

***Propagation* Education Guide** **Created by Madeleine Greenway**



Madeleine Greenway, *Coco, Preacher, Provider*, linocut print, 15" x 19", 2018

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Artist Bio

Madeleine Greenway is an artist from Regina, Saskatchewan. She draws, and makes prints- both which can be seen in the exhibition *Propagation*. Greenway lives in Regina in her childhood home with her husband, daughter, and mother. She has a Bachelor's degree in Printmaking from the Alberta University of the Arts, and a Master's degree in visual art from the University of Regina. Greenway's work focuses on food- the ways it's produced, who produces it, and what it's social and cultural importance is. Much of this exploration of food and its meanings happens in the artist's garden, which was established by her parents.

Introduction to *Propagation*

This exhibition has pencil crayon drawings, relief prints, and silkscreen prints. The prints and drawings show images of food, and of women engaged in food production. The portraits are all of women in the artist's family, and all of the food shown was grown or harvested by the artist and her family. With a few exceptions, most of the food shown was grown in the artist's own garden.

The purpose of the exhibition is to show gratitude for a long tradition of growing and preparing food- the vast majority of which has been done by women in the artist's family. It is thanks to them that the knowledge has been passed down for many generations- and will continue to be. The exhibition also celebrates the food itself, its beauty, joys, and challenges.

Propagation is an exploration of family, community, knowledge, and land. It celebrates coming together, sharing resources, learning to care for plants and people, and all the rewards for doing so.

Exhibition Essay

Propagation explores the connections between plants, food, land, and people. Madeleine Greenway deftly combines drawing and printmaking to create lush portraits and still lifes; each work treated with the same attention to detail manifesting as a character study for plants, family, and food. Madeleine states: "This series expresses gratitude to the matriarchal knowledge that has enabled me to provide for my family, as well as connect to plants, food, land, and people. While my inner dialogue is full of anxiety and sadness, the garden, the kitchen, and the studio give me reprieve from these thoughts. Most of the women in my family experience chronic mental or physical illness. But they were not joyless, or weak. Images of them in the garden show strong, happy, and proud women. This is the part of my family history I want to celebrate... The aim is this: to generate longing for a more intimate relationship with food, to invite the

audience to the garden as a source of joy and respite, and to share a simple message of gratitude and the difference that care can make."

Vocabulary

Astringent (of scent or flavour) slightly acidic or bitter

Care the provision of whatever is necessary for the health, welfare, maintenance and protection of someone or something.

-Serious attention or consideration applied to doing something correctly or to avoid damage or risk.

Chronic Illness conditions that go on for a year or more that require ongoing medical attention, or limit activities of daily life- or both.

Dialogue take part in a conversation or discussion to resolve a problem.

Drought a prolonged period of abnormally low rainfall, leading to a shortage of water.

Eulogy a speech or piece of writing that praises someone or something highly, typically a person who has recently died.

Garden (noun) a small patch of ground used to grow vegetables, fruits, herbs, or flowers.

(verb) cultivate or work in a garden

Generation a set of members of a family, regarded as a single stage or step

-the production of something

Gratitude the quality of being thankful, a readiness to show appreciation for and to repay kindness

Intimacy close familiarity or friendship, closeness

Matriarchy a system of family, community, or government run by a woman or women.

-The state of being an older powerful woman in a community or family.

Printmaking the activity or occupation of making pictures or designs by printing them from specially prepared plates or blocks.

Relief Print a family of printing methods where a printing block, plate or matrix, which has had ink applied to its non-recessed surface, is brought into contact with paper. The non-recessed surface will leave ink on the paper, whereas the recessed areas will not.

Perennial lasting or existing for a long or apparently infinite period of time. Enduring, or continuously reoccurring.

(of plants) living for many years

Propagation the breeding of a plant or animal specimen by natural processes from a parent stock. Reproduction through natural processes

-The action of spreading an idea or theory widely

Reprieve a temporary escape from an undesired or fate or unpleasant situation

Respite a short rest or relief from something difficult or unpleasant

Silkscreen Print or Serigraphy Screen printing is a printing technique where a mesh is used to transfer ink onto a substrate, except in areas made impermeable to the ink by a blocking stencil.

Still Life a painting or drawing of an arrangement of objects.

-a genre of art

Tenacious tending to keep a firm hold of something, adhering or clinging on.

-persisting in existence. Not easy to dispel.

Curricular Connections

KINDERGARTEN

Arts Education

CPK.4 create art works that express own observations and ideas about the world

CPK.1 respond to art works verbally and non verbally

English Language Arts

CPK.4 comprehend, retell, and respond to basic ideas in stories, poems, and informational texts read to them

Health Career Education

PEK.1 Participate in a variety of moderate to vigorous movement activities for short periods of time

Science

LTK.1 Examine observable characteristics of plants... in their local environment.

Social Studies

RWK.1 examine ways of managing tasks and resources in families and schools

RWK.2 develop and demonstrate stewardship of the environment in daily actions, in an effort to promote balance and harmony.

GRADE 1

Arts Education

CP1.8 I can make Art that shows my ideas

CP1.1 I can talk about how people's ideas help them make art

CP1.2 I can find out and ask questions why people make different art

CH 1.1 I can talk about the art and traditions in my family and school

English Language Arts

CR1.1 I can understand and share about different types of writing

CC1.1 I can write about an idea, I can share about an idea

Science

LT1.2 I can understand how plants, animals and humans behave together in their natural environment. I can understand how plants, animals, and humans behave together in a man made environment.

Social Studies

IN1.1 I can list and talk about people's different traditions, celebrations, and stories from their life.

IN1.2 I can find out about different families in the classroom and talk about their differences and similarities.

IN1.3 I can think and talk about how family relationships are important

DR1.1 I can connect family stories and events to when it happened in my life

DR1.3 I can show how humans need the natural environment

RW1.2 I can talk about different types of work people do in my family

GRADE 2

Arts Education

CP2.7 I can create visual art that shows my observations and my ideas about my community

CR2.1 I can look at art to find out how people's communities help them make art

CH2.1 I can talk about the key parts of the arts and cultural traditions in my community

English Language Arts

CR2.2 I can look at and then talk about the big ideas from a story. I can talk about special details of the story that help me understand what the author wanted.

CC2.1 I can write or make different visual, multimedia, oral or written texts that explore identity community, and social responsibility, and make connections to my own life.

