

ONCE RELEGATED TO NEAR-RELIC STATUS THE PRAIRIE MATTERS AGAIN

SASKATCHEWAN

Hidden Details

FROM
THE
GAP





MIND THE GAP!

ORGANIZED BY **DUNLOP ART GALLERY**
CO-CURATORS **AMANDA CACHIA & JEFF NYE**

CONTENTS

PAGE SECTIONS

7

1.

INTRODUCTION

Welcome to Saskatchewan Amanda Cachia

ESSAY

**Maps, Gaps & Intersections:
Navigating Saskatchewan** Jeff Nye

21

2.

CREATIVE NONFICTION & POETRY

Six Facts of Life Before Your Birth Alice Kuipers

The Siren Song of Highway 39 Bonnie Dunlop

**Looking for Tamra Keepness along
the Number 1** Carle Steel

**A Pastoral at One-Hundred and Twenty-Four
Kilometres an Hour** Matt Hall

31

3.

ARTISTS

Judy Anderson	Laura Hale
Lindsay Arnold	Kyle Herranen
Amalie Atkins	Sarah Jane Holtom
Joël Carignan	Rob Jerome
Marc Courtemanche	Sandra Knoss
Wally Dion	Adam Lark
Brandan Doty	Nicholas Louma
Randal Fedje	Mark Lowe
Clark Ferguson	Nancy Lowry
Rob Froese	Dakota McFadzean
Gabriela García-Luna	Judy McNaughton
Chris Campbell Gardiner	Jennifer McRorie
Erin Gee	Tim Moore
Todd Gronsdahl	Turner Prize*
Troy Gronsdahl	Stacia Verigin

LIST OF WORKS

92

4.

ACKNOWLEDGEMENTS

BIOGRAPHIES



MIND THE GAP!

ORGANIZED BY **DUNLOP ART GALLERY**
Central and Sherwood Village Branch Galleries
CO-CURATED BY **AMANDA CACHIA & JEFF NYE**

This publication originates from an exhibition organized by the Dunlop Art Gallery, a department of Regina Public Library. Financial support from Regina Public Library, the Saskatchewan Arts Board, The Canada Council for the Arts with special funding from The Saskatchewan Arts Board's Culture on the Go Program and Special Initiatives Grant, and funding from the Saskatchewan Publishers Group is gratefully acknowledged.

© Dunlop Art Gallery, Bonnie Dunlop, Matt Hall, Alice Kuipers, and Carle Steel, 2009.

EXHIBITION TOUR

Dunlop Art Gallery
Regina, SK
OCTOBER 23, 2009 - JANUARY 3, 2010

Art Gallery of Swift Current
Swift Current, SK
FEBRUARY 19 - MARCH 27, 2011

Art Gallery of Prince Albert
Prince Albert, SK
JUNE 10 - JULY 31, 2011

Estevan Art Gallery & Museum
Estevan, SK
AUGUST 16 - OCTOBER 29, 2011

Moose Jaw Museum & Art Gallery
Moose Jaw, SK
JANUARY 26 - MARCH 18, 2012

The Chapel Gallery
North Battleford, SK
APRIL 4 - JUNE 3, 2012

mindthegap.dunlopartgallery.org

PUBLICATION

Editor **Anne Campbell**

Cover **Tim Moore, Johne Saskatchewan**,
mixed media, 2009.

PHOTO: TREVOR HOPKIN, UNIVERSITY OF REGINA

Design **Combine Design & Communications**

Printing **Friensens Corporation**

Library and Archives Canada Cataloguing in Publication

Mind the gap!

Catalogue of an exhibition held at the Dunlop Art Gallery, Regina, Sask.,
Oct. 23, 2009 to Jan. 3, 2010, featuring art by 30 contemporary
Saskatchewan artists and writing by Amanda Cachia, Jeff Nye,
Bonnie Dunlop, Matthew Hall, Alice Kuipers, and Carle Steel.
ISBN 978-1-894882-35-4

1. Art, Canadian--Saskatchewan--21st century--Exhibitions. I. Cachia,
Amanda, 1978- II. Dunlop Art Gallery

N6496.3.C3R44 2009b 709.7124*074712445 C2009-905833-2

D

DUNLOP
ART
GALLERY

Dunlop Art Gallery
Regina Public Library
2311 - 12th Avenue
P.O. Box 2311
Regina, Saskatchewan
Canada S4P 3Z5

T (306) 777-6040
F (306) 949-7264

dunlop@reginalibrary.ca
dunlopartgallery.org



Canada Council
for the Arts

Conseil des Arts
du Canada



1.

MIND THE GAP!

MIND THE GAP! CELEBRATES, WITH RESOUNDING EXUBERANCE, THE WEALTH OF TALENT AMONGST THE DIVERSE POPULATION OF EMERGING ARTISTS IN OUR PROVINCE.

AMANDA CACHIA

WELCOME TO SASKATCHEWAN

BY AMANDA CACHIA



ALTHOUGH I COULDN'T HAVE PREDICTED IT, FALLING IN LOVE WITH A CANADIAN IS SLOWLY TEACHING ME TO FALL IN LOVE WITH CANADA. ¹“One Foot in the Future” by Alice Kuipers²

My first visit to Regina was for my interview as Assistant Curator at the Dunlop Art Gallery. In December 2006 I traveled on a bus from Saskatoon to Regina through a severe snowstorm peering out the window furtively, half in horror, half in shock; all I could see was a blanket of snow – everything was white. I couldn't even make out the horizon line. For any person newly moving to Saskatchewan such thoughts and vivid memories, I'm sure, are familiar. But Regina gave me a welcome, and while the weather may not have been warm the people certainly were. “Saskatchewan is a place that people come to and stay in because of relationships. It seems that this isn't a destination for people as much as it is a place to be with people.”² I quickly realized that Regina had a strong and supportive arts community, and an intelligent and very hungry one – always wanting more, seeking more, wanting to be challenged and stirred. I had landed in Saskatchewan, in Regina, in an arts organization that could provide audiences with that which they desired and, at the same time, spark to life my own passions, interests and drives.

The Dunlop Art Gallery, in its proud tradition of bringing innovative ideas to the community through contemporary exhibits and national and international artists, was to hold my attention for longer than I would have ever expected to last in Saskatchewan, a tough but giving place that shares key challenges with its prairie province neighbors, primarily the challenge “to remain.” This is true especially for new immigrants such as I am, who made the choice to move here in the first place. I'm particularly fond of the dedication cited in the *Subconscious City* catalogue produced in conjunction with the exhibition of the same name at the Winnipeg Art Gallery in 2008: “For those who choose to remain.”³ In David Carpenter's novel, *Courting Saskatchewan*, he quotes Ken Kramer and his wife Sue who spent years working for the Globe Theatre: “Saskatchewan is not a wonderful place in which to live. The winters are too cold and long, the summers are too hot and short...So why do we stay? We stay because there is a spirit in Saskatchewan, which grows wheat in a desert, which grows trees where no trees ever grew,

¹ Alice Kuipers, “One Foot in the Future”, to be published in *Piece By Piece: Stories about fitting into Canada*, March 2010, Penguin Canada

² Jeff Nye, journal, September, 2008

³ *Subconscious City*, curated by Shawna Dempsey & Lori Millan, 2008, Winnipeg, MB: Winnipeg Art Gallery, dedication at beginning of catalogue

and which produces a quality of person that is unique, daring and altogether a puzzle to the rest of the country.”⁴

While I have not lived long in Saskatchewan I have come to develop both pride in the province and a sense of place.

However, despite still feeling embroiled in a love/hate relationship with the province, I now find myself defending Saskatchewan when I visit other cities in other provinces of Canada, even though I am Australian-born; and Saskatchewan reminds me of Australia in a lot of ways – the boisterous, open skies, the sunshine (Lonely Planet Canada quotes Regina as the sunniest city in Canada),⁵ the friendly people, the politics and the Commonwealth community to which both countries belong. Sometimes I even forget I’m an Australian, until someone hears my accent and asks me, “Why the heck did you move to Saskatchewan, a place that is 90% cold, from a place that is 90% warm eh?” For the most part though, I often feel caught in Helen Marzolf’s theory of the binary-outlook of Saskatchewanians: “People who live in Saskatchewan either think they are in the middle of nowhere or at the centre of the universe – this is a defining tension of the province.”⁶ One of the first conversations I had with Jeff Nye, shortly after he began working as Assistant Curator at the Dunlop in September 2007, was about the idea of working together to curate an exhibition of emerging to mid-career Saskatchewan artists. This would be similar to what I had done as Curator of the New England Regional Art Museum in Armidale, NSW, Australia, through the project New England Picture: In what they paint I see.⁷ I wanted to get to know the arts community and I wanted an opportunity to work with Jeff, to practice the skill of co-curating and teamwork, in order for each of us to benefit from the other’s knowledge and abilities and to challenge and push ourselves as emerging curators. I also wanted to bring a large Saskatchewan group show to the Dunlop, something we hadn’t done before. And Mind the Gap! was born.

In examining large-scale exhibitions from other provinces that attempted to capture and/or portray a segment of art production in their cities: Subconscious City at the Winnipeg Art Gallery

in 2008, curated by Shawna Dempsey and Lori Millan; the Quebec Triennial in 2008, nothing is lost, nothing is created, everything is transformed⁸ at the Musée d’art de contemporain de Montreal; La Biennale de Montreal, or the Alberta Biennial of Contemporary Art, I came to the realization that Saskatchewan is ready for its own biennial or biennale – a comprehensive visual art celebration of who we are and what we are. Certainly the first curator of the Dunlop, Wayne Morgan, nourished and showcased to the world what Saskatchewan then had to offer: young Joe Fafard, Victor Cicansky and David Thaubergier.⁹ The rest, as they say, is history. There are now freelance curators in the province who are working on a large Saskatchewan biennial project, and there have been significant emerging artist showcases curated by Jack Anderson at the Art Gallery of Regina (The Next Generation). The Mendel Art Gallery in Saskatoon and the MacKenzie Art Gallery in Regina have also produced significant exhibitions addressing Saskatchewan artist themes, including the most recent, Flatlanders¹⁰, co-curated by Dan Ring and Jen Budney at the Mendel, the title a riff on the stereotypical assumption that Saskatchewan is ‘flat and empty.’ Mind the Gap! stands apart from other projects because of our research, our thesis and our results, because of the specific nature of our approach and our critical examination of ‘the gap.’

Our Mind the Gap! exhibition celebrates, with resounding exuberance, the wealth of talent amongst the diverse population of emerging artists in our province. The title, of course, refers to the often misguided term that Saskatchewan has recently come to be saddled with – that is, Saskatchewan being the gap in Canada’s consciousness and geo-cultural landscape. The exhibition’s title also



quotes the famous automated safety warning on the London tube, “Mind the Gap!” We do mind actually. And the world should mind Saskatchewan. This special exhibition spanning both Central and Sherwood Village galleries is the first such occasion that the Dunlop Art Gallery, in its 47-year history, has attempted to curate a comprehensive journey through the contemporary art being created in our province, unique, critical and timely.

In today’s climate of heightened awareness for the environment, economic crisis, natural resource depletion and general sense of anxiety for our health and well-being, Saskatchewan and the artists represented in this exhibition are a reflection of the wider concerns of the country and the globe. However, while the world is in the midst of global economic collapse, Saskatchewan has carved out a niche for itself as the quiet achiever and leader demonstrating innovative thinking, a stable economy, evolving demographics and a sense of community that continues to provide a source of pride for our cities, towns, hamlets and farms. We used Helen Marzolf’s question from the Chasing Amnesia catalogue as a tipping point to our exhibition, “How do we define ourselves as the globe becomes

Amanda in Jennifer McRorie’s studio, Regina Beach PHOTO: JEFF NYE

⁴ David Carpenter, Courting Saskatchewan, 1996, Vancouver/Toronto: GreyStone Books, p. 175

⁵ Lonely Planet: Canada, 2006, New York, p. 555

⁶ Helen Marzolf, Chasing Amnesia exhibition catalogue, 2005, Regina, SK: MacKenzie Art Gallery, p. 6

⁷ New England Picture: In what they paint I see, curated by Amanda Cachia, 2004, Armidale, NSW, Australia: New England Regional Art Museum

⁸ nothing is lost, nothing is created, everything is transformed, curated by Josée Béllisle, Pierre Landry and Mark Lanctôt, and Chief Curator Paulette Gagnon, Musée d’art de contemporain de Montreal, 2008, Montreal QC

⁹ Throughout the period 1970 – 1984, Wayne Morgan as Director/Curator of the Dunlop Art Gallery curated solo exhibitions by Saskatchewan artists ranging from Victor Cicansky, Jack Sures, Joe Fafard, David Thaubergier, Lorne Beug, Ruth Pawson, and Wilf Perrault, in addition to group exhibits of Saskatchewan and Regina artists, such as Winter Works Program: Current Work by Regina artists, 1971, Saskatchewan: art and artists (works on paper), 1971, Regina Ceramics Now: pottery and sculpture by seven Regina artists, 1973 and Saskatchewan Art at the Olympics ’76, 1976.

¹⁰ Flatlanders, curated by Jen Budney and Dan Ring, 2008, Saskatoon, SK: Mendel Art Gallery

more tightly wound by migrating capital and instantaneous communication, and the ideas of place and nationhood are devalued?”¹¹

Mind the Gap! displays contemporary visual art by 30 artists, including a three-person collective, from 13 cities and towns across the middle, and to the east, west and south borders of Saskatchewan, including Prince Albert, Moose Jaw, Regina, Saskatoon, Battleford, Lloydminster, La Ronge, North Portal, Swift Current, Canora, Round Lake, Pense and Rockglen. Co-curator Jeff Nye and I traveled along Highways 1, 2, 16, 39 and more, from June 2008 to May 2009, through every Saskatchewan weather condition possible (love it or hate it). We met with approximately 70 artists from over 20 communities in order to capture a snapshot of what the province currently has to offer. Comprehensive and ambitious in scope, we hope that our audiences will gain an insight into the trends, innovations, energy and interests evident in the artwork of our contemporary artists who have mapped our province geographically, cerebrally and artistically. A multitude of media is represented, ranging from contemporary drawing, collage, comics, painting, sculpture, carving, photography, video, installation, performance art and more.

In our quest to uncover and explore as many studios and cities as possible in the one-year span we had available to us, we traveled the highways in order to get to know Saskatchewan really well. I wanted to be introduced to Saskatchewan: its topography, its weather, its scenery, its moods, its nuances. All the time on the road, behind the wheel, with Jeff by my side, this unfolded for me naturally. We photographed ‘Welcome to...’ signs for every city we visited as introductions for our chapters and for use as a graphic design feature later on, but also to use to chart our journey for ourselves, to map the territory. We kept a full-colour Saskatchewan map mounted in our offices, and inserted red pins into every city that we visited as another way of mapping. Jeff and I undertook almost every studio visit together as a team, despite challenging personal circumstances for both of us, at different points during our year of research.

Here is the Record of our Journey

JUNE 19, 2008: MELVILLE, YORKTON AND CANORA;

JULY 21, 2008: PENSE AND MOOSE JAW;

JULY 27, 2008: REGINA BEACH;

JULY 29, 2008: MOOSE JAW;

OCTOBER 15 - 16, 2008: LA RONGE;

OCTOBER 21, 2008: ESTEVAN, NORTH PORTAL, WEYBURN AND BIENFAIT;

NOVEMBER 3-5, 2008: SASKATOON;

DECEMBER 17, 2008: ASSINIBOIA;

JANUARY 29, 2009: SWIFT CURRENT;

FEBRUARY 12-14, 2009: SASKATOON;

MARCH 3-4, 2009: PRINCE ALBERT AND MELFORT;

MARCH 11-12, 2009: NORTH BATTLEFORD AND LLOYDMINSTER;

MARCH & APRIL 2009: REGINA;

MAY 12, 2009: BRUNO;

MAY 12, 2009: SASKATOON.

The title Mind the Gap! came to us after conversations with Dr. Randal Rogers and Dr. Christine Ramsay at the University of Regina, who serendipitously happened to be co-editing a volume of scholarly essays titled Mind the Gap: Saskatchewan’s Cultural Spaces, (forthcoming, Canadian Plains Research Centre 2010). Their publication investigates, challenges and critiques the historical and theoretical construction of Saskatchewan as a gap, non-space, or blank.¹² We agreed our two projects would share the title, Mind the Gap!, and we are now pleased to promote this catalogue with the University of Regina CPRC publication that addresses issues and themes similar to our own. These companion volumes will be partially sold and distributed jointly, to complement ideas through the visual and written form.

¹¹ Helen Marzolf, Chasing Amnesia exhibition catalogue, 2005, Regina, SK: MacKenzie Art Gallery, p. 6

¹² Randal Rogers writer biography, Diabolique catalogue, curated by Amanda Cachia, 2009, Regina, SK: Dunlop Art Gallery, p. 153

¹³ The following books have mentioned Saskatchewan as a tough, grim place, a boring place, a place that is flat and empty etc etc. that really reinforces the stereotypes of the province that have persisted for many years. Such books include Courting Saskatchewan by David Carpenter, 1996 and As For Me and My House by Sinclair Ross, 1941.

