

Pacific Crossings: Hong Kong Artists in Vancouver and Howie Tsui: Retainers of Anarchy



Carrie Koo
Sunset, 1996
acrylic on canvas
Courtesy of the Artist

TEACHER'S STUDY GUIDE SPRING 2017

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

Your upcoming gallery tour includes two distinct exhibitions: *Pacific Crossings: Hong Kong Artists in Vancouver* and *Howie Tsui: Retainers of Anarchy*. *Pacific Crossings* features primarily paintings by four contemporary artists from Hong Kong who have immigrated to Canada. Similarly, in the exhibition *Howie Tsui: Retainers of Anarchy*, students will be introduced to the work of Howie Tsui, a Vancouver-based, Hong Kong-born artist, whose work is inspired by a traditional form of martial arts literature that expanded into twentieth-century popular film and television, culminating in a 28-metre long film installation currently on view.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Pacific Crossing: Hong Kong Artists in Vancouver* and *Howie Tsui: Retainers of Anarchy*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Pacific Crossings* and *Howie Tsui* has three main goals:

- to introduce students to a variety of contemporary artists from Hong Kong who have immigrated to and live in Canada,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks in terms of ideas, materials, techniques and inspiration.

THE EXHIBITIONS

Pacific Crossings: Hong Kong Artists in Vancouver

June 2017 marks the twenty-year anniversary of the transfer of Hong Kong sovereignty from the United Kingdom to mainland China. In the lead-up to the handover, tens of thousands of Hong Kong residents immigrated to Canada, many choosing to settle in Vancouver, and among them were a significant number of artists.

The exhibition *Pacific Crossings* presents works by well-known Hong Kong artists, created after their relocation to Vancouver from the 1960s through the 1990s. It explores various visual languages from Hong Kong's modern and contemporary art beginnings, including ink painting, abstract painting and landscape painting, and it examines the influence that a new environment had on their practices. Participating artists include David Lam, Carrie Koo, Paul Chui and Josh Hon.

Presented as part of the Vancouver Art Gallery's Institute of Asian Art initiative and curated by Diana Freundl, Associate Curator, Asian Art.

Howie Tsui: Retainers of Anarchy

Vancouver-based artist Howie Tsui's solo exhibition, *Retainers of Anarchy* (2017), is a combination of martial arts characters and techniques woven together with threads of social and political realities of present-day Hong Kong. Presented as a non-linear narrative in the form of a 28-metre hand-drawn animation and scroll-like video installation, *Retainers of Anarchy* offers an opportunity to reflect on notions of identity and nationhood using Hong Kong's past and more recent surge of political unrest. It references life during the Song dynasty (960–1279 CE), but challenges its idealized image of social harmony by setting the story in Kowloon's notorious walled city—an ungoverned residence of disenfranchised refugees in Hong Kong that was demolished in 1994.

Collaboratively organized by the Vancouver Art Gallery, Art Gallery of Greater Victoria and Ottawa Art Gallery. The Vancouver iteration is curated by Diana Freundl, Associate Curator, Asian Art.

Hong Kong: A Brief History

- Situated on the southeast coast of China, Hong Kong's strategic location on the Pearl River Delta and South China Sea has made it one of the world's most thriving and cosmopolitan cities.
- It was settled by the Han Chinese dynasty in the seventh century.
- In 1699, the East India Company of Britain arrived, and trade with Britain began.
- Eventually, the Qing dynasty government of China was defeated in the First Opium War in 1842, when it ceded Hong Kong Island to Britain.
- Within sixty years, Kowloon, the New Territories and 235 outlying islands were also leased to Britain.
- In the mid-twentieth century, the communists took over China and many people fled to Hong Kong to keep their freedom. These refugees bolstered the city's population.
- The arrival of immigrants in large numbers helped launch a new role for Hong Kong as a major manufacturing hub. It also brought economically stimulating energy and industry to the city's character.
- After more than 150 years of British rule, China again took control of Hong Kong in July 1997.
- Although now a part of China, Hong Kong maintains the internal political, economic and legal systems it had before. This arrangement allows the city to enjoy a high degree of autonomy, including retaining its capitalist system, independent judiciary and rule of law, free trade and freedom of speech.



ARTISTS' BACKGROUND

The following background information highlights some of the artists whose work may be explored in the school tour.

Paul Chui (Chui Yung Sang 徐榕生) (b. 1933)

Chinese-Canadian artist Paul Chui was born in Hong Kong in 1933. There he studied calligraphy and Chinese ink painting in primary school, as a student of the ink landscape painter Lam Chin Shek.