Social Studies

DR2.3 I can identify images ... that represent real things

GRADE 3

Arts Education

CP3.7 I can make visual art that shows ideas about that natural, manmade, and imaginary environments

CP3.2 I can talk about different kinds of art that use the environment as inspiration

English Language Arts

CR3.2 I can look at and talk about the reactions and connections from a story, I can also talk about the humour, emotion, or mood.

CC3.1 I can write and make different multimedia, visual, oral and written texts that explore identity, community, social responsibility, and make connections to other subjects we are learning about.

CC3.4 I can write to show my ideas, information, and experiences about something I learned.

Health and Career Education

USC3.1 I can talk about the role of healthy foods and physical activity on the health and development of the mind, body, and immune system.

USC3.4 I can talk about what it means to contribute to the health of self, family, and home.

Science

PL3.1 I can investigate the growth and development of plants

PL3.2 I can ask questions and talk about how plants, individuals, society, and the environment are all connected.

GRADE 4

Arts Education

CP4.7 I can make visual art that shows my own ideas about Saskatchewan

CP4.8 I can create art using different kinds of strategies, ways, and materials

CP4.1 I can study how ...visual art works represent different ideas of the artist

CR4.2 I can share my opinion on different Saskatchewan artists

CH4.1 I can study and share discoveries about the arts in Saskatchewan on my own or with my peers

English Language Arts

CR4.2 I can view and respond to visual and multimedia texts and talk about the author's strategies and impact on myself and others.

CC4.4 I can write to make a descriptive, narrative, and expository pieces as I use the writing process.

Health and Career Education

USC4.6 I can look at strategies to help manage my stress

Science

HC4.1 I can explore how plants, animals, and humans rely on each other

GRADE 5

Arts Education

CP5.8 I can create art using different strategies, ways, and materials

English Language Arts

CR5.4 I can read and comprehend grade appropriate and current... non fiction from different cultures

CC5.1 I can use my inquiry and research skills to write and make different multimedia, visual, oral and written texts that explore identity, community, and social responsibility.

Social Studies

RW5.1 I can explain the importance of taking care of the environment for Canada's future.

GRADE 6

Arts Education

CP6.10 I can create visual arts work that shows how ideas are influenced by identity

CR6.1 I can create personal responses to different art expressions

CR6.2 I can investigate and reflect on how arts can express someone's identity

English Language Arts

CR6.1 I can view, listen to, read, comprehend, and respond to a wide variety of texts.

CC6.1 I can create various visual, oral, and written and multimedia texts.

CC6.7 I can write to describe a place, narrate an experience, ... or persuade

Health and Career Education

PE6.11 I can lead a class activity that gets others moving and participating

Science

DL6.1 I can recognize, describe, and appreciate the diversity of living things in ecosystems.

GRADE 7

Arts Education

CP7.11 I can investigate and use different visual art forms that show place

CR7.1 I can study, research, and make an opinion on professional art work

CR7.2 I can investigate and list ways that Art can communicate a sense of place

CH7.3 I can investigate and identify different factors that influence an artist's work, and their chosen career

English Language Arts

CR7.1 I can view, listen to, read, comprehend, and respond to a wide variety of texts.

CC7.1 I can create different multimedia, visual, oral and written texts.

GRADE 8

Arts Education

CP8.10 I can create visual art that shows student views on societal issues

CR8.1 I can respond to a professional art work by creating my own personal art creation

CR8.2 I can investigate and identify how today's art expressions often show artist's concerns for social issues.

CH8.4 I can examine and respond to the work of artists who combine more than one art form in their work.

English Language Arts

CR8.1 I can create various visual oral, written, and multimedia texts.

CC8. I can view, listen to, read, comprehend, and respond to a variety of texts.

Health and Career Education

USC8.6 I can understand the concept of sustainability in relation to the wellbeing of self, others, and environment.

Pre-Tour Activities

Still life drawing

Explain that Still Life is a genre or type of art where artists use objects as subjects for art making. This style has been used to teach art for hundreds of years! Before photography artists needed to use real people, objects, and landscapes to make their art. Still Life was easiest because it didn't move, and the light and weather weren't a problem. Artists still use still life, including the artist you are going to see- Madeleine Greenway. Now that we can use photographs to capture images, modern still life is more about what objects are chosen and what they mean.

Have students bring small objects that are special to them, or that they like. Look at examples of famous Still Life works (see Additional Resources). Take these objects and make small still life arrangements with them, in groups of 5 or 6 items. If the students are interested, they could collaborate with other students to make their still life. Once the still life is arranged, it shouldn't be moved.

Divide students into small groups of 5-6, so that they can sit around the still life arrangements in a circle. If you have group seating arrangements, you can use this, or rearrange so each still life can be on a table, with students seated around it. Use clip boards as hard surfaces to draw on.

There are some strategies to help when drawing still life that you can share with your students;

- a) Make sure to spend lots of time looking. Sometimes we look at an object, and then start drawing it the way we *think* it should look like, instead of the way it *actually* looks.
- b) Use your eye like a camera. Imagine that at the beginning of the drawing the camera is blurry- all you get are basic shapes, colour, or light. Instead of focussing on one object at a time, start with big shapes of the whole composition. Then slowly "focus" your camera, adding more and more detail.
- c) Our eyes see in 3D- and it can be hard for our brains to turn that into a 2D drawing. To help you see "flat" close one eye!

After the activity, you could ask some questions to deepen the activity.

1. Why did you choose the object you brought?
2. How did different people's object look or work together?

3. Did putting your object with others' change its meaning?
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A Special Place

Materials

Printer paper

Pencils

Pencil crayons or markers

Stapler

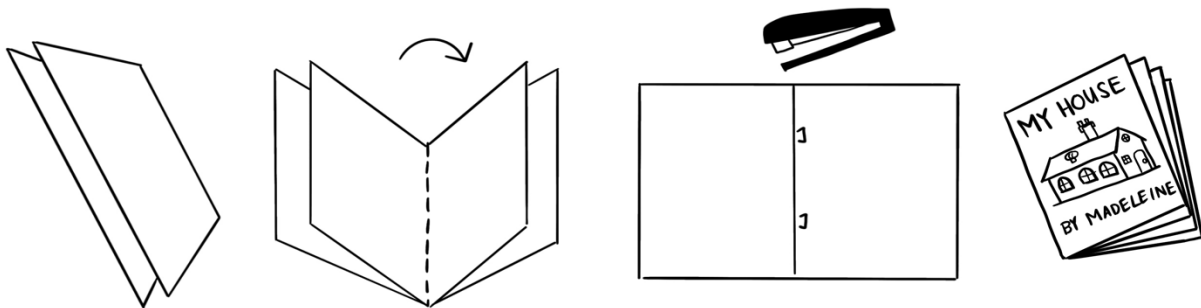
Have students think about a special place that they spend time alone or with family. It should be a place that makes them feel happy, safe, or cheerful. Perhaps it's a place they like to visit with others, or a place they can go if they want to be alone.