¹⁴ The band, Arrogant Worms, include a lyric in the song Ontario Sucks about, ironically, how “Saskatchewan is boring and the people are old!” and similarly a blog was created in 2008 listing 50 reasons why Saskatchewan sucks: <http://ihatessaskatchewan.blogspot.com/2008/07/more-reasons-why-saskatchewan-sucks.html> (Accessed October 2009)

“The Gap” is a patronizing title flung towards our province in jest, or in mock seriousness. The idea of a gap has deep roots and history from both within and outside Saskatchewan, often produced by influential storytellers from Sinclair Ross to David Carpenter,¹³ cultural stereotypes and shape-shifters of Canadian cultural memory,¹⁴ but the suggestion of a gap has become a stigma, a glue that stuck and stayed over time, similar to a bad nick-name jeered by a school bully, a hurtful or teasing tag, pun or punch to the ego. Does our exhibition title, Mind the Gap!, then imply some kind of defensiveness? Are we standing up for ourselves as the underdog? Could be. There’s nothing like being an underdog to intensify rising to the occasion and proving someone wrong. The so-called gap is a great incentive for self-reflection, critical analysis, overcoming weaknesses and articulating strengths.

But, to be fair, are there any (real) reasons for this place to be called “the gap”? This is the question that Jeff and I asked ourselves as we began our journey. In our studio visits with 70+ Saskatchewan artists Jeff and I understood why this place could be a gap, or at least a gap for some artists who live here. This was disappointing to us, we won’t pretend otherwise: artists are isolated here. They have to travel long distances to see art and to speak to other artists. They don’t have easy or regular access to critical or peer review. Many of the artists had never before been involved in a studio visit with curators. Our visit represented a “big break.” This was both good and bad for us. It was good that we were providing a new opportunity, an opening, so to speak, but bad because there was a certain air of desperation about this. In some cases we were the artist’s first studio visit, but possibly, in some cases, their last, and we felt helpless about the situation. We could see areas of ‘regional’ concern that needed to be addressed, but we knew we, representing the Dunlop Art Gallery, a city gallery, were not the solution. We were finding in our countless visits, during those many hours, that artists were disparate in their art making – both practically and conceptually, that there was no unified ‘Saskatchewan art’ identity and that artists were drawing from their personal histories and everyday environments to comment upon issues close to them. In Jeff’s essay, Maps, Gaps and Intersections: Navigating Saskatchewan, he continues to explore some of our findings and our conclusions and to critically explore themes, connections (and disparities) in the artists’ work within the framework of Saskatchewan art history.

Jeff and I were pleased to invite four Saskatchewan writers to contribute to the catalogue, in forms of creative non-fiction and poetry. We asked each writer to focus on one of the major Saskatchewan Highways: 1, 2, 16 or 39, in order to connect our journey during our studio visits with fictional or remembered journeys of other creative producers who chose to make Saskatchewan their home. We wanted an opportunity for other voices to be heard in this catalogue, voices that provided a perspective outside that of pure art historical/aesthetic discourse. Regina-based writer Carle Steel's



piece entitled [Looking for Tamra Keepness along the Number 1](#), focuses on Highway Number 1, and her quest for Tamra Keepness. Her journey along this Highway with her companion, Richard, includes stops at the Motel K in Swift Current, the Knowles Motel in Moose Jaw and the Satellite Hotel in Medicine Hat. In [Six Facts of Life Before Your Birth](#), Saskatoon writer Alice Kuipers journeys along Highway 2 with her new child, yet to be born, and engages in a conversation with him. Bonnie Dunlop from Swift Current tells the story of Stan, how he left home at eighteen and created a life for himself. Stan's story, [The Siren Song of Highway 39](#), is nostalgic and draws on a time past in Saskatchewan history, using the medium of the letter. Matthew Hall, also from Saskatoon, has written a poem entitled [A Pastoral at One-Hundred and Twenty-Four Kilometers an Hour](#), an impression of Highway 16.

The artists represented in [Mind the Gap!](#) also express their own voice in this catalogue. They were sent the following four questions by email and asked to return written responses:

Questions

What led you to choose to become an artist?

Why do you live in that particular community in Saskatchewan?

What are the benefits and challenges of being an artist in your community?

What would you like the audience to know about your practice (in general or in relation to [Mind the Gap!](#) the upcoming exhibition of 30 artists from across the province)?

Each response has been crafted into a singular statement to provide a window into the thoughts, feelings and histories of this diverse group. Viewers will have an opportunity to compare and contrast artist responses in order to identify trends, commonalities and differences between artists, depending on their age, their location, their gender or even the

practical, physical and conceptual means in which they create work and commit themselves to their practice. The artists are tenacious; ultimately this is what we learned from our time on the road.

In addition to works in the exhibition, we commissioned Round Lake artist Tim Moore to create a collage/drawing of the Saskatchewan map for the cover of our catalogue - giving another interpretation to the 'land of living skies.' Tim's collage using a deer (named JOHNE) as the central figure is made up of iconoclastic John Deere tractor photos. The backdrop is the cover to a magazine in the shape of the province entitled "SASKATCHEWAN: Hidden Details From The GAP!" We also commissioned Regina-based collective Turner Prize* (comprised of Jason Cawood, Blair Fornwald and John Hampton) to develop a new video/live feed projection to be screened in both Central and Sherwood Village galleries during the opening reception on October 23. Additionally, one of the participating artists, Laura Hale, who is currently completing a residency in Lloydminster, will be creating, with help from the public, a site-specific installation entitled [Meander](#).

The Dunlop Art Gallery is pleased that the exhibition will be touring throughout the province in 2011 and 2012, to magnify existing audience access, pride and appreciation for our own Saskatchewan talent. This project was made possible through a Saskatchewan Arts Board [Culture on the Go](#) grant. Our venue partners include the Art Gallery of Swift Current, Art Gallery of Prince Albert, Estevan Art Gallery, Moose Jaw Museum and Art Gallery

Jeff and Amanda in La Ronge at Robertson Trading Company.
PHOTO: SCOTT ROBERTSON

and the Chapel Gallery, North Battleford. A website [mindthegap.dunlopartgallery.org](#) will accompany the catalogue and tour giving audiences greater access to the artists and this project, thanks to a Creative Enterprise Entrepreneurship grant from Saskatchewan Publishers Group.

At the end of this journey, our long drives on the Saskatchewan highways and dirt tracks, a few wrong turns behind us - the odometer in my black PT cruiser leaping from 35,000km to 45,000km in the past year - through rain, snow, road kill, jokes, curatorial banter and bone-aching tiredness, Jeff and I taste a sense of accomplishment. The journey, however, does not end here for Saskatchewan artists. To appropriate from the 'Welcome to...' sign for Saskatoon, [Saskatchewan shines!](#) Our future is bright.

Amanda Cachia is Director/Curator of the Dunlop Art Gallery

I would like to acknowledge the assistance of Anne Campbell, Joyce Clark, Jeff Nye and Christine Ramsay in the development of this essay.

MAPS, GAPS & INTERSECTIONS: NAVIGATING SASKATCHEWAN

BY JEFF NYE

UNTIL SOME EVENT, MEETING PLACE OR COMMON PURPOSE CONNECTS THEIR LIVES OR PATHS, THEY FREQUENTLY SHARE SPACE WITHOUT ANY ACKNOWLEDGEMENT OR REGARD FOR EACH OTHER'S PRESENCE. "Inside Belonging" by Joan Borsa¹

[Mind the Gap!](#) turns a variety of artists' paths toward a moment and place of intersection, contributing to the conversation about Saskatchewan's unique art history and its current state of affairs in relation to both local and global developments in the arts. Amanda Cachia and I entered into this exhibition with enthusiasm for the project: a study of the current state of visual art production in studios of Saskatchewan's emerging artists. We gathered as much information from as many sources as we could reach within the year of research.

Being familiar with the effectiveness and relative health of Saskatchewan's arts funders and supporting organizations, I expected to find a province brimming over with undiscovered artists - a microcosm that

would reflect trends in the greater art world - and I was interested in whether or not we would find variations to indicate a uniquely Saskatchewan approach to art making. Though I was sceptical that there could be such a thing as a uniquely Saskatchewan art, as a curator, it is tempting to pick a narrow band of artists, and from the diversity of the art that is in production, identify their work as a 'school.' There may be something to be gained, however, from a discussion that considers how artists with very different practices coexist in the same place and at the same time. What would this kind of heterogeneous condition say about the province's visual arts sector?

The Lay of the Land

RESEARCH LOG:
THURSDAY, JUNE 19, 2008
MELVILLE, YORKTON AND CANORA

We left Regina early via Highway #1 - maps, artists' portfolios and coffee in-hand. The daylight was intense and warm as we closed in upon the Summer Solstice.

Roads have been important to the progress of this project, but the road analogy doesn't quite represent the complexity of Saskatchewan's art history. A map would suit the task more accurately by taking into account the trails, and random meanderings, part of the creative journeys that make up each artist's history - a complex mixture of local encounters, personal experiences and art world influences. This, in relation to broader currents in international contemporary art and changing world conditions has promoted the development of a pluralistic era in Saskatchewan art-making and studio practice.

Between and among the conceptual lines that have been drawn across our imaginary map during the early careers of each of the artists in [Mind the Gap!](#) Amanda and I have been able to uncover connective themes and identify some of the gaps to which the exhibition's title refers. In speaking with the artists about their professional experiences working in Saskatchewan, gaps have become clear: between communities within the province, especially between major cities and rural communities; between the artists and a broad audience; there are gaps in communication between individual artists -

¹ Joan Borsa, "Inside Belonging" in [Spaces of Belonging: A Journey Along Highway 41](#) exhibition catalogue, 1996, Saskatoon, SK, p. 4

even in smaller communities - and between artists of different generations; between various traditional art practices and contemporary practices; between Saskatchewan's artists and the international art world. However, these gaps are not perceived as insurmountable, and there are many artists finding opportunity for dialogue and creative growth within these apparent interstices.

The art that we found is as varied as the landscape, climate, cultures, and individuals that make up this land-locked, wedge-shaped territory. As a result we are presenting an exhibition in which connections among the various artists' works are more coincidental than a signal of a movement (or movements) in Saskatchewan art making. Mind the Gap! includes examples of contemporary drawing, collage, comics, painting, sculpture, carving, photography, video, installation, performance art, and works that bridge such categories. Central themes that surfaced during our discussions with artists and which helped guide us when making the final selections of work for the exhibition were: anxieties regarding physical and mental illness; the impact of human interruptions upon natural cycles; the complex relationship between contemporary art and various traditions such as Indigenous art, landscape painting, Modernist abstraction and Folk art; the prominence of alternative cultural forms such as comics, experimental music, video games, graffiti, and tattoo culture and design, as well as the growth of socially engaged art practices evident in Saskatchewan's many artist-in-residence programs and work by artists who involve social interchange in the creation and conceptual underpinning of their work.

Having briefly introduced what is apparent in the exhibition, I would be remiss in not addressing what is missing - the gaps in Mind the Gap! Obviously, having visited over 70 studios and having included only 29 of those artists and one collective in the exhibition, there are many artists - whom we appreciated meeting with, gaining insights from, and talking with about their art - who were not included in the exhibition. Furthermore, there are likely another hundred artists who could have been included on our tour of studio visits had it not been for scheduling conflicts, time constraints, or for the fact that we, or the curators and artists in various communities who we approached for recommendations, weren't aware that these artists were active. As a result, there are also themes and communities of artists underrepresented in the exhibition. Pointing out these absences will provide me and other researchers with additional incentive

to be more outreaching and exhaustive in future projects relating to Saskatchewan artists.

In terms of the province's regions, the northern half of the province is underrepresented. And though Mind the Gap! included work by artists who have recently moved to Saskatchewan from other provinces, it has little representation by artists who have recently emigrated from other countries. It is our responsibility to think seriously about these shortcomings and to address these gaps in future projects.

The question arises then - if someone wished to promote the artists of this province beyond its borders, how would they do it?

Former Minister of Tourism, Parks, Culture and Sport, Christine Tell responded, "I envision a province where the arts, culture and heritage sector thrives and forms a strong cultural identity - the foundation for provincial growth and prosperity."² Recent initiatives from the provincial government have focussed on repairing the fragmented cultural sector - a longstanding roadblock to the flourishing of Saskatchewan's arts communities.³

Though the fragmentation of the cultural sector is a problem, the formation of a singular "strong cultural identity" in a mono-cultural sense is not congruent with the multiplicity of cultural expression evident in Saskatchewan.

Perhaps it is not the regional Saskatchewan of old that should be put forth to represent this place, but rather, its cosmopolitan reality. As the work in the exhibition suggests, Saskatchewan is a confluence of many histories. It is not solely a rural prairie society, and even Saskatchewan's familiar rural ways of life are in transformation.

Having recognised these concerns, nonetheless, artists within the province have been productive and able to find success inside and outside of the province. In the early and mid 60s, Saskatchewan had a group of ambitious artists with shared interests in the possibilities of Modernist abstraction. Curators

of the time were able to hold up these artists as a demonstration of a cohesive artistic force within the province. For example, in the catalogue for the 1966 exhibition, Saskatchewan Painters, Stuart Allen Smith, the Director of the Beaverbrook Art Gallery stated, "One often hears the excuse that Canada is too vast and too empty to provide an environment stimulating to the artist yet here we have Saskatchewan as a rebuke to it."⁴ For that stretch of time in the 60s that appeared to be true, but not long after the 1966 exhibition a significant number of the artists in the show - artists that were associated with the Regina School through stylistic similarity and geographical nearness - had left the province: Kenneth Lochhead in 1964, Ronald Bloore in 1966, and Douglas Morton and Bruce Parsons in 1969, for example.

The free flowing movement of artists in and out of the province has been a perennial concern for those who stick around. As Saskatoon's Stacia Verigin remarks in her statement for this catalogue, "this city has a tough time keeping and recruiting artists." So, just as things seem to be building, another wave of Saskatchewan artists takes their leave.

Because funding for emerging artists is relatively generous in Saskatchewan and because the cost of living is relatively low, Saskatchewan's cities and towns provide artists with a cost advantage, especially in the early years of their careers, when part-time jobs and smaller grants are available. However, with exceptions, there is a tendency to outgrow the place due to limited professional and commercial options for artists who have developed the beginnings of a career but find the next step less accessible. Some artists inside and outside major centres expressed concern for their peripheral place in relation to larger art centres and spoke about the impact that a lack of critical feedback has had on their practice. On the other hand, some artists have also expressed an appreciation for the time and space that is available to them here to develop a practice relatively free of the influence of what they feel are fashionable or trendy developments and contrived styles.

As Amanda Cachia states in the catalogue's introduction, Mind the Gap! has brought into focus many things that cultural workers in Saskatchewan have believed for some time - that artists who

succeed in this province are tenacious. Relationships are crucial here for the survival of artists, writers and curators, and despite our awareness of this, we don't get together quite enough. The artists in Saskatchewan are spread out over an expansive territory. That makes it easy to give into sentiments of isolation.

Anxiety, Disease, and the Body

RESEARCH LOG:
MONDAY, JULY 21, 2008
PENSE

The drive to Pense, a village situated 30 km west of Regina along Highway #1, was leisurely. From his front deck, Chris Campbell Gardiner is able to look beyond the grid road that delineates the western border of the village and see miles of barley, canola, or wheat. It's beautiful if you have a taste for sparse aesthetics.

One of the first connections that we were able to make among the work of artists from very diverse backgrounds and locations was related to the body, illness, disease, and mortality. Chris Campbell Gardiner's Cancer-Ivan August Sellers, from a series of works that the artist refers to as chambers for anxiety, conceals objects that refer to the disease in the piece's title within a heavily layered and impenetrable surface. Chris wraps, with ceremonial earnestness, objects associated with specific anxieties. The wrapped objects are then encased in a lead-lined box - sometimes square, sometimes shaped. These are wrapped with canvas which is in turn fastidiously hand-stitched at the edges and corners. The canvas is finally sealed air-tight with layers of paint. The finished surfaces of the minimal-looking works are at times indicative of code or Braille - simultaneously frustrating and heightening the viewer's desire to know or see more. Like Eric Cameron's thick paintings, Gardiner's piece hovers between sculptural object and painting wherein the artist stresses the importance of the process and what is hidden.

The theme is also evident in the hyper-detailed, corporeal scar presented in Jennifer McRorie's painting, Cate I. The painting is named after the individual who posed for the artist. Interested in how traumas, scars and the stories behind them impact identity formation, McRorie positions each painting

as a vehicle of exchange between the subject, the artist, and the viewer. McRorie states, "My paintings position the body as abject, fragmented, wounded, vulnerable, uncanny, unstable and temporal; a body whose reality is articulated through trauma on the skin."⁵ The colour and subject matter of these works might bring to mind British artist Jenny Saville's gory figurative work, while McRorie's finely glazed and thin paint treatment is nearer to the delicacy and intimacy of Canadian painter, Mary Pratt.

Troy Gronsdahl's The Generosity of Mechanics (is not well documented) is a quiet and affecting portrayal of the physical deterioration caused by the almost unnoticeably gradual encroachment of Parkinson's disease upon a body. Gronsdahl's video portrait would find common ground with the emotional realism in the work of American artist Bill Viola. Similar in its emotional overtone, Sarah Jane Holtom's Last Dance with Penny is a loving portrait of the artist's dog, capturing a tender moment of letting go in a painting where every brush stroke is rendered with pathos.

