



Arts on the Mind

Educational Tour Activities & Strategies for Scherenschnitte/Scissorcuts



Jessica Richter, *Where were you?* Paper, watercolour, gouache, gold leaf, 8.5" x 11" x 1", 2018

Education Guide created by Jessica Richter. This is a special exhibition made possible through a partnership with the Saskatchewan German Council and the Organization of Saskatchewan Arts Councils



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Vocabulary

Culture: behaviours, beliefs, clothing, customs, etc. used by a particular group of people. This group can be a country, an age group, a period of time, a town, etc. Cultures can change, and this can happen naturally or through force as well as rapidly or slowly.

Identity: a sense of self, and how we view, define, or perceive ourselves. Identity can be influenced by many things, including culture.

Scherenschnitte: which means "scissor cuts" in German, is the art of paper cutting design. The artwork often has rotational symmetry within the design, and is frequently cut in one piece. The design is traditionally silhouetted.

Picture Plane: the actual physical surface of a piece of 2D art. Artists can use placement, colour, and other details to create a sense of space and perspective on this flat surface.

2D & 3D: Two-dimensional is limited to depth and height and generally consists of paintings, drawings, and prints. Three-dimensional includes depth, height, and width and includes art such as sculpture. Artists can play with 2D & 3D elements in their work, and create optical illusions or take something that is traditionally 2D and turn it into 3D work.

Space: element of art, refers to the emptiness or area between, around, above, below, or within objects

Gouache: an opaque, matte paint.

Goldleaf: gold that has been hammered into thin sheets by goldbeating and is added to a physical surface such as paper, wood, etc. using a special glue called sizing.

Watercolour: a transparent paint that uses water to become thinner.

Concept: an idea, story, or thought process that inspires an artwork.

Folk art: an artform specific to a culture or group, often made by untrained artists for every day or ceremonial use. Many forms are specific to women (in our case, scherenschnitte), and may be passed down from generation to generation. Many contemporary artists have become interested in folk art, and incorporate elements of it into their own art work.

Contemporary art: **Contemporary art** is the **art** of today, produced by **artists** who are living in the twenty-first century. **Contemporary art** provides an opportunity to reflect on **contemporary** society and the issues relevant to ourselves, and the world around us. (definition taken from NYU, Steinhardt)

Folklore or fairy tales: traditional stories or fables, often specific to a culture, that are often passed down orally. Some tales are for entertainment, while others teach a lesson.

Symbolism: the use of symbols to represent narratives or ideas.

Narrative: Narrative art is art that tells a story, either as a moment in an ongoing story or as a sequence of events unfolding over time.

Exhibition Essay

Scherenschnitte (scissor cuts) is an art form where silhouettes are cut from one piece of special black paper with scissors or knives with no 'hangers' - unattached pieces. Scissor cutting has a long history in German folk art; immigrants brought Scherenschnitte to North America in the 17th Century. For a time, scissor cutting was considered unimportant in Germany and Canada but papercutting is making a comeback as artists embrace it. Reflecting the Canadian artists in this show, this collection ranges from traditional German Scherenschnitte represented by Waltraude Stehwien, a German immigrant, to papercut evolved into sculpture by Jess Richter- second generation born in Canadian.

Waltraude Stehwien (1931) grew up in Germany during WW2 creating one of her first papercuts at 13 while her family fled Vienna after their home was bombed. The train ride to Halle took five long days and she created a papercut as a birthday gift for her mother. Stehwien's artistic father encouraged her natural talent; she received an early acceptance and attended art school in Halle, Germany 1947-1951. Stehwien remembers the end of Nazi censorship and seeing expressionism and the world's great art for the first time. Waltraude married artist Fritz Stehwien in 1949; they raised four children in Communist East Germany before escaping to West Germany from 1958-68 until immigrating to Canada in 1968 settling in Saskatoon.