With young students, this can be framed as a verbal storytelling activity- let every student take a turn sharing what their special place is, and what makes it special. Afterwards, have the students draw a picture of themselves in the place.

For older students, have them write the answers to these questions down to the best of their ability:

1. What is your Special place?
2. Do you like to go there alone, or with others?
3. What do you like to do there?
4. What makes it so special?

For each student, fold two pieces of paper together in half, and staple the fold to create a small book.



Have them write, or help them to write, their answers as full sentences on each of the pages.

For example:

“My special place is my family’s cabin. I like to go there with my Grandpa. We go fishing there together. It’s special because it is so quiet.”

Now have them illustrate the pages of their book, as well as create a title and a title page.

The Tour

Allow students to view the works on their own. When all students have seen the whole exhibition, come together to have a discussion.

Introduce the artist and the exhibition using information from the introductions provided, or exhibition essay.

Choose an art work, or allow students to vote on the art work they’d like to discuss.

Utilize the following questioning strategy:

1. Looking at this art work, what’s the first word that comes to mind? Record the words on a piece of paper for your reference, or large enough for students to see.
2. What did the artist do that gave you that word? (What about the art work made you think that?)
3. What do you think is most important to the artist about this art work? (What does the artist want you to notice or remember?)
4. (Optional): if this artwork were the cover of a book, what would it be about?
5. Now, you can share information about the work. Read the title and medium. Allow students to ask questions about it, and answer to the best of your ability. Now is your chance to affirm that the students “had it right”. Point out how their words or observations were consistent with the artist’s statement or intent.

Introduce the next section by using the analogy of a book. Imagine the art on the walls are the pictures in a story. Have students rearrange (if necessary) to be able to see the works in the gallery. Read “My Life in the Garden”, (original or plain language version) or have students read it together.

1. If you asked question 4, does this story match up with what students imagined? How is it different or the same?

2. Does hearing the story change the exhibition, or how you see it?
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Tour Activities

1.) Movements of the Garden

No materials

Have students stand in a circle. Have students lead each other in poses or actions relevant to the exhibition. These could be poses they see in the portraits in the exhibition, or movements pulled from this list:

Digging
Weeding
Crouching
Pulling
Picking
Showing off
Sweating
Planting
Watering
Resting
Kneeling
Bending

Alternatively: you can lead the students by providing the prompt word or art work, and allow each student to perform their own interpretation simultaneously in the circle.

2.) Activity Pages

Materials:

Printed out activity pages
Pencil crayons
Clipboards or other hard surface

Introduce and hand out activity pages to students. Depending on timing and interest, you could have students choose one each, or more than one.

- For “what are you growing” students can customize the figures to represent themselves and an adult. Then, they can show what food they are holding, or draw plants growing in the background and around the figures.

- “Tomato Rainbow” is like a scavenger hunt. Have students look at the many tomatoes in the exhibition, what kinds of colours, or combinations of colours, do they see? Can they colour their sheet to match? Or, they can create their own imaginary tomato patterns and colours!
- For “What’s for supper?” students can fill the plates with drawings of their favourite foods. Are any of their favourite foods in the art on the walls?

3.) Skilled Self Portrait

Materials

Paper

Pencils

Pencil crayons

Clipboards or other surface

Look at the art work “My Daughter Virginia Ellen in the Garden” together. Look at some of the other portraits. What skill has been learned by/ taught to all these people? How did this skill move through the generations?

Ask students to think about a skill they learned from an adult or family member. The child in the portrait is holding a carrot- is there an object that could show the skill they’ve learned? Ask them to draw a portrait of themselves posing with an object, or in a space, that shows that skill.

Examples of skills could be hockey, cooking, or a card or board game. They could show themselves at the rink, or in a kitchen. They could be holding a hockey stick, a bowl and spoon, or game pieces.

Conversation Prompts

These are not required, and some may come up naturally while discussing the work. Have students consider both their answers, and how the artist might answer the questions. Feel free to use these prompts to draw certain curricular connections, or to deepen discussions.

1. What are some skills you have learned from your family members?
2. If there are women in your family, what do they contribute to your family that is unique or special?
3. Are there places that you like to go or be together with your family?
4. Are there places that you like to go, or things you like to do when you feel upset or stressed?

5. What is your favourite food? Do you know where it comes from?
 6. What kinds of things can people leave behind when they die? Can you think of anything in your life that came from someone who is gone? (It could be a famous author, artist, actor, or scientist as well as folks the students knew personally).
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Post Tour Activities

1.) Community Garden

Materials

Large pieces of paper (about 24" x 32")

Markers

Pencils

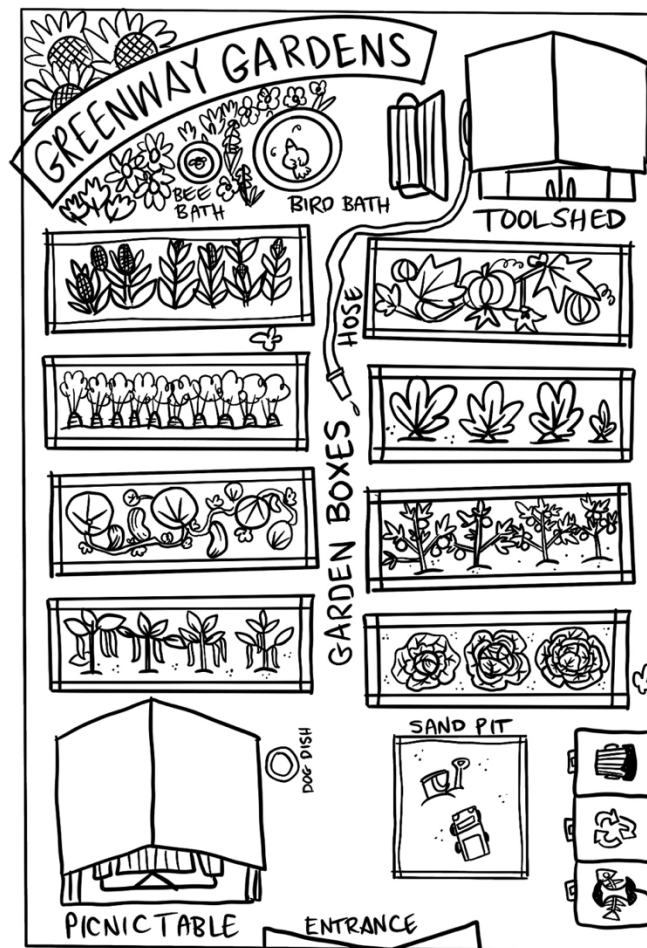
Scrap paper for planning

A community garden is a garden on private or public land, where many people come together to grow things. They may all work on the whole garden, or they might have their own areas to grow. There might be other things there, too- like benches, picnic tables, sheds, or more.

