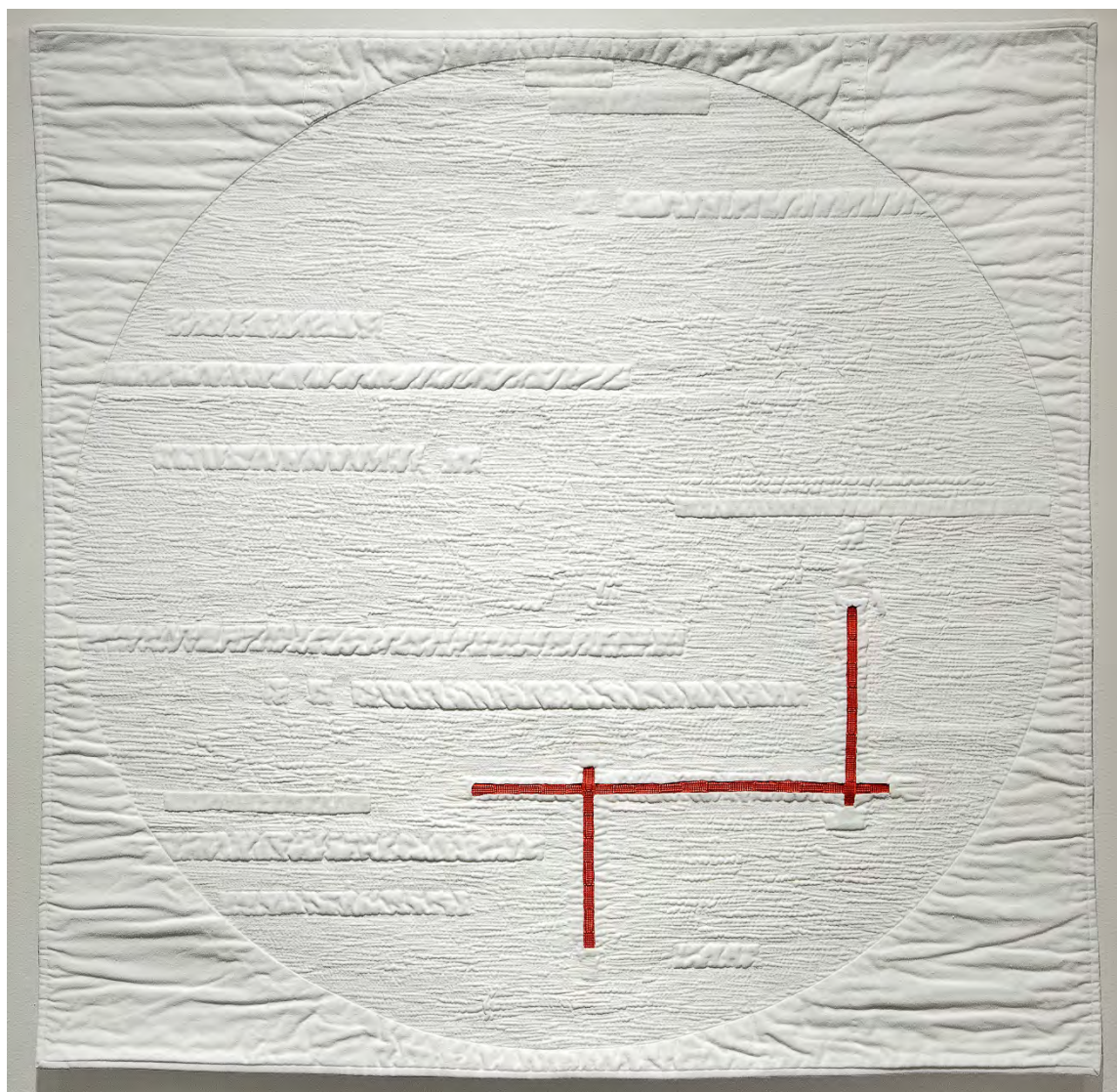


# Hanna Yokozawa Farquharson: *Calling*

Touring Saskatchewan through OSAC's Arts on the Move  
Curated & organized by the Moose Jaw Museum & Art Gallery