After graduation, Chui held positions in the art departments of three major television stations in Hong Kong, including lead set designer on *Enjoy Yourself Tonight*, the popular and longest running variety show on Hong Kong's Television Broadcast (TVB) network. While working in film and television, Chui continued to paint and held his first solo exhibition in 1958. In the late 1960s he joined the Circle Group, a Hong Kong avant-garde collective that included a majority of the city's most progressive painters and sculptors. He was an active member of the modest Hong Kong art community until immigrating to Vancouver, Canada, in 1973.

While Chui experimented with Western ideas of modern sculpture and mixed media on canvas throughout the 1960s and '70s, his landscape paintings since the 1980s reflect a classical tradition of ink painting utilizing only ink and rice paper. Staying true to more conservative traditions of Chinese abstract shanshui (mountain water) painting, Chui places great emphasis on the rendering of mountains, with water seldom depicted in detail. His scenery, albeit non-representational, demonstrates a fascination with the mountain ranges of the Pacific Northwest and Central Canadian Rockies.

Josh Hon (Hon Wai Hong 韓偉康) (b. 1954)

Born in Hong Kong in 1954, Josh Hon holds a BFA in painting and photography from Pacific Lutheran University, Hong Kong; an MFA in painting from Central Washington University, Tacoma; and a partial MFA in painting from University of Illinois. One of the most celebrated artists in 1980s Hong Kong, Hon faded from the art scene in the early 1990s when he immigrated to Hope, BC. However, his cross-disciplinary art practice, ranging from theatre performance to multimedia installation, remains critically acclaimed in Hong Kong's art history.

Hon's paintings, installations, videos and performances translate forms, materials, text and gestures into enthusiastic expressions that reflect Hong Kong's tense socio-political climate during the pre-handover years. In the abstract paintings he made in the 1980s, he used multiple layers of paint and ambiguous signs and shapes. Later, as Hon's involvement in experimental theatre deepened, his paintings began to incorporate more figurative elements.

Hon departed Hong Kong and the art world in the early 1990s. He continued to write, sketch and work with ceramics in his personal time while pursuing a career as a trauma counsellor. He currently holds a Master of Arts in counselling and is a Registered Clinical Counsellor in BC.

In the summer of 2016, Hon held his first art exhibition in Canada at the Vancouver International Centre for Contemporary Asian Art (Centre A), curated by the contemporary Hong Kong artist Leung Chi Wo. Like that exhibition, *Pacific Crossings* features a selection of paintings and drawings that speak to Hon's experience of Hong Kong in the 1980s.

Carrie Koo (Koo Mei 顧媚) (b. 1934)

Born in 1934 in Suzhou, southeastern China, the Chinese-Canadian artist Carrie Koo was a celebrated singer and actress in Hong Kong, Thailand and mainland China before she went on to

become a successful ink painter. Koo moved to Hong Kong with her family in 1951, and in the early 1960s she studied part-time under the ink painters Chao Shao An and Hu Nien Tsu. In 1973, Koo was accepted as a student by the renowned master of contemporary Chinese ink painting, Lui Shou-Kwan.

Koo developed her own style, painting mostly mountains shrouded in clouds and mist. Her landscapes are abstract, displaying subtle gradation of ink tones and rich textures realized through interweaving lines and layers of colour pigment and ink wash. In 1984, Koo immigrated to Vancouver to join her brother. After she had spent time in British Columbia and Alberta, Koo's work began to transition from expressive ink and colour pigment to depict the snow-clad landscape of Canada.

Koo has taught ink painting courses at the Chinese University in Hong Kong and at the Taiwan Normal University, and she has given demonstrations and led workshops throughout the United States and greater China. She has received several awards for her painting and participated in many exhibitions throughout Asia and North America.

David Lam (Lam Chun Fai / 林鎮輝) (1932–2013)

Born in Hong Kong, the Chinese Canadian artist David Lam bridged the Chinese and Canadian art worlds, developing an aesthetic that mined both spheres.

Lam studied in Shanghai and later at LaSalle College in Hong Kong, working throughout his high school and post-secondary years as an illustrator for local magazines. In his studies he was mentored by Lee Byng, a Chinese-Canadian painter who contributed greatly to the development of art in Hong Kong from the 1930s to the '50s, through his involvement with local art organizations.

After graduation, Lam worked as an exhibition specialist for the United States Cultural Centre in Hong Kong, and later as assistant curator at the Hong Kong City Hall Museum. In 1964 he was a co-founder of the Circle Group, a Hong Kong avant-garde collective that included a majority of the city's most progressive painters and sculptors.