In North Portal we found Lindsay Arnold who was responding to her fears around mental illness and related anxiety disorders through intimately surreal drawings. The raw gestures and disconnected spaces within Arnold's work are akin to the drawings of Sheila Butler and early work by Louise Bourgeois. The surreal is combined with a touch of horror in Judy McNaughton's Digit series, which pieces together fragments of a variety of creatures, and considers mortality, decay, and anxieties around the potential accidents associated with genetic manipulation. The distortion and angst that these works employ are reminiscent of the paintings of British artist Francis Bacon.

Living Traditions

RESEARCH LOG:
WEDNESDAY, OCTOBER 15, 2008
LAC LA RONGE

La Ronge's Robertson Trading Company is filled with art work, stuffed and mounted animals, antler carvings, trapping supplies and groceries, not to mention the furs! Manager/owner, Scott Robertson, showed us around the store with pride -



paintings by Roger Jerome, carvings by Rob Jerome and Ben Forest and a range of fantastic birch bark biting and beaded work.

The artists we've met here are making work that responds to the beauty of the place, yet I found a sombre undercurrent within our conversations.

Saskatchewan is home to many traditions, some of which are indigenous and others that are imported and take root. As these traditions echo through time and shifting cultures, they are altered in their forms, their meanings, and their intensity. Along the road, we encountered artists who were consciously attempting to continue traditions - Indigenous art making, modernist painting, or Folk art - like custodians. Others were experimenting with the evolution of their traditions through hybridization with emerging ideas or media.

The impact that First Nations and Métis artists, traditions and cultures have had in this province were clear to us during our visits with artists who approach these traditions from diverse backgrounds and with diverse intentions. Judy Anderson, who teaches studio art and art history at the First Nations University of Canada, grew up in an urban setting and maintains a mindful and deliberate approach to bridging the gap between her personal experiences, traditional Indigenous art and contemporary international art through her practice. To create her piece, Secrets, Anderson has mixed traditional Indigenous material, porcupine quills, with Non-Indigenous hand-made paper to create

La Ronge Flight PHOTO: JEFF NYE

⁵ Jennifer McRorie, A Body of Work, self-published catalogue, 2007, Christchurch, New Zealand: University of Canterbury, p. 29

a parfleche - a traditional Indigenous box or bag used to carry personal and cultural objects and materials. [Secrets](#) and [Childhood Memories](#) refer simultaneously to the artist's personal stories and the cultural context that surrounds them. As a response to colonialism, the works refer to the power dynamics that are at play in the keeping and sharing of personal and cultural secrets. They demonstrate Anderson's ability to respect her inherited traditions while commenting on their current status within contemporary culture.

Rob Jerome was introduced to art by his father and has learned his technique from others in his community of Lac La Ronge. Jerome also uses traditional material (antler and stone carving in his case), but in response to urban influences the artist has sheltered himself and decided to create traditional carvings, focusing on northern Saskatchewan's beauty and humanity's direct relationship with the land.

Tim Moore's collaged paintings; [The Deer Hunter with Gabriel's Horse, Rifle and Beaded Leg Straps](#), [Falling Indian](#), and [Warning I Know Judo](#), are all influenced by the artist's recent interest in his familial roots. Working with mentor and artist, Michel Boutin, Moore's recent paintings embody an entanglement with identity, place, and the complications of incorporating his Scottish-Métis heritage into the content of his work. The [Falling Indian](#) figure is a disgraced hero, marking Tim's bold and double-edged approach to racial stereotyping. His Agent Orange figure, which appears in [The Deer Hunter](#) and [Warning I Know Judo](#), is derived from the influence of Moore's father, an avid hunter. Similarly double-edged, the deer-headed Agent Orange figures are the hunter and the hunted, caught in a conflict between irony and heroism.

Wally Dion's recent work also presents a hybrid of sorts. Like Vancouver artist Brian Jungen's series [Prototypes of New Understanding](#), Dion reassembles new technologies and materials into traditional Indigenous designs - an embodiment of Sherry Farrell Racette's insistence regarding traditional Indigenous art.⁶ [Sky Wheel](#) is an assemblage of GPS circuit boards from tractors that recreate a bird's eye view of the prairie grid, over which are superimposed representations

of traditional medicine wheels. [Sky Wheel](#) provides a moment of intersection between the geographical and cultural impact that European settlement and agricultural industry has had on the province's ecosystems and First Nations culture. The piece reminds us that humans have always been interrupting the natural world, but that the scale of those interruptions has become increasingly mechanical and large scale. It simultaneously refers to two distinct versions of the human attempt at mapping and marking our way around this place.

The legacy of modernism in Saskatchewan is another key to understanding some of the references in a group of works in [Mind the Gap!](#) The history of the Emma Lake Artists' Workshops and their influence on the directions that have been taken by Saskatchewan artists are echoed in Kyle Herranen's piece quoting Barnett Newman's tongue-in-cheek query, "Where the hell is Saskatchewan, and who is Emma Lake?" Newman's question signals Saskatchewan's peripheral status in relation to New York City's centripetal force. However, the pull that Emma Lake's organizers were able to rally made it an international artistic hot spot, particularly for abstract painters in the 1960s and 70s. Herranen's work is also a layered reaction to the controversy around the National Gallery of Canada's purchase of Newman's [Voice of Fire](#), and its association with Clement Greenberg's aesthetic influence (Newman and Greenberg led the Emma Lake Artists' Workshops in 1959 and 1962 respectively). Herranen's piece also quotes and recontextualizes the craft of frame-making in a form that simultaneously refers to painting and sculptural traditions. Herranen uses the frame to fuse the invisible gap between what is art and what is not.

Emma Lake is still synonymous with modernist abstract painting, something that reads as a blemish



Summer Driving PHOTO: AMANDA CACHIA

⁶ Sherry Farrell Racette describes Traditional Indigenous Art as a living practice, which "...from ancient times, through colonization, to its current vibrancy in the twenty-first century provides a powerful example of survivance." Sherry Farrell Racette, "Traditional Arts and Media: Resilience and Survivance" in [Clearing a Path: New Ways of Seeing Traditional Indigenous Art](#), eds. Carmen Robertson and Sherry Farrell Racette, 2009, Regina: University of Regina, Canadian Plains Research Centre, p. 21.

among certain critics of modernism, despite the Workshops' ongoing record of attracting prominent contemporary artists as leaders. Nancy Lowry, the coordinator for the Emma Lake Artists' Workshops since 2006, has a long standing connection to the place, which is as crucial to her work as are her frequent visits to New York. Lowry's paintings bridge the gap between traditions of Saskatchewan landscape painting and modernist abstraction in a playful way. Her pieces revel in the freedom that is given to painting through its varied history. She is as likely to quote from Saskatchewan painters Dorothy Knowles or George Glenn as she is from international painter Peter Doig.

Gabriela García-Luna's portraits [Terry of the Blue](#) and [Jennifer of the Blue](#) give [Mind the Gap!](#) further links to Emma Lake. In fact they transport the viewer to the place in question. From García-Luna's series [Significant Light](#) these two portraits portray painters, Terry Fenton and Jennifer McRorie, outside two of the cabins on the Emma Lake campus. The mysteriously lit, contemplative figures and twilight landscapes surrounding them are fused to evoke the reverie that is commonly encountered by artists that work in and visit the place.

Rob Froese's [Objetos Perdidos](#) is a more subliminal response to Emma Lake. Its forms are based on impressions of items that Froese came upon during his time at Emma Lake. Part vessel, part landscape, and part fingerprint, Froese's [Objetos Perdidos](#) are informed in part by his time spent working with Japanese potter Kazuma Nakano, where he began inviting natural phenomenon and chance occurrences into his studio practice.

The influence of another Saskatchewan tradition, Funk Art, is visible in Marc Courtemanche's [Trompe L'oeil](#). The realism and craftsmanship of Joe Fafard and Marilyn Levine have found a legacy in Marc Courtemanche's practice. Courtemanche's sculptural works create a tension between functionality and non-functionality, asking what is art and what is not art. His sculptures of chairs and tools refer to his sentimental attachment to craftsmanship and hand made objects. [Trompe L'oeil](#) further confuses the idea of functionality. It is made entirely of acrylic paint and begs the question: when does paint span the gap between two-dimensional media and sculpture?

The counter-cultural currents that sparked the Funk movement in Regina were bolstered by the introduction of Californian artist David Gilhooly to the University of Saskatchewan's, Regina Visual

Art Faculty in 1969. Todd Gronsdahl's [Gus Middleton's Mobile Anti-Propaganda Dissemination Unit](#), [The H.M.S. Bunkie](#) picks up on the satirical side of David Gilhooly's [FrogWorld](#) pieces. Both artists re-imagine history and politics through a playful lens. However, the send-up of Saskatchewan history in Gronsdahl's work is revealed as more paranoid than playful. Gronsdahl's surrogate identity, Gus Middleton, a retired farmer, mechanic and World War II veteran, began creating art to disseminate his elaborately thought-out conspiracy theories. The [H.M.S. Bunkie](#) is a mobile studio where Gus has spent his days illustrating his alternative version of Saskatchewan history.

Environmental Interruptions

RESEARCH LOG:

TUESDAY, OCTOBER 21, 2008

WEYBURN/ESTEVAN/
NORTH PORTAL/BIENFAIT

It was a cloud covered, windy and rainy trip down Highway 39. Along the way, steep hills of earth had been created by strip mining for the coal that produces the majority of the province's power. I hadn't fully realised the extent of these industrial alterations until I drove past these violated spaces.

While Joël Carignan's menacing [Stitches](#) echoes the experience of encountering a massive industrial site - oil up-graders and refineries and power stations come to mind - many other works in the exhibition provide more subtle conceptual links to natural phenomenon. In [Mind the Gap!](#) cycles of life, death, and transformation are considered in relation to the human interruptions of those phenomena. For instance, the massive grid that covers the province's southern half indicates the terrain that has been put to use by the agricultural industry. Considering the additional footprints of forestry, mining and the energy industries, Saskatchewan is a well-worked piece of land.

As discussed above, Wally Dion's [Sky Wheel](#) provides a compelling entry point into the subject of land use. Sarah Jane Holtom has also responded to the domestication of this place through a pair of oil paintings, [Wind Belt #1](#) and [Wind Belt #2](#). After moving to Saskatchewan, Sarah became interested in the shelter belts that were planted around farmhouses to protect properties from the

prairie's harsh winds. Her paintings subtly portray these hand-planted intermediary spaces, whose utilitarian purpose of insulating domestic space from the encroachment of nature is cloaked by their natural appearance.

Rockglen's Sandra Knoss has developed a rich visual language. Her paintings emphasize the magical effects of colour and composition in Saskatchewan's southern spaces. The sentiment in Sandra's paintings and the dedication to the places that she portrays is comparable to Georgia O'Keefe's passion for New Mexico. Knoss's paintings of the grasslands of Southern Saskatchewan present rare terrain - untouched by industry.

Stacia Verigin's [Entireland](#) - sculptural objects, developed through a process involving the reconstitution of saw dust into naturalistic objects - hints at an entire world of these uncanny sculptural forms as well as at the massive piles of waste that are created by the processing of natural resources such as our forests. Verigin's process breathes new life into material that was cast off. She points to Italian sculptor Giuseppe Penone as a kindred spirit whose respect for the natural environment informs all of his work. Verigin's projected animation, [Sightings](#), presents fantastical creatures that are created from a pastiche of the silhouettes of body parts. These shadow figures express the wish for a glimpse of creatures like Lake Okanogan's Ogopogo monster, and the possibility of an imaginary or mythical side of nature that is rejected by science and sullied by commercialism.

Echoing Verigin's interests in employing natural materials and intensive processes to bring alternative worlds into view, Adam Lark's painting, [Saltern I](#), which he discusses as just a part of an imaginary topography, is developed through a process that combines the behaviour of natural elements (the physical effects of combining salt and water with pigment, and the process of evaporation) and the human impulse to control or define those processes (embodied by his painstaking process of outlining the chaotic results with marker). Lark's video, [Interstice](#), is, strangely, one of the few pieces in the exhibition that addresses Saskatchewan's famous relationship with its ever-changing and extreme weather and skies. Ominous clouds and lightning strikes are made even more sinister through Lark's manipulation of the video's tempo. The pace of the piece and the camera use is reminiscent of experimental films by Andy Warhol, particularly [Empire](#).



Though weather isn't central to the interpretation of Randal Fedje's [365 Self Portrait Project](#), the piece was bound to touch on the impact of the climate on the day-to-day psyche of Saskatchewan residents: [Finally Inside: 69/365](#) portrays the artist coming in from a very cold day with frost encrusted scarf and glasses.

Laura Hale's site-specific installation [Meander](#) depends on Saskatchewan's frozen winter climate and the impact of the seasons on human activity and human impact on the environment. Hale continued the community-based part of her practice by collaborating with students in Regina to create an outdoor installation in the sunken garden of the Regina Public Library's Central Branch. During autumn, Hale worked with students from Regina's Connaught Community School and people from the community to gather and preserve foliage to be integrated into a sculptural installation of ice that winds through the sunken garden. Influenced by the view of Saskatchewan from the air, [Meander](#) presents an opportunity for the participants and viewers of the installation to explore and discuss issues around the prairie's geography and environment.

Contemporary Social and Visual Media

RESEARCH LOG:
MONDAY, NOVEMBER 3, 2008
SASKATOON

The South Saskatchewan River cuts through the middle of the city at a North Easterly diagonal, making it impossible for me to develop a cohesive internalized map of Saskatoon. The wind is cool and sharp and makes my trips from studio to studio kind of painful as well as disorienting; however there is an attractive warmth between artists here.

Sunrise in Lloydminster PHOTO: JEFF NYE

RESEARCH LOG:
MONDAY, APRIL 3, 2009
REGINA

Meeting with Turner Prize* in the University of Regina's Intermedia studios reminds me how crucial universities and their students are to the health of a city's cultural life. John, Blair, and Jason are more than a collective of artists: they are the kind of people who provide the centripetal activity and energy that can gather and nourish an entire cultural community.

Across the province, we were able to find pockets of artists using and responding to current social and visual media such as comics, graffiti, narrative-based film and video, web-based social networking sites, popular music, video games, and relational art.

Dakota McFadzean's [Gregarious](#) is the most recent example of the artist's experimental approach to the comic narrative. Its stories, which are intertwined and unravel over its eight panels, deal with the disillusionment that comes with change and loss of innocence, particularly with regard to place, memory, and belief. A key figure in Regina's comic scene, McFadzean has produced a body of work that bridges his interest in visual art and literature. [Gregarious](#) introduces a coming of age motif, particularly around boyhood and masculine identity, which is also reflected in the work of Randal Fedje and Clark Ferguson. Additionally, the lowbrow references within McFadzean's work are echoed in Brandan Doty's [Vice City](#) paintings - based on scenes from a video game - and the graffiti and tattoo informed paintings of Nicholas Louma.

Brandan Doty's paintings tend to deal with the world of entertainment: WWF wrestling and NHL hockey. The [Vice City](#) paintings propose an engagement beyond entertainment - they suggest that we are witnessing the emergence of a digital world that spans the global and local. In other words Doty suggests that the scenes within the massively popular video game [Grand Theft Auto: Vice City](#) are as familiar to the players of the game as are those individuals' own back-yards. It is a new kind of 'local' that will affect community and identity formation as much as where one lives.

Nicholas Louma's paintings are intended to be grouped in order to create a sense of narrative. The works in [Mind the Gap!](#) contain an index of characters that run through Louma's painting practice. Referring

to pop surrealism and incorporating design elements from tattoo and graffiti culture, Louma's practice is an apocalyptic puzzle that revels in and critiques the image saturation of contemporary culture.

Randal Fedje's [365 Self-Portrait Project](#) exists as a web-based piece in the popular photo sharing site, Flickr. Fedje has committed production of a new self-portrait everyday in 2009. One can find several similar projects by other content providers on the Flickr site. What distinguishes Fedje's project is the consistent quality and originality of the images that he is producing; they encompass the artist's personal interrogation of sexuality, identity, glamour, the mundane, and the surreal in a way that bridges the gap between the private and public domain. The images in the project are reminiscent of everything from Cindy Sherman's portrait work to fashion photography.

Clark Ferguson's adolescence-inspired video [Dead Meat](#) is part road movie, part [Kids in the Hall](#) surrealism, and part coming of age story. The main character emerges unchanged from what would typically be a life-altering journey featuring the appearance of sage animal spirits. Ferguson's bizarre world of elaborately hand-made sets, props and low-fi blue screen technology diverts meaning and pokes fun at the high brow world of art, leaving the viewer feeling rather like the main character - amused, confused and dumbfounded.

Like Ferguson's video and Dakota McFadzean's comic, Amalie Atkins' film [Scenes from a Secret World](#) presents a tale, rich with surreal imagery. Her films develop out of her background in textiles and photography. Shot in 16 mm film her [Scenes from a Secret World](#) is dreamlike and theatrical. The archetypal characters' roles are unexpectedly reversed in this film: the wolf is not evil and the damsel is not in distress.

Erin Gee's performance-based video, [Feedback](#), evolved out of her background in music and her recent work on the norms and codes that delineate social spaces and mediate social interactions, creating sometimes awkward if not disturbing encounters between people. This digitally manipulated meditation on narcissism features Erin Gee singing a duet with herself. The moments of awkward tension in the video provoke questions about the length to which one can take the positive self-help messages regarding the notion of 'self love.' Concerned with the increased intrusion of technology into social interaction, Gee's work reflects on the concept of the digitally produced version of self-image.