Divide students into groups of 4-6. Give each group a large piece of paper, and some scrap paper. Each group is going to design their community garden. They can make notes and plans on the scrap paper, and the final design will be on the big piece of paper. The design will look like a map of the garden. Here are questions to help them plan their community garden:

1. What is this name of your garden?
2. What do you want to grow?
3. What will you need to grow things?
4. What kinds of other items might the community want?

When all the groups are finished, have them hang up their plans and give a “tour” of their garden to the other students. What makes their garden special?



2.) Relief printing

a.) Veggie Prints

Materials

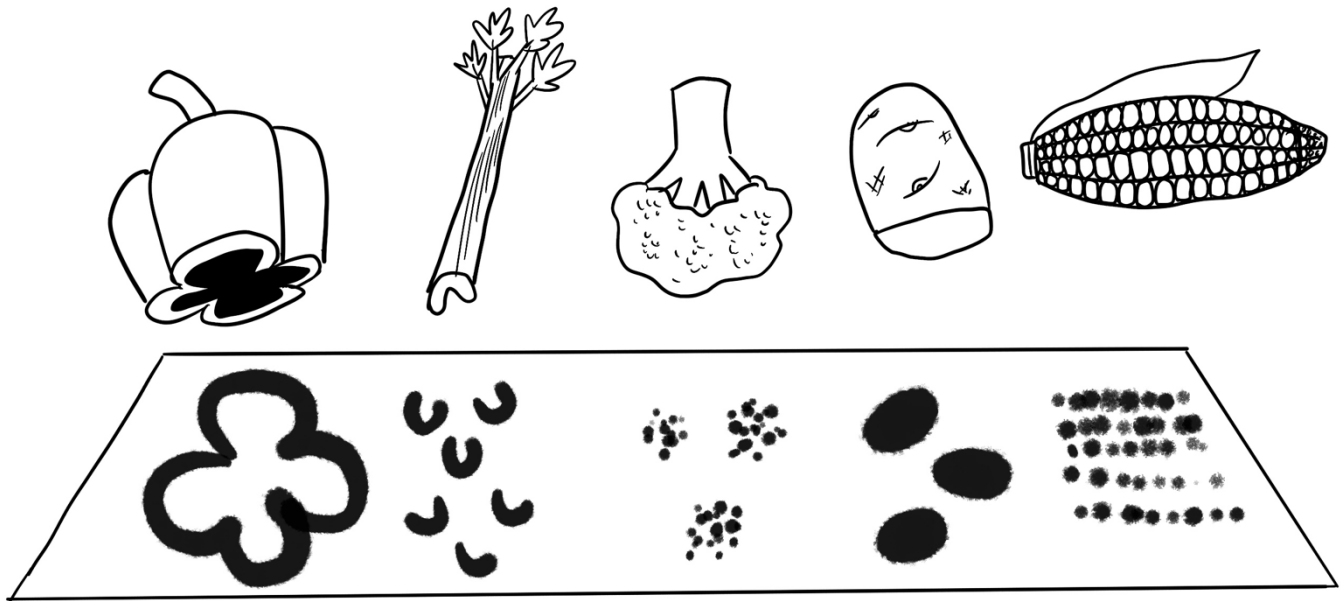
Various vegetables cut to create a flat edge like: bell peppers, celery, apples, potatoes, pears, onions, broccoli, corn on the cob, etc

Poster paint

Paper plates and large paint brushes or sponges

Large pieces of thick paper or a roll of craft paper

Have the vegetables pre cut. Show the students how the vegetables can make shapes by dipping them in paint, or by brushing paint onto them. Ask them if they can use the shapes to look like other things, or if they can make patterns.



Have the students experiment by creating one big piece together, or their own individual art works.

b.) 'Tato Totes (or 'Tato Tees)

Materials

Potatoes, cut in half

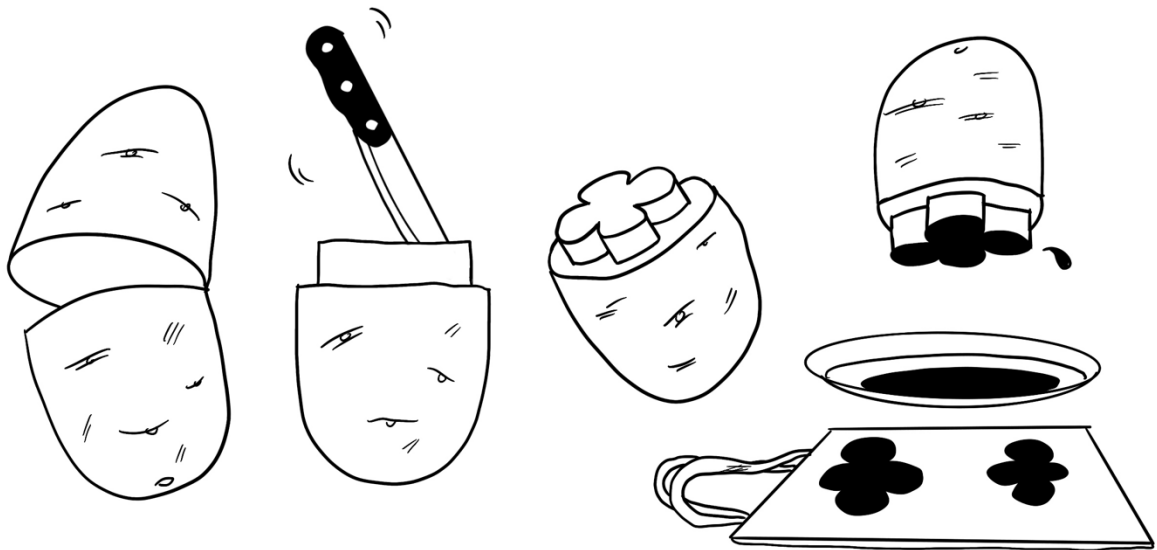
Fabric Paint

Paper plates

Blank Tote bags or Tee shirts

Cut the potatoes in half ahead of time, and cut into simple shapes such as: circles, squares, stripes, stars, semi circles, triangles, etc. If your students are able, you could have them plan and cut their own shapes. *It is important when cutting the potatoes to cut them in half with one slice, otherwise you risk them not being flat.