## EDUCATION PACKAGE

Developed by Belinda Harrow



## Education Guide: Hanna Yokozawa Farquharson: *Calling*

### Vocabulary:

**Abstract:** does not depict a person, place or thing in the natural world; but instead use shapes, colours, forms and gestural marks

**Aesthetic:** concerned with beauty or the appreciation of beauty and the nature of art

**Celestial:** relating to the sky or heavens or the spiritual

**Collage:** a piece of art made by sticking different materials together

**Complex:** something that is difficult or not easy to understand

**Culture:** the customs, arts, social institutions, and achievements of a particular nation, people, or other social group

**Cycles:** a series of events or movements that are regularly repeated in the same order

**Embellish:** to make (something) more interesting by adding decoration

**Embroidery:** to create a picture or words with needle and thread on a piece of fabric or cloth

**Ephemeral:** lasting for a very short time

**Expression:** to make one's feelings or thoughts known

**Fabric:** cloth produced by weaving or knitting

**Fabrication:** a construction; the act of making or building something

**Familial:** relating to or occurring in a family

**Fibre Art:** art made from cloth, yarn or other textiles

**Fleeting:** lasting for a very short time

**Grasslands:** area in which the vegetation is dominated by a nearly continuous cover of grasses

**Harmony:** is the visually satisfying effect of combining similar or related elements in a unified way

**Hue:** is the traditional color name given to a specific wavelength of light

**Immigrant:** a person who comes to live permanently in a new country

**Impermanence:** not lasting or durable; not permanent

**Interconnected:** to connect with one another, related

**Kimono:** a long, loose robe with wide sleeves and tied with a sash, originally worn as a formal garment in Japan

**Mandala:** means “circle” in Sanskrit, a ceremonial and ritual language in Hindu/Buddhist practices. It’s a circular symbol which represents the universe, serving as a reminder that life is continuous.

**Meditation:** thinking deeply, to engage in contemplation or reflection

**Minimalism:** using simple geometric forms, line, and color

**Mindfulness:** the quality or state of being conscious or aware of something; achieved by focusing one's awareness on the present moment, while acknowledging one's feelings, thoughts, and bodily sensations

**Monochromatic:** containing or using only one colour

***mono no aware:*** refers to a Japanese concept of gentle sadness for seeing time pass

**Motif:** a recurring fragment, theme or pattern that appears in a work of art

**Newcomer:** a person or thing that has recently arrived in a place; recent immigrant

**Non-objective:** not recognizable

**Nuanced:** subtle meaning

**Pattern:** a design in which lines, shapes, forms or colours are repeated

**Philosophy:** a particular way of thinking about something

**Poetic:** having an imaginative or sensitive style of expression

**Quilt:** a multi-layered textile, traditionally composed of two or more layers of fibers

**Spiral:** winding in a continuous and gradually widening (or tightening) curve around a central point

**Symbolism:** the use of symbols to represent other meanings or ideas in art

**Texture:** the feel or appearance of a surface

**Vintage:** something from the past

**Wabi Sabi:** refers to a Japanese concept of finding the beauty in imperfection

## **Pre-tour Activities: (classroom setting)**

### **Ideas to Introduce the Exhibition**

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

#### **Pre-tour Activity #1: Torn Edge Monochromatic Collages (Grade K-5)**

Students will produce a monochromatic paper collage.

**Objectives:** Using magazines (excluding text and including only various shades of white) students will produce an abstract paper collage.

**Materials:**

- magazines
- Glue
- Bristle board or heavy white paper

Designed for younger students who are not yet proficient with scissors.