Inspired by the Saskatchewan landscape Stehwien could see the land in black silhouette. Her works are distinctly prairie or traditionally German. Being German is in everything Stehwien does- she could not get away from it if she tried. Stehwien worked in Germany and Saskatoon as a commercial artist; taught puppetry in the drama department at the UofS 1971-76. Living through war and the collapse of society taught Stehwien to work hard; she experienced, rather than suffered; "This is life- let's go on."

Employing creativity to express a landscape, scene and image with cut paper requires precision in drawing as well as dexterity of cutting. Stehwien prefers scissors as they "bite" the paper; designing her pieces by drawing out her complete design, reworking it on the back of the traditional black paper before making any cuts. While Stehwien enjoys the challenging

restrictions of traditional Scherenschnitte, Richter explores all that paper can do. Richter, preferring the Exacto knife, works more organically, creating pieces for her sculptures as she goes. Neither artist likes using computers in their art. In Stehwien's opinion "Computers are remote. Art is sensual." Richter reluctantly learned computer drafting for her MFA degree from the UofR but prefers the 'tactileness' of pencil (or knife) to paper.

Jess Richter (1988) printmaker, sculptor, and illustrator based in Regina discovered Scherenschnitte during her studies, incorporating it as a stencil in printmaking. Richter's work explores German-Canadian identity, trauma, immigration politics and the Prairie Gothic, framed in fantastic settings out of Grimms' Fairy Tales. Inspired by her childhood as a granddaughter of German immigrants, Richter spent many Saturdays with her grandmother in Nokomis. As a child, Richter wished to be "as good a painter as her grandmother Adelheid" who escaped Germany at 18 after losing her own mother during an air raid that bombed their refugee train. Most notable of Adelheid's paintings now hangs in Richter's home; a horrific scene of fleeing refugees, dead animals and blood in the snow. Adelheid needed to get that scene out of her to document her experience. That painting hung over the television in Richter's grandmother's Nokomis home. "At 18, my grandmother fled for her life trying to survive the war. At 18 my biggest dilemma was picking the right dress for grad," says Richter; "But isn't that what they fought for? What they fled for? To give their kids a better life in Canada?"

The Tour

1. Focus Attention

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

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

2. Introduce the Exhibition

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

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

Today you will be looking at the exhibition **Scherenschnitte/Scissorcuts**. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

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

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

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

3. Questioning Strategy

The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following are a wide range of questions. They are presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

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

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Questions should be:

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

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

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

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

What interests you most about the artwork?

What words would you use to describe the artwork?

What do you see in this picture? What else do you see? How does it you feel?

How would you describe this artwork to a person who hasn't seen it?

What does this artwork remind you of?

What do you think this artwork is about? Why would you say that?

4. Interpretation

At this stage, you will be asking questions that encourage the group to explain the meaning they discover in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- Do the art works tell stories? Which ones? What stories?
- What was the artist's purpose in creating these works? (See exhibition essay)
- Do these artworks speak of the past, present or the future?

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

5. Synthesis

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

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

Next, review the artist's intent (refer to the exhibition essay). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

- Did the artist achieve their purpose?
- What one thing will you remember most about this exhibition?



Pre-Tour Activities

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 objectives for grades K - 12. They are intended to inspire your group to respond through creative reflection and expression and to complement their viewing and learning experiences.

The pre-tour activities will be to introduce and broaden students' concept of identity, culture, and history as well as introducing them to the art of scherenschnitte and folk art.

Scherenschnitte, and Contemporary vs Traditional forms of art

Many cultures all over the world have developed a form of papercutting, an artform that uses a sharp blade to cut patterns and illustrations into paper. It is often silhouetted images, and usually does not involve drawings on paper.

In Scherenschnitte/Scissorcuts, you will see two artists who use German styles of papercutting: scherenschnitte. Waldheim uses traditional German forms of papercutting: silhouettes, one piece of paper, and the use of scissors. This is an old folk art form, and is often practiced by German women, or women of German descent. Richter is inspired by these traditional ideas but takes a contemporary approach and uses the medium to talk about her German-Canadian identity. She uses illustration as well as layering the paper to create more sculptural pieces. Both traditional and contemporary forms of scherenschnitte are important and involve high levels of skill!

