



WE WORK WITH WHAT  
WE'VE BEEN GIVEN



# ACKNOWLEDGEMENTS

TREX Northwest would like to credit the Alberta Foundation for the Arts for the Travelling Exhibition Program. We would like to thank the Art Gallery of Grande Prairie for supporting this region, as well as the following individuals who contributed to the preparation of this travelling exhibition:

Curator & Art Projects: Jamie-Lee Cormier

Preparation & Framing: Robert Swanston & Jordie Isaac

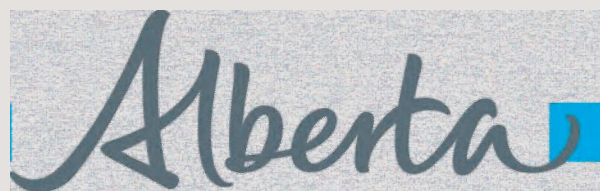
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We acknowledge that we are located on Treaty 8 territory—the ancestral Land of the sovereign Dane-zaa, Nehiyawak, Dene, and Otipemisiwak Nations. We acknowledge the many Indigenous Peoples who have lived and cared for these lands for generations. We are grateful for the traditional Knowledge Keepers and Elders who are still with us today and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude.

The Art Gallery of Grande Prairie also recognizes that Land Acknowledgments are not enough. Through our actions we commit to truth, reconciliation, decolonization, and allyship in support of Indigenous lifeways and wellbeing.

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Alberta Foundation for the Arts

# TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region:

The Art Gallery of Grande Prairie, Grande Prairie

Northeast and North Central Region:

The Art Gallery of Alberta, Edmonton

Southwest Region:

The Alberta Society of Artists, Calgary

Southeast Region:

The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 600,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 1700 artists. The AFA art collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



The AFA and TREX partners respectfully acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8: lands of First Nations and Métis peoples.







## Region 1: Northwest Alberta

we work with what we've  
been given...

*The phrase “we work with what we’ve been given” means that individuals or a group of people adapt and work with the resources and opportunities they have, rather than waiting for more or better resources. It highlights resilience and the ability to make the most of available tools, skills, and situations.<sup>1</sup>*

Artists are influenced by many things when creating work, their influences can come from family heritage, life experiences good or bad, an object on the side of the road, a walk in the woods. The list is endless. In this exhibition you will get a glimpse into the inner workings of artistic creation. For Jordie Isaac, themes of self-identity, family history, trauma and grief are at the core of their practice. Their idea is based on the dichotomy of the severance of culture and community and the preservation of the deep-running ties that bind them to their heritage. Heide Enzmann works draw inspiration from the beauty of nature and its adaptability and resilience in changing environments.

The viewer is invited to step back and imagine the influences that have created the piece they are viewing. We realize that everything that happens in life affects us all in different ways, and the ability to adapt to these experiences makes us who we are.

<sup>1</sup> Recalling Past Wisdom: Proverbs from Around the World. (n.d.)

Curated by Jamie-Lee Cormier © 2025 Art Gallery of Grande Prairie

Thank you to our Program Sponsor:



Lawyers for the journey ahead



# Table Of Contents

## Artist Statements

Jordie Isaac

Heide Enzmann

Connie Nooy

Leia Guo

## Artwork

## Q&A

Jordie Isaac

Connie Nooy

Heide Enzmann

Leia Guo

## How to Look at Art

## What's Visual Learning?

## Elements Of Composition Tour

## Activities

Home Cross-Stitch

Natures Monoprint

Found Object Cynotype





# JORDIE ISAAC

My name is Jordie Isaac, I am a visual artist based in Grande Prairie, Alberta. I have roots in the local Mennonite community and my most recent artistic explorations are based on the complicated emotional process of leaving my close-knit community as an adult. Themes of self-identity, family history, trauma and grief are at the core of my practice. My idea is based on the dichotomy of the severance of culture and community and the preservation of the deep-running ties that bind me to my heritage. I am searching for answers of how one deals with the separation and loss of cultural ties while longing for connection to my past. In these pieces I use culturally traditional materials and found objects, collaging fabric and string to signify self-identity and growth. I express these ideas through abstract expressionism in the inspiration of Cy Twombly, collage of textiles inspired by Jill Nuckles, and creation of quilts in the tradition of my ancestry. My idea for the Trex work/works is to recreate a blend of these attached works on a smaller scale layering and collaging different fabrics, stitching and paint. I will also experiment with the addition of gel printed or cyanotype photographs in the layers of fabric. I would also like to incorporate the design of floor tile patterns traditionally painted by Mennonite women that I have recently discovered through my research of my ancestry.





# HEIDE ENZMANN

I engaged full time in my art practice in 2019 when I could no longer teach due to kidney failure. This was a difficult time, as my purpose and identity had been so integrally connected to my job. I decided to take advantage of my disability to fulfill a dream of mine; to make art. Instead of I spent my days playing and exploring a variety of artistic mediums and techniques. Making art became a daily practice and a tremendously positive presence in my life.

After my transplant in 2019, I was unable to return to teaching as I was diagnosed with severe Fibromyalgia. Fortunately the gift of making art had woven its way into my soul, and was now an integral part of my healing journey and personal growth. When I'm creating I am able to transcend my daily pain and connect to joy and a source of energy that is larger than myself.

My artworks are bright, fun, bold, and full of color. I paint without a plan. I improvise and compose simultaneously, exploring themes around the cooperation of nature as magical flora appear on the page. My creations exist on another planet that celebrates and values peace, harmony, and diversity.

I draw inspiration from the beauty and of nature and its adaptability and resilience in changing environments. Flowers and plants have the ability to grow and adjust in harmony with their surroundings, and each blooms and develops on its own schedule. By representing flora I am reminding others and myself that each of us has the ability to evolve, transform, and bloom in the face of adversity.



# CONNIE NOOY

Connie Nooy, born in the Peace Country and residing in Grande Prairie, AB with her husband of 46 years, is an abstract/objective artist creating with both watercolors and acrylics.

Self-taught since 2017, Connie is cultivating her style through experimentation. She does this by mixing and blending her own colors and using a variety of materials and tools to create her pieces. As “The Painting Nana,” Connie is blessed to share her love of art with her grandchildren.

Connie enjoys pursuing opportunities for growth. As a local artist to Grande Prairie, she desires to extend her show attendance throughout Alberta and beyond, always looking to exhibit and share her work and passion.

## Artist Statement~

Paint brush in hand, my outside world disappears  
Deep from within a need to create  
The stroke of the brush  
The slide of the tool  
The mixing and blending  
A spritz and a splash  
The tilting and turning to get the flow just right  
Two, three hours have gone, where did they go?  
Nana and painting, two of the best  
Paintings by Nana, I am very blessed  
Paint brush in hand, my outside world disappears  
Deep from within, a watercolor painting appears.



# LEIA GUO

Leia Guo (she/her) is a Moh' kinsstis (Calgary) based interdisciplinary artist who works at the intersection of analog photography and contemporary glassmaking. She holds a Bachelor of Fine Art in Glass and a Bachelor of Design in Photography from the Alberta University of the Arts (AUArts) in Calgary, Alberta. In 2023, she was awarded the coveted Early Achievement Award by the Alberta Craft Council and Pilchuck Fellowship by the Pilchuck School of Glass in WA, USA.

## Artist Statement~

Leia Guo (she/her) is an emerging artist who works at the intersection of analog photography and contemporary glassmaking. Her interest in blown glass lies in its ability as an optical material to displace and refract light in photo-sensitive processes, including silver gelatin and cyanotype. Deviating from traditional aesthetics of glassmaking within craft, she uses both the presence and absence of glass in the darkroom to create unique photographic prints that visualize the feeling of “hiraeth” – a longing for a home that is long gone or a home that never truly existed.



