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Editors:

Bill Zuk & Bob Dalton

Design and Layout:

Jay Larson

Cover Artwork:

Bill Zuk

Send manuscripts by email to:
rdalton@uvic.ca

Or, submit by mail to:
Bill Zuk

c/o Faculty of Education
1765 Cedar Hill Cross Road, Victoria,
BC V8P 2R2

Editors' Message

As we leave the theme of INTERSECTIONS, we find ourselves grateful for the energy and positive responses from authors within our readership and around the Executive Table who filled the pages of the Journal with inspiring articles and illuminative images. We have benefitted greatly from multidisciplinary perspectives, aboriginal outlooks and other meeting points that grow out of personal stories from the art community.

As we reviewed the themes from 17 years of our editorship, we felt there should be an opportunity to look back in time and also gage the future direction of art. Consequently, we chose the topic REFLECTIONS AND IMAGININGS for the next two issues. We encourage you to 'roll back time' and consider ideas that have anchored and guided you as an art teacher. This may mean digging into your library, picking out influential textbooks, or recalling a mentor or teacher who guided your career. As editors, the process of 'becoming' interests and intrigues because it sheds light on personal growth and maturity as an art program evolves and develops.. We also invite you to think about the word 'imagination' and what it means when it involves inspiring students or planning art programs with a future outlook. What would you like to see if you could wave a magic wand and see into the crystal ball of the art education future?

We are always open to your ideas and offer generous assistance with editing.. The Journal prides itself on the ability to present an interesting combination of text and images. Provide us with lots of images and Jay Larson, our expert layout and design editor will wield his magic to make your contribution shine. Thank you, Jay!.

LECTIONS 2

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ARTISTIC VISION and POETIC VOICE

By Bill Zuk

“Artistic vision should reach beyond the stars”

Introduction

“We are a group of dedicated printmakers sweeping across the landscape like the wind, to be seen, to be heard, and to be appreciated for our encouragement of the fine arts. Seen for the beauty of ideas in visual form, heard for the poignancy and eloquence of poetic verse; appreciated for bringing visual and poetic ideas together as we break into a unified storm of creativity”.

Bill Zuk, exhibition announcement

This article chronicles the artistic visions of a group of international printmakers and the poetic voices of creative writers interpreting ‘printmaker images’ in a travelling exhibition that

began at a provincial/national art education conference called ‘Intersections’ in October 2016 at the University of Victoria. The exhibition also included a student retrospective of printmaking in art education from the University of Victoria. The ‘mingling’ of student and professional work was motivated by a desire to bring the ideas of emerging artists together with professionals, thereby validating and celebrating the ideas of the novice in the company of professionals. It was also inspired by the benefits and values arising from a multidisciplinary exploration of visual images and poetry known as *ekphrasis*.

Dr. Bill Zuk is a multimedia artist and Professor Emeritus in art education at the University of Victoria, in British Columbia

Opposite Page, Top:
Figure 6 . Art in Public Places
Gallery. Artist work, biographies
and poetry interpretations.

Promotion and Exhibitions

Promotional materials for the exhibition were contained in a poster (Figure 1) during the joint *Canadian Society for Education Through Art* and the *British Columbia Art Teachers' Association* conference. A written explanation was also provided at each exhibition site.

Diversity and Innovation: International Printmaking Perspectives

Art gains a special significance and magical power when it flows from the insights, passions, and creative discoveries of dedicated professionals. In this exhibition, printmakers from Canada, the United States, Japan and Great Britain explore a diverse range of ideas and techniques in bringing the art of the print to a new and elevated level.

What inspires the artists is a desire to experiment with the traditions of printmaking including the collagraph, stencil, serigraph, lithograph, and various forms of relief printmaking. Their expression of ideas ranges from the pure elegance of abstract beauty to an uncanny sense of imagination and realism that deals with social, environmental and cultural concerns. The artists are passionate about experimenting and innovating in response to a world of emerging technologies that combine a variety of new media and techniques. Their compelling artwork rebuilds and revitalizes traditions in the process of becoming transformative.

Included in this exhibition are poetic responses to the artwork by some of the printmakers as well as responses by invited poets. Through bringing together a rich variety of thoughts and perspectives, this exhibition makes a unique contribution to the field of printmaking and the world of art.