Lam immigrated to Vancouver, Canada, in 1965. There he was employed by Woodward's Department Store as a visual designer until he began pursuing his art practice full-time in 1975. The Canadian Rockies and Hong Kong cityscape were the subjects of his paintings from the 1960s through the '80s. Lam utilized watercolour, acrylic, coloured pencils and ink in his paintings to capture the city and natural landscapes of Asia and Canada.

Howie Tsui (Tsui Ho Yan) (b. 1978)

Born in Hong Kong and raised in Lagos, Nigeria, and in Thunder Bay, Ontario, the Vancouver artist Howie Tsui, like so many Canadians, straddles many worlds. For more than a decade, he has chosen to explore Asian history and pop culture, creating ironic cross-references that bring unexplainable contradictions to the surface. Tsui's connection to *wuxia*, the popular genre of Chinese-language fantasy fiction depicting martial arts battles, provides significant inspiration to his most recent work, *Retainers of Anarchy*.

Tsui holds a BFA (2002) in painting from the University of Waterloo and received the Joseph S. Stauffer Prize (2005) from the Canada Council for most outstanding young artist. His work is in the public collections of the National Gallery of Canada, Canada Council Art Bank, City of Ottawa, Ottawa Art Gallery and Centre d'exposition de Baie-Saint-Paul.

PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

Objective:

Students read, research and share information about some of the artists represented in *Pacific Crossing: Hong Kong Artists in Vancouver* and *Howie Tsui: Retainers of Anarchy*

Materials:

- writing materials
- access to the Internet
- Artist Information Sheet (p. 9), Student Worksheet (p. 10)

Process:

1. Divide the students into seven groups. Cut up the Artist Information Sheet (p. 9) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (p. 10), and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and have them find it on the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by their artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images, and have the class guess which image is by which artist.

Conclusion:

Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to know more about?

Artist Information Sheet

Paul Chui

- born in Hong Kong in 1933
- studied calligraphy and Chinese ink painting in primary school
- immigrated to Vancouver, Canada, in 1973.
- experimented with Western ideas of modern sculpture and mixed media
- prefers classical tradition of ink painting, using only ink and rice paper
- stays true to more conservative traditions of Chinese “mountain water” painting
- his paintings are inspired by mountain ranges of the Pacific Northwest and Central Canadian Rockies.

Josh Hon

- born in Hong Kong in 1954
- one of the most celebrated artists in 1980s Hong Kong
- faded from the art scene in the early 1990s when he immigrated to Hope, BC
- has a cross-disciplinary art practice that ranges from theatre performance to painting to multimedia installation
- held his first art exhibition in Canada at the Vancouver International Centre for Contemporary Asian Art (Centre A) in 2016
- remains an important figure in Hong Kong’s art history

Carrie Koo

- born in 1934 in Suzhou, southeastern China
- a Chinese-Canadian ink painter
- was a celebrated singer and actress in Hong Kong
- moved to Hong Kong with her family in 1951, and in the early 1960s studied part-time under famous ink painters
- paints mostly abstract landscapes of mountains shrouded in clouds and mist
- immigrated to Vancouver in 1984
- has received several awards for her painting and participated in many exhibitions throughout Asia and North America.

David Lam

- born in Hong Kong in 1932 and died in 2013 in Port Moody, BC
- worked throughout his high school and post-secondary education as an illustrator for local magazines
- in 1964 was a co-founder of the Circle Group, a Hong Kong avant-garde collective that included a majority of the city’s most progressive painters and sculptors
- immigrated to Vancouver, Canada, in 1965
- the Canadian Rockies and Hong Kong cityscape were the subject of his paintings from the 1960s through the ’80s
- used watercolour, acrylic, coloured pencils and ink in his paintings

Howie Tsui

- born in Hong Kong in 1978 and currently lives in Vancouver
- was raised in Lagos, Nigeria, and Thunder Bay, Ontario
- explores Asian history, pop culture and social and political realities of present-day Hong Kong
- creates installations, animations and drawings
- holds a BFA (2002) in painting from the University of Waterloo
- received the Joseph S. Stauffer Prize (2005) from the Canada Council for most outstanding young artist

Student Worksheet

	Personal Information	Type of Art	Materials Used	An Artwork
Paul Chui				
Josh Hon				
Carrie Koo				
David Lam				
Howie Tsui				

PRE-VISIT ACTIVITY: Mountain Landscapes (all levels)

Objective:

Students create mountain landscapes using tissue paper.