- Students rip paper in various shapes
- Instruct the students to choose white or various shades of white or light colours
- Attempt to exclude any text or recognizable images



#### **Variation 1: Torn paper edge free-form collage (K-3)**

- Students are instructed to arrange the pieces of paper in a free-form design.
- There is no wrong way to arrange the paper.
- Provide time for students to try a number of different compositions.
- Students will explore how the pieces of paper look together.

- Once they are satisfied with the composition, students glue down the paper on the backing board, what once seemed white when they chose to rip it out of the magazine may now appear a more vibrant tone of blue, pink or yellow.



example 1



example 2

### Variation 2: Torn paper edge structured collage (grade 4-5)

- Students arrange the paper paying attention to size and colour
- Exercising more control and attention to overall design the students attempt to create a more structured image with the torn pieces of paper
- Students may attempt to create secondary patterns using the colour of the paper or the shapes of the paper
- Students may try many different configurations before deciding on the arrangement that they like the most



## Pre-tour Activity #2: Cut Edge Monochromatic Collages (Grade 6-12)

Objectives: Using magazines (excluding text and including only various shades of white) students will produce an abstract collage.

Materials:

- Magazines
- scissors
- Glue
- Bristle board or heavy white paper

Designed for students who are proficient with scissors.

- Students cut pieces of paper into squares and rectangles from magazines.
- Instruct the students to choose white or various shades of white or light colours
- Exclude any text or recognizable images

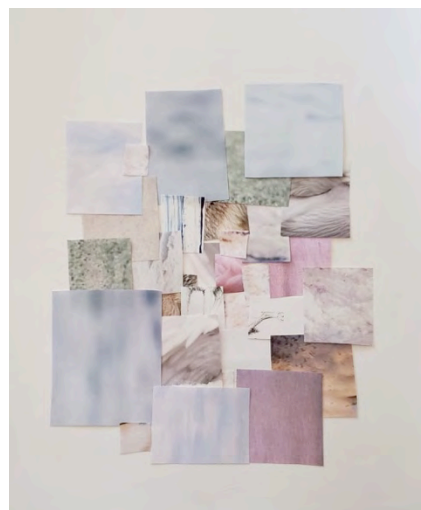


### Variation 1: Cut paper edge free-form collage (grade 6-9)

- Students are instructed to arrange the pieces of paper in a free-form design.
- There is no wrong way to arrange the paper.
- Students will explore how the pieces of paper look together.
- Once the paper is laid out on the backing board, what once seemed white when they chose to rip it out of the magazine may now appear a more vibrant tones of blue, pink or yellow.
- Students can try different configurations before they decide they are happy with the design and glue the pieces into place permanently.



Example1



example 2

## Variation 2: Uniform cut paper edge structured collage (grade 10-12)

- Students cut the paper pieces into uniform sizes and shapes (these can be any shape as long as they are uniform)
- Students are instructed to arrange the pieces of paper in a structured design of their choice.
- There is no wrong way to arrange the paper, however students will try and achieve a pattern.
- Students will explore how the pieces of paper look together.
- They may choose to arrange by subtle colour variation, or pattern.
- Once they are laid out on the backing board, what once seemed white when they chose to rip it out of the magazine may now appear a more vibrant tone of blue, pink or yellow.
- Students can try different configurations before they decide they are happy with the design and glue the pieces into place permanently.
- The exploration of pattern can produce a meditative experience.