Figure 1 Poster. Diversity and Innovation:
International Printmaking Perspectives





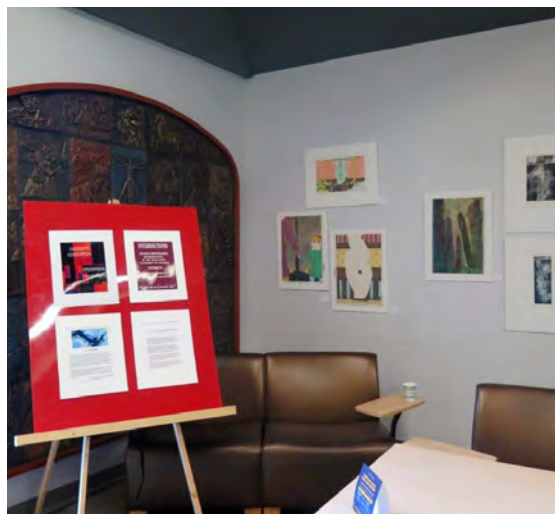
Clockwise below from bottom right:
 Figure 2. *Intersections Conference, David Lam Auditorium foyer, University of Victoria.*
 Figure 3. *Window area for optimal display. Foyer, David Lam Auditorium.*
 Figure 4. *Art on Easels. University Club, University of Victoria*
 Figure 5. *Close-up. Art in Public Places Gallery. Ministry of Education, Victoria, BC.*



Journeying

In addition to the 'Intersections' exhibition at the University of Victoria conference, the international printmaker and poet collection journeyed to several other venues in British Columbia and across Canada:

- 1) **University Club, University of Victoria;**
- 2) **Art in Public Places Gallery, Ministry of Education, Victoria, British Columbia;**
- 3) **Memorial University, St. John's, Newfoundland;**
- 4) **LAIR Gallery, Lakehead University, Thunder Bay, Ontario.**



Note: The student portion of the exhibition did not travel across Canada due to planning and shipping constraints.

STUDENT PRINTMAKERS

“Words have energy and power with the ability to help, to heal, to hinder, to hurt, to harm, to humiliate, and to humble.”

Yehuda Berg (www.inc.com)

What Sparks Creation?

Words are a powerful stimulus for creating visual images. Indeed, there are many starting points for bringing an image into being. Artists such as Wassily Kandinsky (www.theheartstory.org/artist-kandinsky-wassily.htm) revealed it was music that inspired him as his paintbrush swept across the canvas with a powerful rhythm and movement of lines, colours, shapes, and textures. For other visual artists, it might be nature-related stimuli that stir feelings and imagination: the sound of the wind, the patter of rain or the banded colours of a rainbow. Sights, sounds and words all have an important role to play in sparking creation and communicating our thoughts and feelings. And when used in various ways and in concert with one another, they become powerful vehicles of artistic expression.

Student Prints

A selection of prints from the student exhibition reveals several topics and themes and a diverse exploration of printmaking methods including linocut, collagraph, and drypoint etching. More importantly, the selection reveals the influence of literature and various forms of poetry in sparking creation. A note left in a bedside locker by Hilda, an elderly resident who passed away in a nursing home, inspired a drypoint portrait. In another print, a celebration of the universe interprets Shakespeare's ideas from the play, *Romeo and Juliet*. A third print was motivated by a literary work about eco forestry, and a fourth was based on an inventive title. Intersections of writing and visual images have the potential to greatly enrich our experiences.



HILDA

In her etching, the artist portrays nursing home resident Hilda. Jan's drypoint etching was influenced by a poem found in Hilda's bedside locker shortly after her death. The first few lines of the poem reveal Hilda's feelings and the inspiration for the print:

“What do you see nurses, what do you see?
 Are you thinking when you look at me.....
 A crabby old woman, not very wise
 Uncertain of habit, with faraway eyes,
 Who dribbles her food and makes no reply
 When you say in a loud voice, “I do wish you'd try”
 Who seems not to notice the things that you do
 And forever is losing a sock or a shoe,
 Who, resisting or not, lets you do as you will
 With bathing and feeding, the long day to fill.
 Is that what you're thinking? Is that what you see?
 Then open your eyes nurse, you're not looking at me.
 I'll tell you who I am as I sit here so still”.