Discussion:

In his landscape paintings, Paul Chui employs the classical tradition of ink painting using only ink and rice paper. Staying true to more conservative traditions of Chinese abstract *shanshui* (mountain water) painting, Chui places great emphasis on the rendering of mountains, with water seldom depicted in detail. His scenery, which is abstract in style, demonstrates a fascination with the mountain ranges of the Pacific Northwest and Central Canadian Rockies.

Materials:

- ❑ thick white drawing paper (8x10" or larger)
- ❑ tissue paper in a variety of colours
- ❑ white glue mixed with a small amount of water
- ❑ glue brushes (old paintbrushes)
- ❑ access to the Internet

Process:

1. Discuss the work of Paul Chui. Have students look at the images of his work on p. 13. What do they see? What medium does he use? Is his work abstract or realistic? How so? Discuss how his paintings are inspired by mountain ranges and his interest in the Pacific Northwest and Central Canadian Rockies. Point out the blurred and rough edges of the forms.
2. Have students search the Internet for images of different mountain ranges in British Columbia and the Rockies.
3. If a printer is available, have students print the image of their favourite mountain range. This step can also be completed at home, or the image can be found in a magazine. Students will use this image as inspiration for their final work.
4. Tell the students they will be creating their image using different coloured tissue paper. Have students look at the examples provided on p. 14.
5. Provide students with a piece of thick white paper that will be used as the background for their landscape.
6. Explain to students that the landscapes have to be constructed from behind, so the front sheets have to be glued last. As they work in this way, colours can overlap to create more tints and shades. White tissue paper can be used to make colours lighter.
7. Place a selection of different coloured tissue papers on a central table accessible to all students.
8. Have students choose their colours. Remind them that they are going to create a work with abstract qualities, so the colours do not have to be realistic, although they can limit their colour palette.
9. Have students tear the sheets into their desired shapes. Scissors will not be used.
10. Have students glue down each piece carefully, gently brushing on the liquid glue.
11. Encourage students to fill the page entirely.
12. Display the students' work.

Conclusion:

- Have students look at the works and talk about similarities and differences between their printed image of a mountain range and their final work.
- Was it easier or more difficult than they expected to make the landscape?
- Discuss the process. What are some things they had to take into consideration while planning and creating their work?

Paintings by Paul Chui



Examples of Student Work



PRE- or POST-VISIT ACTIVITY: Kowloon Walled City (intermediate grades)

Objective:

Students learn about Kowloon Walled City.

Discussion:

Kowloon Walled City was a largely ungoverned, densely populated settlement in Kowloon City in Hong Kong. Originally a Chinese military fort, the Walled City became an enclave after the New Territories were leased to Britain by China in 1898. The area was made up of 300 interconnected high-rise buildings, constructed without the contribution of a single architect and ungoverned by Hong Kong's health and safety regulations.

In his work *Retainers of Anarchy*, Howie Tsui creates a 28-metre scroll-like video installation that references life during the Song dynasty (960–1279 CE), but challenges its idealized portrayal of social harmony by setting the narrative in Kowloon's notorious walled city—an ungoverned residence of disenfranchised refugees in Hong Kong that was demolished in 1994.

Materials:

- access to the internet
- Student Worksheet (p. 17)
- pencils
- coloured pencils

Process:

1. Discuss Kowloon Walled City. Have any students heard of it?
2. Explain that it was a large, ungoverned, densely populated settlement in Kowloon City in Hong Kong.
3. Discuss the concept of a city with no government, laws or health and safety regulations. What would an ungoverned city be like? How would people live? What would people do? What kind of things might occur?
4. Provide each student with a copy of the Student Worksheet (p. 17).
5. Have students conduct research on the Internet to find three interesting facts about Kowloon Walled City.
6. As part of their research, have students look for images and photographs of the city as well.
7. Have each student create two drawings (in the boxes on the student worksheet) related to Kowloon Walled City, inspired by their Internet research. These could be directly from images found on the Internet or from their imagination.
8. Once they have completed their worksheets, divide students into groups of four.
9. Have each student present their research and explain their drawings to their group.
10. Display students' work.

Conclusion:

Discuss:

- What did the students find most interesting about Kowloon Walled City? Why?
- How many students created drawings from photographs and how many created them from their imagination? How are the final works similar and how are they different?