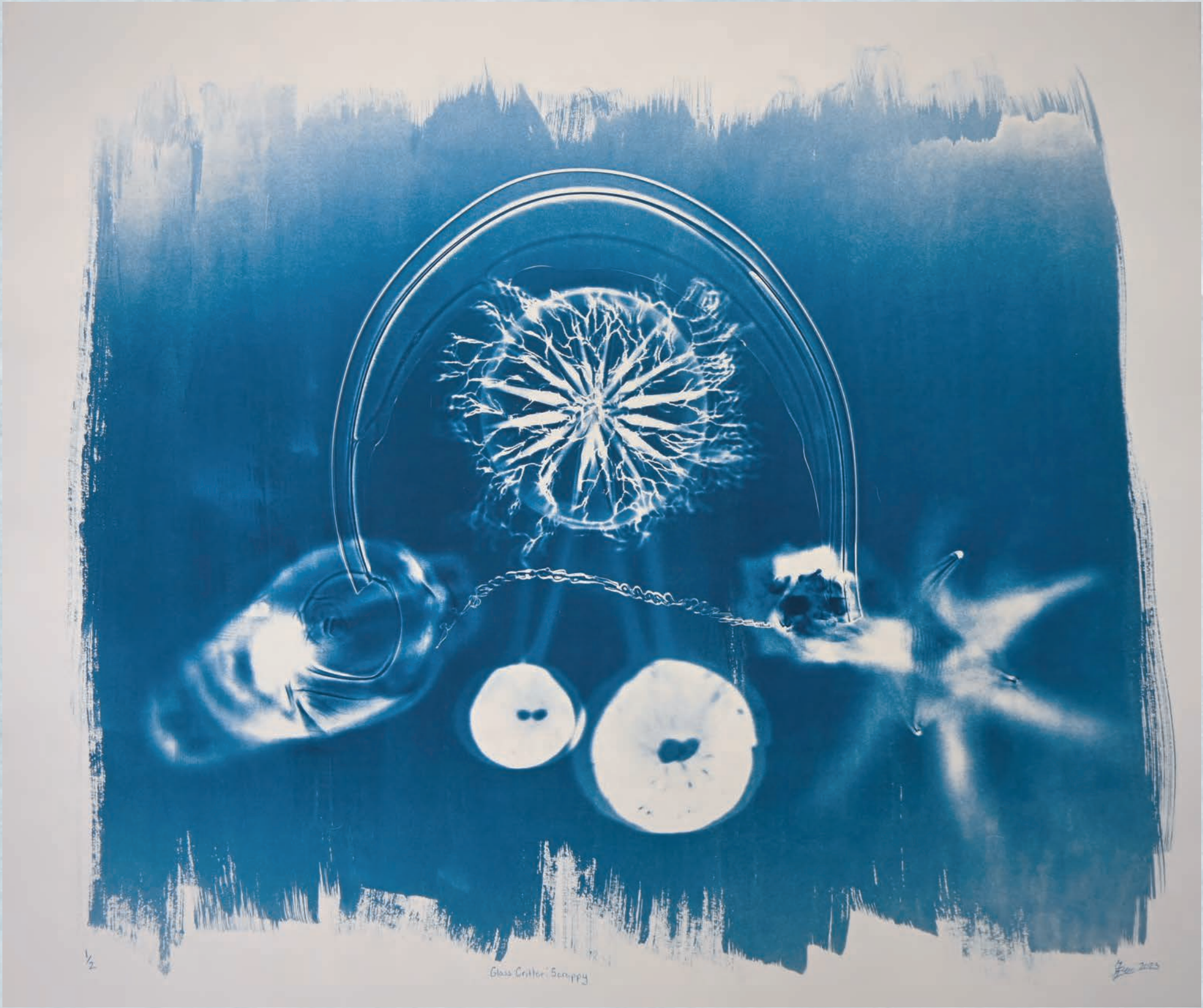


*Glass Critter*  
*: Pisces*  
 Leia Guo  
 Cyanotype on  
 Stonehenge  
 paper  
 2024



*Glass Critter : Space*  
 Leia Guo  
 Cyanotype on  
 Stonehenge paper  
 2024





*Glass Critter :*  
***Scrappy***  
Leia Guo  
Cyanotype on  
Stonehenge paper





*Trials and Tribulations 1*  
 Leia Guo  
 Cyanotype on Stonehenge paper  
 2024



*Trials and Tribulations 2*  
 Leia Guo  
 Cyanotype on Stonehenge  
 paper  
 2024



*Land Promise*  
Connie Nooy  
Watercolor on paper  
2025



*Prepare*  
Connie Nooy  
Watercolor on  
paper  
2024







*Wisps of Slumber*  
Connie Nooy  
Watercolor on paper  
2024





*Caribou Pass*  
Connie Nooy  
Watercolor on paper  
2025



*Dreaming of a Better Tomorrow*  
Connie Nooy  
Watercolor on paper  
2024





*Verdant  
Splendour*  
Heide  
Enzmann  
Watercolor  
and marker on  
canvas paper  
2024



*Urban  
Acquiescence*  
Heide Enzmann  
Collage,  
watercolor,  
acrylic, ink pen on  
watercolor paper  
2024





*En dessous  
de tout*  
Heide  
Enzmann  
Watercolor,  
paint pen, and  
ink pen on  
watercolor  
paper  
2024



*The Glow From Within*  
Heide Enzmann  
Watercolor and ink pen on watercolor  
paper  
2023





*Growth and  
Rebirth*  
Heide Enzmann  
Watercolor, paint  
pen, on watercolor  
paper  
2019





*Double*  
Jordie Isaac  
Fabric, string and  
pine wood  
2025



*Askew*  
Jordie Isaac  
Fabric, string and  
pine wood  
2025



*Split*  
Jordie Isaac  
Fabric, string and  
pine wood  
2025





*Rooted*  
Jordie Isaac  
Fabric, string and pine wood  
2025



*Resilience*  
Jordie Isaac  
Fabric, string and pine wood  
2025



## WE WORK WITH WHAT WE'VE BEEN GIVEN - Q&A

Jordie

What makes up your artistic identity? (Is it place, family, experiences, other artists influences, heritage, etc.)

★ I would say my artistic identity is mostly personal experiences and family heritage. I recognize the importance of family heritage but at the same time being able to separate myself and be true to who I am today. Connecting with my roots has been an important part of grounding myself and knowing who I am and the person I want to be, helping to clarify the story I want to share through my artistic journey. I am influenced by other artists using fabrics and fiber; one of my inspirations is Faith Ringgold who told stories on quilts, connecting with her history in a powerful way.

What experiences play a major influence on your practice?

My personal history plays the biggest influence in my practice. I grew up in a small, conservative Mennonite community and in my adult years, went through the complicated and emotional process of leaving my community. I live a very different life now and am privileged to be able to experience education and career opportunities that I never would have had in the community, but at the same time, continue to experience and grieve the loss of cultural and familial ties. In my art practice I am attempting to connect with my heritage using culturally traditional materials and exploring them in a different and new way. This has been an empowering and healing process and given my life and work more depth and meaning.

Looking at the works in your exhibition, is there a particular one which speaks to your identity the most?

I connect with the quilt pieces, as they represent how I see my identity, patching and stitching things together to make a beautiful, cohesive whole. The stitched pieces are also important to me because I used to cross-stitch when I was a child, and being able to incorporate this into my work now in a slightly different way is exciting.

If you were to give a young artist advice on how to express themselves in their work, what would that be?

★ Use whatever you have on hand, you don't need expensive tools to create meaningful work. I like to find thrifted fabrics and create something new out of them. The most important thing is to be authentic, to look inside yourself and not be afraid to express your true and beautiful self to the world. Never stop creating, there are people out there who need to hear your unique story.



## WE WORK WITH WHAT WE'VE BEEN GIVEN - Q&A

What makes up your artistic identity? (Is it place, family, experiences, other artists influences, heritage, etc.)

Unintentionally my artwork tends to represent landscapes. I never start out with a theme in mind, but by playing with colours and flow, that is what my pieces develop into. I believe it is from our vast, open surroundings, where in as little as four hours, I can travel from a city of one and half million people, pass beautiful grain fields and wind up at snow capped mountains and waterfalls. I feel blessed to live in Alberta, one of the most beautiful provinces in the country.

What experiences play a major influence on your practice?

I have been a bookkeeper for most of my working career and because it is so detailed oriented, my artwork allows me to experiment with techniques, colours and tools. Although much of my artwork depicts landscapes, my love of abstract still comes out and encourages me to paint without limitations, mixing and blending my own colours and just having fun.