The poem goes on to reveal childhood dreams and aspirations, her loving family, and a life that was rich and rewarding before it began to crumble with the onset of old age. Hilda implores the nurses to listen and to empathize.



The RAINBOW CONNECTION

Responding to the notion of ‘Universal Symbols’ in a printmaking assignment, Jennifer was inspired by William Shakespeare’s verse (Levenson, 2001) in the play, *Romeo and Juliet*: “When he shall die, take him and cut him out a little star, and he will make the face of heaven so fine that all the world will be in love with night, and pay no worship to the garish sun” (Act 3, Scene 2).

Jennifer created a relief print with a spectral gradation she calls “the rainbow connection - the lover...the dreamer... the cosmos, and radial symbols in the universe”.

Above Left:

Figure 7. *Hilda*. Jan F. Drypoint

Above Right:

Figure 8. *The Rainbow Connection*. Jennifer H., relief print



Above Left:
Figure 10. *Autumn Song*. Rebecca H.,
collagraph

Above Right:
Figure 9. *Life and Death*. Anna H.,
linocut

Responding to a collagraph printmaking assignment ‘The best place to be’, Rebecca invented the title ‘Autumn Song’ and used it as inspiration for depicting a background of plant motifs and collaged sports figures with tennis racquets in the foreground. She went on to describe her artwork: “Plants are vital to us and our world; they are the sources of most of our food, they provide fuel and building materials, and they are important for a healthy atmosphere. The sports figures are a symbol of the health and vitality gained from the plant world”.

AUTUMN SONG



Anna’s linocut print ‘Life and Death’ responded to a printmaking assignment about polarization. Her ideas were motivated by reading ‘Wildwood: A forest for the Future’ by Loomis and Wilkinson (2001). The authors emphasize the importance of sustainable forestry in British Columbia at a time when old growth forests are rapidly disappearing as a result of over logging. Anna was so moved by the authors’ writing that she created a silvery forest in sunlight with a large blood drenched stump in the foreground, reminding us about clearcut logging and the life and death of forests.

LIFE AND DEATH

IMAGERY and POETRY:

THE PROFESSIONALS

“The power of words can move you to tears, evoke absolute joy or lead you into action. There are words of encouragement, of sympathy, of love and admiration. The right kind of words can give you strength, define your faith, give flight to things that live in your imagination. Words can inspire you, cut you, bring you back to life. They will comfort you in time of need. Words will nourish your soul” (source unknown)

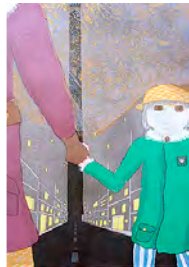


Without Words

There are times when images are self-sufficient, they can be appreciated for their own sake without the ‘baggage of words’ but there are other occasions when an image supported by a poetic interpretation adds beauty and richness to our experiences.

UNTITLED

The untitled print of British printmaker, Preeti Sood, invites us to closely examine the richness of organic textures adhering delicately to a laser cut page in what she calls a ‘co-existence of life and decay’ in Figure 11. www.mapart.net/preetisood



Top: Figure 11. *Untitled*. Preeti Sood, digital w/laser

Left: Figure 12. *The Visitation*. Nancy Wells, etching

Above: Figure 13. *With Mom*. Richard Steiner, Japanese woodblock

THE VISITATION

Nancy Wells, an American multimedia artist and printmaker depicted an ancient tree on a mountainous landscape in ‘The Visitation’. With head and body turned away from us, we see a person looking at a hillside scene with a large tree in Figure 12.

www.thehansongallery.com/nancy-wells.php

WITH MOM

Richard Steiner, a printmaker making his home in Tokyo, adheres to a traditional woodblock printmaking style. The title ‘With Mom’ leaves us pondering about the wide-eyed child and the extended hand of the mother.

www.richard-steiner.net



Figure 14. *Driftnet Abstractions.* Jenn Whiteford Robins, etching.