Scherenschnitte is an important form of German folk art and is used by both artists to express their **cultural identity**.

Have students answer and discuss the following questions prior to the tour.

- a) What different cultures make up your cultural identity? Think about being Canadian, whether or not your family at some point immigrated to Canada, or if your family is Indigenous.
- b) What are some ways that you and your family express your cultural identity? Think about foods you eat, holiday traditions, dances, etc.

- c) Some people place more importance on cultural heritage identity than others. Why might identifying strongly with your culture be something that is important to someone? Why might someone choose to be less engaged with their cultural heritage?

GERMAN HERITAGE IN CANADA

There are many, many Canadians who have German heritage in Canada! It is the second most spoken second-language in Saskatchewan, with 28% of people in Saskatchewan having German heritage. While there are many people with German heritage in Canada, German culture isn't as prominent as some. This is because during the First and Second World Wars, anti-German sentiment was very high in Canada as Canada and Germany were at war. Many places that had German names changed them to something more British sounding such as Berlin, Ontario being changed to Kitchener, Ontario. Many people stopped speaking German and began to assimilate in order to protect themselves. During the First World War, the Canadian government placed many German citizens into internment camps, fearing that they were spies and many similar sentiments followed during the Second World War. As such, although German-Canadians make up a large percentage of the population, expressions of that culture are not always as prominent as many other cultures that make up Canada.

Have older students consider the questions below. They may not be able to answer but asking these questions can help them consider how complicated our relationships with cultural identity can be.

- a) How do you think anti-German sentiment may have affected German-Canadians?
- b) Earlier, we talked about the fact that some people aren't interested in engaging with their traditional culture. Try to think about some cultures that may be affected by other groups not thinking their culture is important or even fearing their culture.
- c) Do you think that in Canada, we still have problems accepting others' cultures? If so, how? If not, why do you think so?

Tour Activities

Telling a Story Through Narrative Art

Narrative in visual art is a visual method of telling a story. Some representational art depicts an object, such as a painting of a vase of flowers. Narrative art, however, works to tell a story.

Have the students look around the room at the artwork. Either in small groups or altogether have them choose an artwork and ask the following questions:

- 1) Who are the characters in the piece?
- 2) What is the mood of the piece? Is it sad? Angry? Happy?
- 3) What are the actions taking place?
- 4) Where is this taking place?

From these questions, have them guess at the story that they think is being told in the piece.

Activity: Creating Narrative Art

In this activity, students will work in groups of 3-4 to create a piece of narrative art.

Materials:

- large paper for each group
- pencils
- pencil crayons

For younger groups, you may wish to assign them a situation to help them to focus on making the drawing instead of becoming overwhelmed by agreeing on idea.

When creating the piece, students will need to think about:

- what characters they will need
- how they can tell a story with one picture. Some strategies students can use is repeating the same character in multiple situations, making important objects large, adding in panels or thought bubbles, making sure characters have discernable features, etc.
- what setting they will need

1. Have the students work together to decide what their narrative will be. Encourage them to try simple ideas that can be easily illustrated- for example, a monster under the bed or getting your first pet.
2. Students will work together to sketch their narrative. They might wish to repeat characters, draw important characters or items very large, or to include a background that helps tell their story.
3. If there is time, students can add colour to their drawing.
4. Have the students present their narrative to the rest of the groups, and allow the rest of the group to try to decipher the story (depending on the group dynamic).

TOUR DISCUSSION POINTS & ACTIVITIES

Searching for Symbols

Many of the pieces in this exhibition repeat symbols frequently. When an artist does this, it means that this symbol is important to them. In this activity, students will work in groups and create a list of the different symbols they see. With younger students, they can verbalize and discuss as they walk, with a teacher writing down what they see.