Looking at the works in your exhibition, is there a particular one which speaks to your identity the most?

I feel all my pieces in this exhibition truly represent my love of light and dark, flow, movement, and shapes.

If you were to give a young artist advise on how to express themselves in their work, what would that be?

Always trust your instincts in your work. If you love bold colours, go bold; if you love pastels, go with pastels; and if you love contrasting lines, squares or circles, go with those. Express what you love but never be afraid to experiment because your work will change, grow and evolve. Love what you create for yourself not for someone else. As I posted one of my pieces on social media once I wrote "I have been experimenting, and I think I love it." Someone replied, "It is important that YOU love it." I have always remembered that and I never take any comments personally.







## WE WORK WITH WHAT WE'VE BEEN GIVEN - Q&A

What makes up your artistic identity? (Is it place, family, experiences, other artists influences, heritage, etc.)

My artistic practice is inspired by the landscape of Southern Alberta, which I have called home for most of my life. Deviating from traditional aesthetics of glassmaking within craft, I use both the presence and absence of glass in mediums like cyanotype to create unique photographic prints of the landscape that visualize the feeling of “hiraeth” – a longing for a home that is long gone or a home that never truly existed.

What experiences play a major influence on your practice?

My experiences as an interdisciplinary artist in photography and glassmaking have led me to pursue an experimental, research-focused art practice. Working as an interdisciplinary artist, you learn to be open minded, playful, and learn to “failures” as the essential stepping stones to growth. As an artist-educator, I am also passionate about the role art plays in bringing out the best in everyone and how important a strong artistic community is.

Looking at the works in your exhibition, is there a particular one which speaks to your identity the most?

“Glass Critter #1 - Scrappy” is the artwork that most embodies my embrace of failure in my practice. It’s a cyanotype print made from the scraps and discarded glass of my colleagues and I. In glassmaking, the learning curve is more like a cliff and the material humbles you some days in the studio, even if you’ve been blowing glass for years. While striving for excellence, we make countless tests and “seconds”. Before recycling these pieces back into the furnace, I wanted to give them a second life as a print, as a way of honouring them and their makers. It was also a playful exercise, where I practiced seeing my mistakes as beautiful and fun rather than something I am ashamed to show.

If you were to give a young artist advise on how to express themselves in their work, what would that be?

Every artist has something that they’re drawn to, and the best ones are unapologetic in their passion for what they love. This can come from your experiences, identity/ies, material, or anything that makes you, you. When I was first starting my practice, I had a lot of people tell me what they thought my art should be. Some of those voices resonated with me, and others didn’t. It took me a long time to figure out that I had a choice in which voices I listened to. It’ll take time to find who you are so don’t be afraid to explore different things and when you do find something that speaks to you, go all in. Be a nerd about what you love, surround yourself with people who want you to succeed, and in time you will find out exactly the kind of artist you are meant to be.





Heide

## WE WORK WITH WHAT WE'VE BEEN GIVEN - Q&A

What makes up your artistic identity? (Is it place, family, experiences, other artists influences, heritage, etc.)

My artistic identity is an amalgamation that emerges from a variety of outside influences as well as personal experiences. I am inspired by bright and colourful works of artists such as Mark Rothko and Yayoi Kusama, as I work very much with the vibration of different colors and light spectrums. In my art I connect deeply to the universe and to the flow of energies in my desire to express my inner world and to make the unseen visible to others.

What experiences play a major influence on your practice?

My teaching career in elementary school has been a big influence on my practice as I'm inspired by the free and dynamic creativity of young children. My art practice is explorative and playful, and I allow my art to speak to me about what it wants to become. I'm often surprised by my artworks as they seem to spontaneously arrive and transform without pre-planning.

Looking at the works in your exhibition, is there a particular one which speaks to your identity the most?

It is difficult for me to pick only one work that speaks to my artistic identity the most as I create many different types of art pieces. I think that it is better to look at the artworks that I make as pieces of a larger puzzle that is yet to be finished.

If you were to give a young artist advise on how to express themselves in their work, what would that be?

I would advise any young artist to feel free to explore a variety of mediums to see which ones they connect to the most. I feel that inside each artist there are different artistic voices that can emerge and develop depending on which medium is used. I would suggest adopting a playful and curious nature when it comes to making art. Try new and different things and see what happens! Put the inner critic on hold for a while, and open yourself up to what wants to come through you. It's a practice, so remember we all start as beginners and the world is longing to hear what you have to say through your art.



# HOW TO LOOK AT ARTWORK

## Based on the Four Stages of Criticism

Age Levels:

K-Grade 3: Do stage 1 and possibly stage 2

Grades 4-6: Do stage 1, 2 and possibly 3

Grades 7-12: Do all four stages

## Stage 1: Description

*What do we see when we look at a work of art?*

- List or describe all that you see. Hint: Start with what you know.
- Describe the subject. What is this a picture of? Landscape, nature, people, animals, flowers, still life, etc.
- Describe the materials used to make this art (medium/materials): Is it an acrylic or watercolor painting? Drawing? Photograph?
- Describe the type of lines. What kind of shapes are used? Natural or geometric? Is there any texture to the surface of the artwork (rough/smooth//dry/wet). Does the work have areas (values) of dark and light?

For Grades 10-12: Describe the style of work. Is it realistic or abstract? Does it have a theme or subject? Can you describe a style that it resembles? For example, Impressionism, Expressionism, Surrealist.

## Stage 2: Analysis - Observing Relationships

*How is this artwork (composition) arranged?*

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space).
- Are there contrasts of light and dark colors?
- Are colors or shapes repeated to create unity or rhythm? Is there a sense of motion?
- Do the objects seem to be close up and in a shallow space or move far back to create deep space and distance?
- Is there one object that stands out and is more emphasized than other objects?

For Grades 10-12:

- Does the artist use complimentary colors against each other to create balance?
- What type of balance is it (symmetrical or asymmetrical)?



## Stage 3: Interpretation

*What meaning or reasons did the artist have in making this artwork?*

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the artwork and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right or wrong answers in the interpretation. Each viewer will bring their own ideas and life experience into their explanations.

## Stage 4: Final Conclusion About the Work

*What do I think or feel about this work?*

Decide what you like or dislike about the work. This is purely subjective, however the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?



# What is Visual Learning?

All art has many sides to it. The artist makes the works for people to experience. They in turn can make discoveries about both the work and the artist that help them learn and give them pleasure for a long time. How we look at an object determines what we come to know about it. We remember information about an object far better when we are able to see (and handle) objects rather than by only reading about them. This investigation through observation (looking) is very important to understanding how objects fit into our world in the past and in the present and will help viewers reach a considered response to what they see.

The following is a six-step method to looking at, and understanding, a work of art.

## STEP 1: INITIAL, INTUITIVE RESPONSE

The first 'gut level' response to a visual presentation.

What do you see and what do you think of it?

## STEP 2: DESCRIPTION

Naming facts – a visual inventory of the elements of design.

Questions to Guide Inquiry:

- What colours do you see?
- What shapes are most noticeable?
- What objects are most apparent?
- Describe the lines in the work.

## STEP 3: ANALYSIS

Exploring how the parts relate to each other.

Questions to Guide Inquiry:

- What proportions can you see? eg.

What

percentage of the work is background?

Foreground? Land? Sky?

- Why are there these differences?

What effect

do these differences create?

- What parts seem closest to you?

Farthest away? How does the artist give this impression?

## STEP 4: INTERPRETATION

Exploring what the work might mean or be about.

Questions to Guide Inquiry:

- How does this work make you feel? Why?
- What word would best describe the mood of this work?
- What is this painting/ photograph/ sculpture about?
- Is the artist trying to tell a story? What might be the story in this work?

## STEP 5: INFORMATION

Looking beyond the work for information that may further understanding.

Questions to Guide Inquiry:

- What is the artist's name? When did he/she live?
- What art style and medium does the artist use?
- What artist's work is this artist interested in?
- What art was being made at the same time as this artist was working?
- What was happening in history at the time this artist was working?
- What social/political/economic/cultural issues is this artist interested in?

## STEP 6: PERSONALIZATION

Reaching a considered response.

- What do I think about this work?



# Elements of Composition Tour

**LINE:** An element of art that is used to define shape, contours and outlines. It is also used to suggest mass and volume.