Drawings by Howie Tsui for *Retainers of Anarchy*



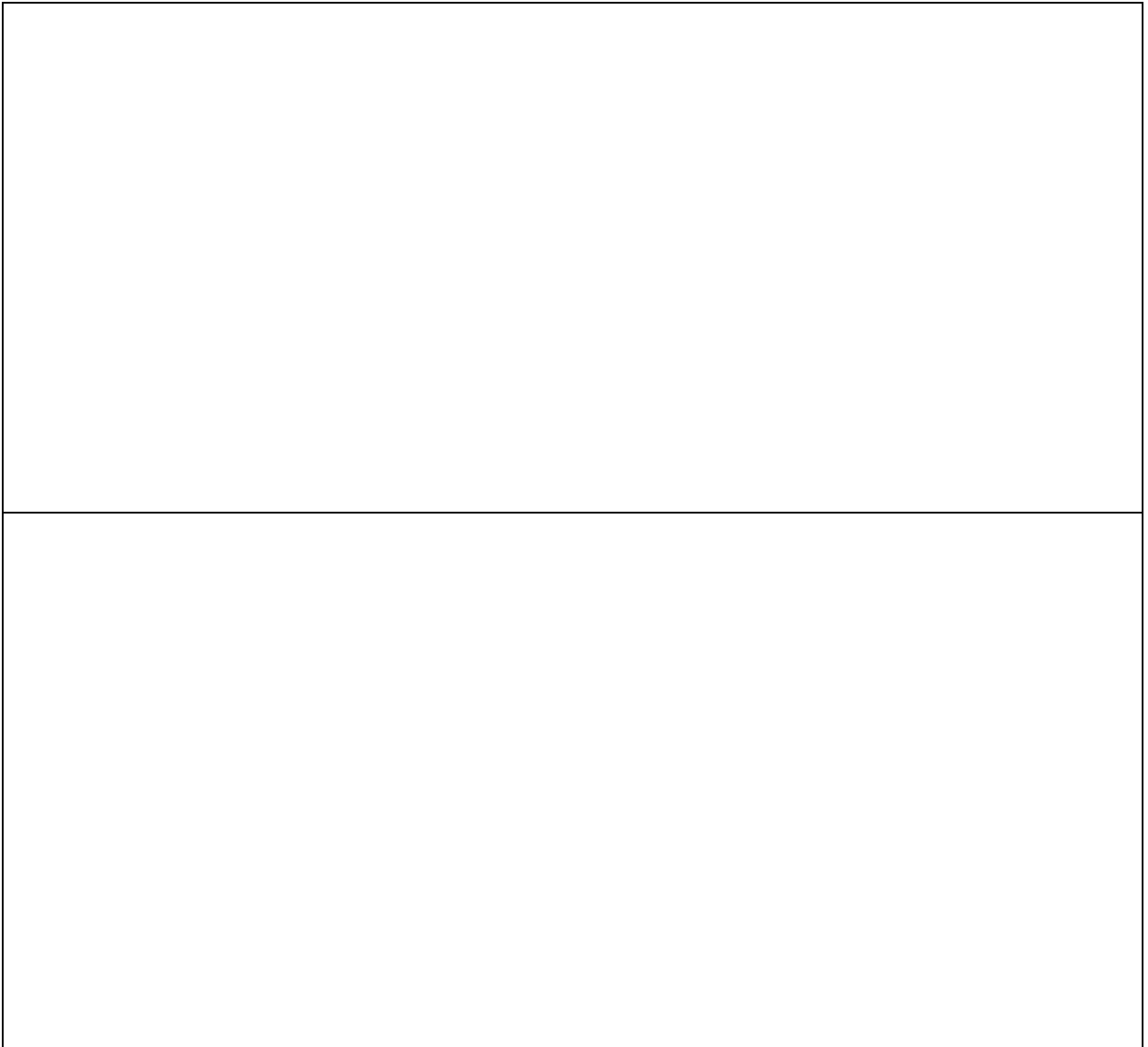
Interesting Facts about Kowloon Walled City

1.

2.

3.

Drawings

A large empty rectangular box for drawings, divided into two horizontal sections by a single line. The top section is approximately 25% of the total height, and the bottom section is approximately 75% of the total height. The box is currently blank.

PRE- or POST-VISIT ACTIVITY: Scroll Paintings (all levels)

Objective:

Students create paintings inspired by traditional Chinese scroll painting.

Discussion:

Chinese painting has a rich history as an enduring art form and is well known throughout the world. Traditionally, Chinese painting is done on rice paper or thin silk, using a variety of brushes, Chinese ink and dye. Chinese painting covers a variety of subjects: portrait, landscape, flowers, birds, animals and insects.

