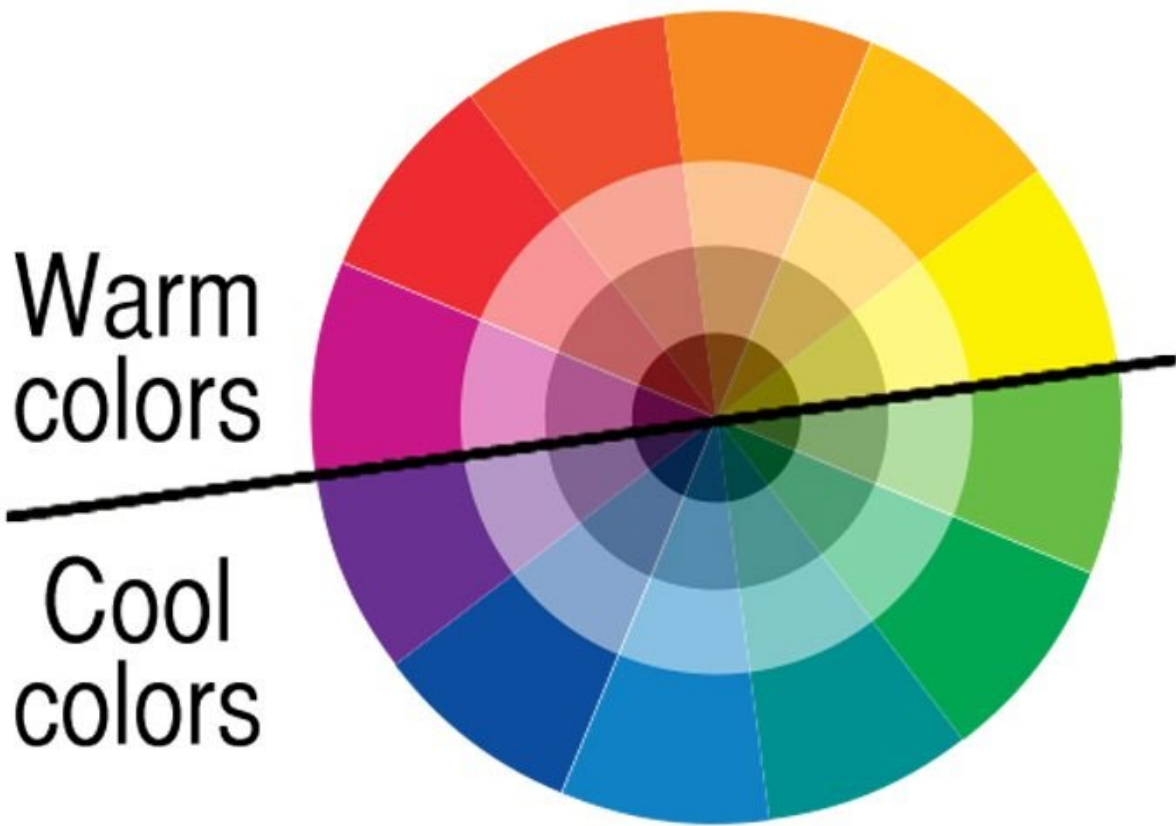
Colours that are neighbours on the wheel.



## MONOCHROMATIC

A colour with its tints and shades. Tints are colours mixed with white. Shades are colours mixed with black.





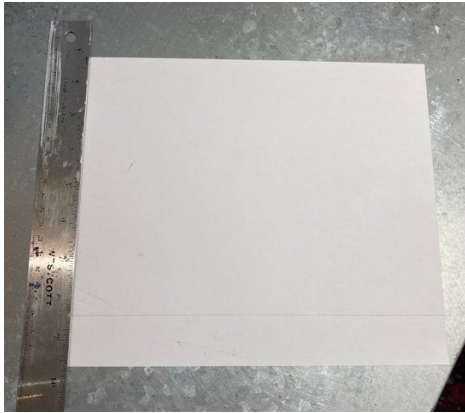
#18



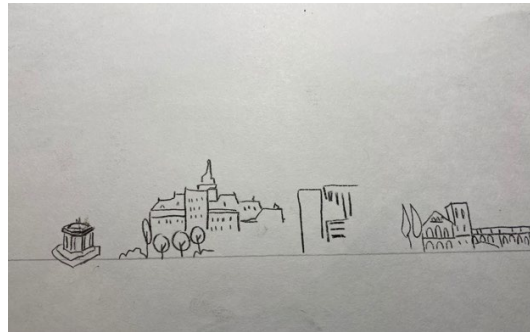
**16. Color all areas of the picture**

With bold, bright colours. Coloured pencil, watercolour, or marker work well for this step. Make sure the whole page is coloured, including the sky and ground.

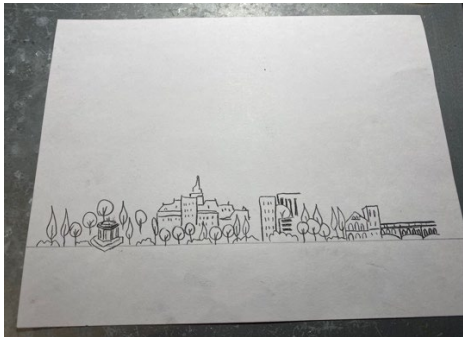
**17. Have students trace all the pencil lines with a black sharpie.** They can add some patterns and minor in places if they would like.



#19



#20



#21



#22



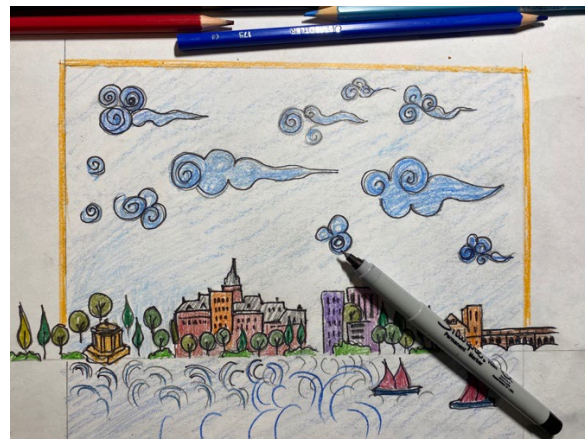
#23



#24



#25



#26



#27

## **PRE-TOUR ACTIVITIES: (6-12)**

**Focus:** Identity, Place, Social Issues, taking action

### **Art expressions and Inquiry Questions.**

**Identity:** Works of art that express ideas about identity and influence (e.g., pop culture, cultural heritage, peer groups, personal and family interests, gender).

- What would it look and sound like if we represented our school or community identity?
- In what ways could our artistic expression show people what we value?
- How could this visual artwork tell people about her cultural histories or backgrounds?
- In what ways does an art expression reflect the identity of its creator or community?
- How do media and pop culture influence the identities and choices about music, clothing, hairstyles, social activities, and so on?
- How is Saskatchewan artists' personal, cultural, or regional identity represented in visual art?

**Place:** Works of art that express ideas about the importance of business (e.g., relationships to the land, local geology, region, rural/urban environments).

- How have the land and its environment inspired artists throughout the ages?
- How could we represent our relationship to the land through artistic expressions?
- How do First Nations dance and other art forms reflect traditional relationships with the land?
- How could our artistic expressions show people what our environment or community means to us?
- What could our dance, music, drama, and visual art tell people about our town or neighbourhood?
- How do Saskatchewan artists express a sense of place in their artwork?

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**It is taking Action** Works of art to raise awareness about topics of concern to youth.

- How do artists and the arts make an impact in our community?
- How have artists throughout history raised awareness through the arts?
- How could we take action on this concern through our artistic expressions?
- What is the value of the arts?
- How can we raise awareness about the value of the arts in our school and community?
- Are there ways to create partnerships with the artists and others in our community to highlight this topic?

## **How can we create our own cultural story in our community through visual art?**

### **Concept**

To learn a method of experimentation in art-making by arranging shapes and colours expressively. To use elements of art to gain an understanding of composition. To understand how exaggerating, distorting, or simplifying the aspects of a particular subject in a work of art can create an expressive and powerful image.

### **Objective:**

To identify and use a variety of shapes, organic and geometric, in art-making. Observe how colours interact with each other. Learn about mixing colours. Explore warm and cool colours and colour intensity.

To gain abstract painting skills and work with shapes, lines, texture, movement, repetition, and forms to create influential art.



To understand how exaggerating, distorting, or repeating the elements of a particular subject in a work of art can create an expressive and powerful image with aspects of movement and texture.

**Curriculum Connections:**

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through size, colour, contour, texture, value position, etc.

**Buzz words:**

- Heritage
- Landmark
- Community
- Traditional art
- Contemporary art
- Elements of art
- Exaggeration
- Miniature

**Materials:**

- Internet
- Pencil
- Paper
- Eraser
- Ruler
- Gouache, watercolour, pencil crayon, marker
- Watercolour paper
- Graph paper
- Fine Marker
- Tracing paper
- Stencil paper



**#50**

1. Share the Painting with students. **“Once Upon a Time In Saskatoon”**  
By Muveddet Al-Katib

2. Read artist's Bio and Statement.

3. Introduce Traditional Eastern miniature art concept. Inform students that **Traditional Eastern miniature art** is artwork that tells a story. Traditional Eastern Miniature Artwork was considered the newspaper of the day, depicting important events and happenings and landmarks in the community through vibrant colours and illustrations. **"Once Upon a Time In Saskatoon"** is a painting done in this style with a modern interpretation, depicting the many landmarks and sites in Saskatoon using traditional techniques and materials.

4. Ask questions to students about artists and art pieces. Also, Allow the students to ask or raise questions about artists, artwork and themselves. Use the vocabulary page.

- Where is she from?
- Do you know where Turkey is?
- Is she an immigrant?
- What city in our province does she live in?
- What could be her first Language?
- Do you recognize her as an international artist or local artist?
- Do you know another immigrant artist in our community?
- Which city from our province did the artist capture? (Saskatoon)
- Have you ever visited Saskatoon?
- Can you name some of the landmarks in your community (old and new)?
- Do you see any cultural influence from the Artist's background?
- How did the artist connect her culture and history with her new home and present?
- Is this a real or an imaginary place?
- What emotions do you notice in this artwork?
- How did the artist use line, shape and colour to contribute to the mood or meaning?
- Why do you think the artist created this work?
- What would you be experiencing, thinking, and feeling if you could walk into this picture?
- How might we interpret the narrative based on the title?
- Discuss diversity in Saskatchewan.
- Talk and recognize different cultures and languages in our community.
- How does social media change a life?