The virtual self reflects one's interests back more than ever like a feedback loop, wherein one only hears the repeated echoes of one's own voice.

Mark Lowe's [Transubstantiation](#) was developed during his involvement with Calgary's experimental music scene while he attended the Alberta College of Art + Design. Transubstantiation is a doctrine adopted by Roman Catholicism and some other Christian churches that accounts for the change by which the bread and wine in the Eucharist becomes Christ's body and blood. Lowe's work translates the traditional rites associated with the church doctrine into a performance-related and sculptural piece that is at once an altar and a functional instrument consisting of stacks of amplifiers, wires, guitar parts, and effects pedals. Critical of digitally-enhanced popular music, its title proposes that rock and roll is an anachronism - a form that has been put to death yet is constantly reincarnated. With more music being produced using digital means, what will be the next embodiment of the guitar - an instrument that has a massive impact on the development of modern music?

Winter Driving PHOTO: JEFF NYE

Turner Prize*, a collective made up of three Regina artists, Jason Cawood, Blair Fornwald, and John Hampton, has brought together an installation of photo light-boxes, [Other People's Dreams](#), that was developed out of a relational piece, [Summer of Dreams](#). In the information gathering portion of their project, the artists took on roles of dream analysts, using an antiquated psychiatric device that uses sound and light to alter brainwave frequencies to produce a dreamlike state in the dreamers who took part in the project. Turner Prize* recorded the memories of their dreams, offering to recreate each dream and to provide the participants with photographic documentation of those recreations. The piece points out the troubling underpinnings of conventional social behaviour and the flawed nature of any attempt to translate the fragmented and illogical world of dreams into a narrative or visual representation.

Conclusion:

Are We There Yet?

RESEARCH LOG:
WEDNESDAY, DECEMBER 17, 2008
ASSINIBOIA

The trip down Highway 2 was on a very cold day. Two nights before, Assiniboia's 100 year-old hotel had burned down. The smoke-blackened ruins still smouldered as we rolled past them along the ice and snow-encrusted street toward the Shurniak Art Gallery.

William Shurniak, the gallery's Founder and President, built his gallery to bring tourism to the region and stem the tide of disappearing communities in Southern Saskatchewan, and to offer access to visual art education for people in Southern Saskatchewan who rarely go into the larger centres of Regina and Saskatoon. In the gallery we met with Sandra Knoss. She mentioned that the gallery gave her a kick of inspiration that she would otherwise lack because artists in this area are so few and far between.

At the end of our journey, the differences between communities that surround the rural artists and those surrounding urban artists were clear. It can be difficult for an artist who is developing complex, challenging, innovative, and cutting edge work



to maintain that edge without the sharpening tools that are more generally available in larger communities. In larger centres, artist-run centres, educational institutions, and other supportive arts organizations give artists access to materials and technological support, along with other artists or critics who are available for advice and mentorship. Even practical matters such as securing art supplies can be a challenge for artists in the province's smaller centres and rural communities. The draw to larger centres was a common topic of conversation, particularly among younger artists that we visited.

The province's two largest cities, Regina and Saskatoon, are home to artist-run organizations: Neutral Ground, Sakewewak, Red Shift Gallery, PAVED arts and AKA gallery as well as Saskatchewan Film Pool Co-Operative. These, in addition to the public and commercial galleries and the Fine Arts Faculties at the University of Regina and the University of Saskatchewan, provide emerging artists with places to develop and discuss their work and ideas in communities of shared interest. Smaller cities such as Moose Jaw, Yorkton, Swift Current, Estevan, Prince Albert, and North Battleford are home to active public galleries that act as hubs for support of artists in their regions. However, these smaller institutions have relatively smaller budgets and fewer staff with which to develop programming. Many of the province's cultural

institutions have developed outreach programs to assist rural artists: the Saskatchewan Arts Board and CARFAC provide artist in residence programs and mentorship opportunities to bolster the current of interest in culture throughout the province. However, the itinerant nature of these programs does not provide the sustained support that is available to artists in larger centres.

A question that continued to nag me through this project was: Are smaller communities healthy places for contemporary artists to thrive? Along the scale of possible outcomes for artists in rural Saskatchewan, there are two extremes. The artist is either cloistered in a kind of womb wherein ideas and unique approaches to his or her art are developed, secreted away from the levelling influence of the institutional forces of the art world, or the artist would exist in a secluded, un nourished void wherein the artist's ideas stagnate or wither. Crossing from town to town in the province, I've observed both of these extremes. I've experienced moments of wondering what the future holds for these artists. Is this a stopping ground or a rooted home base? I've asked myself, would moving to a larger city help this artist's practice or harm it?

Judy McNaughton touched on the dominance of urban themes in the art world when she stated, "I think there's a temptation to define ourselves through the perspective of the larger urban centres of Canadian art, with an assumption that we are on the peripheries and should try to emulate those centres." This is where the geographical and cultural inferiority/superiority implied by the exhibition's title comes into sharp focus. Is the value of an artwork that is regional or from Saskatchewan less valuable and less accessible to an outside audience? For example, if we decide that a work of art such as Sandra Knoss's Top of the World is a regional artwork, will its expression of the artist's adoration for the specific landscape of the grasslands in Southern Saskatchewan have less of an impact on a viewer from another part of the world than it will have on those who are familiar with that place? As Sandra Knoss states, "I think when we take a good look at Saskatchewan we will find there never was a gap but rather a prejudice about what culture is." Further to this, Mind the Gap! challenges prejudices regarding where culture can be found and in what forms.

The National Gallery of Saskatchewan and the work of its co-curators are symptomatic of what is happening sporadically across the province.

Brandan Doty and Sarah Jane Holtom ran the National Gallery of Saskatchewan in Canora from 2007 to 2009, which introduced contemporary artists from across North America to the residents of Canora, a small community of 2200 people. Through such ventures, the local and the global, or the regional and international, are becoming less stable concepts. Further to this, Doty's Vice City paintings propose that images that appear to be of Miami, Florida are as at home in Saskatchewan as they are anywhere else. At first glance, Doty and Holtom's practices and their gallery's location would seem to be anomalous, when in fact similar artist-led grass roots initiatives, small galleries, co-operative studio spaces, and arts councils, spring up as often in small communities across the province as they do in larger centres. These initiatives provide opportunity and hope to artists who choose to live and work in Saskatchewan, and provide evidence against the province's stereotype as a cultural backwater.

The goal of our travels for Mind the Gap! was to discover and map the art being made throughout the province in order to reveal current trends and predict future developments in Saskatchewan art. While some artists relate their work more closely with international developments and discourses, others are focussed on locally or regionally specific subjects. As reliance on virtual interaction and communication technologies deepens, the work being produced in Saskatchewan by younger artists will become increasingly diverse in its references and influences. Without doubt, anxiety about diversity, uprootedness, and a more complicated sense of place will heighten as these changes accelerate. As a result, we will see a range of work that utilizes these developments and thrives in such conditions. Artists will also find new ways to consider and redefine their local geographic and cultural contexts in response. In this ever-shifting context, Saskatchewan's visual artists will continue to enrich the lives of those who live in the province, while seeking recognition from both those inside and those who live beyond its borders.

2.

MIND THE GAP!

...A COMPREHENSIVE JOURNEY THROUGH THE CONTEMPORARY ART BEING CREATED IN OUR PROVINCE, UNIQUE, CRITICAL AND TIMELY.

AMANDA CACHIA

SIX FACTS OF LIFE BEFORE YOUR BIRTH

BY ALICE KUIPERS

AT 809 KM, HIGHWAY 2 IS THE LONGEST HIGHWAY IN SASKATCHEWAN. WHEN I GET INTO THE CAR, I HAVE TO BE CAREFUL TO KEEP MY LEGS TIGHT TOGETHER. MY PELVIS HAS SHIFTED AND EVEN SMALL MOVEMENTS CAUSE ME PAIN.

You, baby, wriggle inside me, kicking carelessly, as I squeeze behind the wheel like I'm climbing inside someone's pocket. There are so many kilometres between you and me; I have travelled so far and you are yet to begin your journey, a longer journey on a longer highway. One day, you will perhaps be driving along Highway 2 as I am now, squinting in the sun, a long straight road before you, but I won't be here anymore. I won't be anywhere, except in your memory. You will remember me as your mother, nothing like the person I am now, because I have never been anybody's mother before. It's a long way to go.

Highway 2 is a Major North South Route

The sun is yolky in the west, the sky nursery blue, and you, baby, are sleeping, a stone. Driving from north to south on Highway 2 makes me feel like I'm heading somewhere beyond the road trip to Watrous with my sister. Bisecting the face of the compass, cutting the two worlds in half, the world before you and the world once you arrive, we drive in one unchanging direction. The ultrasound technician told me you are a boy and so that direction has been set, although it's hard to know what it means. Much harder than the simple act of driving south. Will you want to talk about sports, cars and dinosaurs? Will you be like your father, gentle, poetic, keen to stop and take in the beauty of life?

If we can give you one thing, it will be an appreciation of that beauty. Will you have birds flying through your mind, my darling? Will you be able to stand up, an exclamation mark in the vast space of the land around you, and see the beauty of the spread of first green wheat, the yellow of blossoming rape, the aching edges of the horizon that force the eye to look up to the glorious sky? This long straight road I am driving along will be here, you perhaps upon it, your car a ship on the prairie ocean. Look at the highway before us, imagine it goes all the way from the top of the world to the bottom. Rip the map in half following this compass line, split things apart, then create the world anew. The atlas of your life is yours and I give it to you.

Highway 2 was a Graded Road When it was First Built in the 1920s

When I was first pregnant with you, when you were first created, I bled and bled for weeks. I was terrified that I would lose you when you were only just beginning your life. My sister and I drive Highway 2 and I imagine it in its inception. A scratch in the dirt, a hope, a dream, nothing like it is today. Now, like you, it is solid, and real and stretching forward with potential.

How much will any of the past matter to you? You'll see the past as a series of black and white photographs, some grainy footage of long dead

family, maybe the story of the early bleeding whispered once within your hearing by mistake. We carry the past inside us, furrowed lines planted with the seeds of the future. You could come any day, a screaming, red, wrinkled fully human being, so tiny to everyone except my wrenched pelvis, already throbbing from the effort of carrying you around. Seeds have germinated. The anticipation of blood is no longer frightening. Next time I bleed, you will be coming.

Only Short Sections of Highway 2 are Divided

Your father is away for three weeks, travelling in the Peruvian Amazon rainforests. He writes to tell me that he doesn't want to take any more trips without you and me. He doesn't want to be standing in a jungle so thick he has to walk through tunnels under the trees, the roots dripping like static rain around him, the sun hard to see through the leaves, parrots calling just out of sight, if you and I are not by his side, no further divide between us. He says one of the people on the expedition is taking photographs so we can see what he's been doing, but we'll never really see unless we let our imaginations take us there.

I wonder if there will be trips like his trip once you are born. It seems impossible to fathom taking you through the jungle, or to picture myself as I was, able to climb steep mountains. Now that your head is pressed low in my expanded womb, I feel as heavy as the earth and it's hard to stand. In my mind there is a photograph of your father and me hiking together. It was years ago - in Panama on one of the many holidays we took together. We climbed higher and higher, each of us egging on the other, the cloud damp against our faces.

Now that highway stretches behind me, a journey I have already made, the new road long and straight before me with only the occasional divide.

The Hamlet of Amazon is Close to Watrous on Highway 2

When we arrive at Watrous, my sister and I check into a motel. We drive out to Manitou Beach and she screams with laughter as she braves the rain and floats in the salted lake. You kick and float inside me.

As she dries, she tells me there is a tiny town called Amazon just a little further down Highway 2. Your father is still in the Amazon, now without internet or phone. I wonder if you miss his voice. I wish it were only a short drive to get to him, a case of slipping into the car and driving over to gather him up and reunite us.

He loves the way the prairies undulate like the ocean, filled with waves of wheat, gopher fish and grassy plankton. The ocean between us is impossible to drive across, but you don't know any of this yet. For you, everything is my voice and my body, until you are released into the hot wet light of the world. Close, yet far away.

In 1952, Highway 2 was Rerouted

I am rerouted by you, by the swelling of my womb, by the thrill of you moving inside me, the breathless moments when I wonder if I have touched your foot or your elbow. Frantically, I have moved the furniture, getting the house ready for your imagined arrival, for your father's return, for all the things that will happen. I am all future, all anticipation, all excitement.

Yet there are the moments when I am fully present in time, like when I drive back from Watrous with my sister, mineral salts still sticky on my skin, a salsa CD blasting from the stereo, the windows open to the dust and light that enters in, the Amazon moments away, yet an ocean beyond. Highway 2 a plumbline on the map my sister holds up before us.

There will be a day when I bring you here, squalling with life, and I hold you in my palms, and I will probably be frustrated because you have dirtied your diaper or because your father is insisting on listening to music I do not like, or because the moment is not how I imagined it should be. The grainy facts of life get in the way of the fictional, disturbing my plans, knifing through my pelvis as I turn the car off the highway to head for home, the home I will bring you to one day soon, following the new route my life has taken, my tiny child. My son.

THE SIREN SONG OF HIGHWAY 39

BY BONNIE DUNLOP

WHILE HIS BUDDIES MEET AT THE LEGION ON SATURDAYS FOR A HAND OF CRIB, STAN'S FORD HEADS EAST, PAST THE NEAT LITTLE HEDGES AND THE WARTIME HOUSES TO THE EDGE OF TOWN. HIS TRUCK SEEMS TO HAVE A MIND OF ITS OWN, DRAWN, LIKE HE, TO HIGHWAY 39.

He was eighteen years old when he left home with two bits in his pocket. Like any prairie boy he'd spent hours jumping from boxcar to boxcar when the trains slowed through town, so shinnying up the back of a moving boxcar was no big deal. He'd slipped inside, leaned against the slatted wall and watched the empty countryside flicking by.

Clickety-clack. Clickety-clack.

The roundhouse at Moose Jaw was brightly lit. "Shit," he muttered as he slid from the train, noticed a man in a CPR uniform watching his quick descent. He'd heard tales of their rough-tough justice and he had no money to pay the fine.

"Cain't just go riding on trains just 'cause it suits you." The man's hair was the colour of steel, and his eyes were too. "How old are you anyway?"

"Eighteen," Stan replied. "Last Tuesday."

"Jesus. Thing is, I'm guarding this train and no one hitches on my watch." The man let his eyes drift. "See that train on the south siding? Soo Line? No guards there."

He twirled a match between his thumb and forefinger. "Now I'm turning my back to this here nasty wind. Nothing is what I expect to see when I turn around."

Stan slipped into the shadows, his eyes wet either from the man's unexpected kindness or the sudden cold of the Moose Jaw wind.

The truck turns down Highway 39, Stan's eyes soothed by the incredible flatness of the land. Cripes, he thinks, if you had a real good punter, you could kick a spiral and watch it soar all the way to the border. With not one thing to impede the view.

Prairie grasses, clumps of crocus and froths of baby's breath. Empty farmyards where spirits shift and sigh. The quilt of the landscape, brown and gold and green, stitched by scraggly windbreaks, the rusted rails of forgotten phantom towns. Lone elevators, hidden pools of oil, seams of coal, surprising sediment of the settler's dreams.

No need of a map or even a highway sign. The names of the towns are a litany, as soothing to him as a familiar prayer. Sometimes he whispers their names, in the night, when he most misses Mary: Pasqua, Drinkwater, Rouleau. Wilcox, Corrine, Milestone. Lang, Yellow Grass, McTaggart. Weyburn, Halbrite, Midale. Macoun, Hitchcock, Estevan. North Portal, end of the line.

Hometown orchestras playing old time waltzes till the first blush of dawn, box-social bidding in a one-room school, ladies' quilting circles, barn-raising bees. Angle parking, wooden sidewalks, Chinese cafés. Days more real to him than the days he's living now.

Dear Mom and Dad,

I have found work with a nice family, ploughing a windbreak and tilling the garden too as the lady of the house has arthritis real bad. But she is a fine cook.

The pay is not much, but otherwise I have no complaints. There is a road construction crew starting south of here. Lots of broke farmers will want those jobs too, so please say a prayer.

Say hello to the kids and tell Gordon he'd better brush up on his eight times tables or the nines will really do him in. I've seen the school at Wilcox and have heard they will take meat, potatoes, coal or flour and also, work, in lieu of tuition. The boys there are not to be trifled with so tell Gordon he'd better make good on his grades or I'll drag him down to Father Murray by the scruff of his collar! Gordon has an extraordinary mind and I don't like to see him waste it just because he's on the lazy side. (Sorry Ma! Nothing that can't be fixed with a bit of tough.)

Love - your son who thinks he knows everything - Stan

Dear Ones,

I have found out more about the relief job. Every able man within a twenty-mile radius gets a shot at the work - two weeks minimum - more if you impress the boss. So I am on my way. I will write when I can.