Unlike Western paintings, which are hung on walls and continuously visible to the eye, most Chinese paintings are not meant to be on constant view but are brought out to be seen only from time to time. This occasional viewing has everything to do with format. A predominant format of Chinese painting is the scroll, a continuous roll of paper or silk, of varying length, on which an image has been painted, and which, when not being viewed, remains rolled up.

Materials:

- ❑ long-format white paper for painting (such as 12x18" paper cut into 6x18" sheets or smaller)
- ❑ pencils
- ❑ watercolour paints or tempera puck paints
- ❑ paintbrushes in a variety of sizes
- ❑ coloured construction paper (large, cut to size for mounting, with room for dowels)
- ❑ wooden sticks/dowels
- ❑ hot glue gun (to be used by teacher only)
- ❑ string

Process:

1. Discuss traditional Chinese scroll painting. Have students seen these paintings? What is typical subject matter? Have students look at examples on p. 20. What would an artist have to take into consideration when planning a scroll painting?
2. Provide each student with a long sheet of white paper for their painting.
3. Have students plan their painting with pencil first. The painting can be a landscape or nature scene.
4. Once students have completed their preliminary sketches, provide them with paints, brushes and water to complete their work.
5. While the paintings dry, have students choose a piece of construction paper to glue their painting to. Show students how to leave room for the wooden dowels on each end. Ideally, the construction paper sheets are pre-cut.
6. Have students take their work to a gluing station and attach a wooden dowel to the top and the bottom of each painting.
7. Have students tie string to each end of the top wooden dowel, for hanging.
8. Display the final works.

Conclusion:

Discuss:

- Are the final works similar to each other, or different? How so?
- Talk about the process. How easy or hard was it to draw on long-format paper?
- Was the experience of creating a scroll painting very different from creating a regular painting? How so?
- What did students have to take into consideration when planning their paintings?

Examples of Student Work



PRE- or POST-VISIT ACTIVITY: Abstract Shape Resist (all levels)

Objective:

Students create abstract paintings using a resist technique.

Discussion:

In the 1980s, Josh Hon created a body of abstract paintings that use multiple layers of paint and ambiguous signs and shapes. His career is good example of the first generation of Hong Kong artists who have made use of a global art language without a burden of the Chinese tradition.

Materials:

- thick painting paper
- oil pastels or wax crayons
- watercolour or tempera puck paints
- rulers

Process:

1. Start by asking students if they've ever made abstract drawings using only shapes, lines and colours without anything representational or realistic.
2. Have students look at the work of Josh Hon on p. 23. How is his work abstract? Have them notice the lines, shapes and colours.
3. Explain the process for the activity. Students will use rulers to draw straight lines and shapes with oil pastels or wax crayons. They will then paint over their lines, creating a "resist painting."
4. Once students understand the process, have them start their work.
5. Emphasize that they should fill the paper.
6. Provide students with paper and pastels/crayons to make their lines and shapes.
7. Have students paint over their lines.
8. Encourage students to add patterns and to vary colours and tones throughout their work.
9. Display the final works.

Conclusion:

- Ask students about the process. Did they enjoy it? Was it challenging? In what ways?
- How are the students' final works similar or different?
- What did they learn from the process?

Paintings by Josh Hon



Examples of Student Work



VOCABULARY

abstract/abstraction: a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

contemporary: belonging to or occurring in the present. Art created in the last thirty years. Most contemporary artists are living artists.

installation: art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

Modern/Modernist: a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

non-linear narrative: a disjointed or disrupted narrative or narrative technique, sometimes used in literature, film, hypertext websites and other contexts where events are presented in ways that do not follow conventional story patterns, such as events in non-chronological order, or parallel distinctive plot lines, or dream immersions, or a second story inside the main plot line. This technique is often used to mimic the structure and recall of human memory, but can be applied for other reasons as well.

RESOURCES

Print:

Freundl, Diana., et al., editors. *Howie Tsui: Retainers of Anarchy*. Canada: Hemlock Printers, 2017.

Vancouver Art Gallery. *Pacific Crossings: Hong Kong Artists in Vancouver*. Canada: Hemlock Printers, 2017.

Online:

www.artcyclopedia.com

www.artisbasic.com

www.crafthubs.com

www.discoverhongkong.com

<http://kidsartists.blogspot.ca>

www.metmuseum.org

www.pinterest.com

www.thesmartteacher.com

www.wikipedia.com

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