What is a symbol?

Symbol: visual shorthand to express an idea without words. These symbols may be specific to a certain culture, or may be common in many cultures.

Activity:

Part 1:

Discuss with students what a symbol is and to come up examples in their everyday life, assisting them as they decide what a symbol may mean and whether or not it is specific to a culture. For younger students, encourage them to think of every day symbols that they see and use (such as smiley faces, stop signs, etc.). Intermediate students can discuss more complex symbols, and it might be helpful to suggest emojis as symbols as well. With older students, you may want to begin to discuss negative aspects of symbols, and discuss how they can be used negatively.

1. have the students break into groups, with a piece of paper and pencil. Have them explore the gallery and find as many symbols and repeating imagery as they can, writing down the ones they find.

2. together, as a large group, have the students share what symbols they have found and discuss as a group what they think the symbols mean. Have the students think about what the symbols mean for themselves, and then discuss what they think the symbols might mean for the artist.

Part 2:

On their own, have the students think up their own personal symbols that help describe different aspects of their culture, personality, or lives. Using materials of their choice, have the students sketch these symbols. Have them think about what the symbols they choose mean to them, but also how others might interpret them as well.

Contemporary Folk Rituals and Tales

What are folk rituals and tales, and why are they important?

Folk rituals and tales are important to many different cultures. In this exhibition, we see examples of folk rituals and tales important to German culture, including fairy tales. In German, these tales are called “haus marchen”, and consist of stories that are both meant to tell a story and teach a lesson. We often know them as fairy tales in the English speaking world, and the original stories are frequently different than the ones we see in Disney films.

Folk rituals and tales are used and created by ordinary people, who used them to understand day to day life. For example, at the end of the day folk stories were often told to the household for entertainment. Folk rituals might include religious or superstitious beliefs. Often, these rituals and tales were created and told by women, who often had very little power in the times they were told. Some folk rituals took the form of witchcraft, and utilized things such as potions, runes, or chants.

Contemporary artists often take these old stories and practices and remake them to discuss modern life, discuss an idea, or to use their symbolism to convey a message. In this exhibition, you can see folk art and rituals referenced in Richter’s work. Artists don’t always explicitly reference these stories: the references to the stories may be modified to suit their personal experiences or to convey a personal message for the viewer.

In this exhibition, you can see how a traditional medium (papercutting) takes traditional stories (fairy tales) and creates contemporary art.

ACTIVITY

In this activity, students will look for the different fairy and folk tales within the exhibition, and then draw their own versions of the fairy tales.

Note regarding ages: this activity is for all ages, but you may want to modify it according to age. To simplify for younger groups, have them draw themselves into the fairy tale. To make it more complex for high school groups, have them address and think about contemporary issues they may wish to reference in their fairy tales.

1. Have the students look at the work on their own, looking for possible connections to different fairy tales, and for connections to folk rituals. Remind them that there is no right or wrong answer, and that even if they are reminded of a different story than the artist intended that it is okay to read into that.
2. As a group, discuss the students ideas. Did they spot any references?
3. Share with the students the story of Frau Holle (see end of document for the story) and Little Red Riding Hood (which they likely won't need an introduction to), two fairy tales referenced in Richter's work. Ask the students why they may have been included in the work, and how you think she has referenced them.
4. Thinking about abstract ways in which to represent a fairy tale, have the students draw their own version of a folk or fairy tale. They may wish to modernize it, draw it using animals, draw it using themselves, draw it using celebrities, or draw it in a different time period. Older students may wish to use the fairy tale to send a message about something they feel is important. Remind the students of the definition of contemporary art, and have them think about how they might re-interpret an old story for now.

Post-Tour Activities

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

Making Papercuts (adjusted for various age groups)

In this activity, students will utilize the artists' technique to create their very own layered papercuts.