Love Stan

Dear Family,

I got the job! We get paid real good and on time too. My dream is to someday buy my own Cat and run it myself. There are so many miles of road to be built in this province that a man could work for years - if he's willing to follow the camps. Our equipment consists of two Cat graders, two elevating graders, twelve dump wagons, two cook cars, and two bunk cars. We joined the cook cars together, dug holes for the wheels so they would be closer to the ground. Did the same with the bunk cars, covered them with tar-paper from the ground up, then banked them with dirt, so we will be snug when winter hits. Permanent staff here is a straw boss, timekeeper,

cat operators, and two grader men. Also a blacksmith but most importantly, two fine cooks, Delores Henderson and Ida Anderson. The straw boss does most of the actual planning but doesn't hire or fire. He is a quiet man, doesn't say much but he thinks a lot and often comes up with more efficient ways. For instance, the two cooks are extra good at cooking but they serve up the meals as if they were in a home - not the quickest way to feed a crew. So Henry went in there one night after a prolonged supper and said he'd noticed that they were having trouble keeping up and would they let him show them how it could be done in an easier way. They were sure willing and this is what he told them. Put away the saucers for good, put a plate, cup, knife, fork and spoon at each place and set the tables in groups of about six. Put a dish of everything you have in each group, also a pitcher of tea and one of coffee. When all is ready, ring the bell and then sit down. No need to dish up individually. When the meal is half over, take a look around as some dishes will need a refill. After a day or two, you will find that some sets use more of one thing, some more of another. Adjust the original settings to allow for that. When the meal is over and the dishes washed, do not put them away. Just reset the tables so they are ready for the next sitting. After his advice, mealtimes went like clockwork. Less downtime, so I guess the foreman poking his nose into the kitchen increased efficiency on both ends of the job. The girls got so organized they had time, on nice afternoons, to come out to the job and watch the work.

I will sign off now.
Love Stan.

Funny how this flat-ass country he'd never really lived in had played such a hand in his fate. He'd never bought the Cat, but he had learned to take its motor apart and reassemble it minus the knocks and the loss of power. Eventually, he'd saved enough to buy his own tools and rent a small shop.

His future turned the day he'd driven to Rouleau to look at a derelict Allis for parts. He'd run into Giles

and they'd picked up their last conversation as if they were still bunkhouse buddies building roads from dawn till dusk. Giles had insisted he stay the night. And had dragged him along to a dance. He'd first laid eyes on Mary across the polished maple of the Rouleau hall. He'd recognized her features from a wisp of cloud, recalled the curve of her cheek from the remnant of a dream. Sometimes, he still feels the warmth of her waist beneath his leathered palm, the easy way she followed his lead.

He slows, drawn by the list of a rusted wrought iron fence protecting a small cemetery. Black-eyed Susans in Mason jars, scrubby prairie neatly trimmed. Beloved Mother. Dearest Son, Littlest Angel, Safe in His Arms. Markers listing, lichen orange. How, he wonders, did the pioneers persevere?

He imagines bulky backs bent above a high oak counter, the solemn study of homestead maps. The sudden pointing of a nail-bitten finger. Here? Or maybe here? What dreams compelled them to plough the stubborn prairie and build their squatty homes? And when the thirties bowed and broke them, then, of course, why stay?

A sudden breeze ruffles his thinning hair. Spits of fragrant rain anoint his brow. The pewter clouds churn and swirl, an endless tunnel above the flattened land.

He is old. He is tired. He knows he should go home. But he turns back onto the pavement, lured by the siren song of Highway 39.

Pulling, pulling, pulling him in.

LOOKING FOR TAMRA KEEPNESS ALONG THE NUMBER 1

BY CARLE STEEL

WHEREVER I DRIVE, I THINK OF TAMRA KEEPNESS. I LOOK FOR HER ALONG THE SHOULDER OF THE ROAD, ROAD ALLOWANCES AND CULVERTS.

Every small lump, every bag of garbage tossed out a car window, every loose shoe or rumpled shirt frozen to the highway. Whatever interests crows interests me. I have always felt that the Number 1 is the road that took her, east, I feel, though I have absolutely nothing to base that on. She's got to be somewhere.

Richard and I traveled that road so many times, east and west. He went for work, to buy books at antiquarian book fairs or to appraise manuscripts. He was an expert on Indians and the fur trade, the Hudson's Bay and the settling of the North-West.

We stayed in all the motels on that road. In spite of our age difference, the same kind of tackiness appealed to us: the more fake the paneling,

the bigger the neon signs, the better. I remember being snowed in at Motel K in Swift Current and running across the parking lot into the restaurant to a beautiful filet mignon. That hot summer evening on the balcony of the Satellite Motel in Medicine Hat, eating takeout liver and onions with our bare hands from a greasy Styrofoam container under yellow fluorescent lights. Or that night at the Knowles Motel in Moose Jaw where our two hostesses - just babysitting the motel for their friends, they said, ice clinking in their rye and cokes - were so pissed they fell over each other laughing as they tried to line up their little Xs on the little card so we could fill in our signatures and our license plate number.

If we only made it to the Knowles Motel that day it's because we fooled around so much ourselves. It used to take us days just to get out of Saskatchewan. We thought about starting a tour company with cats as mascots. Any trip with us would involve long naps in the sun, staring into space and spontaneous detours to chase interesting things that turned out to be nothing. We imagined starting other businesses along the highway, like a U-Pluck Chicken Farm, or a petting zoo, with me as the only animal. As well as being an excellent companion, the unique talents I bring into the world are soft skin, a soothing voice and a hat head. I could be there, behind a fence, wearing a hat and cooing at visitors.

Going east on the Number 1, the hotel we always looked forward to was the Whitewood Inn near the Manitoba border, where the highway was still a single lane. It looked like a normal hotel from the outside, but inside it swarmed with kids bused in from nearby reserves to use the pool. We loved watching them as they ran and splashed and yelled and peed in the pool. The idea of swimming after them - with all the possibilities of cuts, fungal infections and tetanus - kept us thrilled. In Estevan once, on another of our epic local trips, Richard woke up with seeping red bites all over his body, which took weeks to go away. We nicknamed the spots Estevans.

We were so unused to danger then. If I didn't accompany Richard on these trips, I knew he would read as he drove. He'd come home with his little suitcase, his scribbled notes and a bottle of wine, a rolled up magazine under his arm. "It's only MacLeans," he'd say. I would be half horrified, half turned on by his recklessness.

I see it now though, sort of, how we began to slip, where things started to go wrong. His drinking, my purposelessness. We hung on to each

other because we didn't know where to go next. The driving was just a way of not being anywhere, of not facing ourselves. That momentary press of rubber against asphalt gave us direction, to the next bookstore, the next Value Village, the next town, the next motel. I see our whole relationship compressed and stretched, measured in miles and pounds per square inch.

How Canadian of us, to look to the highway for guidance. We buy it, this artificial line from here to there, this thin skiff of tar that Ottawa drew to re-dream Canada into existence after the railway passed out of vogue. We cling to it like a line of ants, never look up saying, Jesus, we're in the middle of fucking nowhere.

It's a strange, liminal space, the Number 1. Two directions, east and west, drawing a border, creating an above and a below, an axis between two strategic points. It's a line tossed through history, a ~~strikethrough Cree, Dene, Blood, Assiniboine, Blackfoot, Saulteaux~~, across the great plains of Alberta, Saskatchewan, and Manitoba, back to Ontariario. Oh, Canada.

Where the road is twinned, it's as if it were drawn by two pencil crayons taped together by a giant child. They trace the land like a fingertip across a breast, hip bone, flank. It parts the trees gently, fingertips through hair.

Oh Tamra.

She lived just off the Number 1, a couple of blocks north of the stretch of it we call Victoria Avenue as it passes through Regina.

I imagine her running down Victoria to the Chinese grocery on a hot summer day. Above her, elm trees reach their arms out for each other, weeping sap from a chancre worm infestation. Tamra squeals and runs through the worms, laughing, sticky with silk.

This is the question no one asks: isn't it about time one of them went missing, all those little kids running loose in their underwear in bad neighbourhoods, their parents out, again. Is it so unthinkable that one got misplaced?

Like I'm in a position to judge. Richard drank himself half to death right in front of me and I couldn't find the words to tell myself what was happening. I sure could tell him though. "You'd better get your affairs in order," I'd said, more than once. "Keep drinking like this and you're going to have a stroke."

Which of course he did.

I take it back, I take it all back.

We're not together anymore, though I'm still there, in a way, stranded on the other side of his illness, my failure to save him. There were so many barriers between us after the stroke. The clunky medical equipment that bit and gouged, smashed into my shins and ankles, the people who entered our relationship when Richard's life suddenly became a group effort. Richard's own dead left side, the part of himself he no longer recognized as his own. It's called 'neglect,' this inability to sense the existence of the paralyzed part of your body after a brain injury. People with neglect risk ripping off or crushing their limbs. Oops.

I was always on his left when we walked, my arm linked through his, or in bed, curled around his back. After the stroke he couldn't see me there. I moved to his right, hung over the bars of his hospital bed for months, waiting for him to get better. I could have lowered them more often, climbed inside. But I didn't. Couldn't.

When I drive on the highway, I feel the same kind of insurmountable barrier. I could get out and stretch, go for a walk, just breathe for a minute. But I don't. Can't.

Richard and I both have brain injuries masquerading as other things.

"Everything you need is to your left," I used to say, a kind of Zen koan when he couldn't find something that was in plain view. When he could no longer see me there.

Tamra Keepness is to our left.

The missing posters were everywhere in Regina and along the highways leading out of the city, less so now. It's been five years since she disappeared, twice her lifetime. She'd be ten now. It's always the same picture, Tamra at five, two versions, one in a mini van, one against a cheerful classroom wall. There are a couple of other pictures, not used so much because she isn't smiling, as if her expression wouldn't compel anyone to look for her. Usually they digitally age pictures of children missing for that long, but they don't age hers. We need her to be five in order to care. There are certain requirements for empathy in this town.

The posters hung in every store window, in all the places that wouldn't normally have welcomed her or her family. They would have watched her like a hawk, these merchants. They would have smelled her grubby, metallic child smell, the heat of her little body, her hair shiny like gutter water. She would have left feeling bad and not known why. Is there an acknowledgement of this, between the lines on the poster? A garbled apology, an expression of remorse? Of love?

One trip Richard and I took was during mating season for yellow butterflies. They skipped happily after each other in the canola fields, until they drifted across the road and into our windshield "Hey, you look cute!" And smack! they'd be dead. The highway is like that sometimes. Deer, gophers, skunks, porcupines, all in pursuit of their lady loves. Smack! Never crows though. No silly courtship for them, so handsome they are. They strut and laugh from the sidelines, pleased as heck, dining on the failure of love.

We always think it's love. Whoever took her probably thought it was love too. For creatures so obsessed with it, we sure get it wrong.

Back to Whitewood, four years after Richard's stroke, five since Tamra went missing. It's a beautiful calm July day, perfect for a drive. No action today that I can see, not even crows. All around me, the crops are a nice Monsanto green, not a bite out of them. I can't seem to see past the other side of the road to my left, the side that leads back to Richard. I breathe the scent of cut hay, bleeding itself dry in the ditches.

Driving only seems like meditation.

I imagine Tamra, out there in the grass beyond the farms, face turned toward the sky, her body sinking softly into cool prairie clay. Her little ribs are bleached by the sun and wind, white and thin as knives. Her hair blows through the grass like seeds, catches itself around barbed wire and scrub brush. By now all the animals have spotted her, it's no secret to them where she is. The coyotes have rolled in her scent and covered her with dirt. Songbirds have stripped off her clothing for their nests; magpies have made off with her buttons and jewelry and teeth. Raccoons have washed her bones with soft black hands and the ants have couriered away her toenails. Mealy bugs have polished her skull with their million legs, as gentle as eyelashes.

At a certain point it's just over. You stop searching. There is nothing in the grass, no one will ever come forward. Her body will always be there, in plain sight, just beyond where we look.

Richard will not get better.

I have a new lover now, a young woman. In the depth of my grief, she seemed to fall from the sky like a fairy, right into my lap. She is tiny and beautiful and smart. I wrap my arms all the way around her, fit the crook of my arm tight around the ball of her shoulder, pour her into all the gaps that he used to fill.

I tell my body, See how healthy she is, so alive, all of her, so un-heavy. No illness, no history. The only way I can convince myself is by picking her up. See? Not Richard. When I drop her, she lands on her feet like a kitten, slides up my body again, her mouth against my breast, my collarbone, my neck. I feel her loving me. I feel my body loving her.

The Whitewood Inn has new owners, it seems. No reservation school buses in the parking lot, no little kids in the pool. After dinner, I go up to my room to put on my bathing suit. The door to my room faces plate glass windows of the mezzanine overlooking the pool.

A green doll lies on the windowsill on the other side the glass. It's small, made of that gelatinous, slimy material that appeals to kids' need to cringe and scream. It is covered in dust, must have been there for years, flung up here by a girl, probably, to save herself from being teased with it. I'm probably the only person who has ever noticed it. Its arm is stuck to the front of its round, featureless head, as if it's shielding its eyes, trying to get some sleep.

They haven't turned the lights on in the pool area, and no one else is around. I swim alone, watching the evening light fade from the skylights above me.

"You're almost free," whispered my young lover one night, a propos of nothing, as we lay there in the dark. She has cottoned on to me, the way I hold her body to soothe away the ache of having carried him for so long. From having let him fall.

I float on my back in the dark in the calm water, cool against my body. I look up through the skylights to the stars.

A PASTORAL AT ONE-HUNDRED & TWENTY-FOUR KILOMETRES AN HOUR

BY MATT HALL

violence grows listening
seasonal at once
field weathered foxtrap
convex lambent armature
plenary figures tentatively
flick the ligature of quick elements
dirt arcs off in light motion;
light absence; light eminence;
the variable evidence of light
straining the captive material
chemical fading radiance
a burnished vision
bone finery on a blood welling gradient;
fertile land endangered by saline encroachment

fertile land endangered by saline encroachment
or an abreaction of silence
the expansion of sloughs
is the timeless approach of the irreducible
phoneme of seepage;
a church-house choir song of lamentation
folds out over alkali flats
held captive by languorous hillsides
which are strung
by cultivated and efficacious parallels

by cultivated and efficacious parallels
the edicts of landscape
we measure our assumptive topography,
secular alters
by which we gauge all things:
surrounding fence-lines,
foxholes amongst neighbouring elms,
dried creek beds grown over with spear grass,
all aspects of the visual field
annealed in the rotund horizon
by the intrinsic curve of a tungsten sky
road-going to a distortion scarcely perceptible
but by the liminal contours
which bend groundward
and are framed by pillars of silos

framed by pillars of silos
in a prairie-bound house
a small birth is reconstituted by rain
in a designated open space;
an emergent landscape that flows
on the repetitive surface of cognitive substance.
abjection is a mutual symbol
moonlight reflecting in the blackest river
bearing no constellations
nor showing the depths of these wounds
through consecrated ground;
over this waterless space hang
our antecedents
at the edge of human inception

at the edge of human inception
the process of river motion
can no more be attributed to geological accretions
than can the expansive wanderings
of a tessellated sky
direct the acquiescence of first steps
amongst fields of mustard flax and wheat
brandished, serrated, wavering
which secrete applied poisons
in subterranean unseen folds
setting to rest in road side pools,
oil sheens on muddy standing water
in culverts with cut rusted edges
revealing atonements
of aggregates algae dirt and water

of aggregates algae dirt and water
lying aside the patchwork fields
treed wind breaks
the grains fall
a solicited combining
trails aired husks in tailwind
weaving loose seed in
closure and furrows
in thrushes of wheat
of paged calligraphy
bound like families
to a homestead block
with chthonic memories
and intrinsic divisions
the prairies wear the veil of corporeal frontiers

the prairies wear the veil of corporeal frontiers
like skin-grafts
a map whose land marks
the grain edge of formidable rivers,
the mark of trade routes
discernable only by sight
or song
dissected by barbed wire of varying tensions,
sung of atonal horizons over
the buried artefacts of the plains
which, once revealed,
catch the light and reflect
crepuscular bands
on the rusting foliage
of September's auspicious borders

over September's auspicious borders
a palimpsest drawn by constructs
and overlays of violence;
a refraction of the first hunt's
march through wet muskeg
the early morning silence never resolved
by aimless formations of flight, the prominent
form inaccessible to direction; an
unclosed system inhabiting motion
divines nature, the ceaseless
migration creates an ulterior space
as a function of groundcover
from which can be viewed this abundance of motion
which if it exists is
incompatible with restraint; thus ceaseless
thus unending, thus indivisible
thus revealing
arteries and varicose veins by which
we must trace our land's genealogy
thus the constructs which exist
place the vertices of motion above
the stillness of horizons, a parallel
impasse bound by the furious discourse of fire
a skyline which cauterises,
a vector of motion
correlates to escape,
this is representative; it details a longevity
of opposition intransigence,
the displacement of scalar intent
manifold heat, a moment
wing-shot, the circular
pattern of homeward migration;

Parts of this poem were first published online
in Cordite Poetry Review's Pastoral issue (#29, 2008).
Visit cordite.org.au/pastoral for more details.

3.

MIND THE GAP!