## Questions to Ask:

What types of line are there?  
How can you describe line?

What are some of the characteristics of a line?

**Width:** thick, thin, tapering, uneven

**Length:** long, short, continuous, broken

**Feeling:** sharp, jagged, graceful, smooth

**Focus:** sharp, blurry, fuzzy, choppy

**Direction:** horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag

**SPACE:** Space is the relative position of one three-dimensional object to another.

It is the area between and around objects. It can also refer to the feeling of depth in a two-dimensional work.

## Questions to ask:

What is space?  
What dimensions does it have?

What do you see in this work?  
What is closest to you?  
Farthest away?  
How do you know this?



In what way has the artist created a sense of space?



**SHAPE:** When a line crosses itself or intersects with other lines to enclose a space it creates a shape. A two dimensional shape is one that is drawn on a flat surface such as paper. A three-dimensional shape is one that takes up real space.

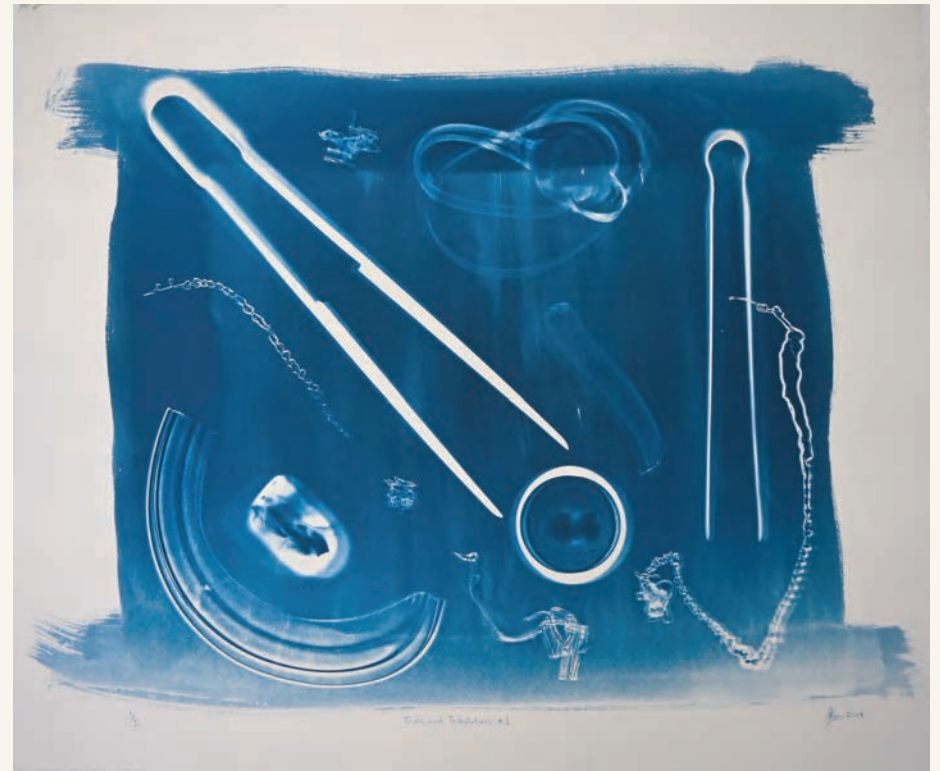
### Questions to Ask:

What kinds of shapes can you think of?

What shapes do you see in this image?

How do the shapes operate in this image?

What quality do the shapes have? Does the quality of the shapes contribute to the meaning or story suggested in the work?



**TEXTURE:** The surface quality of an object that can be seen or felt. Texture can also be implied on a two-dimensional surface through mark making and media handling.

### Questions to Ask:

What is texture? How do you describe how something feels? What are the two kinds of texture you can think of in artwork?

Allow your eyes to ‘feel’ the different areas within the work and explain the textures. What kind of texture do you think the artist uses in this work? Real or implied?





**COLOUR:** Colour comes from light that is reflected off objects. Colour has three main characteristics: Hue, or its name (red, blue, etc.) Value: (how light or dark the colour is) and Intensity (how bright or dull the colour is)

### Questions to Ask:

What are primary colours? Do you see any? Point to them in the drawing. What secondary colours do you see?

Where is your eye directed to first? Why? Are there any colours that stand out more than others?

What are complementary colours? How have they been used to draw attention?

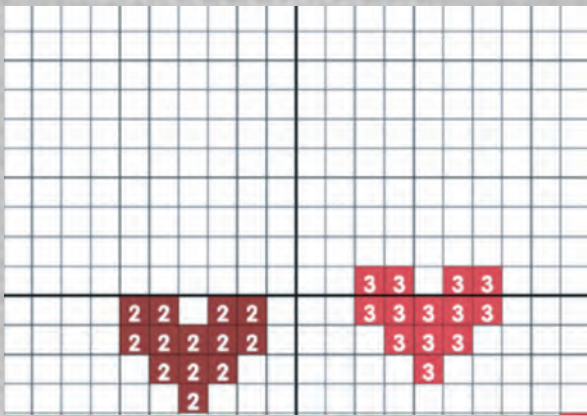
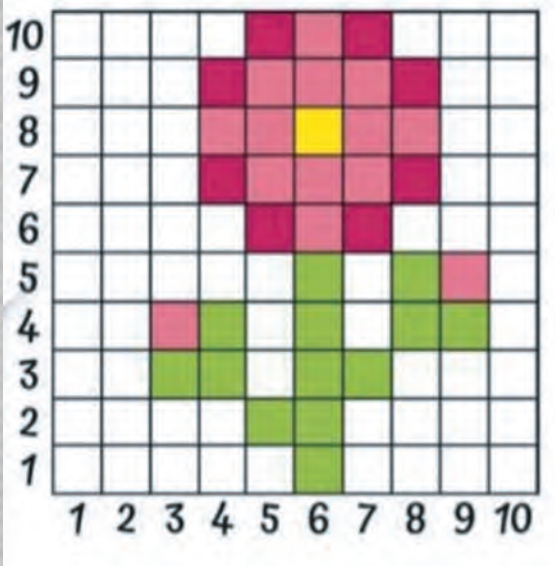
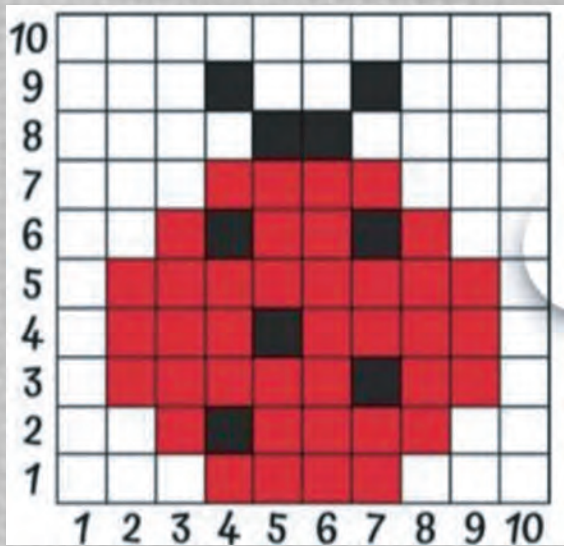
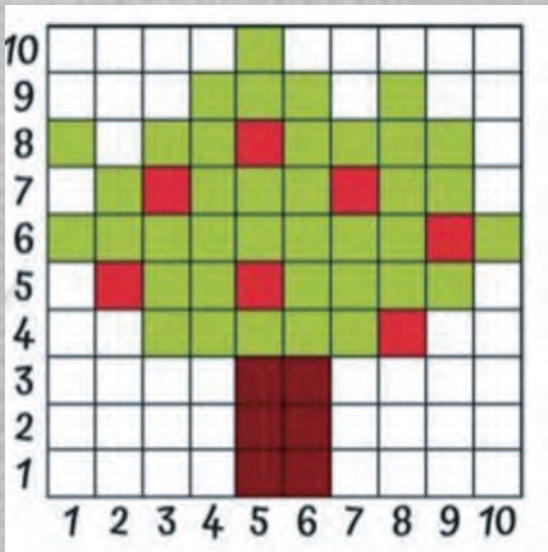
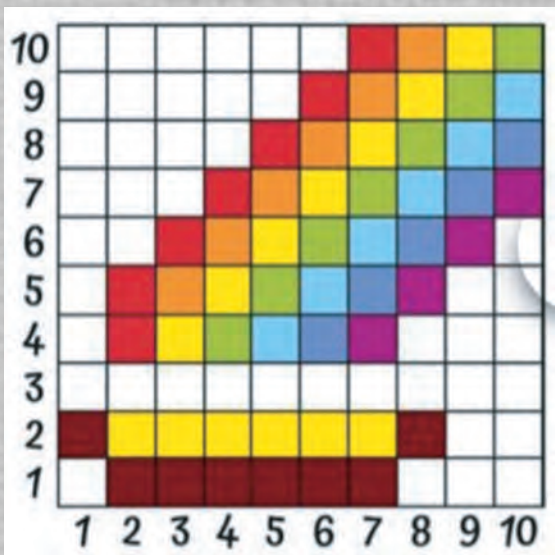
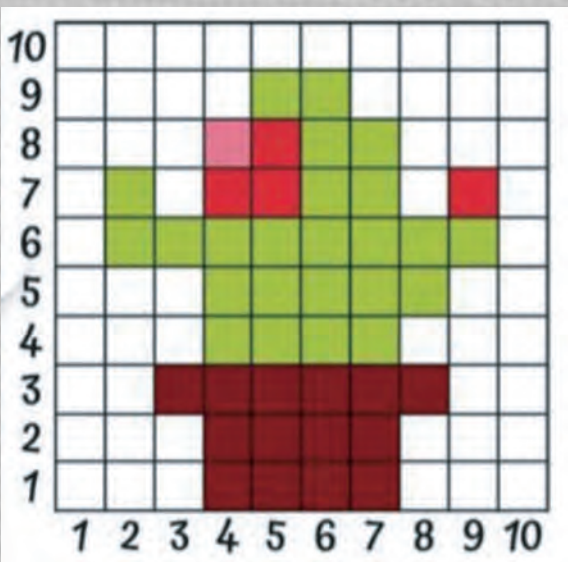
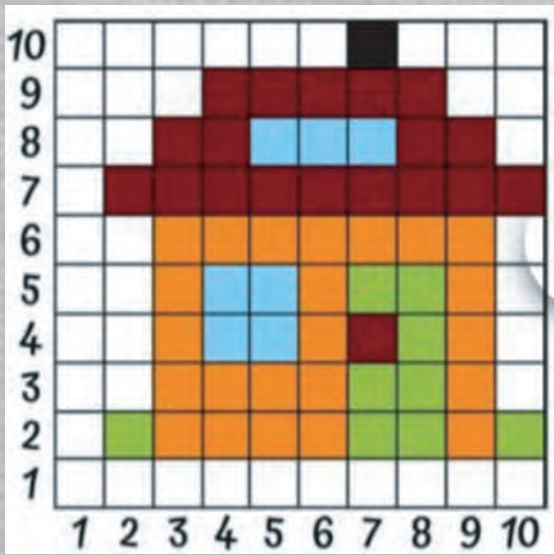