Have each student make a plan for their bag or shirt, and encourage them to create an image or pattern. To print, press the cut potatoes into plates of paint and stamp them onto the cloth. Allow to dry or set as the fabric paint directs.



c.) Rubber Relief Prints

Materials

Speedball easy-cut rubber plates

Speedball water based printing ink

Speedball Lino cutters

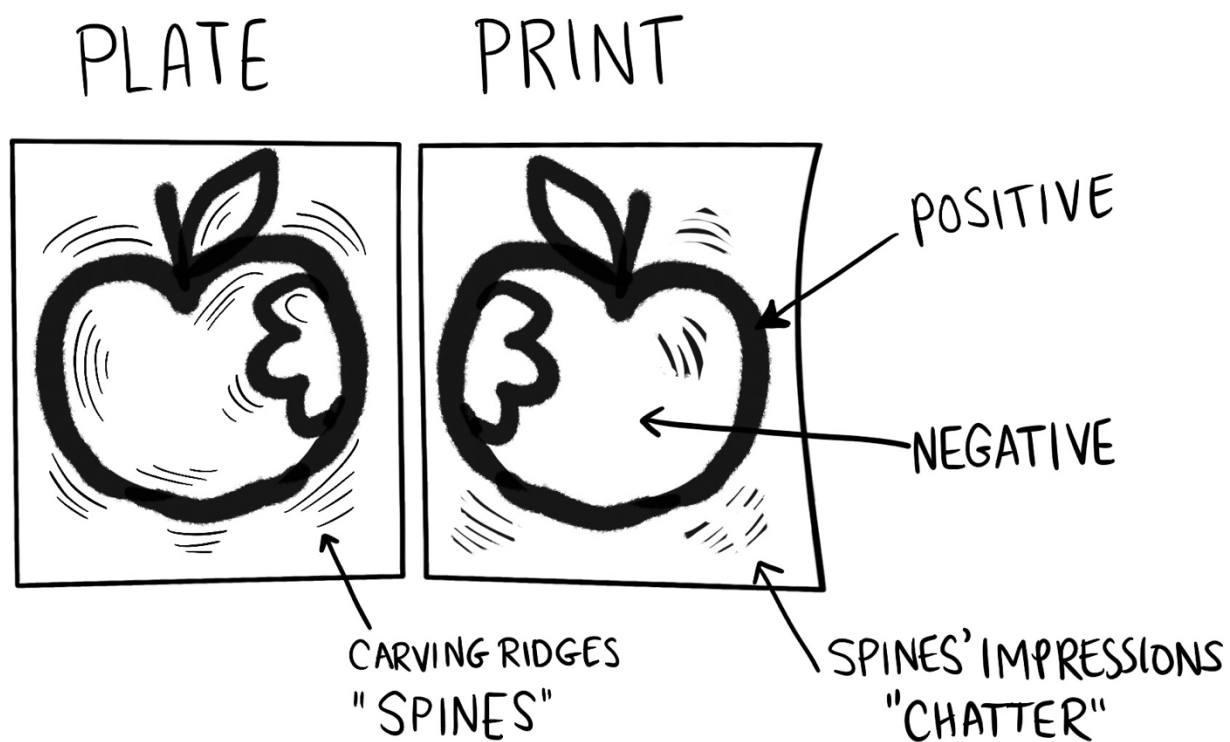
Brayers (hard rubber rollers)

Pieces of glass or plexiglass, or square flat foam trays

Printer Paper

Sharpies

Explain that prints are the mirror of their plates- that is, the design will be reversed when they print it. This is especially relevant if they want text. Also explain the difference between positive and negative- in relief, the negative is what is carved out, and the positive (usually lines or shapes) is what is left. Having solid areas of black, and not super thin lines, can be quite helpful.



Have each student make a plan and a sketch for what they want to print. Next, have them use sharpies to draw their image directly on their piece of rubber. Now, what they will be carving out is everything *except* their black sharpie lines.

Give them some advice on carving before they begin:

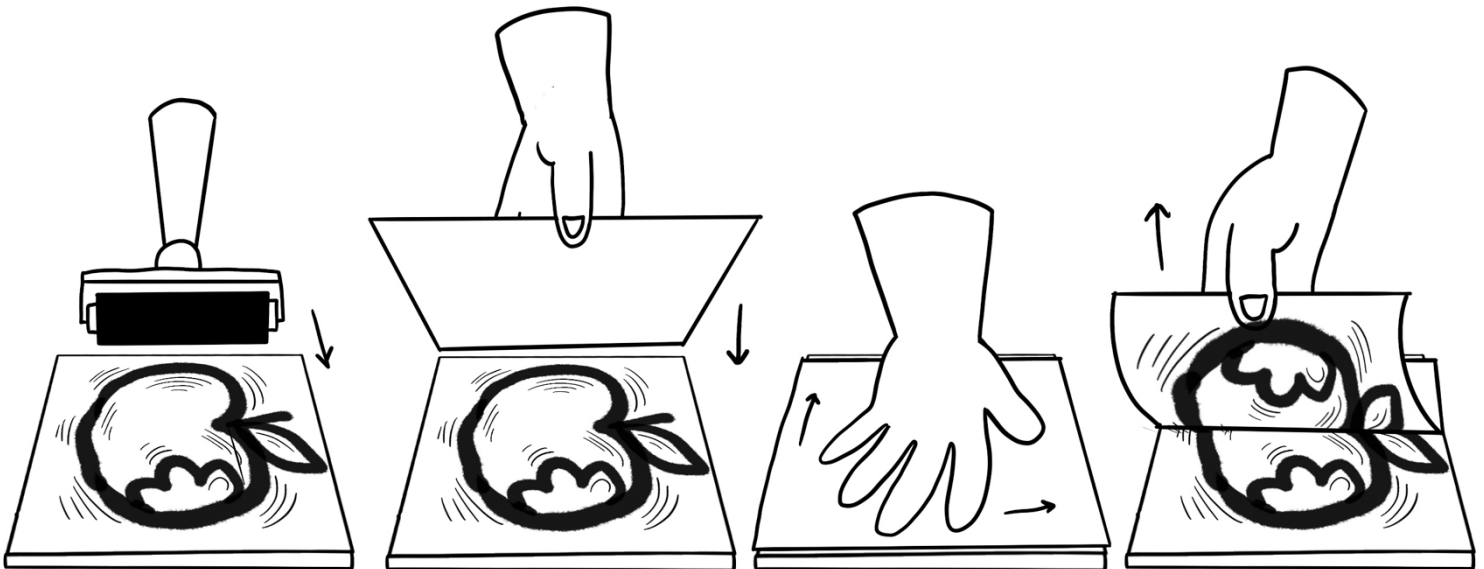


1. Always carve away from your body
2. Do not place your other "not carving" hand in front of the blade

3. You only want to carve into half the thickness of the plate, or less.
4. If your blade gets stuck, or if you find yourself pushing STOP and pull the blade free before restarting.