The collaborations of Dr. Sean Wiebe, Associate Professor in Education at the University of Prince Edward Island, Canada (upei.academia.edu/SeanWiebe) and Dr. Pauline Sameshima, Canada Research Chair in Integrated Arts at Lakehead University in Thunder Bay, Ontario, Canada (www.solspire.com) demonstrate teamwork involving the generation of poetry. Their collaborations began with an interpretation of Jenn Whiteford Robin's etching 'Driftnet Abstractions' in Figure 14.

Jenn is a Canadian printmaker (www.jennrobins.com) whose love of the Arctic knows no bounds. She works with Inuit people delivering workshops in remote areas of the Arctic. Her etching was renamed Siren's Ghost Net by the poetry team; their interpretation of the subject surprises the reader by turning maligned driftnets that kill fish inadvertently on the high seas into a wedding gown metaphor with a mysterious woman of the sea.

Siren's Ghost Net

The marine glow catches her cheek
a fleeting snapshot as she moves abandoned
in and out of my frame pushed, propelled
by the currents, she dances
comforted in darkness.

I watch her exhaling, absolved,
she drifts while I am bounded here,
her spine is strong ribbed and striated,
unhindered by her billowing dress
miles of nylon flowing, orchestrated

in careful moon choreography,
her elegance so far from me
arising in glory, prismic liquid light,
an iridescent silhouette
that blinds my downward gaze.

And then her Prussian wedding dress trails
into view, a tangled carrion of
lifeless weights. Her face
surprised as if she's unprepared
for the burden of Dorian Gray.

Against thrashings of the new catches
she knows fate, arms soft
waning against the slipstream
willing the dead to drag her down
to the scavengers and bottom feeders.

There, translucent, she waits
to be cleansed of her waste, her curse,
urges her glass floats to rise her again
where I might hear her shimmering song
come to me, oh lover, come.

Mortality and immortality are both unknown
she would pull me up and down
to rise and fall eternally
ensnared, her slow dance of dross
with no refrain

I am white-knuckled in this fog
its anesthetic shutting down my will
I wear my hat pulled down,
afraid of the dark, afraid to be alone,
my feet mostly stumbling
to a music that leads me home.



Figure 15. *My Guinness* Nik Semenoff
waterless lithography

Cloud Herd

Ekphrastic Poem to “My Guinness” by Nik Semenoff
By Pauline Sameshima & Sean Wiebe

I am red, a Trojan horse
inside me another horse
and so on, it scares me to know
that somewhere inside I am trapped
the innermost piece of a nested set
solid wood. Instead of my legs
carved from relics, I'd rather
be all flesh and blood.

Wantful of wings and wind
I ride the currents of time
descendant of Pegasus
my heart made of open sky
under these dimming stars
every burden thrown off
sure of nothing.

*I'm drafting you in a red fantasy
easier to fall in step with the crowd
to follow you deeply into a cloud
of moving together, in dust rising
protected from the prehistoric to the virtual
in virulent histories I am secure
safe on all sides within the herd.
Can you hear my heart ache?*

If only I could promise you green pastures
and forever, each husk, each kernel
unfolded as a wholeness
no part of time unpurposed
why do you not know
I hear you in my step
always already yours.

*You think what you need
is out there—
past the stand of pines
dotting the distant ridge
even if you follow the spring
gushing through the ravine
the way matters less
than what you bring.*

*When the man appears
do not admire his rising on two legs
or waste time on the beauty of his lasso
its perfect arc and motion—
the past is hungry for you
so do not forget nights circling the pen
your arguments with the hills
the hollows of your eyes
what I loved was your wildness
when you forced the gate
and took us with you.*

Your footfall a precise beat
yet as I run we do not near, trapped in
a Sisyphean dance where forward and back
cling to a chain of events
that are more chaos than consequence
as if we cannot find our way
until we've been there

*It is easier to canter mechanically
body upright, set out in clarity
of numbers, protected
in this rhythmic beating
my experiences resigned
a grand narrative fits you as the one
I've ridden, risen,
spanned distances
here and there, and yet
am no closer to you or the pines
I close my eyes and listen
for your steps.*

Nik Semenoff, a Saskatchewan printmaker (www.rougegallery.ca/node/59), created a herd of prehistoric horses roaming across the plains in a waterless lithography print called ‘My Guinness’ in Figure 15.

The poetry team of Sameshima and Wiebe invoked the ‘voices’ of the horses renaming their poem Cloud Herd and associating their writing with the Trojan horse story in Greek mythology.

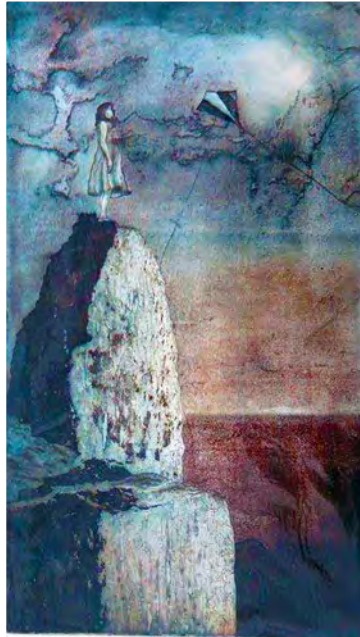


Figure 16. *As High As A Kite.*
Andrew Baldwin, etching.

Andrew Baldwin, a printmaker from the University of Aberyswyth in Wales (peopleandprintmaking.wordpress.com/andrew-baldwin) created an etching '*As High As A Kite*' in Figure 16.

The etching depicts a girl looking wistfully at a kite and the sky from atop a tall rock. See more information about Andrew Baldwin's artwork: www.printmakingstudio.co.uk/andrew-baldwin-prints.

In renaming the print *You Look Into Sky*, the team of Sameshima and Wiebe provide us with a poetic rendition emphasizing the thoughts, feelings, and memories of a young girl.

You Look Into Sky

You look into sky,
white with stormy purple,
ready to name the alphabet,
alpha through omega, face
and body at the height of longing,
stranded, save the want,
the merely soundless sound
of echo, hold, echo,
inhalation and exultation.

You look into sea,
into the wild mouth mystery
the last leviathan baying,
a low whine ascending
to meet your fears, your courage,
shoulder to shoulder
tête-à-tête

echo, hold, echo
inhalation and exultation.

When you left
home was sunburnt
every fallen petal swept up
in devotion, a dictionary
of black and white, dictums,
like don't be sweet
lest you be eaten up;
better to sharpen your teeth
than brush them.

I didn't think you'd be back,
your freedom held tightly
by guy wires, as if letting go
of faith, of land, of love had a history
that needs holding in place.

While you were gone,
I deciphered the runes you left
on the rocks and on me,
sang them into the dark dawn
waning moon and waves, beckoning—
Now you look into me
echo, hold, echo,
inhalation and exultation
breathe in smoke, whiskey
consonants and vowels taking shape
like ghosts remembering their hosts,
bodies they once knew.



Figure 17. *Support*.
Frank Janzen, smoke
monotype

Support

these layers. these inter
secting criss cross colors
from god- how they smoke.
how they evaporate. i heard
every level lifting up the other
through the soles of my feet
upon the soil as if they were
speaking to me, singly sadly
through the ears of my skin.
& then, as ash to holy ash, & dust
to divine dust, the goddess puffed
matter into air, burned solids to
build smoke, to liberate the energy
within & god said
it was good.

The 'smoke monotype' collage print titled '*Support*' by Frank Janzen, a Pendleton, Washington artist (www.americanartco.com/frank-janzen) is filled with a multiplicity of printed shapes, textures, and delicate applications of carbonized smoke.

The imprint of smoke swirls and billows on the contrasting white background of the print. Afrose Fatima Ahmed interprets the elements of Janzen's

composition and the atmosphere of ash, dust and what she describes as liberated energy.

Afrose is a Seattle, Washington based poet who taps into the basic emotions of everyday life. She is well known for 'improv' poetry and working closely with audiences.

Read more at www.afrosefatimaahmed.com.



Escape

With a stroke, they were off. Painted
By the moon's hands over the landscape
Or drawn by each others' hooves,
They themselves were the furred
Brushes spreading liquified lapis lazuli
Over the solemn forests, ochre in
Their autumnal fallings. Still in
Motion. The pulse of the flow
Through their muscles more memorable
Than even the first touch
Of lip to lip.
Even the last press of palm
To unforgiving palm.