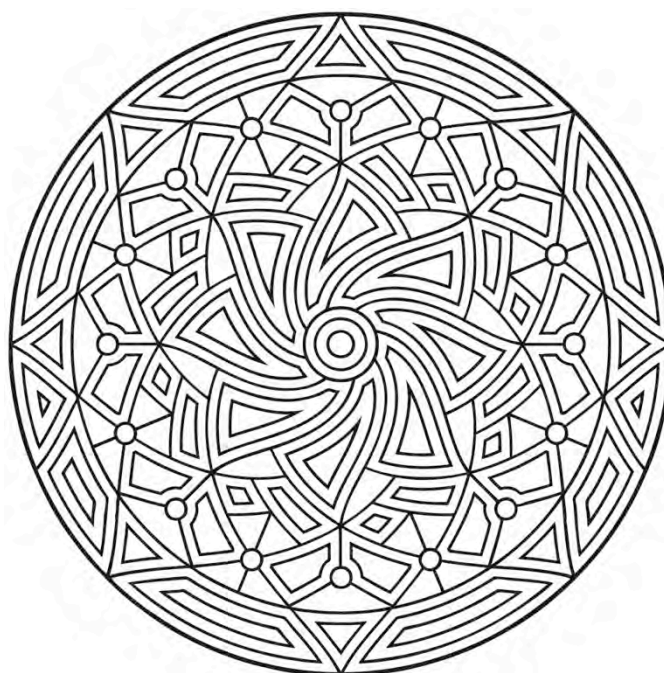


## Pre-tour Activity #2: Monochromatic Mindful Colouring

Objectives: To have the students focus their attention on the task of colouring. Students will choose three colours within the same colour family to create a monochromatic geometric design.

Mindful colouring asks students to focus on how they choose and apply colour in a design to bring awareness to the present moment.

There are a number of sites online that can provide free pdfs of colouring pages with a mindful focus at a variety of complexity levels:



- [https://www.betweenessions.com/wp-content/uploads/2014/02/mindfulness-coloring-book-4\\_25-16.pdf](https://www.betweenessions.com/wp-content/uploads/2014/02/mindfulness-coloring-book-4_25-16.pdf)
- <https://www.colorwithfuzzy.com/geometric-coloring-pages.html#4>
- <https://coloringhome.com/geometric-design-coloring-pages-to-print>
- <https://www.bestcoloringpagesforkids.com/free-printable-geometric-coloring-pages-adults.html>

**Materials:**

- coloured pencils
  - printed colouring sheets (refer to sites noted above for available pdfs)
1. Choose appropriate level colouring sheets for your students
  2. Have the students choose their three similar colours such as:
    - a. light pink, dark pink, red
    - b. sky blue, dark blue, purple
    - c. emerald green, forest green, lime green
  3. You may choose to put relaxing music on low in the background.
  4. Your objective is to have the students focus on the colouring process, present in the moment.
  5. You may choose to set a timer so students know how long they are expected to focus.
  6. You may choose to build up the length of time students are expected to focus over a few weeks. This can be an activity that is done for 5-15 minutes every day as method of relaxing and focusing students.
  7. Mindful techniques can also be applied in a number of ways in the classroom: <https://www.waterford.org/resources/mindfulness-activities-for-kids/>

## **Tour Activities:**

### **Questions and Conversations:**

Visit the exhibition. Give your students time to look closely at the artwork in this exhibition then ask the following questions to your students to generate conversation and encourage closer examination:

**1: Materials:**

- To create these artworks Hanna uses cotton, silk, felt and wool. What do you notice that is similar in all the artworks?
  - While Hanna Yokozawa Farquharson uses a number of different natural textiles to create her art, she chooses shades of white and cream as her primary colour.
- Why do you think an artist would choose not to use other colours in their art?
  - This series is drawing on the artist's Japanese culture. Japanese cultural aesthetic is known for its minimalist palette, use of natural materials and simplicity of design.



- Drawing with thread: the artist uses thread to create images and pattern. Why do you think this artist would use thread and fabric to create an image rather than a pencil and paper or paint and canvas?
  - Thread on fabric provides an opportunity to create texture. Texture of these artworks becomes important when the colour is minimal.
  - The white thread on white fabric requires the viewer to come in close to see all the subtle detail that is not visible at a distance. It requires focused examination.

## **2. Themes in artwork:**

- Do you recognize any objects or things in these artworks? What is happening in this artwork? Is it easy to understand or difficult?
  - Hanna is interested in nature and has images of tree rings, the moon, grass, stars and shells in her work
  - Her artwork is also abstract, featuring simple shapes and pattern
- Do you prefer art that has things you recognize or art that is abstract and about colour, texture, or pattern? Why?
- Hanna wanted to achieve simple design, using one or two colours. However, sometimes art that looks simple can seem complex to understand.
  - Do any of the artworks in this exhibition cause confusion? Why?