Once the plates are finished, set up a few areas for everyone to share while printing. Squeeze a bit of ink onto the glass or foam trays, and roll out with the roller. You don't want to see peaks of ink, but a fairly homogenous, bumpy square of ink.

Each student can take turns rolling ink onto their plates, then placing the printing paper on top, and smoothing it down with their hands. Now they can pull the paper off to see how their print turned out!



Additional Resources

Still Life examples:



Still Life "Glassy Apples" by Mary Pratt 1994, oil on canvas



Still Life "Still Life with Kettle" Paul Cézanne 1867, oil on canvas

Introduction to “My Life in the Garden”

My Life in the Garden is an autobiographical story written by the artist to give background to the exhibition. It has been displayed as a part of the exhibition in the past, and has also been included as a brochure with the exhibition. The story is non-fictional, and provides important information on the exhibition, as well as being emotional and heart-felt. It is valuable as a first-person narration from the artist for the exhibition.

“My Life in the Garden”

I was raised in a garden. Some of my earliest memories come from my childhood garden. I can remember making “soup” with weeds, stones, and soil in a turquoise plastic sand pail. Being scolded for picking a green tomato. Collecting earthworms from the sidewalks and gutters in the rain in a white sour cream tub for my neighbour Betty’s garden. My mother seemingly always hunched over something, her sloping shoulders baking in the sun. Betty’s hands, dirt under the short-ridged nails, knuckles bulging and stained from nicotine, her skin papery and loose. Betty looked like a witch from a fairytale: dark thinning hair, a large goose egg on her forehead, and missing teeth. She wasn’t sweet or gentle, but she was patient and kind. When I was eight, I saw her body pulled from the small house next door on a stretcher by firefighters, along with the bodies of her adult daughter and young grandson. Betty, Theresa, and Bradley died from smoke inhalation in their sleep—all three generations snuffed out quietly in the night. They were very poor, and had been heating their two bedrooms with space heaters to save money. Betty had sons that grew up with their father. The brothers inherited the house, had it condemned, knocked down, and the land put up for sale without ever making an appearance.

When the lot went up for sale my parents immediately began discussing if they could afford to buy it. Their main concerns were that a new house might be built and block what little sunlight we got in the house, and my mother was terrified that some insensitive soul would cut down the oak tree in the front yard. Betty had been very proud of it, and in turn my mother has always treasured it. My parents eventually bought the land (I learned recently for the grand sum of \$5000.00) and it became our garden.

I always wanted to return; living in apartments in Regina and later Calgary, homes without land, seemed impermanent. After I got married we began talking to my parents about living together, developing the house and extra lot into a multi-family arrangement. My father in particular wanted to age among family—not that he was anywhere near old age—but the recent deaths of his parents had cemented in him a desire to avoid isolation. He was terrified of growing old, and growing old alone even more-so. As fate would have it, he would do neither. My father died suddenly when we were in the middle of renovating the house, when I was six months pregnant. The summer after his death there was a drought. Between everything that was happening I hadn't had the motivation to start seeds indoors. Hardly anything grew, and what did was small, bitter and astringent. The day my daughter was born it began to rain. It rained for three days.

I was raised in a religious home but I don't believe in god, or heaven, or any sort of afterlife. But there is something I know about those who die—the things they plant continue without them. Twenty-four years after her death, the dill, roses, bluebells, and irises that Betty planted still come up every spring. The practical perennial ground-cover my father planted survives every winter. The oak tree will stand when my mother no longer can. And when I'm gone the things I have planted will still feed my family; the tree will shade them, the ground cover will choke out the weeds, and the dill will take over every bit of earth it is allowed to. Death is certain and tenacious, but even more-so is life. Just as my fetal child pounded against my ribs as I eulogized my father—and as I still plant my garden in the spot where a whole family breathed their last—life makes room for itself. My only hope is to leave in the wake of my absence more life than death, more creation than destruction, and more hope than despair.

Introduction to “My Life in the Garden” Plain text version

This version was revised by the artist to accommodate younger students, and a variety of learning needs. It is shorter and uses simpler language.

“My Life in the Garden” Plain Language Version

I grew up in a garden. I can remember making “soup” with weeds, stones, and dirt in a plastic pail. Getting in trouble for picking a green tomato. Picking up earthworms from the sidewalks in the rain for my neighbour Betty’s garden. My mother was always bent over something, her shoulders getting hot in the sun. I remember Betty’s hands, dirt under the finger nails, big knuckles, and thin skin. Betty looked like a witch from a fairytale: dark thin hair, a big bump on her forehead, and missing teeth. She wasn’t sweet or gentle, but she was patient and kind. When I was eight, I saw firefighters carry her dead body out of the house next door, as well as the bodies of her daughter and grandson. Betty, Theresa, and Bradley died from breathing in smoke while they were sleeping. They didn’t have a lot of money, and the heaters they were using to keep warm had started a fire. Betty had sons that grew up with their father. They were given the house. They had it knocked down, and put the land for sale.