Younger students (K-1) can use pre-cut shapes, while older students (3-4) can create and cut their own (this can change from student to student, as some students may be comfortable cutting out their own shapes at a younger age).

LAYERED ABSTRACT PAPER CUTS: K-4

Materials: K-4

- precut shapes of cardstock (any colour)
- crayons, markers, pencil crayons.
- foamcore, precut into two centimetre squares
- white glue
- one sheet of 8 1/2" x 11" cardstock for each student

Steps: K-4

1. Have the students decorate 6-10 shapes however they choose. They can colour solid shapes, add designs, or draw figures on the shapes.
2. Have the students glue 2-3 pieces of foam core evenly across the back of the shapes.
3. While letting the glue dry, students can decorate their cardstock. Have them use plenty of colour, shapes, and any designs they might like to use. Remind them that much of the cardstock will be covered by the paper, so they don't put their heart and soul into something they will be disappointed to have covered up! Do not use crayon for this step, as sometimes it can be fussy with glue.

4. Have students layer their now-dry shapes across their paper, thinking about how they might look. Have them layer some shapes on top of the others. Let them play around with the shapes before gluing them down.
5. Once students have a general idea, they can glue down their shapes. Encourage them to go no higher than 1.5"-2" high off the page with their shapes, so they stay reasonably durable.
6. Let dry.

VARIATION FOR GRADES 5-8

Instead of abstract shapes, students can draw and cut out their own drawings with scissors or stick with the abstract shapes. They will then proceed as normal with the rest of the project. With this project, the key is to make sure the students aren't overwhelming themselves with too much detail to cut out: if short on time, stick to the abstract shapes.

VICTORIAN SILHOUETTE PAPER CUTS: 9-12

In this activity, older students will have an opportunity to try out papercutting for themselves, using the traditional technique of Victorian silhouettes! Examples of scherenschnitte and Victorian silhouettes are after the instructions.

Materials:

- black construction paper (this is important, as it is nice thin paper and will be easy for students to cut)
- white Bristol board or cardstock (larger than the black paper)
- white pencil crayons
- Xacto knives
- Xacto blades
- overhead projector or other strong light

Steps:

1. Hand out scrap pieces of paper to the students and have them test out and practice with their Xacto knives. They should test cutting along a line, as well as cutting various shapes.
2. Project a strong light onto a back wall, and hang a piece of black paper.
3. With a white pencil crayon, have the students take turns casting the shadows of their profiles onto the walls, with another student tracing the outline of the shadow of their profile onto the wall with the white pencil crayon.
4. Using the white pencil crayon, add any features the students would like to cut out. Examples include eyes, earrings, hair accessories, etc. Students might

- also consider drawing symbols important to them. Have them look at examples of traditional papercuts to see how artists include patterns in them.
5. Using Xacto blades, students will cut out their details. Important safety tips include:
 - a. You will need your hands to hold the paper down, but be certain to keep your hand out of the way of the blade.
 - b. A dull blade is a recipe for disaster. A good rule of thumb is three blades per project: have the students change the blades out as soon as there is significant resistance between the paper and blades. ALWAYS START WITH NEW BLADES.
 - c. Pull, don't push the blade. Move the paper with your hands and help guide it to make sure your hand isn't working too hard. Have the students practice by cutting out some shapes on scrap paper, such as squares or circles. Start with large, undetailed areas first to practice with the blade.
 - d. Mistakes will happen. Ensure the students understand that it takes a great deal of practice to get clean cuts, and that their projects may have mistakes.
 6. Cut down 5-7 pieces of foamcore (about 2cm x2cm, but it does not have to exactly be that size!), and have the students glue it to the back of their silhouette, along the edges of the silhouette (about two per side) and one or two in the middle.
 7. Once dry, place glue on the other side of the foamcore, and glue the silhouette to the paper.
 8. If time, have the students shine lights on the silhouettes and see how the cuts create shadows.