# HOME CROSS-STITCH

Inspired by Jordie Issac’ s works, you will create a cross–stitch activity with varied level options for your students. The exhibition we work with what we’ ve been given, we talk about how artists, like yourself, are influenced by many things when creating work, their influences can come from family heritage, life experiences good or bad, an object on the side of the road, a walk in the woods. Think about an object, shape or pattern to put onto your house, what is your home life story made up of?

What is Cross–stitch : It is a form of counted–thread embroidery where X–shaped stitches are used to create a picture or pattern on a piece of fabric.It's a popular and relatively easy form of hand embroidery, often done on fabric with a visible grid, like Aida cloth, following a pattern or chart.





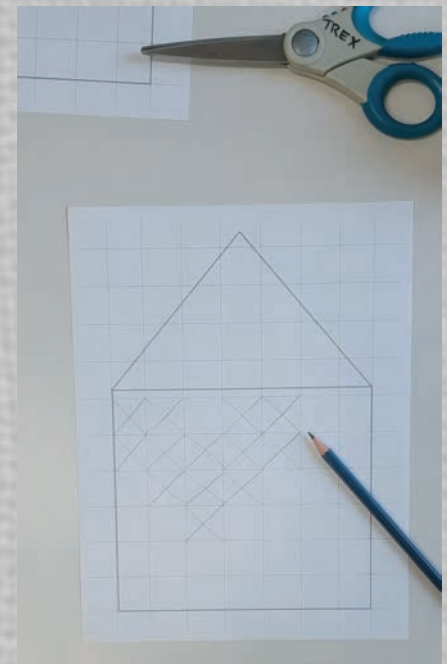
# Paper with yarn version – Grade 3 – 5



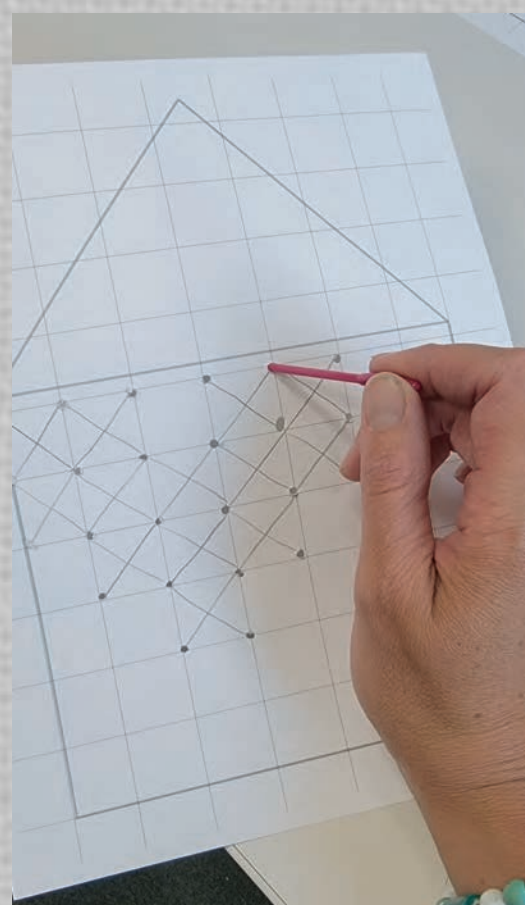
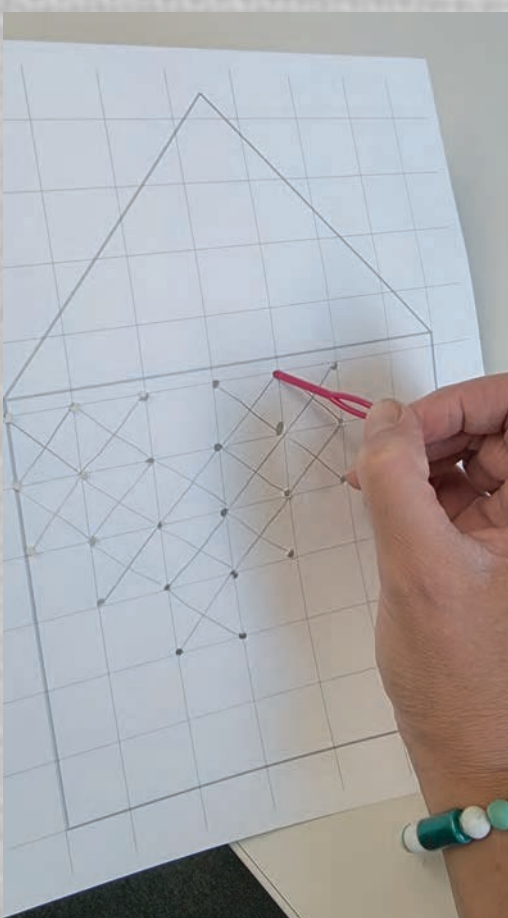
Materials:

- Cardstock with grid printed onto it
- Pencil
- Scissors
- Yarn or Embroidery String
- Plastic needle (if available)

Step 1: Let the students see what patterns they can create on the gridded house.