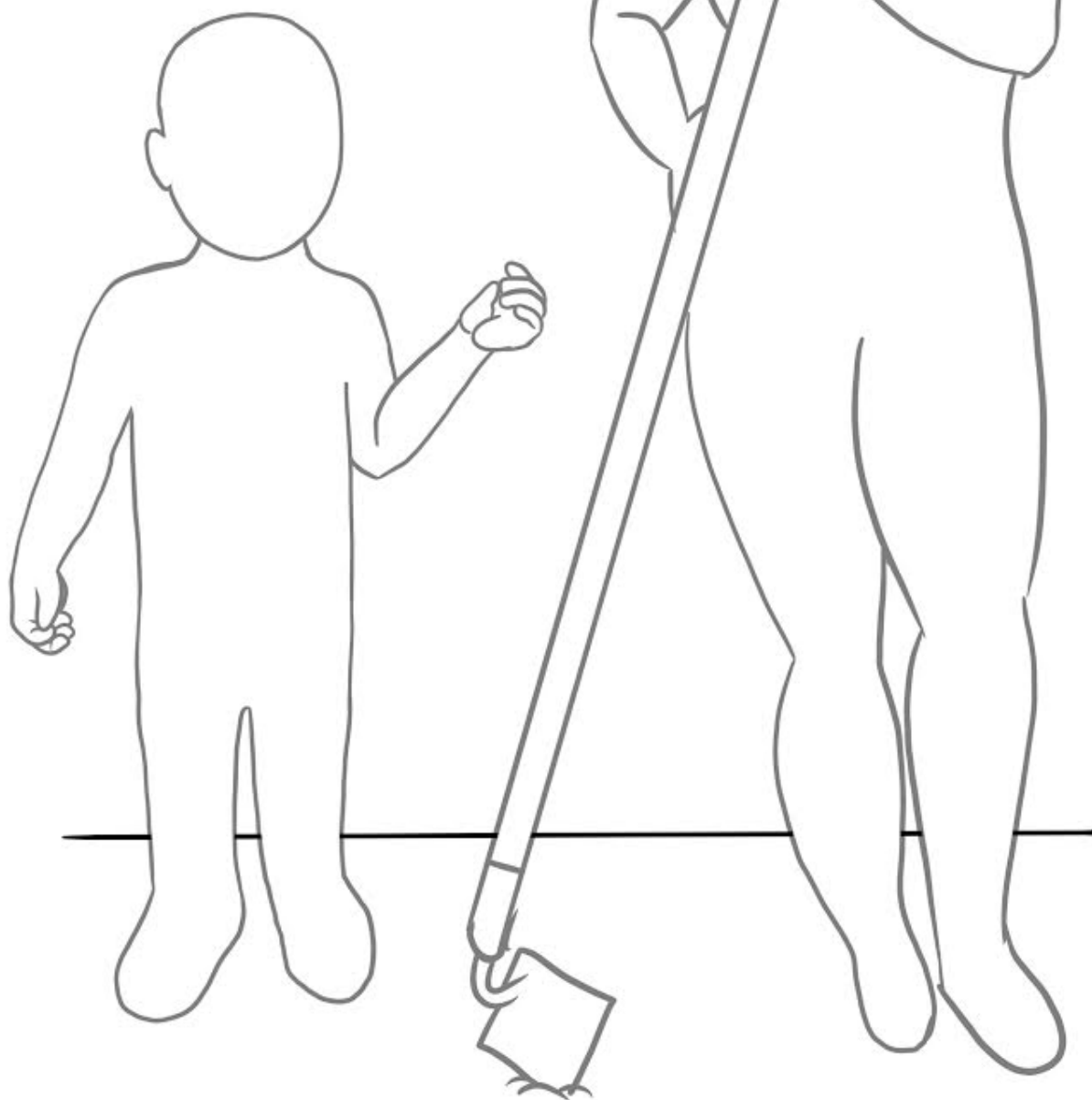
When the land was for sale my parents began talking about if they could buy it. They were worried that a new house might be built and block out the sunlight we got in our house, and my mother was scared that someone would cut down the oak tree in the front yard. Betty was very proud of the oak tree, and my mother has always loved it. My parents bought the land and it became our garden.

I always wanted to come back; living in apartments in Regina and later Calgary, I wanted to live somewhere with land. I got married, and we started to talk to my parents about moving in with them, and making the house big enough for all of us. My father wanted to get old with his family—even though he wasn’t old yet—but the deaths of his parents had made him afraid of getting old alone. But, he didn’t get to grow old. My father died suddenly while we were working on the house, while I was pregnant. The summer after he died there was no rain. Very little grew in the garden, and what did grow was small and bitter. The day my daughter was born it started to rain. It rained for three days.

There is something I know about people who die—the things they plant grow and live on without them. Twenty-four years after her death, the dill, roses, bluebells, and irises that Betty planted still come up every spring. The plants my father planted come back after every winter. The oak tree will stand when my mother can’t anymore. And

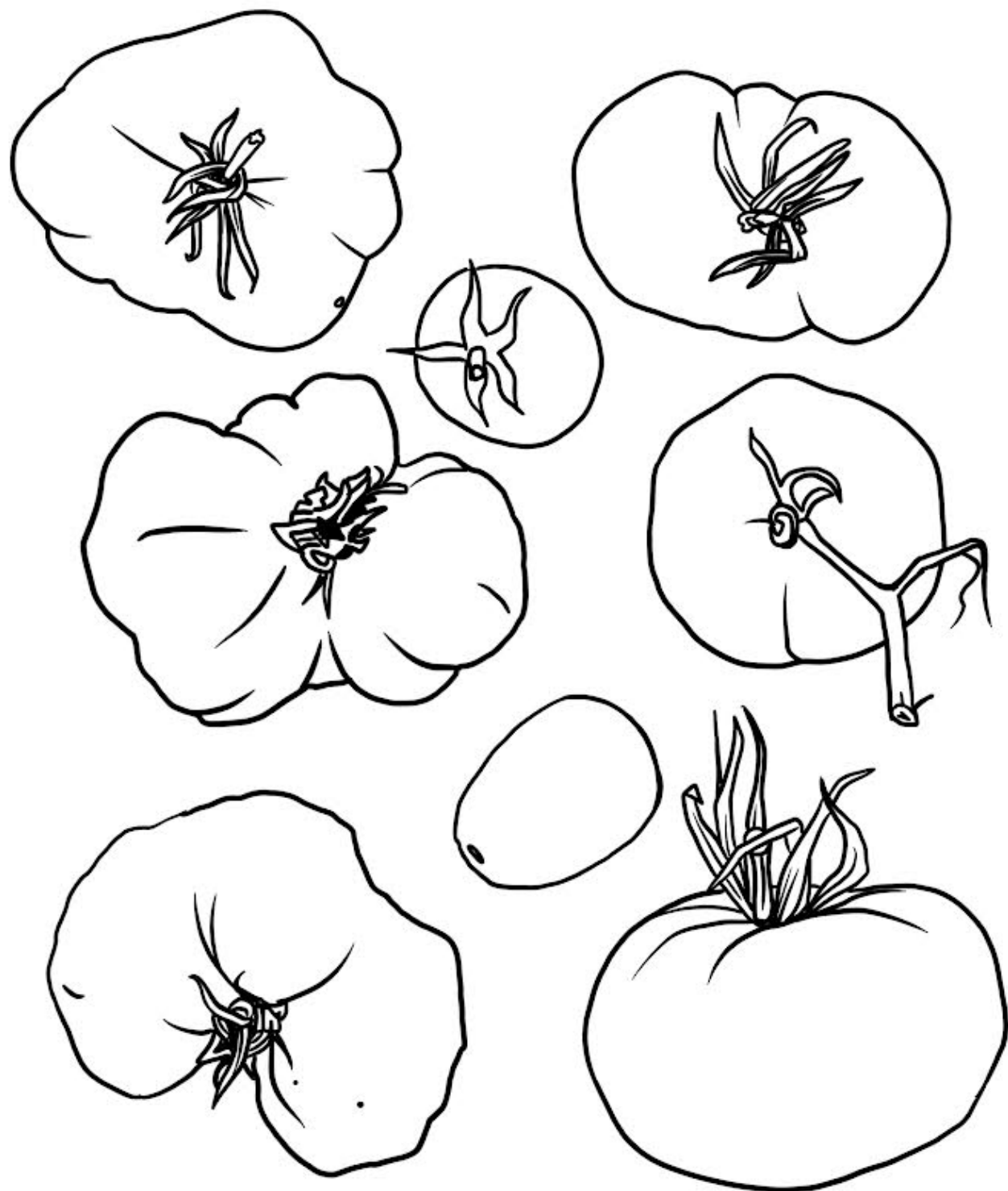
when I'm gone the things I have planted will still feed my family; the tree will give them shade, and the dill will grow in as much of the garden as we let it. Death is sure, but even more-so is life. Just as my child pushed against my ribs as I spoke at my father's funeral—and as I still plant my garden in the spot where a whole family died—life makes room for itself. My only hope is to leave behind when I die, more life than death, more creation than destruction, and more hope than despair.