Victorian Silhouette Reference Images







The Story of Frau Holle: A rich [widow](#) lives with her daughter and her stepdaughter. The widow favored her younger biological daughter allowing her to become spoiled and idle while her older stepdaughter was left to do all the work. Every day the stepdaughter would sit outside the cottage and [spin](#) beside the well.

One day she pricked her finger on the point of the [spindle](#). Leaning over the well to wash the blood away, the spindle fell from her hand and sank out of sight. The stepdaughter feared that she would be punished for losing the spindle, and in a panic she leapt into the well after it.

The girl found herself in a meadow where she came upon an oven full of bread. The bread asked to be taken out before it burned. With a baker's [peel](#) she took all the loaves out and then walked on. Then she came to an apple tree that asked that its apples be harvested. So she did so and gathered them into a pile, before continuing on her way. Finally she came to a small house of an old woman, who offered to allow the girl to stay if she would help with the housework.

The woman identified herself as Frau Holle, and cautioned the girl to shake the featherbed pillows and coverlet well when she made the bed, as that would make it snow in the girl's world. The girl agreed to take service with Frau Holle, and took care to always shake the featherbed until the feathers flew about like snowflakes.

After a time, the girl became homesick and told Frau Holle that it was time for her to return home. Frau Holle had been impressed by the girl's kindness and hard work so much that when she escorted the girl to the gate, a shower of [gold](#) fell upon the girl. She also gave her the spindle which had fallen into the well. With that the gate was closed, and the girl found herself back, not far from her mother's house.

Her mother wished the same good fortune for her biological daughter. She also set her to sit by the well and spin, but the girl deliberately threw the spindle into the well before jumping in herself. She too came to the oven, but would not assist the bread; nor would she help the apple tree. When she came to Frau Holle's house, she likewise took service there, but before long fell into her lazy, careless ways. Frau Holle soon dismissed her. As the lazy girl stood at the gate, a kettle of [pitch](#) spilled over her. "That is what you have earned," said Frau Holle, and closed the gate.

Other versions describe the first girl having a piece of gold fall from her lips every time she speaks whilst the second has a toad fall from her lips everytime she speaks.

* That is why, in [Hessen](#) whenever it snows they say that Frau Holle is making her bed.^[3]
(from https://en.wikipedia.org/wiki/Frau_Holle)

Background Information

List of Works

1. Waltraude Stehwien, *500 year old Tradition: Mardi Gras in the Black Forest Region*, Scissor cut, 16.5" x 20", 2005
2. Waltraude Stehwien, *Farm in the Snow*, Scissor cut, 16.5" x 20", 2011
3. Waltraude Stehwien, *Geese in the Park*, Scissor cut, 16.5" x 20", 2010
4. Waltraude Stehwien, *Toymakers Workshop*, Scissor cut, 16.5" x 20", 2012
5. Waltraude Stehwien, *Rumpelstilzchen on the Marionette Stage*, Scissor cut, 16.5" x 20", 1991
6. Waltraude Stehwien, *Traditionally decorated German Easter Eggs*, Scissor cut, 16.5" x 20", 1991
7. Waltraude Stehwien, *First Day of School*, Scissor cut, 16.5" x 20", 1991
8. Waltraude Stehwien, *Old Homestead*, Scissor cut, 16.5" x 20", 2011
9. Waltraude Stehwien, *After the Bushfire*, Scissor cut, 16.5" x 20", 2010
10. Waltraude Stehwien, *Highway in Winter*, Scissor cut, 16.5" x 20", 2009
11. Jessica Richter, *Where were you?*, Paper, watercolour, gouache, gold leaf, 8.5" x 11" x 1", 2018
12. Jessica Richter, *If I can see all...*, Paper, watercolour, gouache, 8.5" x 11" x 1", 2018
13. Jessica Richter, *Bad Germans*, Paper, watercolour, gouache, gold leaf, 8.5" x 11" x 1", 2018
14. Jessica Richter, *Many evils have I endured*, Paper, watercolour, gouache, gold leaf, 8.5" x 11" x 1", 2018
15. Jessica Richter, *Parts of me are unsure*, Paper, watercolour, 17" x 15", 2018
16. Jessica Richter, *Two Houses*, Paper, watercolour, 5" x 5" x 10", 2018
17. Jessica Richter, *Let's go guiding*, Paper, watercolour, 5" x 5" x 10", 2018
18. Jessica Richter, *Hidden Germans*, Paper, watercolour, 5" x 5" x 10", 2018
19. Jessica Richter, *I belong to winter*, Paper, watercolour, 5" x 5" x 10", 2018
20. Jessica Richter, *Forgive me Frau Holle, for I have sinned*, Papercut, gouache, marker, gold leaf, 8.5" x 11" x 1", 2018
21. Jessica Richter, *Frau Holle, protect me*, Papercut, gouache, marker, gold leaf, 8.5" x 11" x 1", 2018