## **3. Time (sewing and embroidery process):**

- Do you think the artworks were quick to make? Or slow to make? Why?
- Have you ever sewed something by hand?
- Have you ever sewed something with a sewing machine?
- Which method did you like more? Why?
- Which of these artworks was made with a sewing machine and which were made by hand sewing?
- Why do you think the artist chose to work the way they did?

## **4. Inspiration:**

- Why do you think this exhibition is called "Calling"?
- Where do you think artists get their ideas?
  - Hanna learned to sew in elementary and junior school in Japan (she made pyjamas). You could ask if any of the students have made their own clothing?
  - In Japan she worked as a CAD designer (computer aided design) creating architectural drawings.
  - When she immigrated to Saskatchewan many of her family and friends did quilting. She was curious about why quilting was so popular. She worked at a long-term care home and saw how important the quilts were to the residents. So she decided to start sewing to create artwork that had her own thoughts and ideas.

## **Tour Activities:**

### **Meditation Exercise (all ages)**

Objective: Provide your students the opportunity to try a short meditation in the gallery. The mental health benefits of meditation include better focus and concentration, improved self-awareness and self-esteem, lower levels of stress and anxiety, and fostering kindness.

Materials: Use a free app on your phone to guide the students through a short timed meditation. You can add bells and background sounds to help guide the experience.

Free recommended apps for your android or iphone:

- Insight Timer (simple meditation timer)
- MyLife Meditation (simple mediation timer)
- Pocket Meditation Timer (iphone only)
- Smiling Mind (requires account, provides programs for kids, educator settings)

## **Post-Tour Activities: (for the classroom setting)**

The following activities may be used as post-tour activities to review and reflect on concepts presented in the exhibition. They can be made as simple or complex as the interest of the groups require. The skills necessary are simple and the emphasis is on creative expression.

### **Post-Tour Activity #1 Outdoor Nature Mandalas: (Grade K-5)**



Creating an outdoor nature mandala provides an opportunity for students to connect with nature, exercise their body and create a temporary work of art. Making mandalas is very calming. It's also a great way to connect children with nature. By spending time creating the circles and patterns involved in a mandala, your students will be encouraged to slow down and pay close attention to the materials they'll be using.

**Objective:** To create a temporary artwork made of natural materials that are arranged in a circular pattern.

#### **Materials:**

- rocks
- leaves
- wild flowers
- grasses
- sticks
- pinecones

1. Decide where and for how long the students will search for their materials. Provide students with some examples of materials and a container to collect their materials in.

2. Gather natural materials such as flower petals, blades of grass, pine cones, leaves, stones, sticks, anything else you find. Mandalas often include repeating patterns, so try to gather multiples of whatever objects you find.
3. Constructing your mandala:
  - a. Create a clean, flat area to work
  - b. Start with a large heavy item (rock) in the centre
  - c. Encourage the students to use repeating items to make a pattern
  - d. You can choose to photograph the finished mandalas and print out pictures to hang in the classroom
  - e. Students may decide to work in pairs or groups as a cooperative activity



**\*if it is winter, take the students outside to create snowballs in various sizes that could be arranged into winter mandalas**

## Post-Tour Activity #2

### Visible Mending: (Grade 6 to 12)



Now a growing trend, visible menders includes crafters, artists, and environmentalists who repair old clothing. There is no single mending style, but a core philosophy: to celebrate the aesthetic potential of mends rather than conceal them.

Beyond the opportunity to display creativity and individuality, mending also extends the life of garments that might otherwise end up in landfills.

Visible mending dates back 3,350 years ago, when an ancient Egyptian used white thread to darn an indigo headcloth likely worn by none other than Tutankhamun. Simple, tiny running stitches, contrasting with the deep blue of the headcloth and may be the oldest surviving visible mend, now in the collection of the the Metropolitan Museum of Art.