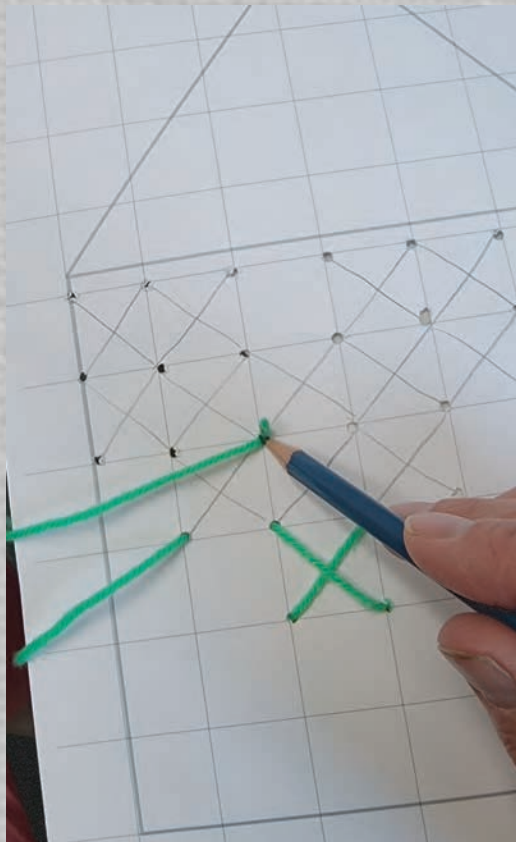
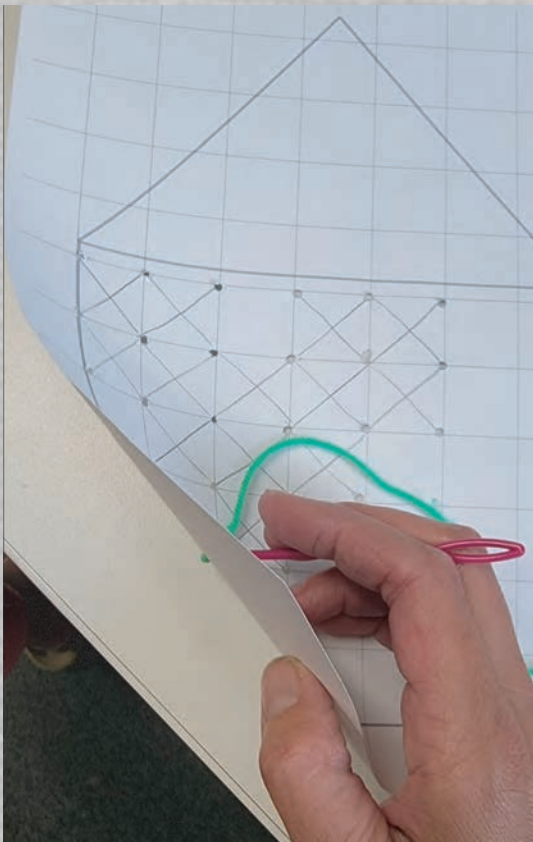


Step 2 : Take out your pencil and draw X shapes in the squares to create a heart, rainbow, or a random pattern that means something to you.

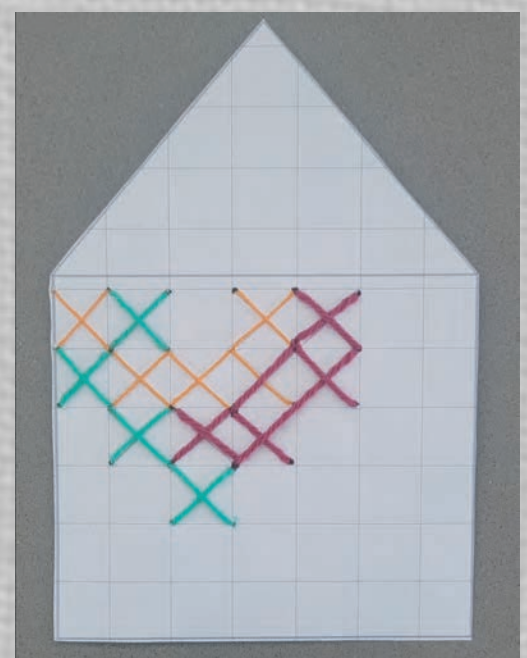
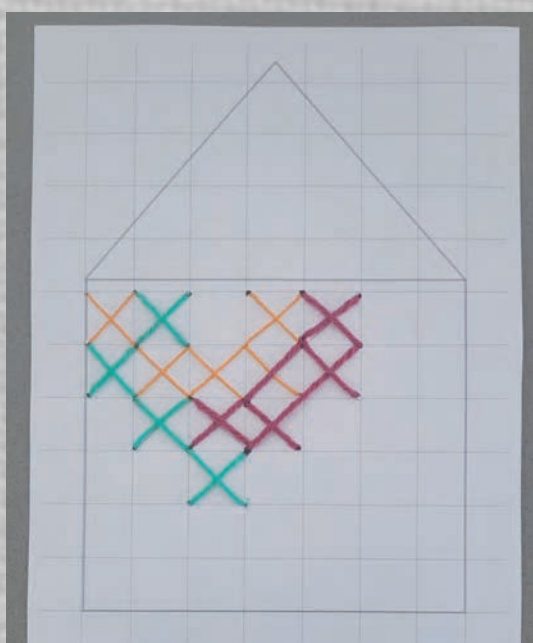
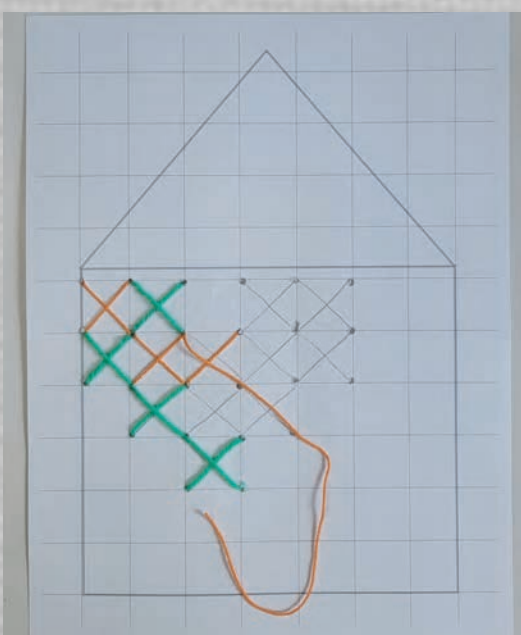




Step 3 : Punch holes with your pencil or plastic needle in the four corners of the square you put an X in.



Step 4 : Choose a thinner yarn and select a few colours that you want to create the cross stitch with. Then cut piece of yarn/string in about 18 inch lengths.



Tip: Use the pencil or needle to help push the yarn/string through the holes - see reference images for help

Step 6 : Once you have all the Xs covered with your yarn/string then cut out your house and put it on the wall in your classroom or school to enjoy!

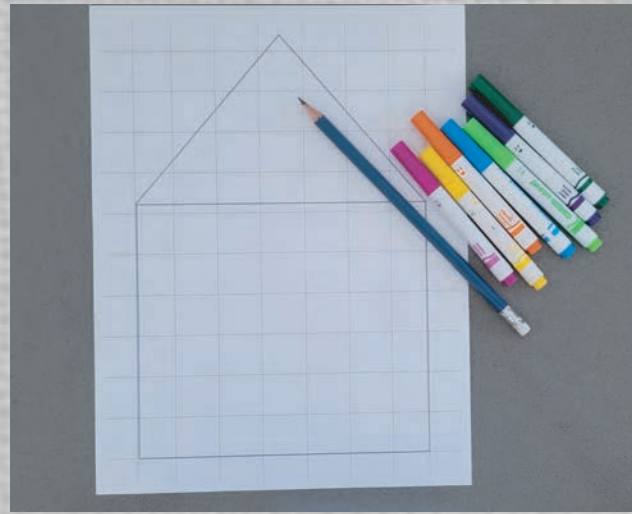


# Paper version with marker version

## - Grade Pre K - 2

### Materials:

- Cardstock with grid printed on it
- Pencil
- Markers



### Instructions:

Step 1: Let the students see what patterns they can create on the gridded house.