Tour Schedule

<i>Exhibit Jessica Richter and Waltraude Stehwien: Scissor Cuts/ Sch</i>		
<i>Start Date</i>	<i>End Date</i>	<i>Presenter</i>
01-Feb-2019	23-Mar-2019	Shellbrook & District Arts Council Shellbrook Wapiti Library
01-Apr-2019	23-Apr-2019	Route 11 Arts Cooperative Route 11 Arts Cooperative
01-Jun-2019	23-Jun-2019	Moosomin & District Arts Council Moosomin & District Arts Council
01-Aug-2019	23-Sep-2019	Shaunavon Arts Council Grand Coteau Heritage and Cultural Centre
01-Oct-2019	23-Oct-2019	Hudson Bay Allied Arts Council Brooks Hall
01-Nov-2019	23-Dec-2019	Yorkton Arts Council Community pARTners Gallery
01-Jan-2020	23-Jan-2020	Biggar & District Arts Council Biggar Museum and Gallery
01-Feb-2020	23-Feb-2020	Tisdale Arts Council Tisdale Community Library
01-Mar-2020	23-Mar-2020	Melfort Arts Council Sherven-Smith Art Gallery
01-Apr-2020	23-Apr-2020	Leader & District Arts Council Council Chambers, Leader Town Office
01-Jun-2020	23-Jun-2020	Watrous Area Arts Council Watrous Art & Cultural Centre
01-Jul-2020	23-Aug-2020	Chapel Gallery Chapel Gallery
01-Sep-2020	23-Sep-2020	Melville Arts Council Gallery Works and The Third Dimension
01-Oct-2020	23-Oct-2020	Assiniboia & District Arts Council Shurniak Art Gallery
01-Nov-2020	23-Dec-2020	Station Arts Centre, Rosthern Station Arts Centre, Rosthern
01-Jan-2021	23-Jan-2021	Moose Jaw Cultural Centre Moose Jaw Cultural Centre
01-Feb-2021	23-Mar-2021	Outlook & District Arts Council Art Gallery of Outlook
01-May-2021	23-May-2021	Lloydminster Allied Arts Council Lloydminster Cultural & Science Centre
01-Dec-2021	23-Jan-2022	Prince Albert Council for the Arts Prince Albert Centre for Visual and Performing Arts
01-Feb-2022	23-Mar-2022	Weyburn Arts Council Allie Griffin Art Gallery

Organization of Saskatchewan Arts Councils

The touring exhibition, **Jessica Richter and Waltraude Stehwien: Scherenschnitte/Scissorcuts**, was made possible through a partnership between the Saskatchewan German Council and 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

Saskatchewan German Council

Founded in 1984, the Saskatchewan German Council is a registered volunteer-based, non-profit organization dedicated to promoting the heritage, culture and interests of Saskatchewan people of German-speaking backgrounds.

The Council plays an active role in building provincial multiculturalism and the Canadian mosaic.

Funded by:

