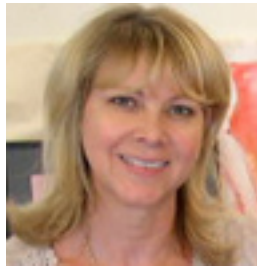


A21 VISION QUEST: A CALLIGRAPHIC JOURNEY

Sharon Zeugin



Sharon spends most of her days in her studio making art that includes drawing, painting and calligraphy. Having earned a BA in History from the University of Southern California, an MSSW from University of Texas, as well as lots of experience counseling people in distress, Sharon decided to ditch it all and pursue her hearts' desire by studying calligraphy in London (with family in tow) at the Roehampton Institute, University of Surrey. Upon her return to the States in 1998, she has happily pursued art and teaching, and has visions (and hopes) of pursuing an MFA in her golden years.
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There are times in our calligraphic journey when we all experience the question, "what next?" Having achieved a modicum of mastery and success, our letters beautiful and well behaved, we have a nagging feeling that there is something more. But What? Where once we had clarity of vision, now our direction seems vague and uncharted. This class provides a "re-visioning" opportunity for calligraphers to discover for themselves where their direction may lie. The main prerequisite for the class is simply a willingness to embrace an attitude of discovery and surprise in letting go of pre-conceived ideas of what kind of art you will make. My hope for all participants in the class is that "maybe you'll find direction around some corner where it's been waiting to meet you." (lyrics by the Grateful Dead)

More specifically, we will make a series of improvisational artworks on large pieces of paper, some of which will be torn down to make a journal of the class's odyssey. Using Joseph Campbell's "Hero's Journey" as our conceptual framework, we will embark on a week of symbol and mark making, writing, drawing, calligraphy and painting—all inspired by direct and immediate experience, as well as by text which moves us.



With all of our senses engaged, we will seek to revise our idea of calligraphy, exploring writing as gesture, line, and pattern. Inspired by nature, pictures, found objects—using ones' own words—students will veer off the familiar calligraphic path in seeking to connect more deeply with themselves, their art, and the world around them.

A21 SUPPLIES

Pen/Pencils/Brushes: Your usual calligraphy supplies; at least three unusual tools of varying sizes; small loading brush; Mitchell #6 nib—and other nibs sizes, and types, too! Micron pens or equivalent. I like 005 or 01 size; "Cola" pen (we will make one if you don't have one); several large brushes for acrylics (not precious ones); about 4-5 sponges for applying paint; several small good watercolor brushes—both flat and pointed if you have them. **Ink/Paint:** Sumi Ink—try Moon Palace; 3 to 6 tubes of acrylic paint (I suggest double primaries) plus white; gouache; watercolors; gesso. **Paper:** 3 full sheets of Arches Text Wove (we may need more, but Brenda will be there to keep us well-supplied!) **Misc:** Picture(s) of something personally meaningful; a color copy of a piece of art you love; water containers; photocopies for photo transfer (use Xerox, not a laser printer); artist or masking tape; brayer (if you have one); linen or decorative thread for journal; X-acto knife; bone folder; 4 book-binding needles; paper towels; anything else in your usual kit. Don't worry about buying special things for this class. If you have paper and ink and a few paints, you are good to go. You can borrow from me, and others are usually more than willing to share. **Materials fee:** \$10