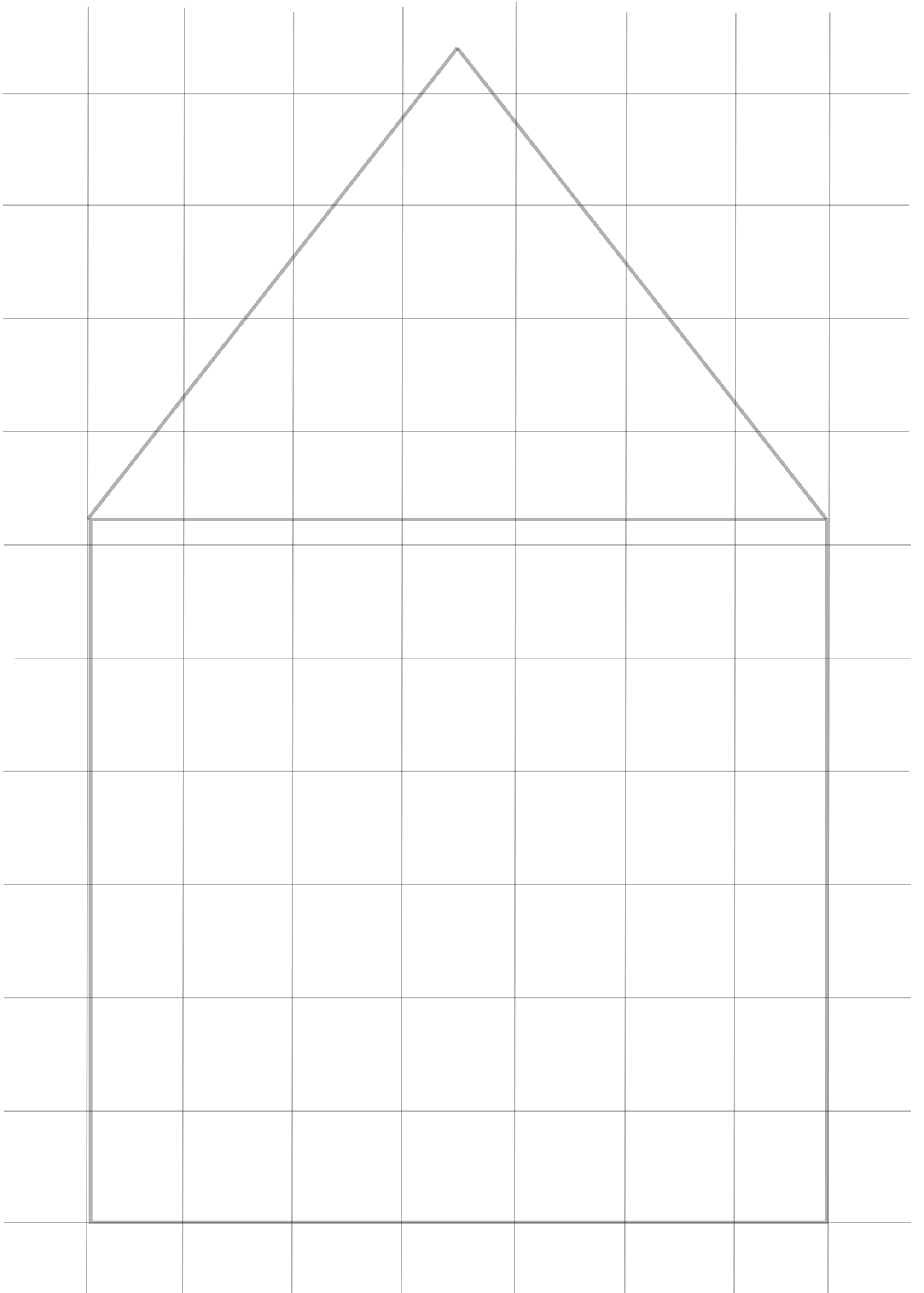
Step 2 : Take out your pencil and draw X shapes in the squares to create a heart, rainbow, or a random pattern that means something to you.

Step 3 : Now take out your markers and colour the X' s in whatever colour youd like.

Step 4 : Cut out the house and display them in your classroom if you like!









# Natures Monoprint

As a simpler way to create a piece that looks like Leia Guo's Cyanotype, we came up with this activity for your group to enjoy. This type of print making is called monotype print. Monotype printing is a unique form of printmaking that produces only one unique print from each plate. It involves creating an image on a smooth, non-absorbent surface, like glass or metal, using ink or paint, and then transferring it to paper through pressure. They can be created using plants found in nature or flat found objects like string, paperclips, lace, cut out shapes and more.

## Materials:

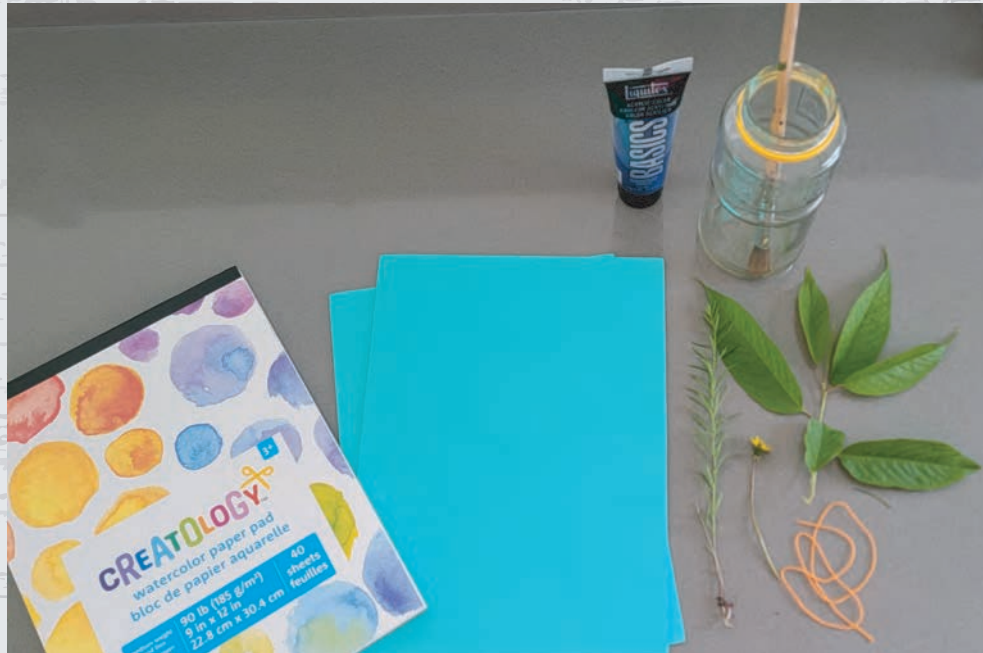
- 8.5 x 11 Foam sheet (used as the plate)
- 8.5 x 11 Cardstock paper
- Blue paint
- Paint brush
- Water
- Plants and other flat objects





# Instructions:

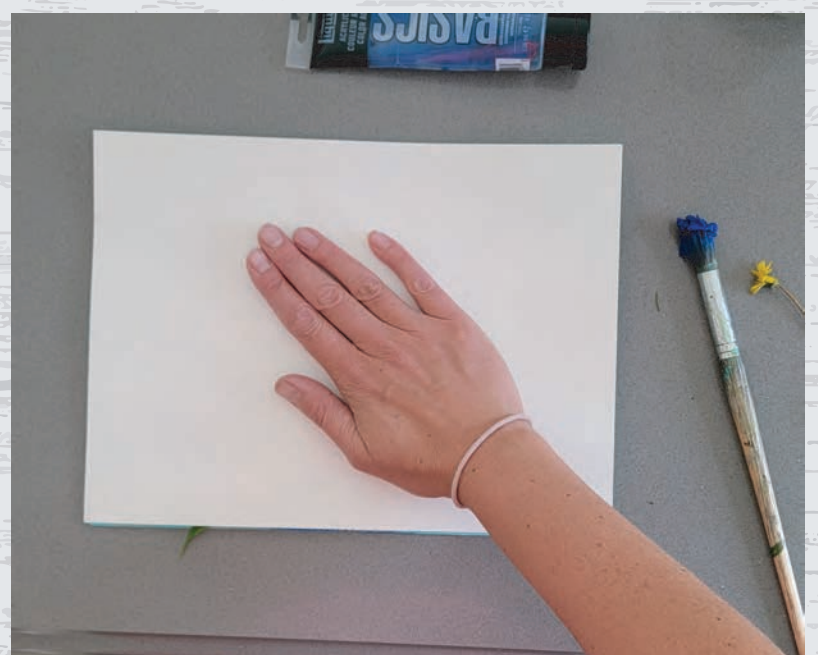
Step 1: Collect some leave or flowers from nature or find other flat materials to place on your printing plate.