THE ART THAT WE
FOUND IS AS VARIED
AS THE LANDSCAPE,
CLIMATE, CULTURES
AND INDIVIDUALS
THAT MAKE UP
THIS LAND-LOCKED,
WEDGE-SHAPED
TERRITORY. **JEFF NYE**



Judy Anderson, *Childhood Memories*, 2007 PHOTO: TREVOR HOPKIN

REGINA



JUDY ANDERSON

BIOGRAPHY

EDUCATION
2007 Master of Fine Arts, Painting,
University of Regina
2002 Bachelor of Fine Arts,
University of Saskatchewan

SOLO EXHIBITIONS
2008 *Issue/d Paper*,
Harcourt House, Edmonton AB
2007 *Coyote's Trick*,
Mackenzie Art Gallery, Regina SK
2005 *Caution: Not Suitable
for Children*, Moose Jaw Museum
and Art Gallery, Moose Jaw SK

GROUP EXHIBITIONS
2008 */In/Stall*, Lane Level Projects,
Regina SK
2008 *Wawah Neechil! Funk*,
Outreach Program,
Mackenzie Art Gallery, Regina SK
2007 *Real Estate*,
Art Gallery of Regina SK

AWARDS, PRIZES AND RESIDENCIES
2007 Graduate Centennial
Merit Scholarship
2007 Graduate Centennial
Merit Scholarship
2006 Faculty of Graduate Studies
and Research Graduate Scholarship

I never planned on being an artist nor did I want to be one and so I did not take art classes in high school.

Secretly though I must have liked the idea because, through a series of fortunate events, here I am.

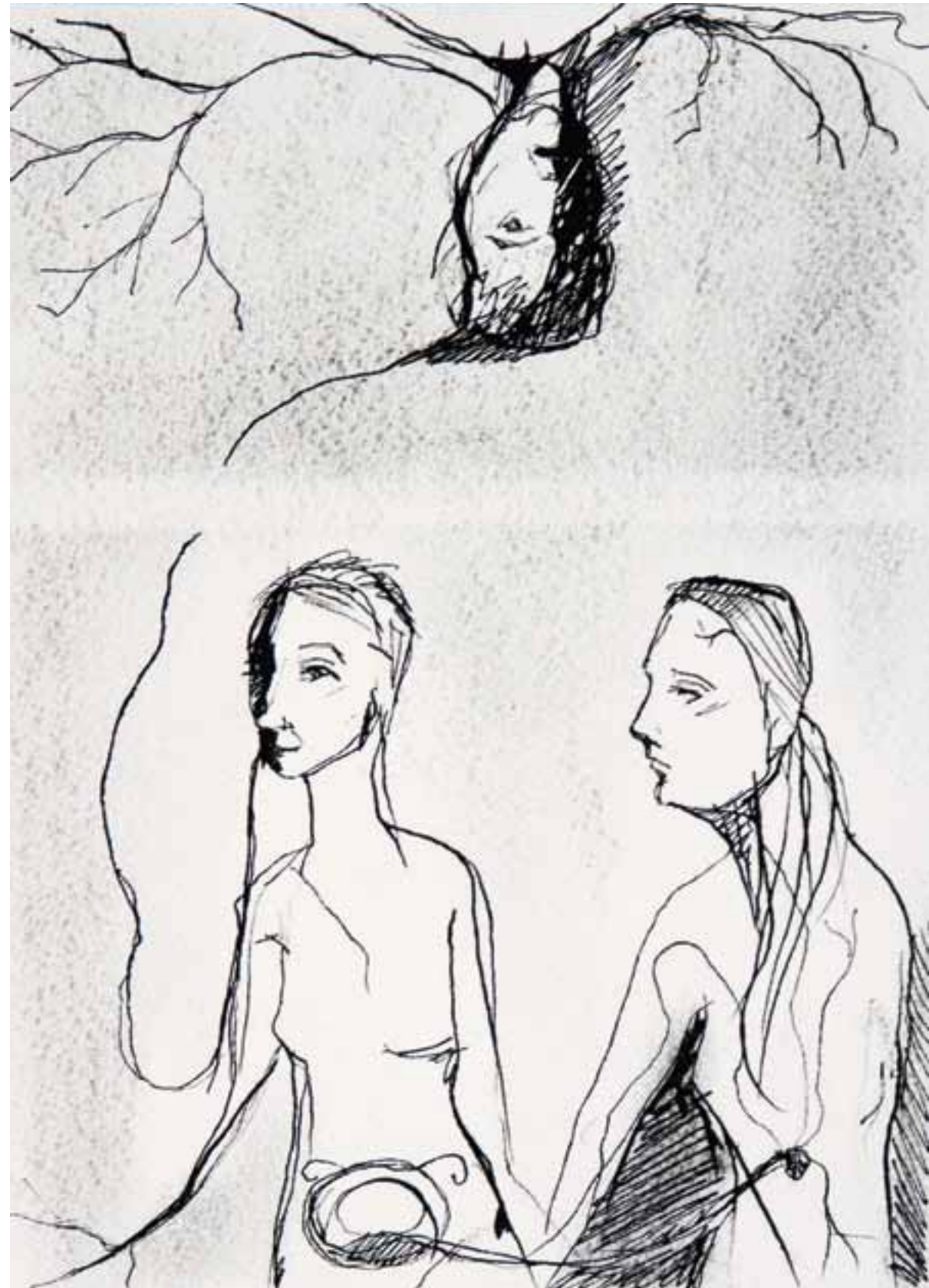
I was born in Regina and lived here until the age of 10 when my family moved to Edmonton. Eventually I moved to Saskatoon where I lived for nine years with my husband and our son. Five years ago, with the addition of a daughter to our family, we moved to Regina. I dislike moving and did not want to move again even though I had always hoped to return because my ancestral roots are on Gordon First Nation, in Southern Saskatchewan. In the end it has been fantastic living in Regina and it feels great to be home. While living here I have met supportive and fantastic people in the art community as well as in the Indigenous communities.

Nevertheless, it is always a challenge to be an urban Indian especially when you have been removed from your community before knowing it. Although I am from the Gordon First Nation, I did not grow up there and return infrequently. Yet I have a tie to the area that sometimes seems inexplicable.

Even so, I find that more often than not I "mind the gap" between who I am, how I was raised, where I was raised and the community of Gordon First Nation. I wonder how I fit in as both an Indian and an Indian from that community. This gap is imposed both inwardly and outwardly and after I am done validating who I am and where I was raised I realize that the gap is fictional. Everything I do in my work is closely related to generational legacies, which clearly articulate a tie to that land, space and people. When I create my issue driven parfleche boxes I am thinking expressly of myself; I cannot be who I am without the history of my people - they are in my blood. This reminds me that no gap exists. It doesn't stop me though from "minding the gap;" after all colonization has been quite successful.



Judy Anderson, *Secrets*, 2007 PHOTO: TREVOR HOPKIN



Lindsay Arnold, Bloodline, 2006 PHOTO: TREVOR HOPKIN

LINDSAY ARNOLD

BIOGRAPHY

EDUCATION
1996 Cinema, Television, Stage
and Radio Broadcast Journalism
Diploma, Southern Alberta Institute
of Technology, Calgary AB
1993 Bachelor of Fine Arts,
Minot State University, Minot ND

SOLO EXHIBITIONS
2005 Weeds, Community Works,
Melville SK

GROUP EXHIBITIONS
2005 Connections of Spirit,
Estevan Art Gallery and Museum,
Estevan SK
2004 - 2006 The Uncanny
Landscape, OSAC, Art on the Move
Touring Exhibit SK

2004 Visions As We See It,
Estevan Art Gallery and Museum,
Estevan SK

COLLECTIONS
2005 Estevan Art Gallery and
Museum, NWMP Map Project Standing
Rock,
Rock Carving, Boundary Commission
Trail, Chicken Rock



**My ancestry is mixed and as
a result I practice few traditions
that associate me with any
particular culture or ethnicity.**

The link I do have with my predecessors is my creative skill. I come from a long line of quilters, knitters, and tinkers who pursued these practical arts at the end of a workday. From an early age I enjoyed creating, especially drawing pictures but thought these endeavors were meant to fill the time after real work was done. As I have grown older I have gained more respect for my artistic nature and made it a priority, not an afterthought. I have the opportunity to be identified as an artist, a chance my ancestors never had.

I grew up and now live in North Portal, Saskatchewan. I have lived in other places but never experienced the feeling of home as I do in this village where I am rooted by memories, family, and a sense of place.

North Portal can be a quiet, close-knit, placid place offering few distractions to the artist. However, it is also a border town. Radiation detectors, firearms, random pocket checks and vehicle searches are a part of everyday reality. Although we share services, celebrations and memorials with our sister city, Portal, North Dakota, there is a definite line dividing us. The border forces me to consider, even prove, my identity or identities everyday. My connections to family and friends on the other side of the line are directly affected by border policies shaped

Lindsay Arnold, Dual, 2006 PHOTO: TREVOR HOPKIN

by the political climate of the day. I have found it impossible to live in this environment and exclude concepts of boundaries and identity from my work. The border is my landscape and it is reflected in my drawings.

Looking at North Portal from a distance, you will see a gap, a space devoid of trees or buildings. This marks the international boundary that separates North Portal, Saskatchewan from Portal, North Dakota. In my town you must "mind the gap" everyday. My work focuses on how society is shaped by borders of a physical, emotional and mental nature, and how we form our identity by these boundaries. My drawings trace fragile connections and

how they are affected by physical and conceptual boundaries. By mapping connections, both broken and intact, I create a permanent record of what once was, before the gap widened to a point where the ties were lost forever.



Lindsay Arnold, Like Her, 2006 PHOTO: TREVOR HOPKIN



SASKATOON

Amalie Atkins, *Stare* from *Scenes From a Secret World*, 2009
PHOTO: COURTESY OF THE ARTIST

Amalie Atkins, *Stitch* from *Scenes From a Secret World*, 2009
PHOTO: COURTESY OF THE ARTIST

AMALIE ATKINS

BIOGRAPHY

EDUCATION
2001 Bachelor of Fine Arts with distinction, major in Textiles, Alberta College of Art + Design, Calgary AB

1993 Bachelor of Fine Arts, Minot State University, Minot ND

SOLO EXHIBITIONS
2007 *Welcome to My Party*, Stride Gallery, Calgary AB
2005 *Wind Chill Masks: The Future of Winter*, The Royal Red Gallery, Saskatoon SK

GROUP EXHIBITIONS
2008 *Three Minute Miracle*, Flatlanders, Saskatoon SK
2005 *Mechanics of the Mind*, The Royal Red Gallery, Saskatoon SK

2005 *Plane Language*, Kenderdine Gallery/U of S Agriculture Atrium, Saskatoon SK

AWARDS, PRIZES AND RESIDENCIES
2009 Saskatchewan Arts Board, Individual Project B Grant

2008 Saskatchewan Arts Board, Travel Grant

2008 Saskatchewan Film Pool, Distribution Grant

My choice to become an artist: time and failure and being saved by fortuitous circumstances, a nice pen, and a super 8 camera.

I grew up in Manitoba and for me Saskatoon is like little Winnipeg. They are both haunted by ghosts, surrounded by prairie sea, and full of artists and musicians. Enduring winter provides monastery-like peacefulness which creates an ideal environment for making things, writing and joining art rock bands. The summers are perfect for showcasing farmyard pyrotechnics, bicycle tricks, and tomato growing competitions. I feel at home here.

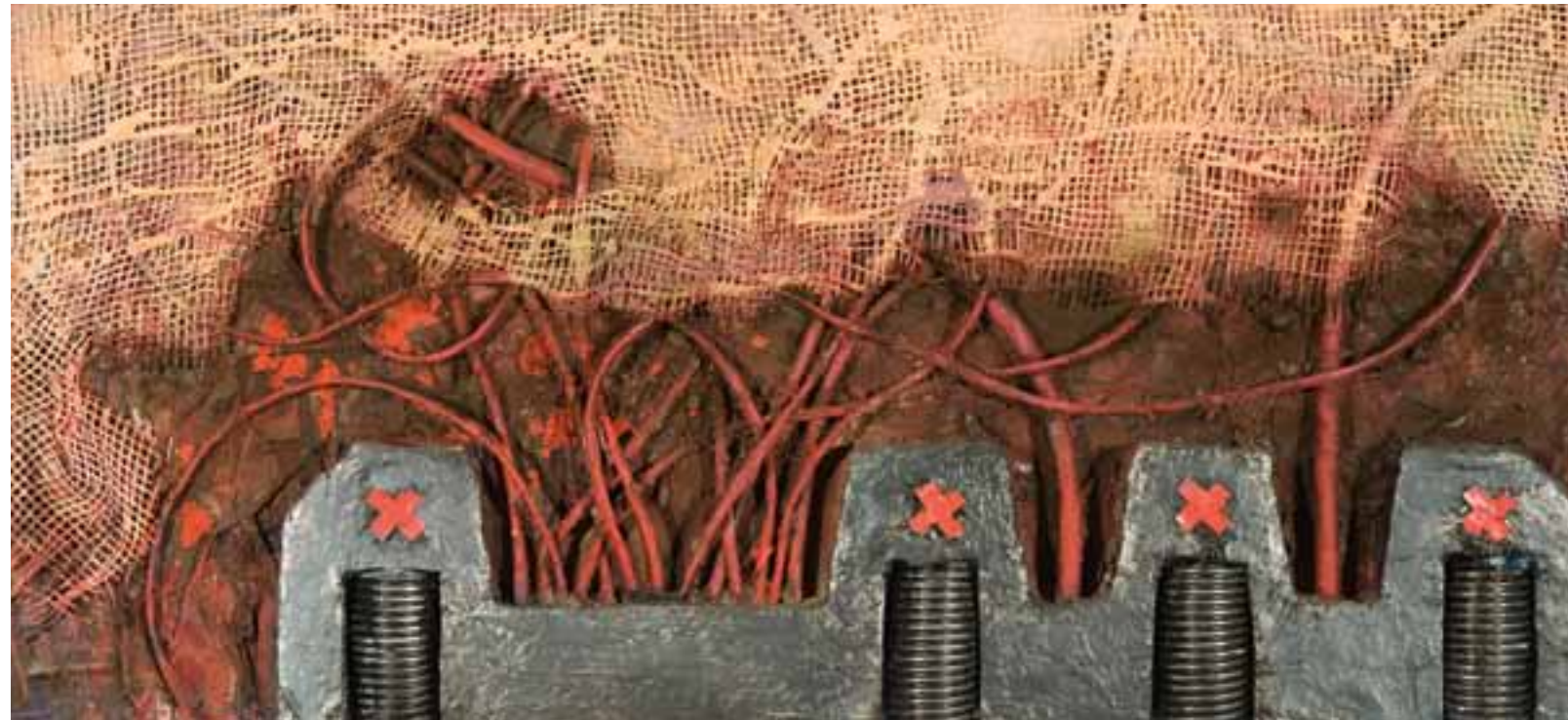
The possibilities here are as limited and as endless as you make them. The lack of 24 hour Turkish soup shops and all night dancing means I sleep more, eat healthy homegrown food and get a lot of work done. The art community here is reliable. The fast pace of a larger city produces a kind of frenetic motivation. Here things move at a slower pace so it is necessary to conjure up one's own discipline and motivation. There is room for improvement and this instigates a sense of possibility. The landscape is a filmmaker's dream. It is like a Mennonite widower patiently waiting for that fateful moment when an invitation to an old time dance party arrives and he starts to tap his feet to the music for the first time.

A crucial aspect of living here as an artist/filmmaker is the support of agencies like the Saskatchewan Arts Board, the Saskatchewan Film Pool, and PAVED Arts.

I am grateful and honored to be included in this exhibition of Saskatchewan artists. Maybe the gap is where we find the old ocean, the place we emerge from like a pod of deep sea whales finally taking a collective breath.



Amalie Atkins, *In the Reeds with the Bolex* from *Scenes From a Secret World*, 2009
PHOTO: COURTESY OF THE ARTIST





 BATTLEFORD

Joël Carignan, *Stitches*, PHOTO: TREVOR HOPKIN

JOËL CARIGNAN

BIOGRAPHY

EDUCATION
 2003 Graphic Art Electronic
 Pre-press Diploma, McKay Institute
 of Technology, Saskatoon SK

2001 Fine Arts Foundation Program,
 Alberta College of Art + Design,
 Calgary AB

SOLO EXHIBITIONS
 2003 *Partially Dissected*,
 Chapel Gallery, North Battleford SK

2002 *Partially Dissected*,
 Godfrey Dean Cultural Centre,
 Yorkton SK

2004 *Partially Dissected*,
 Last Mountain Lake Cultural Centre,
 Regina Beach SK

AWARDS, PRIZES AND RESIDENCIES
 2001 First Place in OSAC Regional
 and Provincial Adjudications

1999 John Paul 11 Award for
 Outstanding Achievement in Art

I started making art in high school and at the Alberta College of Art + Design. I enjoyed it enough to pursue it on my own.

I grew up in Battleford and I have decided to stay because I like to be close to my family and friends. There is a great artist mentorship program for select artists from the area. The program includes some studio space and mentorship from an artist in residence, which I've been able to access.

My art is still in the early stages of development. I am interested in creating different textures to enhance certain aspects of abstract composition. Through this experimentation, I hope to give each painting its own personality.



Joël Carignan, *Stitches*, (detail) 2008 PHOTO: TREVOR HOPKIN



Marc Courtemanche, *Trompe L'oeil*, 2009 PHOTO: TREVOR HOPKIN

REGINA



MARC COURTEMANCHE

BIOGRAPHY

EDUCATION
 2004 Master of Fine Arts, Sculpture, University of Regina
 1999 Bachelor of Fine Arts, Interdisciplinary, Nova Scotia College of Art and Design

SOLO EXHIBITIONS
 2008 *The Studio*, Art Gallery of Southwestern Manitoba, Brandon MB
 2007 *Place Settings*, 5th Parallel Gallery, Regina SK
 2003 *Not Quite*, (MFA) MacKenzie Art Gallery, Regina SK

GROUP EXHIBITIONS
 2008 - 2009 *Flatlanders*, Mendel Art Gallery, Saskatoon SK
 2008 *Winter Exhibition*, Nouveau Gallery, Regina SK
 2008 *3 & Eleven*, Nouveau Gallery, Regina SK

AWARDS, PRIZES AND RESIDENCIES
 2007 Artist in Residence, University of Regina

COLLECTIONS
 University of Regina, President's Collection

Cambrian College of Applied Arts and Technology

I became an artist so I could express my thoughts and emotions within three-dimensional forms, available for public viewing and contemplation.