5. Ask the students to select their favourite place in their community, such as Historical buildings, houses, parks, museums, rivers, lakes, ice cream places, etc. Search them on the internet.

6. Ask questions about students' traditional and cultural backgrounds. When students create the artwork, what traditional or cultural symbols or patterns will they add to their art.

**7.** Ask your students to visualize a place that they know well. This place should be a significant environment where they have a personal connection. This could be the surrounding landscape they live in or a favourite place they like to visit.

**8.** Student will share their own stories with the classroom.

**9.** Discuss Elements of Art / Visual Elements: *Line, shape, form, value, space, texture and colour* with students.

**10.** Discuss the paintings in terms of the elements of art. line, shape, form, texture.?

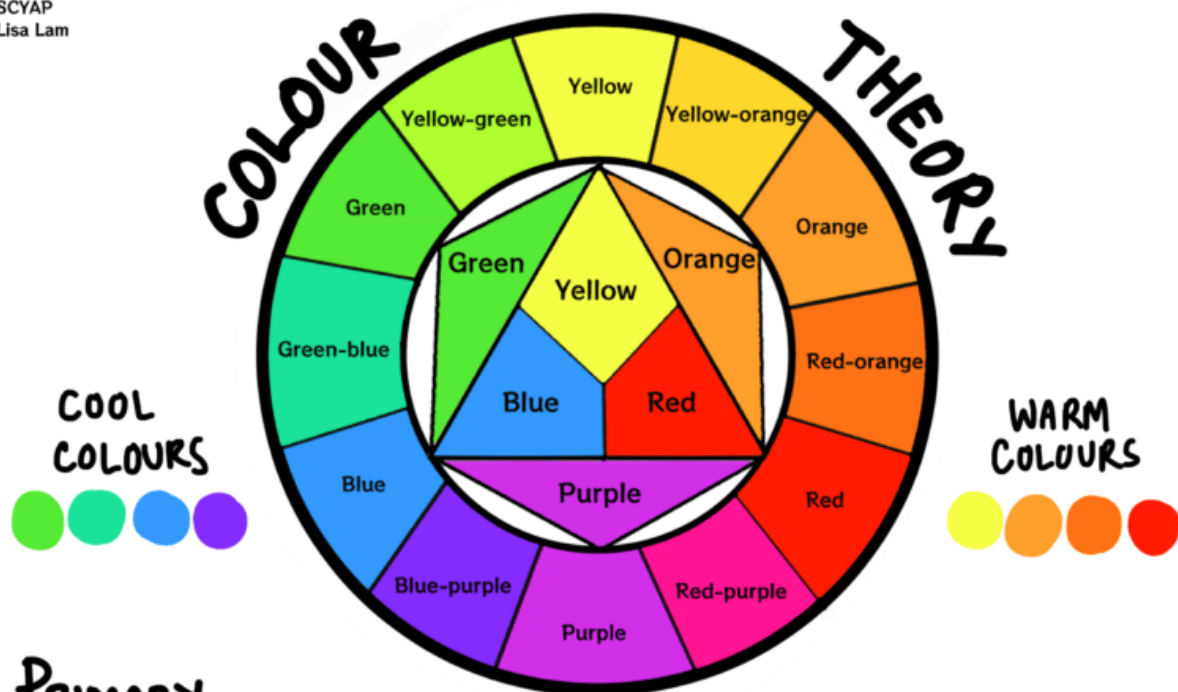
**11.** Talk about the colours. Do they represent the real world?

**12.** Ask your students to visualize a place that they know well.

**13.** Help students search for their favourite place in their community on the internet, such as Historical buildings, houses, parks, museums, rivers, lakes, ice cream places, etc. Search them on the internet. Find the pictures drawn on graph paper with a pencil.

**14.** Discuss the colour wheel.





## PRIMARY

Mixing different amounts of the primary colours can make all the colours of the colour wheel.



## SECONDARY

Mixing two primary colours make a secondary colour



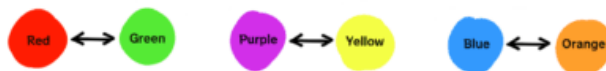
## TERTIARY

Primary colours and secondary colours mixed together.



## COMPLEMENTARY

Colours opposite from each other on the colour wheel.



## ANALOGOUS

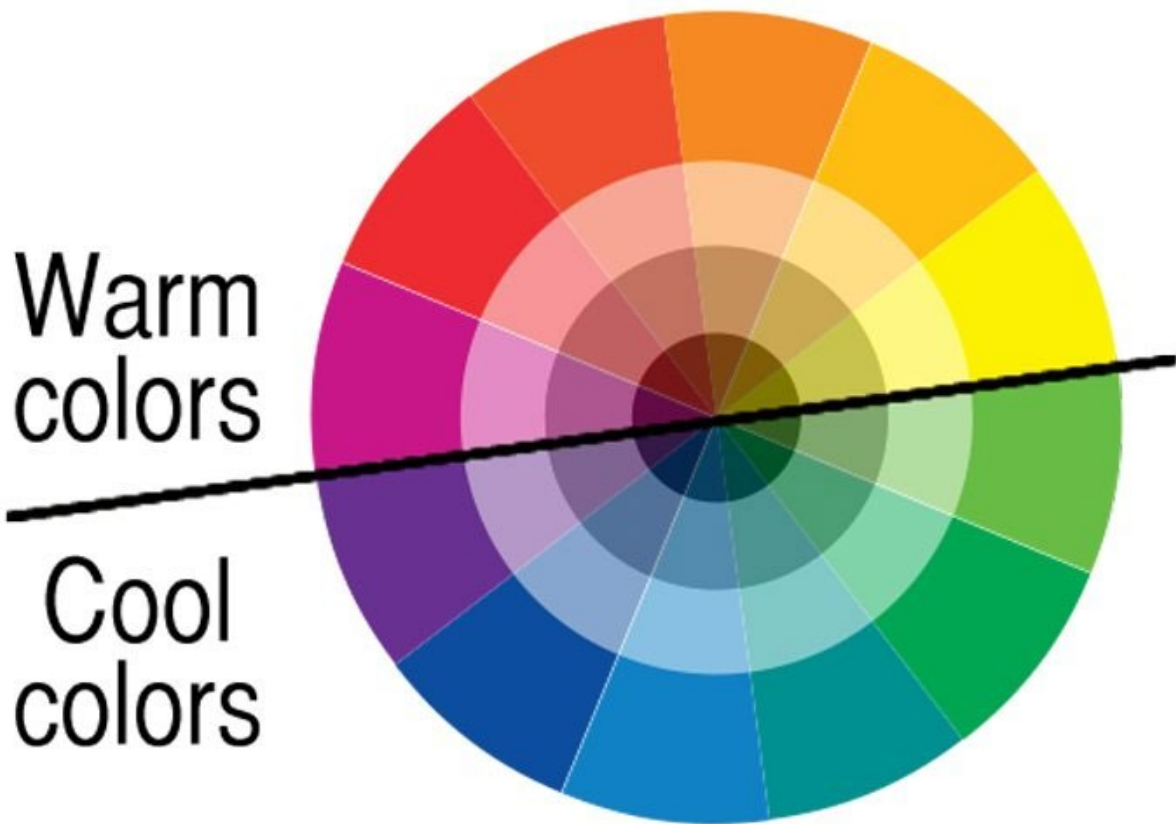
Colours that are neighbours on the wheel.



## MONOCHROMATIC

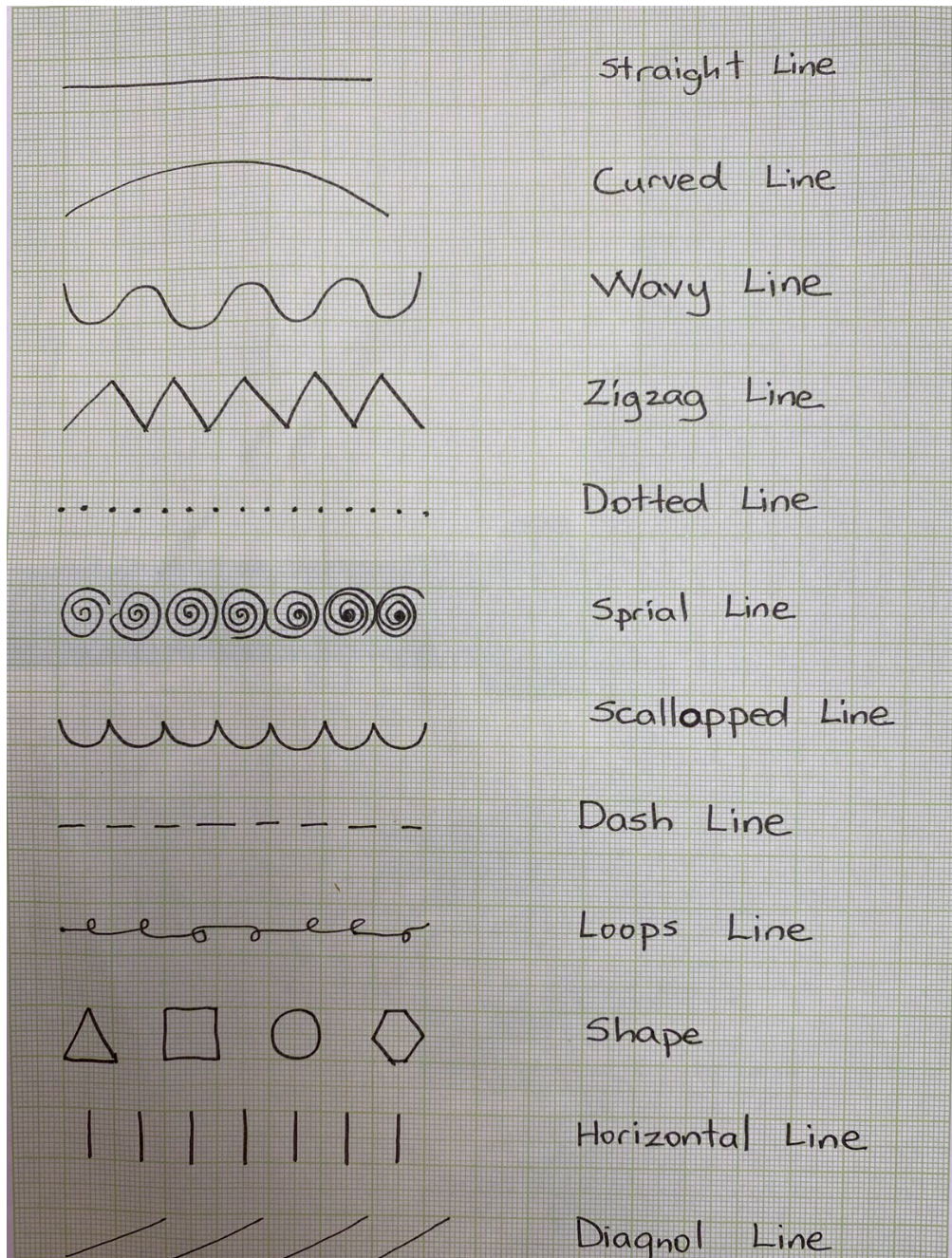
A colour with its tints and shades. Tints are colours mixed with white. Shades are colours mixed with black.