Step 2 : Take your foam plate, using the paint brush spread out the blue paint in a circular or oval shape.

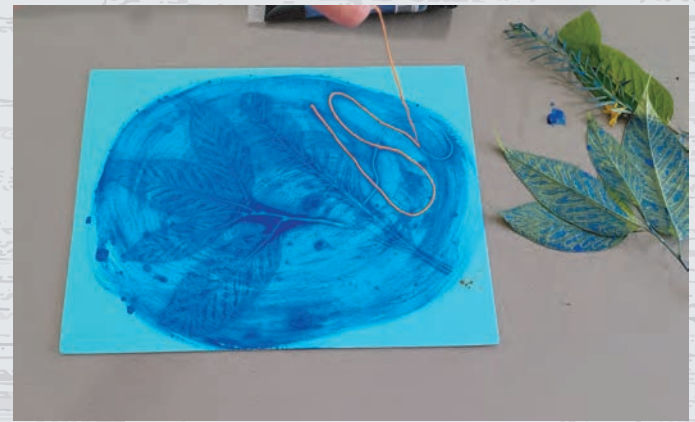
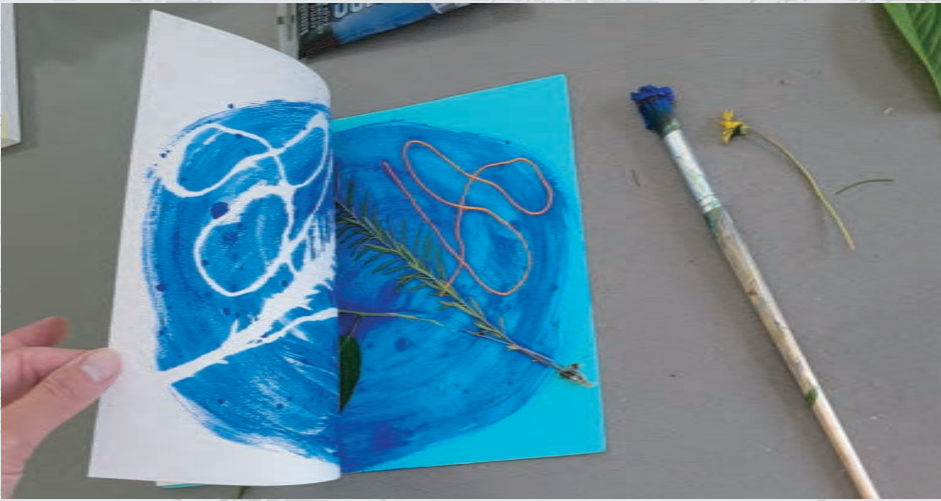


Step 3 : Place the leaves and other materials onto the blue paint. Take your white paper and lay it on top and gently using your hands press down onto the paper with even pressure all over.





Step 4 : Pull the paper off the plate and see the what kind of print you created!



Bounce Print: If you peel the leave and objects off the plate, you can get what's called a 'ghost' print. Once you pull all the objects off take another piece of paper and lay it on the plate and press down with using even pressure with your hands.





# Found Object Cyanotype

Inspired by Leia Guo 's Cyanotype works you will enjoy the quick exposure process that happens with cyanotype. The technique is very old, discovered by Sir John Herschel in 1842, Cyanotype art is a photographic printing process that produces a distinctive blue (cyan) image. It's a camera-less technique where objects are placed on photosensitive paper and exposed to UV light, resulting in a unique print. With this activity you will bring in objects or go around the classroom to find small uniquely shaped objects. These objects will create the shapes on the paper when the light hits it.

## Materials:

- Pre prepares Cyanotype paper or Cyanotype liquid which you can put onto the paper yourself
- Objects found at home or in the classroom





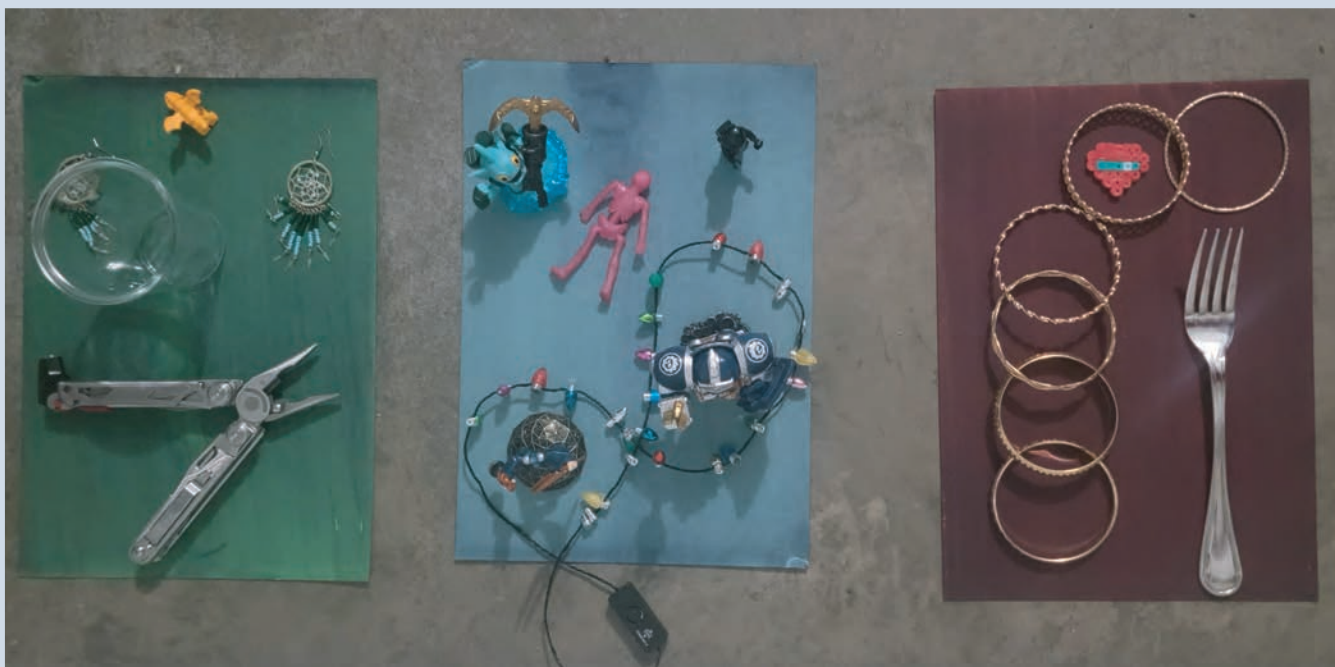
## Instructions:

**STEP 1:** You can either get pre prepared Cyanotype paper online or you can purchase the liquid and prepare the paper yourself.

**STEP 2** : Get your students to bring in a few objects from home or find things around the classroom to use.



**STEP 3 :** Take the prepared Cyanotype paper out of in a dimly lite space, if you are in the classroom, turn off the lights and close the curtains if possible. Then get the students to place their objects on the paper as quickly as they can, try not to overthink the layout, this is a fun quick activity.





**STEP 4 :** Once the objects are laid out, turn on the lights in the classroom or bring the paper with objects on them to the window where there is natural light. If you can carry them outside, even better exposure will take place. Leave the piece in the natural sunlight for 10–15 min. Tip: Use a piece of cardboard behind the paper as a tray for easy moving if you need to walk outside with it.



**STEP 5:** Once the time is up, bring the print to a sink and rinse it for 1 minute under cold water to remove the cyanotype medium off the paper. Don't worry if it looks like some of the detail didn't show up or washed off it will become darker when the paper dries. Lay the paper out on the table to dry overnight and once its dry you'll see a darker version of the exposure.