WHAT ARE
YOU
GROWING?

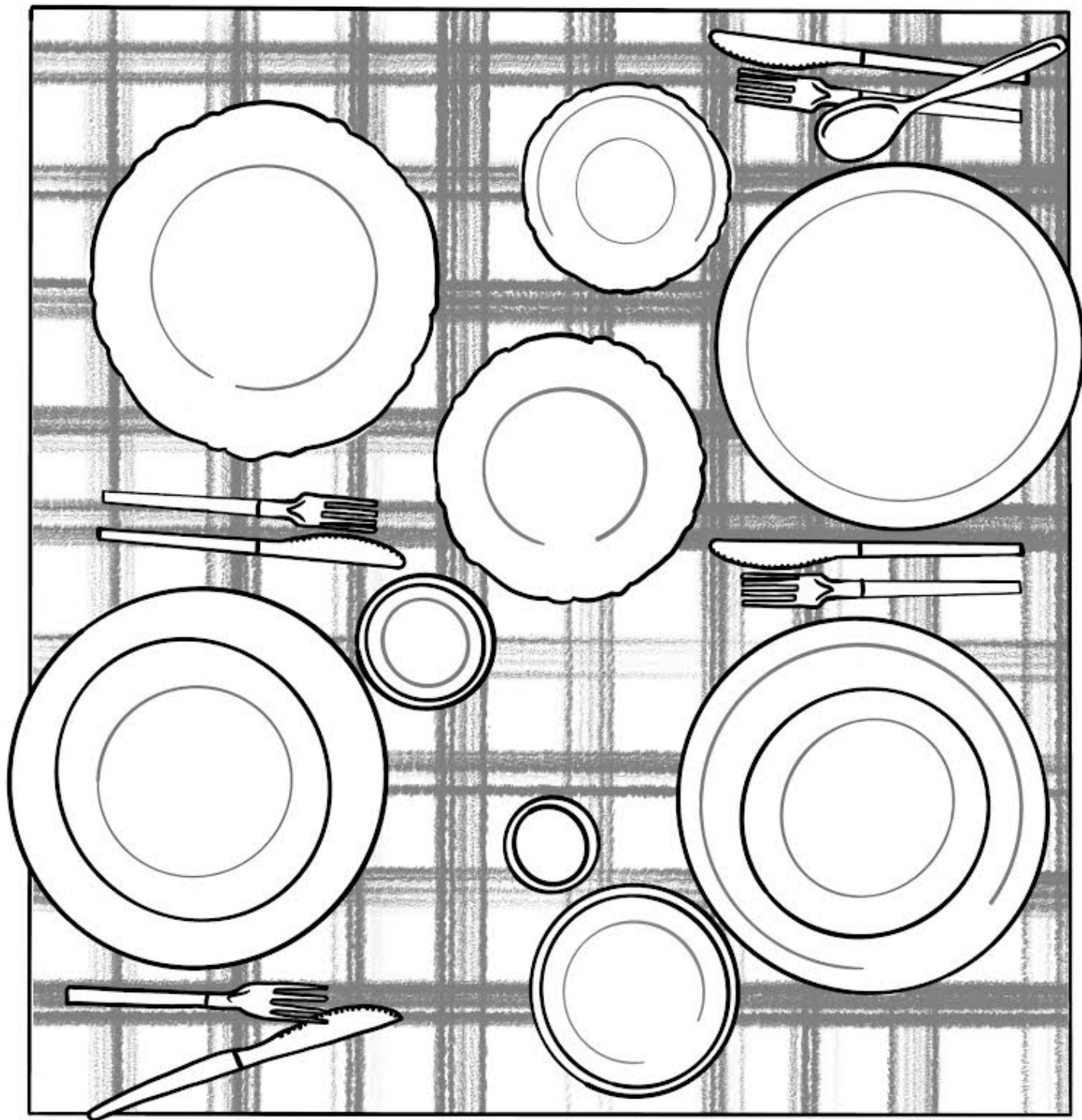


TOMATO RAINBOW!

HOW MANY DIFFERENT COLOURS OF
TOMATOES CAN YOU FIND?



WHAT'S FOR SUPPER?



Organization of Saskatchewan Arts Councils

The touring exhibition, Propagation is a solo exhibition by Madeleine Greenway, it is 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 email us info@osac.ca or call us at (306) 586 1252
Our office is located at 1102 – 8th Avenue, Regina, SK S4R 1C9

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