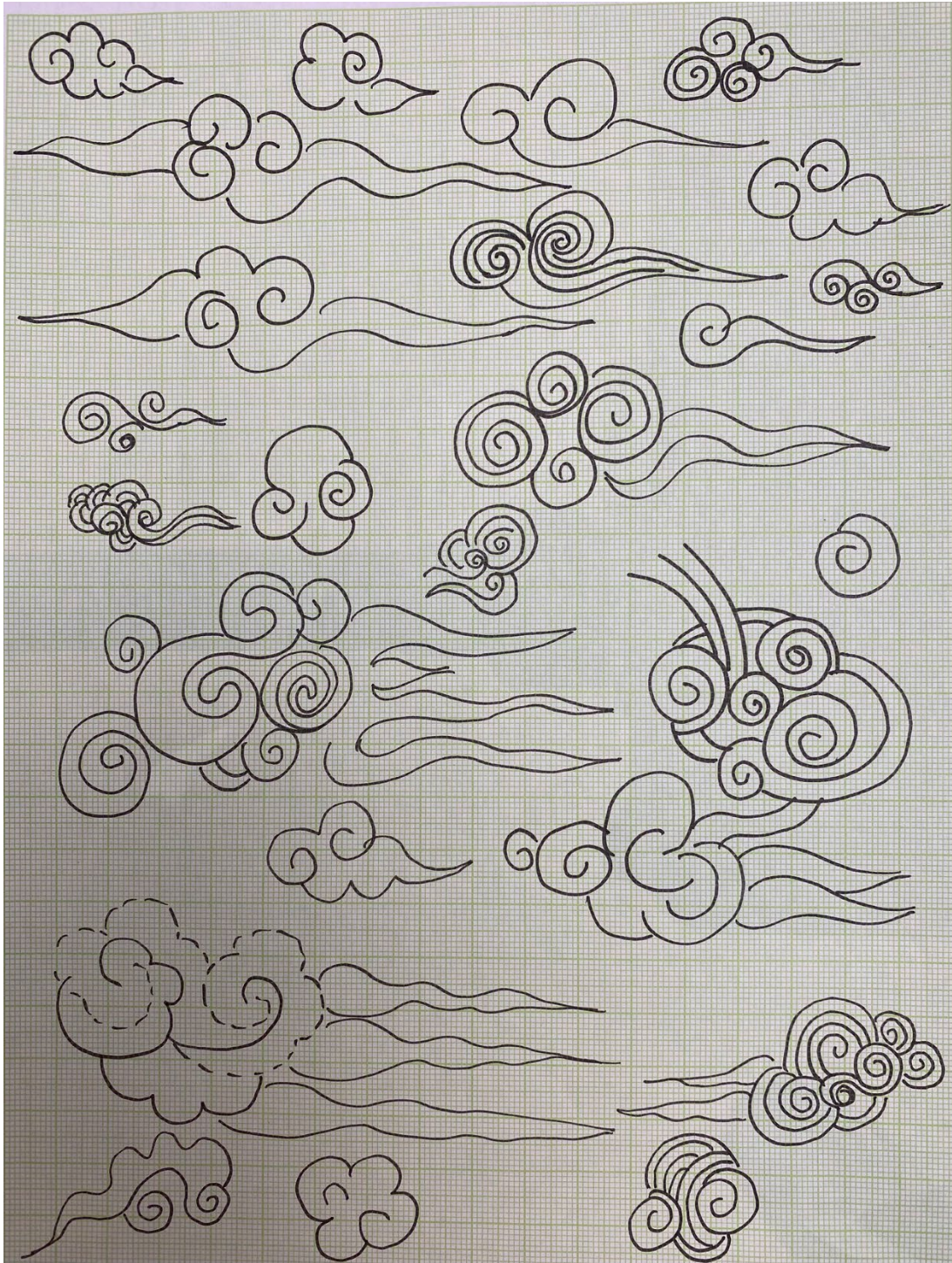
#18

15. Provide each student with graph paper and a pencil. Students use lines and shapes, and patterns for their drawings. Encourage the students to create their patterns with their cultural connections.