Also, the idea that there are few limitations for how an artist can express her/him self is very appealing.

I chose to become an interdisciplinary artist in Regina because - while working towards my M.F.A. at the University of Regina - I was taught, influenced, and guided to think "out of the box." After exploring different beliefs regarding art making, I realized that the interdisciplinary approach best expresses my thoughts and emotions. Also, I felt that Regina's diverse art community helped to nurture this style of art making.

I'm living in Regina because I came here to complete my Masters of Fine Art Degree at the University of Regina. I stayed because I felt that living here with the resources available and the art community would enable me to become an artist.

I have grown as an artist by working and learning here in Regina with experienced artists that have been in the business a long time. Regina's community strongly supports the development of emerging artists by available programs or funding.

One of the challenges of living in Regina for me is that I had to explore new mediums because of limited industrial manufacturers, foundries and rock quarries, but this challenge was a blessing. It introduced me to the idea of interdisciplinary art, which then became my practice.

I am an artist whose practice focuses on crossing over techniques from one tradition onto another. In this case I'm exploring the idea of applying paint as if it was plaster and wood, layering paint in moulds to create individual parts that are then joined, screwed and glued together. I am using



paint to highlight things that exist around us in everyday life, and to question their function. Is a "paint chair", a chair or not a chair? Or is it just a representation of a chair? I want the viewer to contemplate what it means to paint and how we define what a "paint chair" is.

Marc Courtemanche, *Trompe L'oeil*, (detail) 2009 PHOTO: TREVOR HOPKIN



SASKATOON



Wally Dion, Sky Wheel, 2009 PHOTO: TREVOR HOPKIN

WALLY DION

BIOGRAPHY

EDUCATION

2004 Bachelor of Fine Arts,
Great Distinction and
Distinguished Exhibition,
University of Saskatchewan

SOLO EXHIBITIONS

2008 Red Worker, Grunt Gallery,
Vancouver BC

2008 Wally Dion,
MacKenzie Art Gallery, Regina SK

2006 Red Worker, AKA Gallery,
Saskatoon SK

GROUP EXHIBITIONS

2008 - 2009 Flatlanders,
Mendel Art Gallery, Saskatoon SK

2008 Honouring Tradition,
Glenbow Museum Calgary AB

2006 No Word for Goodbye,
Kenderdine Art Gallery, Saskatoon SK

AWARDS, PRIZES AND RESIDENCIES

2008 CARFAC Emerging Artist Award

2009 Banff Centre for the Arts,
Residency: Archive Restored

COLLECTIONS

Saskatchewan Arts Board

Canadian Museum of Civilization

Canada Council Art Bank

MacKenzie Art Gallery

Private Collections

epicindian.com

**I chose to become an artist
because it was something I
wanted for myself, from my heart.**

Over the past few years I have had to make that decision again, many times.

I live in Saskatoon right now because it is where I have made a home for myself. I have a large support network and a good home to live in. Cost of living is really low for me and this has contributed a great deal to my art practice.

The benefits to being an artist here in Saskatchewan include support from people and arts organizations throughout Saskatchewan. The Saskatchewan Arts Board, Tribe, Red Shift Gallery and the MacKenzie Art Gallery have been, and continue to be, a constant and encouraging presence in my career.

I would like people to know that it is hard work being an artist. However, I think there is much to make art about in Saskatchewan and no reason it can't be skillfully accomplished.



Wally Dion, Sky Wheel, (detail) 2009 PHOTO: TREVOR HOPKIN



Brandon Doty, Overlooking Washington Beach, Vice City, 2009
 PHOTO: TREVOR HOPKIN

BRANDAN DOTY

BIOGRAPHY

EDUCATION

2005 Bachelor of Fine Arts, Painting,
 Alberta College of Art + Design;
 Calgary AB

2004 Yale University; Summer School
 of Music and Art; Norfolk CT

GROUP EXHIBITIONS

2008 Everything Must Go;
 Flux Factory, Queens NY

2007 NY NY NY; Flux Factory,
 Queens NY

2007 Short Shorts & Camel Toes;
 Circa, Calgary AB

AWARDS, PRIZES AND RESIDENCIES

2004 Ellen Battell Stoeckel
 Fellowship; Yale University,
 New Haven CT

2001 Bonnie Parkinson Painting
 Award; H.B. Beal Secondary School,
 London, ON



During my grade 13 in Ontario,
 Ron Milton, a London based
 artist and teacher at H.B. Beal
 Secondary School, came to our
 art class to talk about Beal's two
 year specialized art program.

CANORA

Before that, a teacher had brought in a book for me to look at; it was on the artist, Ed Kienholz. This pulled me in the direction of painting and sculpture as an activity to pursue.

I had been living in New York with Sarah Jane Holtom for two years and we were interested in a change; Sarah's mom had moved to Canora a couple years before, and it seemed to make sense at the time to come here.

The challenges here are the same as anywhere, it seems to me: minimizing the amount of time you need to spend at a day job and maximizing studio time.

Brandon Doty, Mansion on Starfish Island, Vice City, 2009 PHOTO: TREVOR HOPKIN



Randal Fedje, 365 Self Portrait Project, 2009 PHOTO: COURTESY OF THE ARTIST

REGINA



RANDAL FEDJE

BIOGRAPHY

EDUCATION
2006 Masters of Visual Arts,
University of Southern Queensland
2002 Bachelor of Fine Arts,
University of Regina

SOLO EXHIBITIONS
2006 Placement, Brisbane
Powerhouse, Brisbane QLD
2006 Polar, Tracer Projects Gallery,
Toowoomba QLD
2005 Crossing Over, Toowoomba
Regional Art Gallery, Toowoomba QLD

GROUP EXHIBITIONS
2009 The Peoples Show,
The Crushed Grape, Regina SK
2007 Flatlands, Flatlands Studio,
Regina SK

2006 USO, Warrick Art Gallery,
Warrick QLD

AWARDS, PRIZES AND RESIDENCIES
2006 Performance Centre
Achievement Award, USQ

2001 The Kiyomi Annette
Shoyama Bursary in the Visual Arts,
University of Regina

eyeonweb.ca/randalfedje

**I have wanted
to be an artist
for as long as
I can remember
so it was an
obvious choice.**

I had a very supportive family that told me to do what I loved; it led me to art school and living my life as an artist.

Regina is home. It grounds and nurtures my artistic wants and needs. I can work part time and pay the bills; people know me here; they know that I am an artist and that I am interested in working within the arts field, so I can always find and make work.

The main challenge I have found is the ease of being typecast or pigeon-holed. Everyone knows everyone within the arts community, so when you are known for something you are always known for that work. It is very difficult to break out, to try something different and be accepted.

I started to take self-portraits as a way to understand the art of photography and myself. I have come out of my shell in a lot of ways; this project has really made me see all sides of myself, my personality, and my physicality.



Randal Fedje, 365 Self Portrait Project, 2009 PHOTO: COURTESY OF THE ARTIST



SASKATOON

Clark Ferguson, *Dead Meat*, 2008 (still) PHOTO: COURTESY OF THE ARTIST

CLARK FERGUSON

BIOGRAPHY

EDUCATION
 2000 Bachelor of Fine Art,
 Concordia University, Montreal QC
 1998 Faculty of Engineering,
 English and Fine Arts,
 University of Saskatchewan

SOLO EXHIBITIONS
 2009 *In Search of Desire*,
 Open Space, Victoria BC

2009 *In Search of Desire*,
 Platform Gallery, Winnipeg MB
 2004 *Sonho Meu*, Collaboration
 with Helio Melo and James Prior,
 Bananeiras Art Gallery performance,
 Rio de Janeiro, Brazil

GROUP EXHIBITIONS
 2008 *Open Studio with*
 Garth Jergenson, Performance/
 Video/Residency in collaboration
 with Scott Rogers, Joi Arcand,
 and Karen Polowick, The Church
 Basement, Saskatoon SK
 2007 Web Cinema,
prairiefarmersjeans.com -
 Film Pool/SOIL, Regina SK

2007 *The Gallery is Closed for*
Renovations, AKA and Paved Arts,
 Saskatoon SK

AWARDS, PRIZES AND RESIDENCIES
 2004 Capacete Artist Group
 Residency, Rio de Janeiro Brazil

2003 Atelier Sagamie, Digital
 Imaging Residency, Alma QC

2002 Atelier de L'Île, Val David,
 Releve Insertion, two-week residency
 with honorarium

clarkferguson.ca



Being an artist wasn't something that I grew up aspiring to be.

It came about in my very early twenties when I was interested in aesthetics and image making. I am a much different artist than I was at that point, more interested in ideas, video, documentary, narrative, and even broadcast television. I recognize myself more as a creative person than as an artist. I find the word "artist" a little limiting in terms of where you might find yourself in ten years.

I grew up in Saskatchewan and left in my early twenties. I came back to take a lead role in the Saskatoon artist-run gallery community and found myself in an exciting creative space while in Saskatoon. Instead of leaving after completing my contract, I decided to stay and started developing tons of projects. Once you're on a roll, "don't mess with what's working."

The greatest thing about being an artist in Saskatoon is the community's size: large enough to know many other artists and feed off the energy but small enough that you can be at an opening or a film, and ten minutes later be back working in your studio. Our community does need to travel outwards and spend time in the other communities nationally and internationally to keep ourselves fresh and vital.

I am now becoming interested in making work that can affect an audience wider than an art gallery can attract, increasingly interested in longer format video/film projects and broadcast television.

Dead Meat is an absurd narrative video that follows a young man's travels into the desert while undergoing an epiphanetic, transformative moment in a desert. The journey is representative of a cliché rites of passage journey that has been born into our shared pop-cultural identities. However, as the entire journey is constructed out of miniatures, photo backdrops and low-fi blue screens, the trip is flung into the fantastically bizarre and ridiculous. And as such, the work asks the viewer to consider how much of ourselves or the how much of our personal identities and experiences can we consider legitimate.

Dead Meat was created within a group of works titled "In Search of Desire." This group of works has been and still is concerned with the elusive, good old-fashioned search for meaning within a cooling universe.

Clark Ferguson, *Dead Meat*, 2008 (detail) PHOTO: COURTESY OF THE ARTIST



Robert Froese, *Objetos Perdidos*, 2008 - 2009 PHOTO: TREVOR HOPKIN



MOOSE JAW

ROBERT FROESE

BIOGRAPHY

EDUCATION
 1994 Bachelor of Fine Arts (Ceramics)
 University of Regina
 1987 Bachelor of Arts (Art, English)
 University of Saskatchewan

SOLO EXHIBITIONS
 2008 Kofukudou Gallery,
 Fujieda Japan
 2007 Gallery Sora, Meguro Tokyo
 2004 IMC Potash Gallery, Moose Jaw
 Cultural Centre, Moose Jaw SK

GROUP EXHIBITIONS
 2006 *Synergy in Clay*, IMC Potash
 Gallery, Moose Jaw SK
 2006 *In The Round*, SaskTerra
 touring exhibition, Saskatchewan
 2006 *Sens* Faculty Exhibition,
 Red Deer College, Red Deer AB

AWARDS, PRIZES AND RESIDENCIES
 2008 Invited artist in residence
 U of S, Emma Lake Kenderdine Campus,
 Emma Lake SK

2006 Self directed residencies
 at the U of R and U of S, Emma Lake
 Kenderdine Campus

1994 *Radner Prize in Visual Arts*,
 University of Regina, Regina SK

COLLECTIONS
 Moose Jaw Museum & Art Gallery
 Private Collections

My work in clay is about the examination of how a vessel contains, as well as how it functions as an object of contemplation.



The clay objects that I present in this exhibition are a development of the vessels that I make from day to day. They are the result of what I find and reflect on while walking on the prairie, in forests, and on beaches.

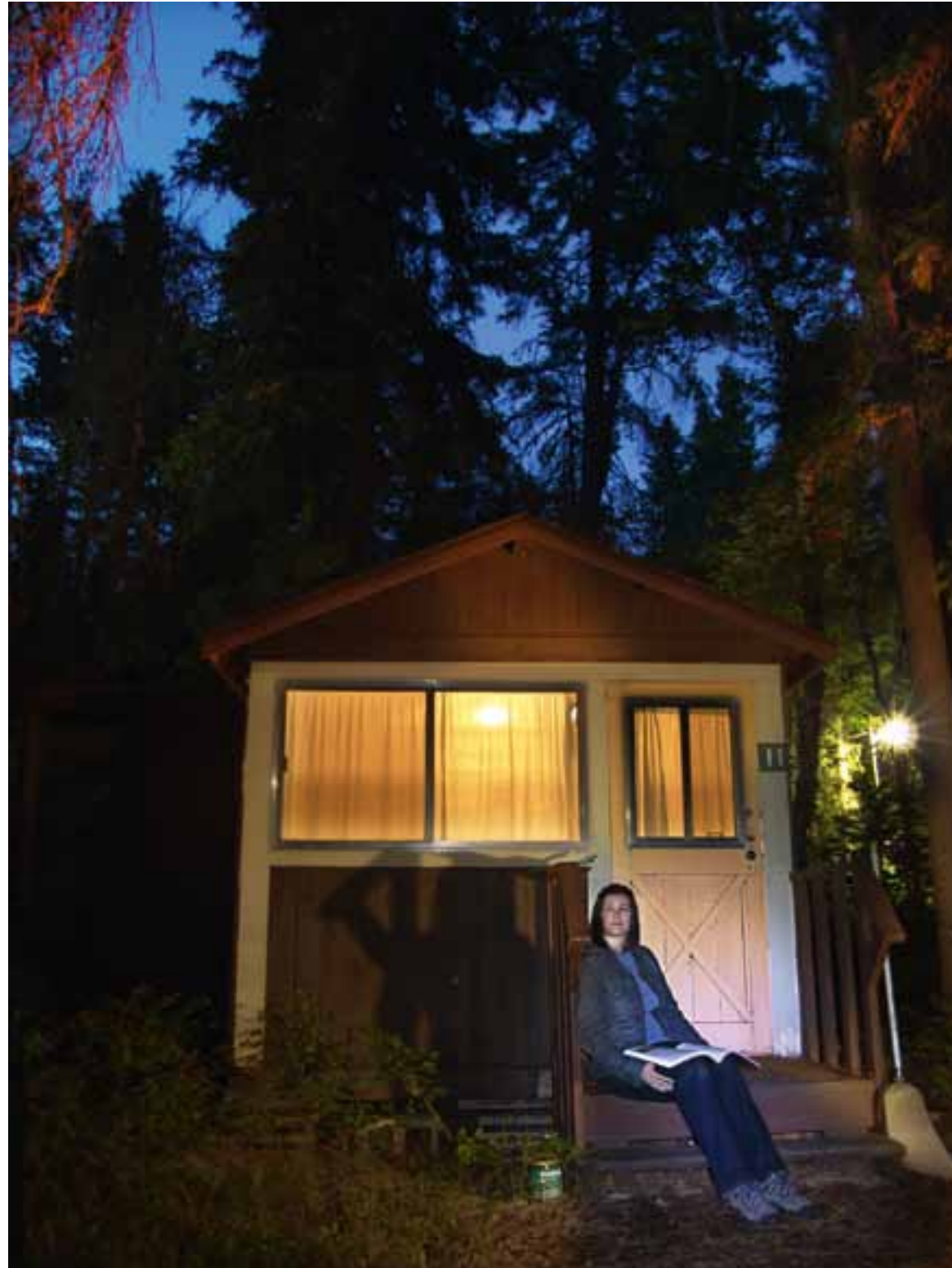
Thinking about what led me to become an artist I can say that an interest in geology joined with fine arts studies grew towards a commitment to ceramic artwork.

Having grown up in an art supportive home with a father as an artist also guided me towards this life. As well, I was blessed to meet and be supported by Japanese potter Kazuma Nakano when I first decided to make clay work my livelihood.

Regarding the choice to relocate to Moose Jaw, I was drawn there to be closer to my family and friends. The purchase and lengthy renovation of an old house in which to live has made me less mobile, but I still keep up with my work in Japan when time allows.

A benefit of returning to live in this small community is the network of support from the arts community. It's helpful in my art practice to reflect on the place that I knew when I was young and relate to it in a different way now as an artist. I find that I am much more active in the community now, living in Moose Jaw, compared to 10 years of living in Japan. I find that this change requires that I set specific times for studio work, rather than having an unrestricted work schedule as was the case for me in Japan.