Afrose Fatima Ahmed
For Bill Zuk

Bill Zuk, an artist from Victoria, British Columbia has a passion for exploring the life and art of indigenous cultures in the circumpolar world. (www.zukart.ca). He has lived and travelled extensively in the Canadian Arctic and his artistry is depicted in a 23K gold stenciled digital print titled 'Escape' in Figure 18.

We see caribou escaping from predators; we gain a sense of the primal elements of 'life and breath' and frigid cold expressed in delicate gold and contrasts of cobalt blue. Afrose Ahmed draws our attention to the scene of animal life as if being painted with fine brush strokes.

In Figure 19, the radially composed print 'Antler Moon Mosaic' is the culminating scene of a poetically narrated film (Zuk and Larson, 2017).

Afrose Fatima Ahmed describes a majestic, palatial setting full of movement and rotation in Antler Moon Mosaic; she stirs our imagination, referring to 'circling scenes' and the sacred life of vultures in Middle Eastern cultures.



Antler Moon Mosaic

In arriving
At the palace of
Our preciousness
Ringing her majesty
The queen with ivory
Digits in her honoring,

We defied gravity
For her.
Stood on ceilings
For her.
So as to be more aware
Of every movement
Of her immortal physique.
This.

This revolution. These bodies
In rotation,

As if circumambulating
The black stone
In Saudi Arabia,
The way vultures
Bless their meals
Before descending
Upon the carcass.

Afrose Fatima Ahmed
For Bill Zuk

Top Left:
Figure 18. *Escape*.
Bill Zuk, stencil w/
digital

Top Right:
Figure 19. *Antler
Moon Mosaic*. Bill Zuk,
stencil w/digital

Implications

What implications do intersections of art and poetry have in planning and organizing an art curriculum? What are some meaningful ways multidisciplinary ideas can be adopted by the teacher? The implications of exploring art and poetry in the curriculum are vast and varied in terms of expanding and enriching our experiences. They can begin with simple things such as adding a few words or phrases to sketches or ‘thumbnails’ as part of a journaling process. The idea of developing rhymes, free verse or even haiku from images can be appealing. Famous quotes, ambient sounds and melodies can also be a stimulus for creating imagery (Williams, 2014).

Collaborative poem making also has tremendous potential – two individuals, taking turns at verse creation as they view a work of art, working back and forth, feeding each other’s energies.

In the contemporary world of lighting technology, there are many ways to layer and fuse text and image using projection mapping that unites art forms in a blended or interwoven fashion. The more ways visual art and poetry can meet and intersect to expand our knowledge and appreciation, the better.

Appreciation

Numerous individuals and groups contributed to the promotion, curating, and ongoing support of the exhibitions. Their support is greatly appreciated:

Jenn Whiteford Robins who was my co-curator and a key organizer in bringing the international group of printmakers together and keeping them informed as the exhibition journeyed to various locations;

Dr. Robert Dalton, curator of exhibitions at the CSEA/BCATA conference who helped us to secure an exhibition area at the University of Victoria;

Dr. Mike Emme and Regan Rasmussen, co-organizers of the CSEA/BCATA Intersections conference for agreeing to host the exhibition in the David Lam Auditorium foyer area at the University of Victoria;

Dan Angus, Manager of the University Club for accommodating the exhibition in a secure area at the University of Victoria;

Members of the BC Art Teachers’ Executive, notably incoming President Dennis Memmott, Eileen Ryan, Anne Jenkins, and Laurie Kidd who viewed the exhibition and commented on its contribution to the conference;

Dave Byng, Deputy Minister of Education for the province of British Columbia who noted the quality of artwork when it was exhibited in the Art in Public Places Gallery at the Ministry of Education;

Dr. Heather McLeod and doctoral student Abena Boachie at Memorial University in St. John’s, Newfoundland who were the first hosts of the exhibition on its cross Canada tour;

Afrose Fatima Ahmed, a Seattle, Washington based poet who added her unique voice to the exhibition;

Dr. Sean Wiebe at the University of Prince Edward Island who supported our efforts for a travelling exhibition and contributed several selections of collaborative poetry;

Dr. Pauline Sameshima, Canada Research Chair in Integrated Arts at Lakehead University in Thunder Bay, Ontario who hosted the exhibition on its cross Canadian tour and whose enthusiasm, support and collaborative contributions with Sean Wiebe were most welcome.

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