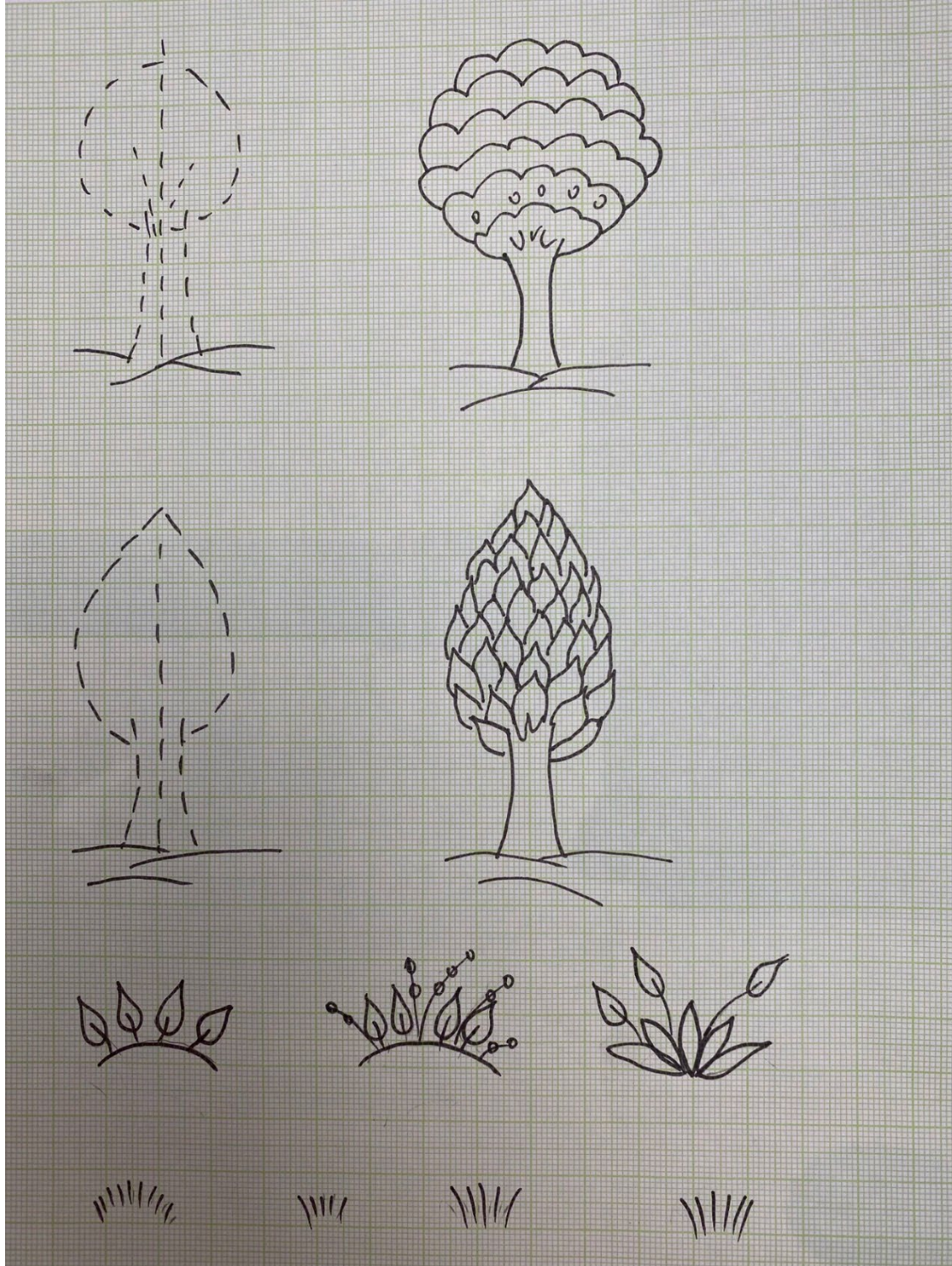
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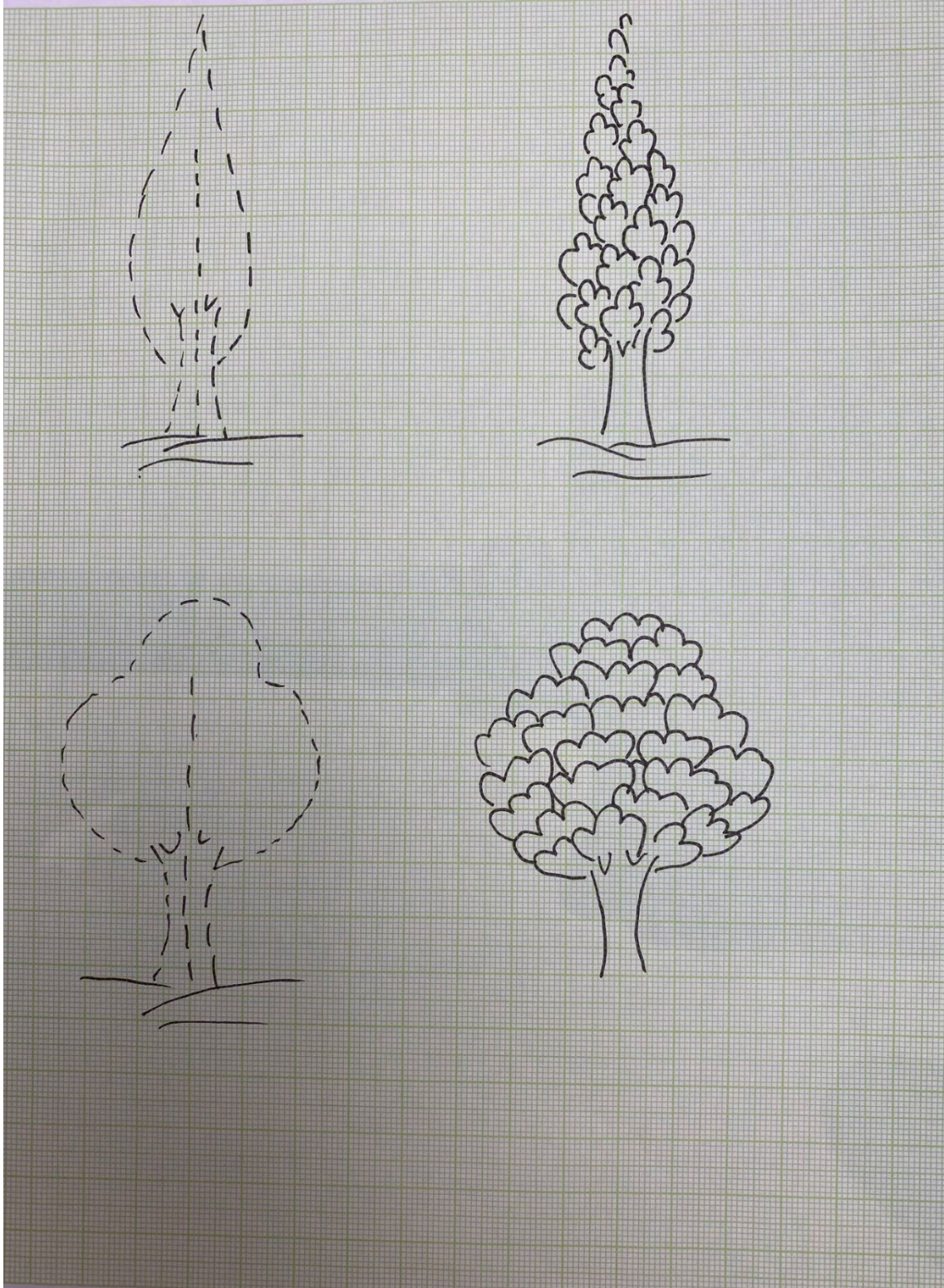
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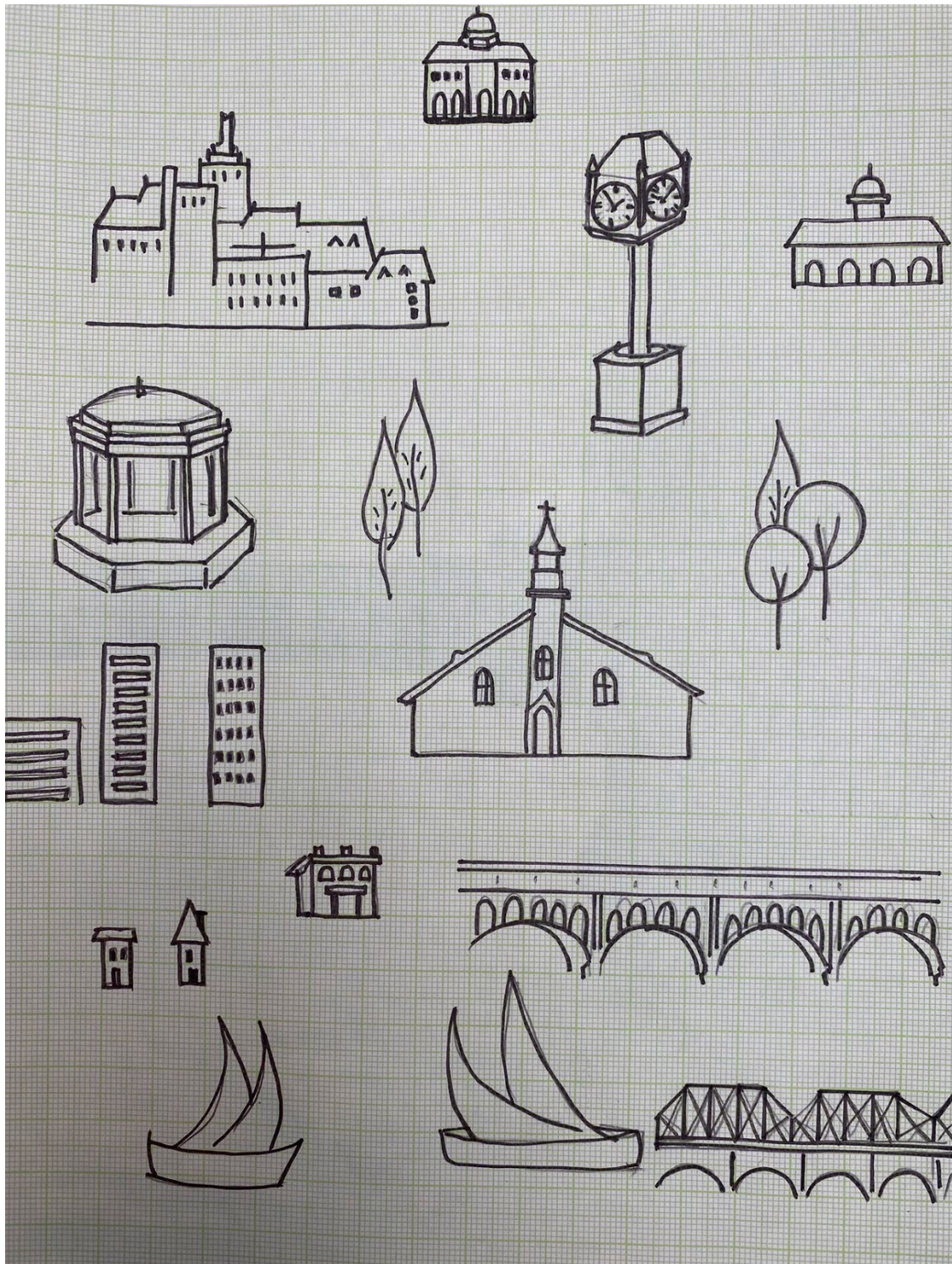
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#8



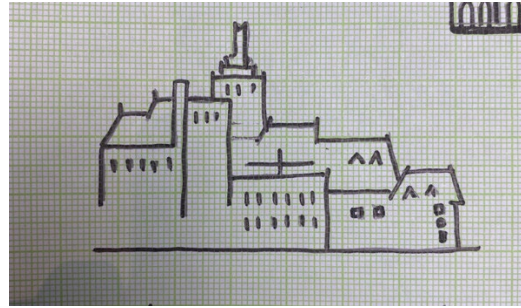


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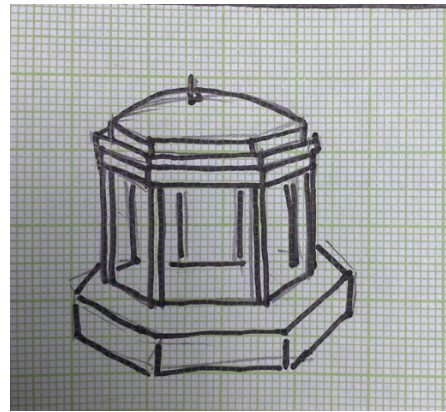
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#11



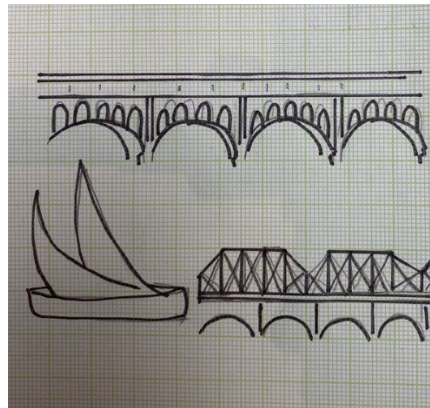
#12



#13



#28



#29

**16.** When students are comfortable with drawing landscapes and buildings. Share Muveddet's city of Saskatoon drawings. Have students come up with their style of creating the cityscapes. Bring old and new places. The student will create their own stories through visual art.





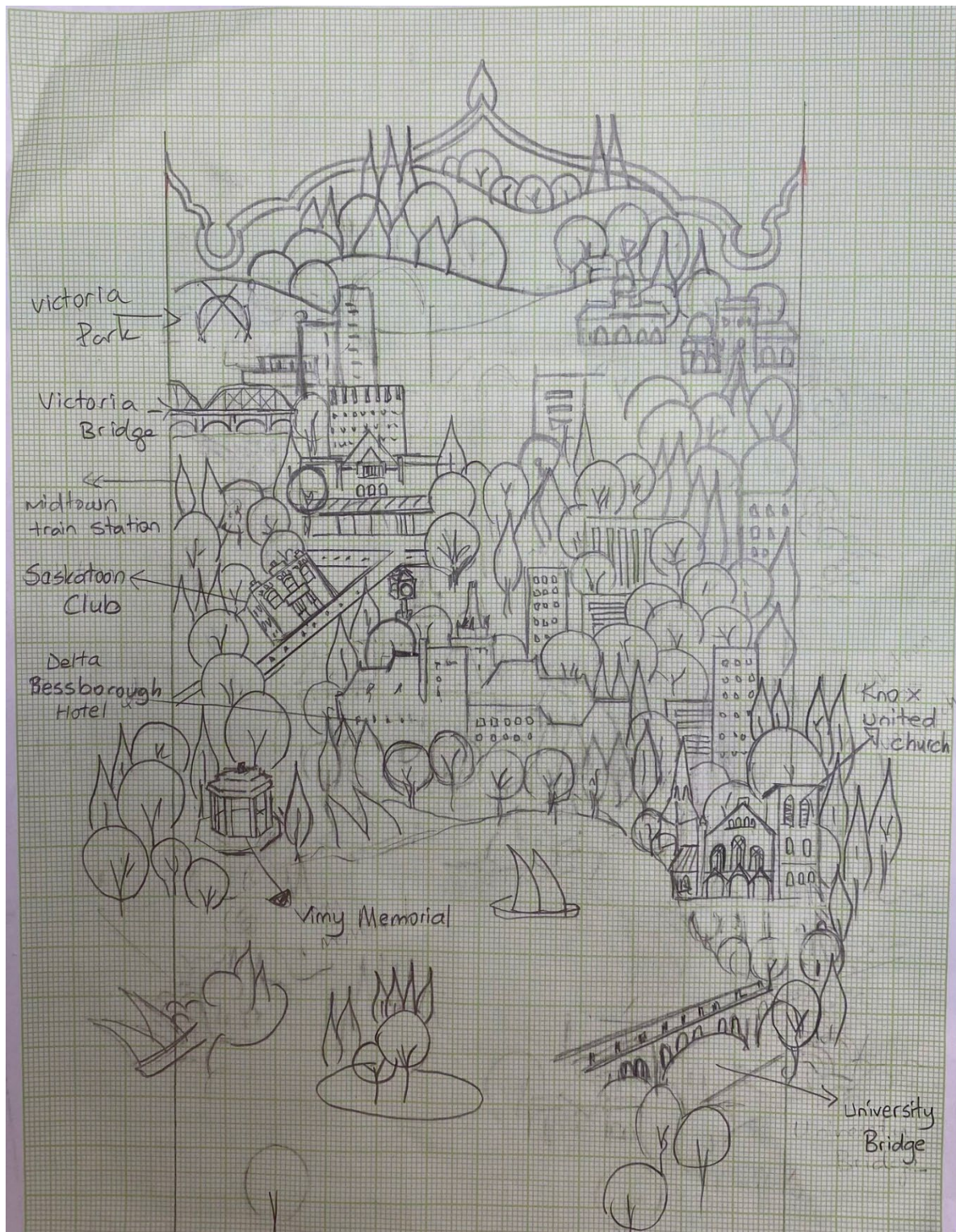
#16



#30

17. Draw the landscapes on a graph paper

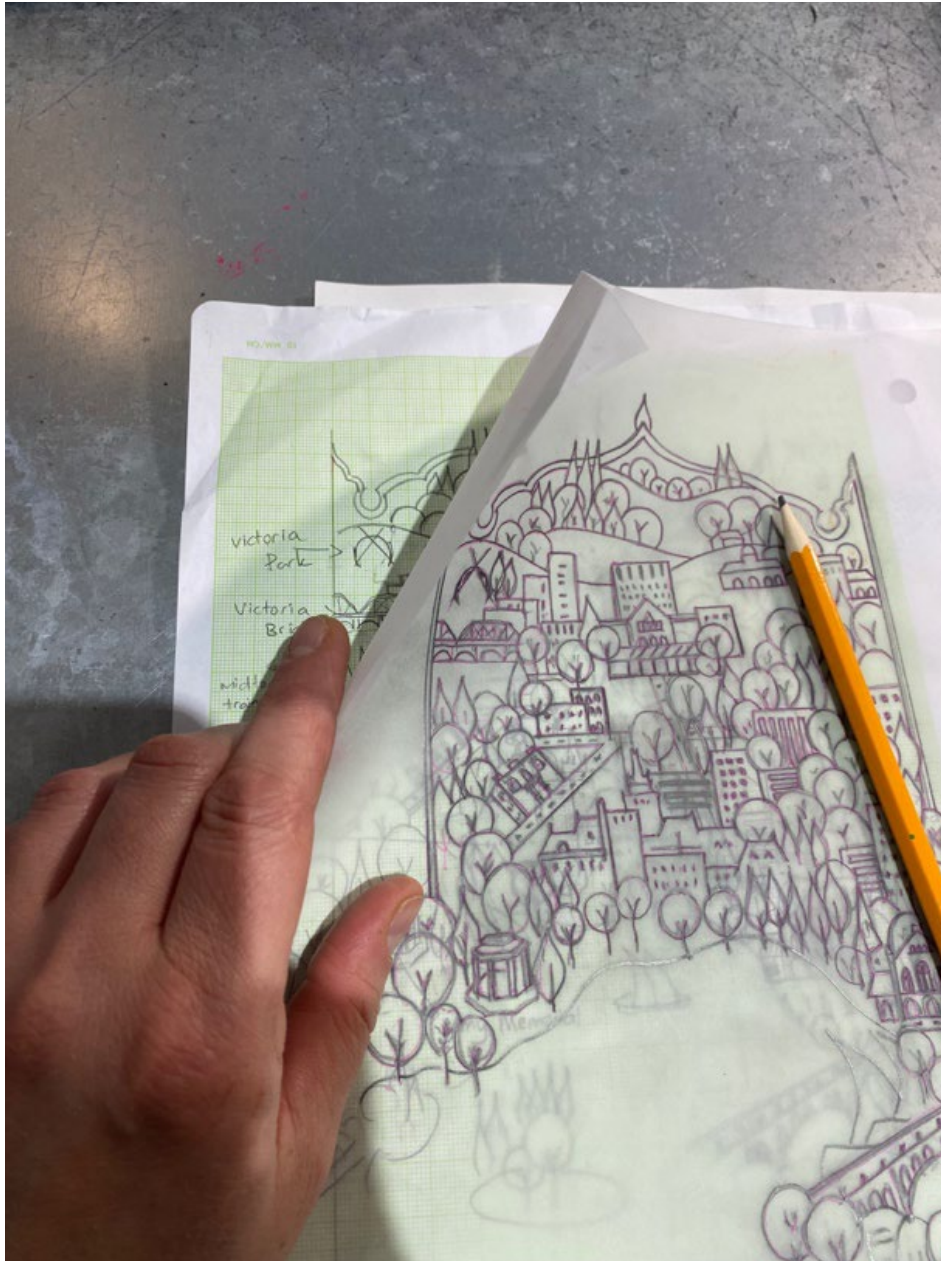




#31

18. Trace on the tracing paper





#32

19. paint with gauge or watercolour



#33





#34



20. Counter /trace all the pencil lines with a fine black sharpie.



#50

# **The Tour Activities**

## **1. Focus Attention**

Provide an opportunity for all members of the group to participate. Ask some questions which focus the group's attention and introduce some key concepts in the exhibition. Invite participants to consider their own experiences.

- How many of you have seen an art exhibition before?
- What did you see?
- What do you expect to see today?
- Why do artists make ART?
- What materials do they use?
- How do artworks communicate ideas?

## **2. Introduce the Exhibition**

The viewing process often involves dialogue-either a silent one between the viewer and the work of art or a verbal one involving two or more viewers discussing an artwork. You are a catalyst. Your task is to stimulate dialogue and initiate discussion. You will not tell a group about each work. You will supply some information at appropriate points.

### **What is the title of this exhibition, and where did it come from?**

At the gallery entrance, there will be a panel that introduces the title and theme of the exhibition. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

### **Why has this exhibition come to your (our) community?**

OSAC is touring the show to communities like yours throughout Saskatchewan. OSAC is a non-profit organization of volunteers in over 50 Saskatchewan towns and cities across the province. The vision of OSAC is that the arts will be integrated into the lives of Saskatchewan people through assisting the arts council members in developing, promoting and programming the performing and visual arts.

Before we talk about the images, I would like each of you to quietly walk through the exhibition and look at all the work. We will take about 5 minutes to do this, and then meet back here to talk about what you saw.

## **3. Questioning Strategy**

The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following is a wide range of questions. They are

presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

- Clear in their meaning
- Easily understood
- Simple
- Specific
- Definite and direct
- Thought-provoking and challenging

#### **a. First Impressions**

Gather the group together and ask guiding questions that will allow them to describe their first impressions of the exhibition. Begin by focusing on one artwork. Ask the following questions in order.

What is the first word that comes into your mind when you look at this artwork?

Record their answers on a large sheet of paper with a marker. Collect as many words as possible. Select one word from the list.

What has the artist done, specifically, to make you think of the word?

The viewer may describe what they see in the artwork. This will generally lead the viewer from an initial impression into a more analytical exploration of details.

- Subjects \* Lines Techniques \* Colours \* Textures \* Space \* Shapes

#### **b. Analysis**

The analysis is a process of gathering evidence. This step acknowledges that the artist has manipulated the materials (media) and the elements in such a way as to elicit the viewer's first impression.

The group will compare and contrast visual elements, analyze relationships among visual elements and gather evidence that leads to meaning in work.

Begin by taking a visual inventory of the formal elements, such as line, colour, shape and texture and describe how the artist has used these elements in the artwork.

(Refer to Part I: Vocabulary/Glossary.)



**Ask the following:**

- What do you notice first, and where does your eye travel from there?
- What other details do you see in this artwork?
- What techniques and devices (medium) did the artist use?
- What do you see up close, and what is noticeable far away?
- What visual elements are repeated?
- Compare this artwork with another work in the exhibition.
- What is different, and what is the same?
- What shapes or symbols have you seen before? Where?
- How did the artist use colour? What effect did the artist achieve through their use of colour?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through her choice?
- What role does contrast play in this work?

Artists are aware of our expectations and cultural conditioning. They can use them when planning the impact of their work. Sometimes they deliberately challenge our ways of thinking.

**c. Interpretation**

At this stage, you will be asking questions that encourage the group to explain the meaning they discover

in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- If this artwork were the cover of an album, what kind of music would it be?
- If this artwork were the cover of a book, what would the book be about?
- Do the artworks tell stories? Which ones? What stories?
- What symbols does the artist use?
- Where do these symbols come from? What do you think they mean?
- What was the artist's purpose in creating these works? (See Exhibition Essay)
- Do these artworks speak of the past, present or the future?

**Remember that there is no right or wrong answer to any question!**

**d. Context**

Information about the artist and the exhibition (found in the exhibition essay) can be shared with participants during the tour as the opportunity arises. Split this

information up, especially for younger students. Too much lecturing on the part of the tour leader breaks the tour's momentum.

- If you could give this artwork a title, what would the title be?
- What title do you think the artist chose for this artwork? (Look on the title card to see what title the artist selected for the painting.)
- Now that you know what title the artist has given this artwork, does it bring new meaning to work?

### **e.Synthesis**

Now it is time to combine all of the information gathered during the stages of: First Impressions, Analysis, Interpretation and Context, so the viewer may arrive at a personal evaluation of the artwork. Ask the following:

- What will you remember most about this artwork?
- What is its significance to the community?

Next, review the artist's intent (refer to the Exhibition Essay and Artist Statement). Compare the artist's intent with the viewer's interpretation and evaluation. Ask the following:

- Did the artist achieve their purpose?
- What is its significance for the community?
- What one thing will you remember most about this exhibition?

## **Tour Activities**

The following activities may be used during the tour to understand concepts while viewing the exhibitions. According to the Saskatchewan Arts Education Curriculum objectives, they have been developed for grades K - 12. They are intended to inspire your group to respond through creative reflection and expression and complement their viewing and learning experience.

### **Description Game**

Recommended for Grades K-8

#### ***Objective***

To increase students' awareness of the elements of visual art through the description and have them visually study works of art.

#### ***Curriculum Connections***

- Identify different colours, lines, textures, shapes. Forms and patterns in surrounding and artworks
- Observe and identify details of the physical appearance of plants, animals, and objects and create visual representations.
- Note how repetitions can make patterns of colours, lines, and shapes.
- Identify and explore many different colours in your surroundings and artworks, and identify red, yellow, and blue as primary colours
- Identify and explore many different textures, shapes and forms in your surroundings and paintings.
- Classify a large variety of lines
- Describe and represent the position of objects relative to other things (space and size)
- Observe visual details, and include details to enhance depictions of animals, people and things.
- Identify geometric and organic shapes and forms; symmetrical and asymmetrical shapes and forms.

#### ***Concepts***

This activity allows students to investigate and view art differently.

1. Students describing the artwork must find ways of investigating and describing the elements of visual art to their blindfolded classmates. This encourages students to engage in conversations about art using

terminology applicable to their grades. Encourage younger students to focus on lines, colours, patterns and textures. At the same time, older grades can describe objects in relativity, visual details, shapes and forms.

2. Students who listen to the description of the artwork are limited in their senses. Therefore, they must use their audio skills to understand art. This forces the students to trust the student describing the artwork and use their imagination to understand the painting.

This activity is also an excellent way of group interaction amongst peers to trust and listen to each other.

### ***Procedure***

Sit students in the gallery and have all but one close their eyes. The student whose eyes are open is asked to choose and describe a work of art there in the gallery. As this describer proceeds, the other children are invited to reconstruct their version of the observer's vision in their mind's eye. When the description is finished, everyone opens their eyes and guesses which artwork has been described.



## Y- Chart

Recommended for Grades K-6

### ***Objectives***

To have students interpret artwork as a group using a Y-chart to determine what a specific piece of artwork looks like, sounds like, and feels like.

### ***Curriculum Connections***

- Explore inquiry questions visually
- Observe visual details
- Demonstrate critical and creative thinking when responding to visual art
- Interpret and understand that figures, objects, etc., can imply a multiplicity of meanings

### ***Materials***

- Pencil
- Paper
- Y-chart (provided on next page for print on page 16)

### ***Procedure***

During the tour, split students into groups of 3-4 and give each group a Y-chart and a pencil. Each group will collectively decide on one piece in the exhibition. They are to interpret the piece using their senses. After groups have filled out their Y-chart, the students will gather together. One speaker from each group will share the work their group chose and their interpretations with the class.

This activity can also be conducted as a group activity, with the instructor leading the discussion. Ask the following questions, and fill out the Y-chart:

#### ***What does the artwork look like?***

These are immediate visuals that you see when looking at the piece of art.

- E.g. red, blue, circles, bold lines, metal, brushstrokes, etc.

#### ***What does the artwork sound like?***

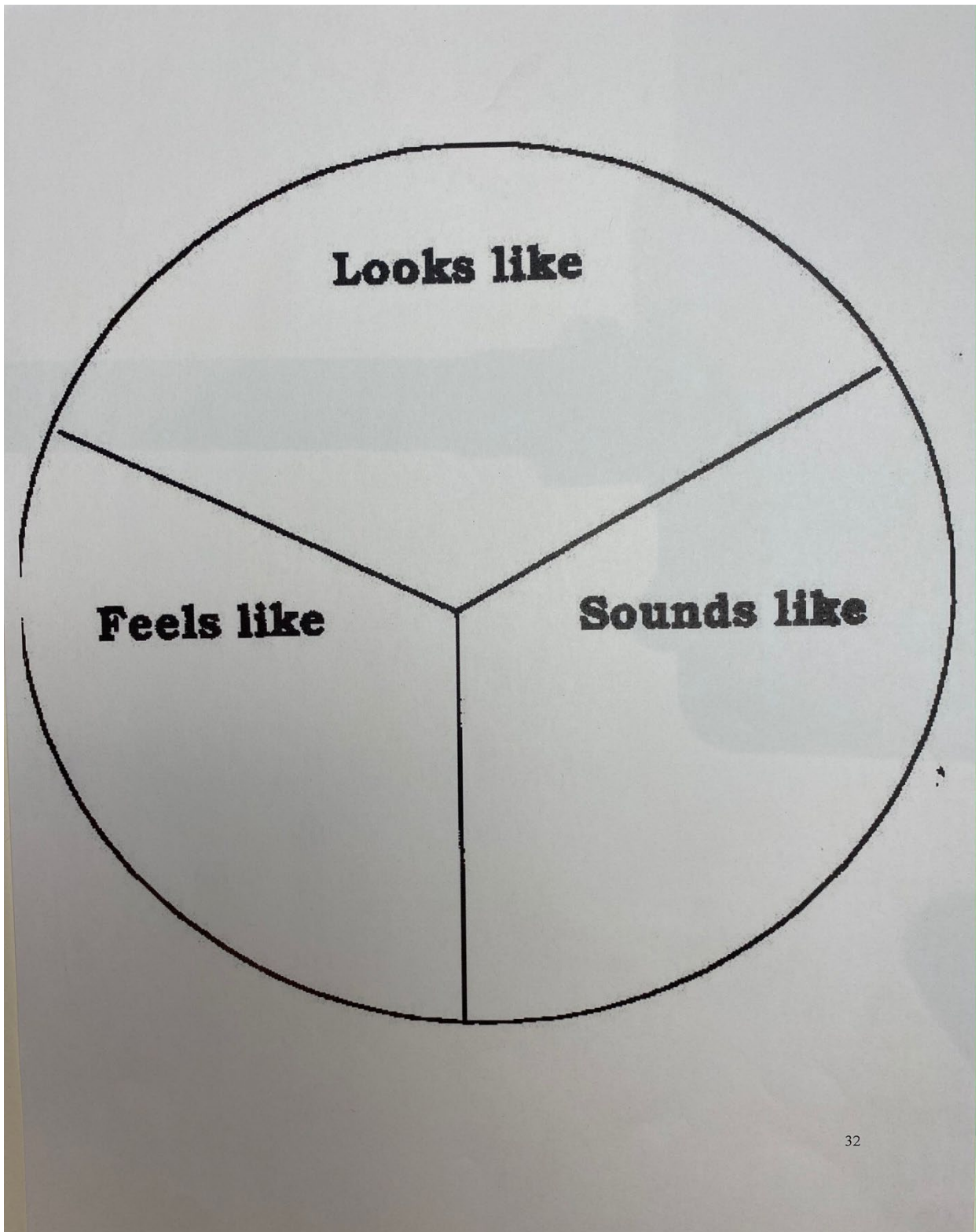
Students ask themselves, "if this piece came alive, what would I hear?"

- E.g. loud, silent, banging, machinery, etc.

#### ***What does the artwork feel like?***

Students will write down what emotions they feel while viewing the artwork.

- E.g. calm, angry, confused, etc.



32

#36

63

## **Contour Lines- Drawing**

Recommended for Grades K-12

### ***Objective***

To develop students' drawing skills through the use of contour lines.

### ***Curriculum Connections***

- Examine ways of creating contrast
- Investigate how proportion is a matter of size comparison
- Make keen observations of detail, and increase skill
- Identify and create visual patterns
- Observe and identify details of physical appearance
- Explore size relationships

### ***Objective:***

To find shapes and lines in the paintings. To learn what contour is and practice a contour drawing. To see the figure/ground relationship in pictures.

### ***Concepts***

- To develop observational skills when looking at art. To develop students' drawing skills through the use of contour lines.
- Contour drawing is an artistic technique in which the artist sketches contours of a subject, resulting in a drawing that is an outline. Because there are no details, and the drawing is comprised of lines, the variation of sequences becomes crucial. The length, width, and thickness of the lines create three-dimensionalities. This activity will help students develop special skills by creating depth and three-dimensionality on a two-dimensional, two-dimensional surface.

**Key Concepts:** Shape, Line, contour drawing, Edges, Figure/ground relationship, Elements of art

### ***Materials***

- Pencil
- Paper
- Eraser
- Clipboard
- Ruler



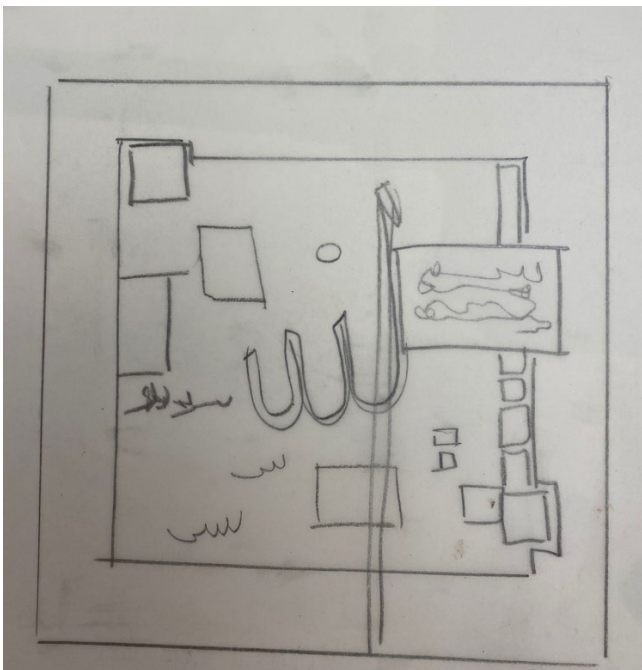
***Procedure***

Students may choose one piece of art in the exhibition. Have them sit in front of the artwork with paper and their drawing utensil. Have them study the photo. What objects are in the foreground, and what is in the background? Replicate the artwork using only contour lines. How will the students achieve three-dimensionality and create a drawing with a foreground, middle ground and background using only contour lines?

Typically, objects in the background will have thinner lines, and things in the foreground have thicker lines. Use a variety of line lengths to create the texture. Students should be looking at the artwork and their drawings in equal amounts.



#37



#38

## **POST-TOUR ACTIVITIES**

Storytelling and symbols

### ***Concepts***

This activity allows students to investigate and view art in two different ways; storytelling and visual art (**Sohbet” Sessions and art workshop**)

### **Objective:**

By using the artistic concept of symbols, language and cultural emblems and artifacts, the participants in these workshops will be encouraged to tell their individual stories, share their cultural experiences and work to create a social dialogue to see that their voices, their actions and their history and understand how they participate in society affect the community in which they live, all through art.

### **Curriculum Connection:**

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination.
- Use self-reflection and describe why it's essential to visual art processes.
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Demonstrate how symbols and other images can be used to convey meaning
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through size, colour, contour, texture, value position and so on.
- Identify and explore many different colours in your surroundings and artworks, and identify red, yellow, and blue as primary colours.
- Classify a large variety of lines

### **Key concept:**

- Culture
- Tradition
- Community
- Symbols
- Element of art
- Colour wheel



**Material**

- Computer
- pencil
- 6" x6" Paper (K-4)
- Marker, oil pastel (K-5)
- 6" X 6" primed canvas (Grade 6-12)
- Acrylic painting (Grade 6-12)
- Brushes (Grade 6-12)

## Activity #1

### “Sohbet” Sessions:

Critical to the workshops is the concept of the “Sohbet” session where ideas and thoughts on art, integration into society, stories, and sharing with others would be discussed.

The idea of “Sohbet” is shared in all cultures. The etymology of the word from Modern Turkish (sohbet), from Ottoman Turkish صَحْ (sohbet), from Persian صَحْ (sohbat, “conversation”), from Arabic صَحْ (ṣ uḥ ba, “accompaniment, friendship”), verbal noun of صَحَّ (ṣ aḥ iba, “to accompany, to be one's companion”) is shared. Traditional “Sohbet” meetings are social practices that provide a forum for community members to keep alive their oral traditions, transmit their history and share their cultural values, providing them with a sense of identity and continuity; this is one of the goals of the workshop - that where the artist/teacher and the workshop participants will share and explore

their stories and how to connect the artist’s experience with the student’s expertise to combine all voices into the concept and understanding of art.

1. Find a place to sit all together. (a most formal way is sitting in a circle)
2. The teacher or artist leads the conversation.
3. Make an introduction and ask some questions to each student.

Ask some questions to students:

- What are their names?
  - What is their favourite smell? What symbol would you pick for representing your favourite smell if you pick a character?
  - What is their favourite treat? What symbol would you pick for representing your favourite treat if you pick a symbol?
  - Where is their family from?
  - What other language do they speak in their home?
  - What is their favourite celebration? How to celebrate. Can you describe any symbols from your culture?
4. Let students ask some questions to the group.
  5. Students will share their stories.

## **Activity #2**

### **Personal Symbols**

#### **Material**

- Computer
- pencil
- 6" x6" Paper (K-4)
- Marker, oil pastel (K-5)
- 6" X 6" primed canvas (Grade 6-12)
- Acrylic painting (Grade 6-12)
- Brushes (Grade 6-12)

1. Students will search for symbols from their personal life, family, community or Canada.
2. Students will draw the symbol with a pencil on the paper or canvas.



**#39**



**#40**



## #41



## #42



## #43



## **Coloured Cut-outs: Understanding Shape and Colour Grades 4-7**

### **Curriculum Connections:**

- Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination
- Use the elements of line, colour, texture, shape, form and space
- Identify and create visual patterns
- Recognize that visual art is means of personal exploration and communication, and appreciate the importance of visual expression.
- Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually
- Examine how visual weight is created through size, colour, contour, texture, value position, etc.

### **Concept:**

- To learn a method of experimentation in art-making by arranging shapes and colours expressively.
- To use elements of art to gain an understanding of composition.
- To understand how exaggerating, distorting, or simplifying the elements of a particular subject in a work of art can create an expressive and powerful image.

### **Objective:**

- To identify and use a variety of shapes, organic and geometric, in art-making.
- Observe how colours interact with each other.

### **Key Concepts:**

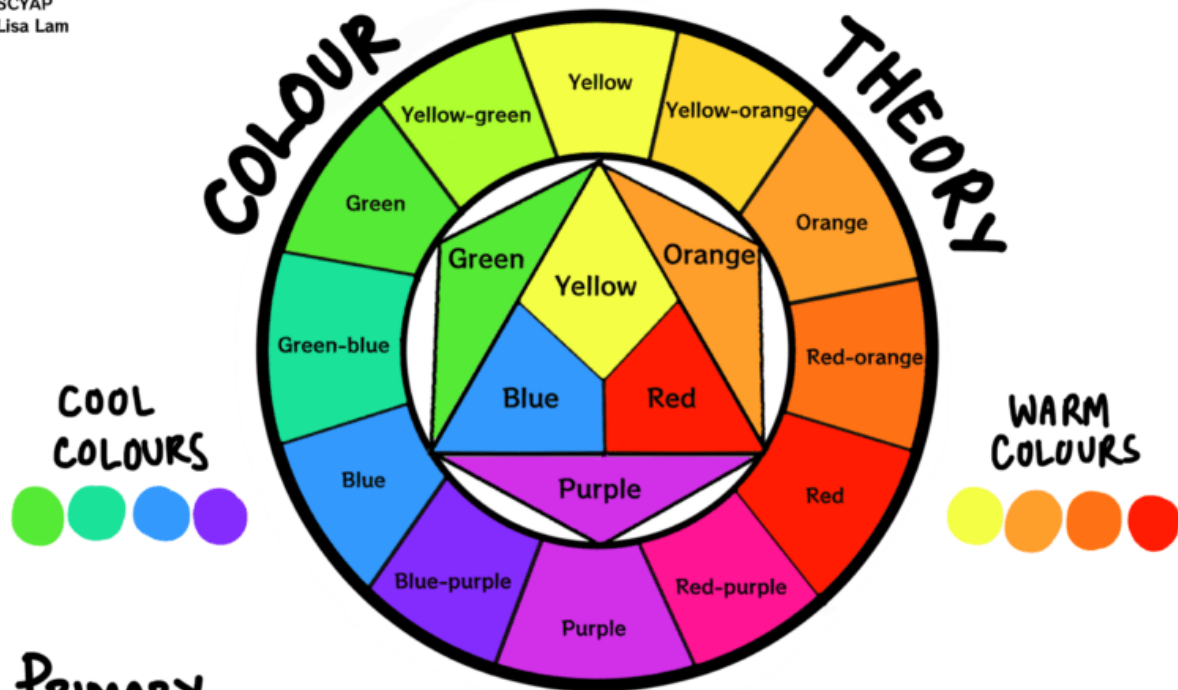
- Paper collage
- Colour intensity
- Geometric shapes
- Organic/biomorphic shapes
- Abstract art
- Complementary colours
- Colour wheel
- Pattern

**Materials:**

- Coloured card stock or other heavy paper
- Scissors
- Glue
- Pencil

**Procedure:**

- Discuss colour using the colour wheel included. Discuss which colours are warm and which seem cooler. The cool colours all have some blue in their mixture, and the warm colours will have more yellow and red in them.



## PRIMARY

Mixing different amounts of the primary colours can make all the colours of the colour wheel.



## SECONDARY

Mixing two primary colours make a secondary colour



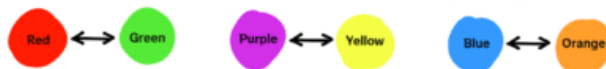
## TERTIARY

Primary colours and secondary colours mixed together.



## COMPLEMENTARY

Colours opposite from each other on the colour wheel.



## ANALOGOUS

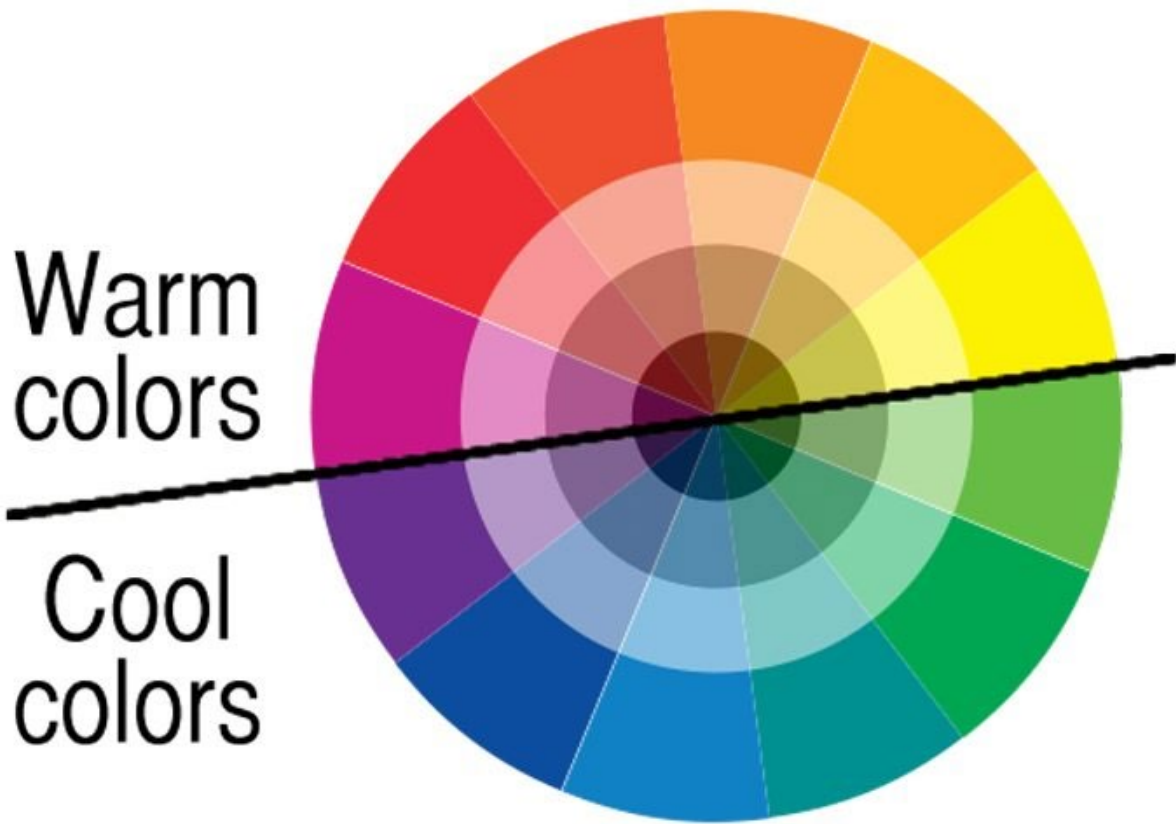
Colours that are neighbours on the wheel.



## MONOCHROMATIC

A colour with its tints and shades. Tints are colours mixed with white. Shades are colours mixed with black.





#18

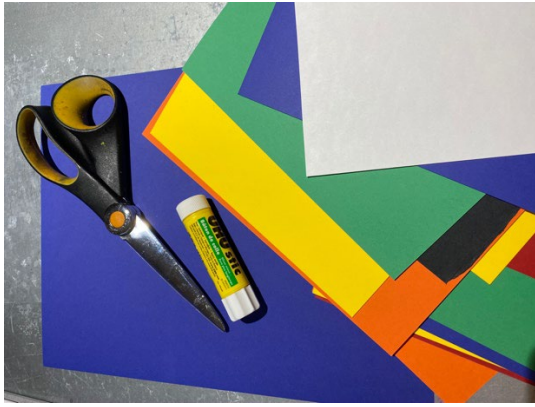


- Talk about shapes. Shapes can be geometric, like squares, circles, triangles, rectangles or ovals, or organic shapes like free-form or natural shapes. Artists use all kinds of shapes. Geometric shapes are precise and regular, like squares, rectangles, and triangles. They are often found in human-made things, like buildings and machines, while biomorphic shapes are found in nature. These shapes may look like leaves, flowers, clouds—things that grow, flow and move. The term bio-morphic means: life-form (bio=life and morph= form). Biomorphic shapes are often rounded and irregular, unlike most geometric shapes
- Look up Henri Matisse’s painting *Beasts of the Sea*.  
<https://www.nga.gov/education/teachers/lessons-activities/elements-of-art/shape.html>.

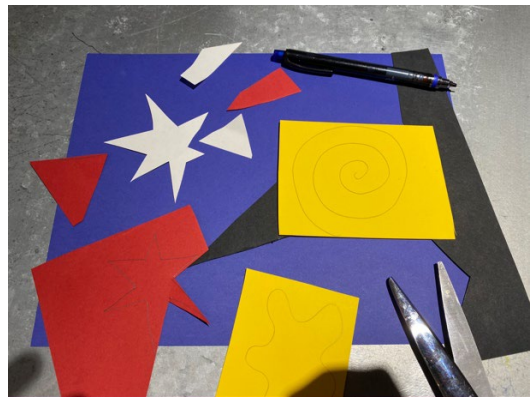
Can you find shapes that remind you of playful fish? A floating seahorse? Spiral shells? Waving seaweed? Curvy coral? What about geometric shapes like squares, rectangles, and triangles? Matisse loved to explore the possibilities of mixing geometric and biomorphic shapes. In the last few decades of his artistic career, he developed a new form of art-making: the paper cut-out. Still immersed in the power of colour, he devoted himself to cutting coloured papers and arranging them in designs. “Instead of drawing an outline and filling in the colour...I am drawing directly in colour,” he said. Matisse was drawing with Scissors!



#44



#45



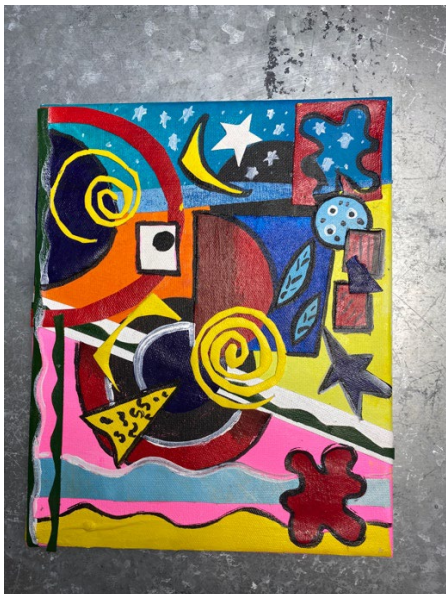
#46



#47



#48



#49

*East and West: the Bridging of Cultures and Art*  
*Muveddet Al-Katib*

Muveddet Al-Katib has a story to tell. It is rich with colour and texture, history and culture, family and love. It is about change, a recognition that with the gain of the new comes the loss of the old. At the age of 21, shortly after graduating art school in her home of Antioch (Antakya), Turkey Muveddet immigrated to Saskatoon, Saskatchewan to begin a new life with her husband. Those first years were spent establishing new roots in her adopted home and raising her family. She continued to develop her art, drawing inspiration from the Saskatchewan landscape and ever-changing skies. Still the Anatolian art and architecture of her homeland stayed firmly in her heart and mind. *East and West: the Bridging of Cultures and Art* is a series of paintings that combines her two world experiences through the use of colour, texture and mark making.

All ten of the paintings in this exhibition feature a wide painted border containing a central image. Soft dotted lines, wavy gold marks or dark smudged tones define the space between the canvas edge and the image within. Our world's borders are in a constant state of change through conflict and alliance. Muveddet's homeland of Turkey has a long and complex cultural history. Her immigration to North America crossed many geographical and political borders. Inside these painted borders Muveddet features shapes, symbols, patterns, architecture and calligraphy influenced by her Anatolian home. These shapes and symbols spill over the borders into the margins. In *Islambol I* soft metallic patterns overlap the dark border in all directions, while *Script* has one singular large patterned circle that falls below the southern margin. *Besmele / Besmele* features a number of rectangular shapes that push out against the border, disrupting the geometry, two gold squares escaping the dotted perimeter completely. A straight rectangular geographic border defines Saskatchewan. It's pre-colonial geography of soft undulating grasslands, boreal forests, spotted lakes and weaving rivers transformed into tidy symmetrical grids by cartographers and cultivation. Muveddet's subversion of the margin asks the viewer to consider the permanence of the physical and cultural spaces we occupy and the margin as a space to provide growth for new understanding and appreciation.

The paintings in this series share a similar earthy colour palette. Ochre, sienna and umber are applied along with mixed media, veneer and gold leaf. The texture built up through a complex application of layers. From a distance the paintings appear abstract. The shimmering surface, layered marks and geometric shapes arranged on a 2-dimensional surface. Closer inspection by the viewer reveals more complex composition. Symbols and text are found in all but 2 of the paintings. Growing up Muveddet was surrounded by the use of symbols and text in art and architecture. Antioch (Antakya) Turkey, is a city renowned as a mosaic of civilization and culture with all major religions represented in the city and a diverse history from Roman times to modern Anatolia. In these paintings she draws from the memories and recollection from home and her new experiences living on the prairies. Moving to Saskatchewan Muveddet faced the challenge of adjusting an unfamiliar new life in a new country and learning a new language. Art became a tool for communicating and connecting to community.



“We all have a story to tell and this story starts with us when we start in life and it is shaped by everything we see and everyone we meet. We live in a changing world, where we are exposed to new cultures and new people from everywhere-especially in the differing worlds. Art can be a window into these different worlds and should be viewed as more than an object but a social necessity with an ability to tell stories, bring cultures together into one; one people, living and learning together, in one place, understanding each other along the way.”  
Muveddet Al-Katib

*East and West: the Bridging of Cultures and Art* represents an artistic bridge between two homes that contain many cultures. Through these paintings Muveddet Al-Katib is sharing her story as an immigrant and newcomer, illustrating the differences and similarities we all share.

Belinda Harrow

## **Organization of Saskatchewan Arts Councils**

The touring exhibition, *Muveddet Al-Katib: East and West: The Bridging of Cultures and Art* is organized by the Organization of Saskatchewan Arts Councils (OSAC) and toured through OSAC's Arts on the Move Program.

The Organization of Saskatchewan Arts Councils (OSAC) is a provincial arts organization founded in 1968 by a group of volunteers representing eight arts councils from across the province. Since its inception, OSAC has grown and currently has 48 volunteer run arts councils and over 100 school centres. OSAC's vision is to be a vital and identifiable arts organization, with a purpose to make the visual arts and performing arts relevant to the personal and community lives of Saskatchewan people.

OSAC coordinates three Performing Arts Programs resulting in more than 250 concerts on an annual basis. Stars for Saskatchewan is an adult community concert series, Koncerts for Kids is a series of performances geared to family audiences and Junior Concerts features professional performing artists in entertaining educational school concerts.

Saskatchewan Showcase of the Arts, OSAC's annual conference, features visual art exhibitions, performances, workshops, annual general meeting, display hall and much more.

## **Visual & Media Arts Program**

The Organization of Saskatchewan Arts Councils' (OSAC) Visual Arts Program offers a number of opportunities and services to audiences and artists throughout the province. Our aim is to develop an awareness and appreciation for visual and media arts in the province of Saskatchewan, and to assist in the creative and professional development of Saskatchewan visual artists.

Since 1975, OSAC's Saskatchewan...Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities.

The Local Adjudications program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues. Artists, who are noted to be accomplished emerging artists at the adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition.

The Visual Arts Program Grants offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions and exhibition tour guide training.

For further information about our programs:

visit our website [www.osac.ca](http://www.osac.ca) email us [info@osac.ca](mailto:info@osac.ca) or call us at (306) 586 1252

Our office is located at 1102 – 8<sup>th</sup> Avenue, Regina, SK S4R 1C9

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