Visible mending is appreciated as something you can pick up as a mindful practice but execute as a relatively mindless task (for all levels of sewers). Mending has a meditative quality. The gesture and movement of fixing a hole can also make us psychologically feel better because you can see it physically coming together. It creates a sense of satisfaction. It can add life to well worn and much loved clothing. It provides an opportunity for the mender to showcase their creativity and individuality in the clothes they wear.

Objectives: To choose a pair of jeans, shirt or other clothing that has a hole or rip and repair it with visible mending. By using white or light coloured

embroidery thread students can create a pattern using embroidery so their clothes become a personalized work of art.



#### Materials:

- old clothing that needs mending (jeans are ideal)
  - spare fabric or pieces of jean (to use as patching material)
  - embroidery thread
  - thread
  - sewing machine (optional)
  - sewing needles
  - sewing pins
  - chalk pencil or white pencil crayon
1. Students will choose a favour pair of jeans, t-shirt or jacket that needs repair
    - Students can engage with parents or grandparents during the selection process
    - Attention should be paid to find a piece of clothing that the students love and are willing to add embroidery and stitching to
  2. The students will choose a scrap of fabric to place behind the tear or hole and pin into place.
  3. The students then chose a simple + or – stitch to attach the scrap fabric. They can plan out the pattern they want to create using chalk pencil or white pencil crayon.
  4. Depending on the prior level of knowledge students may need to be taught how to thread a needle, tie a knot and sew simple running stitches.
  5. Mending can be a slow process. Students may want to work on this activity over a number of days so they can create the embellishment they desire.
  6. If your school has access to sewing machines, students can use free-motion sewing or random running stitch to create their visible mending.

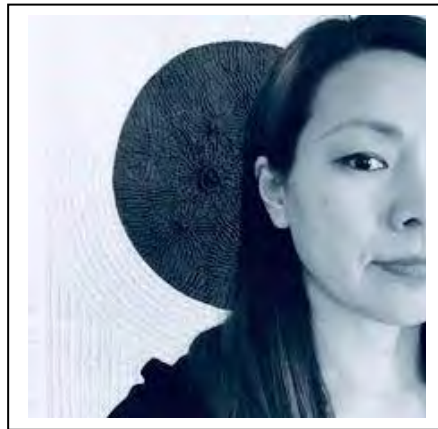




Example of visible mending with sewing machine



# Hanna Yokozawa Farquharson: Biography



Hanna Yokozawa Farquharson moved from Japan to Saltcoats with her husband and children in 2011. Inspired by the prairie landscape and the quilt makers in her local community, in 2016 she purchased a manual sewing machine and began making quilts and other textile art works that reflect the rich and nuanced local culture, blending imagery from rural Saskatchewan with the Japanese aesthetic qualities of wabi-sabi and mono no aware. The concept refers to a gentle sadness for the passing of life and the ephemeral nature of beauty, which is captured in her soothing and melancholy use of a neutral palette and the elegant simplicity of her patterns and stitches. Hanna's approach creates a sense of peace and calm in the viewer while also stimulating a conversation between Japanese and Canadian cultures, forging an intimate connection between the two places.

Hanna is an active participant in the Saskatchewan arts community, showing her work extensively and taking part in the CARFAC mentorship program. She also produces an Instagram series, Textile Tuesday, which demonstrates her process and creates an accessible space for the public to learn more about art and creating. Her quilts have been displayed in exhibitions and festivals around the world. One of her pieces received the Judge's Choice Award at the 2018 Festival of Quilts in Birmingham, England, and another was shortlisted in the Fine Arts Quilt Masters category. She has had solo shows at the Godfrey Dean Art Gallery in 2020 and the Moose Jaw Museum & Art Gallery and Mann Art Gallery in Prince Albert in 2021. She recently was nominated for a SK Arts Award for the Emerging Artist category.