Robert Froese, *Objetos Perdidos*, (detail) 2008 - 2009 PHOTO: TREVOR HOPKIN



Gabriela García-Luna, *Jennifer of the Blue* (from *Significant Light* series), 2009
PHOTO: COURTESY OF THE ARTIST



MOOSE JAW

GABRIELA GARCÍA-LUNA

BIOGRAPHY

EDUCATION

1986 Baccalaureate in Design, Universidad Autónoma Metropolitana, Azcapotzalco Diseño de la Comunicación Gráfica

SOLO EXHIBITIONS

2007 *Universos Relativos (On the skin of my father)*, Installation La Chambre Blanche, Québec OC

2006 *Universos Relativos*, Photography. La fábrica de imágenes, México

2005 *Terra Incógnita*, Photography and installation. Museo Regional de Querétaro, México

GROUP EXHIBITIONS

2006 *Lo Binario*, Fundación Sebastián

2005 *Usted está aquí*, Museo de Arte Tridimensional, México DF

2004 *Vulnerables*, Galería Arte Alterno, Oaxaca, Mexico

AWARDS, PRIZES AND RESIDENCIES

2007 Artistic Residency Grant. La Chambre Blanche-Québec. FONCA, CALO, Canadá

2005 Grant "Artes por Todas Partes". Secretaría de Cultura, México DF

2003 Artistic Residency Grant. The Banff Centre. FONCA, México-The Banff Centre, Canadá

COLLECTIONS

Colección OMNILIFE

Colección del Gobierno del Estado de Querétaro



I don't really know how I became an artist. It's just what I love doing.

Perhaps this is because of an inevitable attraction to the sublime and interesting that art can be.

Originally coming from Mexico City with its crowds, vibrant culture and burgeoning artistic atmosphere, I moved to Moose Jaw to be closer to my partner. Moose Jaw is a small, calm place to work and live and is conducive to contemplation. Although the small artistic community is of great support, it is challenging to overcome having less feedback from other artists, critics, and a larger public as there was for me in Mexico City.

Photography fascinates me in its possibilities of sudden encounters with vanishing instants. For me it's a tool to conceptually explore an inner reality. The origin of the word photography can be interpreted as drawing with light, and it is precisely what

Gabriela García-Luna, *Terry of the Blue* (from *Significant Light* series), 2009
PHOTO: COURTESY OF THE ARTIST

I aim to do in the work that I call *Significant Light*. I started this work while I participated in the Emma Lake Artist's Residency Program in 2008. Significant light is how I refer to the remaining light on the horizon that glows late at night in the geography of a northern place. In order to truly see it you have to be far from city lights, in a state of contemplation.

My first encounter with this significant light occurred at the University of Saskatchewan's Emma Lake Kenderdine Campus. Emma Lake has a mysterious and magical aura of melancholy and beauty that no sensitive person can miss. The people in my photographs are artists: searchers like me, exploring their own visions.

CHRIS CAMPBELL GARDINER

BIOGRAPHY

EDUCATION

1998 Master of Fine Arts with distinction, (Sculpture/Multi-Media) University of Regina

1995 Bachelor of Fine Arts with great distinction (Sculpture/Painting), Alberta College of Art + Design

SOLO EXHIBITIONS

2008 Dia-bollein and Sym-bollein Abracadabra, OR Gallery, Vancouver BC

GROUP EXHIBITIONS

2008 - 2009 Flatlanders, Mendel Art Gallery, Saskatoon SK

2002 Transcendent Square, Rosemont Art Gallery, Regina SK

1999 Untitled (New works by Chris C. Gardiner and Paul Jackson), The Antechamber, Regina SK

COLLECTIONS

Saskatchewan Arts Board

I am still working at securing the "artist" title.

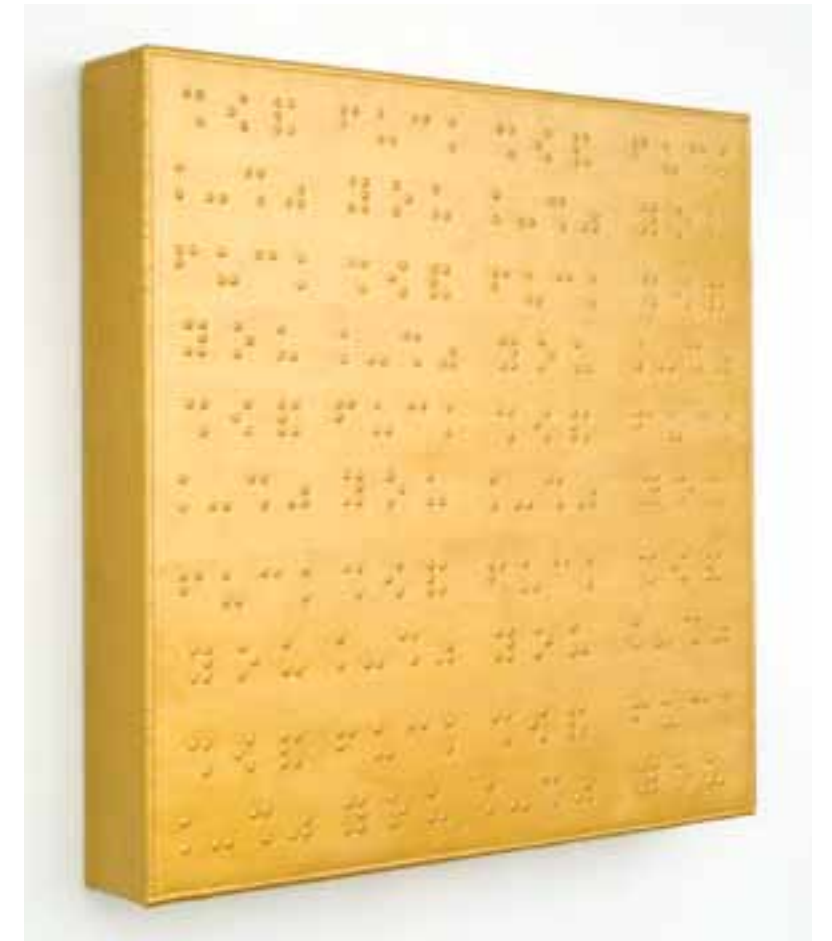
I believe we are all in some sort of apprenticeship in relation to our practice. It is safe to say I had little choice in the matter. Others can call it "art." I call it "the path" or "the way." It is a lifetime in the making.

I currently live in Pense, a hamlet comprised of 500 residents located 30 km west of Regina. At first in Pense I felt displaced but I now realize how much I have in common with the farmers in the surrounding fields - just different crops. I'd make my current work anywhere so it has little to do with where I am situated other than the quiet and financial practicality. I have found means to send transmissions stating I am here; these outgoing messages need to be articulate and profound.

The benefits of Saskatchewan are linked to well being and not to professional objectives. The challenges are linked to professional objectives and not to well being. I favor simply making my work and maintaining its momentum according to my own rules of engagement. The benefits and challenges of living in Vancouver or Toronto would be the same, but the corresponding sentiment might be reversed for well being and professional objectives. I was born here in Saskatchewan; this is where my roots are, regardless of challenging conditions.

I am not a minimalist. My "work" is there but inaccessible visually, other than the visual traces inherent to the prop you may have thought, successfully, was a monochromatic object hanging on a wall. I want you to see nearly nothing in the beginning and nearly everything in exchange for looking and thinking. I conceal in order to reveal.

I am an anxiety collector who transfigures anxious content into visual and philosophical apparatus in the form of hand made, ritualized objects, containment boxes, designed to imprison anxiety. My goal is to entice the reader of my objects into



a private discourse with contained and contaminated content, mine and theirs. I see the magic clearly and hope that others can extract their own version. I am unsure how this fits into the theme of Mind the Gap! other than I am an individual working artistically here in this province and that instantly links me to others who may have been selected for a similar reason.



PENSE



Chris Campbell Gardiner, working on Cancer-Ivan August Sellers, 2008
PHOTO: ELI BORNOWSKY

Chris Campbell Gardiner, Cancer-Ivan August Sellers, 2005 - 2008
PHOTO: TREVOR HOPKIN THE SASKATCHEWAN ARTS BOARD PERMANENT COLLECTION



ERIN GEE

BIOGRAPHY

EDUCATION
 2009 Bachelor of Fine Arts, Visual Arts, University of Regina

2006 Bachelor of Music Education, Vocal major, minor in visual arts education, University of Regina

SOLO EXHIBITIONS
 2008 *Formants*, Neutral Ground Art Gallery, Regina SK

2007 *RealSpace*, 5th Parallel Art Gallery, Regina SK

GROUP EXHIBITIONS
 2009 *Z-Axis*, PAVED New Media, Saskatoon SK

March 28 *Dorkbot*, Neutral Ground Art Gallery, Regina SK

U of R BFA Graduate Exhibition, MacKenzie Art Gallery, Regina SK

AWARDS, PRIZES AND RESIDENCIES
 2008 U of R May Estella Rae Husband Intermedia Award in Visual Arts

Saskatchewan Arts Board Premiers Centennial Scholarship

eringee.net

My interest in the arts came as a result of my love for fairy tales and the fantastic.

I loved well-illustrated books, obscure nursery rhymes and Disney cartoons. I wanted to be an animator when I grew up, which led me to watch interviews of the animators, who recommended that any aspiring artist draw everyday and really be sure that they loved what they were doing. My favorite art brings me back to a childlike appreciation of the world, which I think is really important.

I was born here in Regina, and for the last six years I have been attending the University of Regina to learn about music, being a teacher, and being a visual artist. The university has been fantastic to me, and I am excited about seeing more of the world and challenging myself in unfamiliar places in years to come.

In Regina, I find the arts community to be very supportive, creative and enthusiastic, but in the digital arts context I have experienced even more openness and support. Furthermore, I am indebted to telecommunication, online tech forums and artists working in digital media who are available for chatting online, some from Saskatchewan, some from much further away. Living in Regina is challenging because of its geographic isolation from larger artistic communities and events, but this situation can also represent an exciting opportunity to work with people in Saskatchewan to build these communities and supports.

I am interested in investigating the emotional underpinnings of science and technology as a way of exploring the gap between "self" and "other."

I think that technology can be a fascinating artefact (or mode) of communication whereas science often shapes how we define ourselves in the world we inhabit. I am not a scientist, nor a software engineer, but the presence of technology in my life is something that really challenges and interests me, and maybe there are other ways of talking about that, through music, art and interactive experiences.

REGINA



Erin Gee, *Feedback*, 2009 (stills) PHOTO: COURTESY OF THE ARTIST

Erin Gee, *Feedback*, 2009 (still) PHOTO: COURTESY OF THE ARTIST



SASKATOON



Todd Grondahl, Gus Middleton's Mobile Anti-Propaganda Dissemination Unit, The H.M.S. Bunkie, 2009 PHOTO: TREVOR HOPKIN

Todd Grondahl, Gus Middleton's Mobile Anti-Propaganda Dissemination Unit, The H.M.S. Bunkie, (detail) 2009 PHOTO: TREVOR HOPKIN

TODD GRONSDAHL

BIOGRAPHY

SOLO EXHIBITIONS

2007 Innocuous Charitable Benevolent Brotherhood, Gordon Snelgrove Gallery, Saskatoon SK

2006 Realtor Showcase, La Scala Gallery, University of Saskatchewan, Saskatoon SK

2006 Spanish Influenza, Royal Red Gallery, Saskatoon SK

GROUP EXHIBITIONS

2008 Joined, Mendel Art Gallery, Saskatoon SK

2007 A Bachelor's Christmas Tree, Royal Red Gallery, Saskatoon SK

2007 The Articulations, Conex Us, Mendel Art Gallery, Saskatoon SK

I was always making things, being creative, etc. As a youngster, I used to copy drawings out of the Funk & Wagnalls Encyclopedia.

Also as a young pupil I received special attention from my teachers for imagining (and proliferating) elaborate lies. Passionately skirting the truth, I continued to build upon these early successes and continue to create and share work.

I moved to Saskatoon, because the houses were cheap at the time. The benefits of the art scene here are there are people who are selfless and sincere, and who are fun to work with or for. The biggest challenge is that the scene is small, so a lot of involvement and effort is required. But when you are inspired, that can be a good thing.



Todd Grondahl, Gus Middleton's Mobile Anti-Propaganda Dissemination Unit, The H.M.S. Bunkie, (detail) 2009 PHOTO: TREVOR HOPKIN



SASKATOON



Troy Gronsdahl, *The generosity of mechanics (is not well documented)*, 2008 (still) PHOTO: COURTESY OF THE ARTIST

TROY GRONSDAHL

BIOGRAPHY

EDUCATION
2002 Bachelors of Fine Arts,
with great distinction,
University of Saskatchewan

SOLO EXHIBITIONS
2002 *Losing Elsie June*,
Gordon Snelgrove Gallery,
Saskatoon SK

2001 *Joe*,
Gordon Snelgrove Gallery,
Saskatoon SK

GROUP EXHIBITIONS
2009 *crossing the pond*
(artist emerging there and here),
Paved Arts, Saskatoon SK

2009 *Images Festival*,
Toronto ON

2009 *Dissecting the Narrative*,
Art Gallery of York University,
Toronto ON

AWARDS, PRIZES AND RESIDENCIES
2008 *Blackflash Magazine*,
Moving Image Contest,
honourable mention

2003 Western Canadian Music
Awards, nominee

1993 Governor General's
Academic Medal

troygronsdahl.com

Equal parts irrationality and stubbornness fueled my desire to become an artist.

Economic necessity has since shaped my career path. Like many aspiring young folks, I have flirted with relocation but ultimately couldn't pull myself away from Saskatoon. Being here makes me feel sane. I have a tight family and couldn't imagine living too far away from them.

The size of the art community, access to resources, proximity to family and the general pace seem to agree with me. Most of the challenges of living here are related to geography including weather, isolation, cost of travel, and limited number and scale of exhibitions. The recent increases in cost of living have made Saskatoon a more difficult place to live and work.

I pursue a broad range of creative activities that fall under the umbrella of my art practice including: creating visual art, writing and performing music, operating an independent record label, organizing cultural events and working as a budding young arts professional. Over the past few years, I have developed a body of video-based work that explores notions of vulnerability. My motivation is to complicate or subvert the prevalent western entertainment media narrative through the production and presentation of intimate video portraits.

Working in close proximity with my subjects - frequently family members or close acquaintances - I record private moments and simple, unscripted performances. I attempt to mitigate the often clumsy, intrusive presence of the camera by working in an environment of trust and sensitivity as I negotiate delicate social boundaries. The videos are frank and sincere, at times complicated by underlying tones of personal transgression.

The generosity of mechanics (is not well documented) is a short experimental video that considers notions of vulnerability through an intimate portrayal of a man enduring the physical symptoms of Parkinson's Disease.



He put a lot of miles on that truck - making the daily trip from the farm to their restaurant in the city, running all kinds of errands - and that old truck was in desperate need of a wheel alignment.

The steering wheel was jittery; in fact, the damn thing shook like crazy. Harold scheduled an appointment to have the vehicle inspected.

The generosity of mechanics is not well documented, but on this particular occasion, it was determined that a wheel alignment was not necessary. Upon further inquiry it was determined that Harold's arm would shake when he raised it above the shoulder. The tremors had started; Harold continued to wash cutlery.

Troy Gronsdahl, *The generosity of mechanics (is not well documented)*, 2008 (still) PHOTO: COURTESY OF THE ARTIST



Laura Hale, *Meander*, (detail) 2009 PHOTO: COURTESY OF THE ARTIST

LAURA HALE

BIOGRAPHY

EDUCATION

2004 Prop Making, Stratford Theatre, Ontario

2003 Fabric Arts, University of Saskatchewan

SOLO EXHIBITIONS

2009 *Consecrate*, Barr Colony Heritage Cultural Centre, Lloydminster SK

GROUP EXHIBITIONS

2009 *Apron Flag* (vintage aprons), Public Art Installation, Arts Without Borders, Lloydminster SK

2009 *Transformed* (ice, fabric), Public Art Installation, Bud Millar Park, Lloydminster SK

2008 *Freeze Frame* (water, foliage), Public Art Installation, Meewasin Winter White Festival, Saskatoon SK

AWARDS, PRIZES AND RESIDENCIES

2007 - 2008 Artist in Residence, Meewasin Valley Authority, Saskatoon SK

2006 - 2007 Artist in the Community, Meewasin, Saskatoon SK

2005 Art at Work Resident Artist, Jeux du Canada Games, Regina SK



Curiosity, hard work, passion, and my connection to nature and landscape, led me to become an artist.

I grew up in a farming community in rural Saskatchewan with large open spaces and an ever-changing landscape. I also spent a lot of time "on the road" which reinforced my connection to the land and inspired a sense of scale in my work. Traveling also sparked a curiosity and romance with the history contained in objects and the evolving rural landscape and culture.

I live in Lloydminster because of a Saskatchewan Arts Board Artist in Residence contract and I will be here for two years. I have also done Artist in Residence contracts in Regina and Saskatoon.

It is a unique situation because while I live here I know I have only a temporary contract. I came to Lloydminster to be able to continue to make art full time, which is the number one benefit to living here. This temporary situation also presents challenges. By the time it takes to "set up shop," familiarize myself with my surroundings and become an accepted

part of the community, my contract will be coming to an end. However, I appreciate moving around to different communities because it exposes me to new surroundings and landscapes that influence my art.

My experiences with artist residencies over the last five years have influenced my work. I develop and propose projects that are not only of interest to me but allow for community participation and collaboration. About one half of my time is devoted to community projects. Often the collaborators have no experience in art making, but these projects would not be realized without the sharing of knowledge, labour and support. When I work on community-based projects, I have to give up some of the control that I would have if I was working independently, but the exchange of skills, experiences and knowledge gained throughout the process is unmatched.

Laura Hale, *Meander*, (detail) 2009 PHOTO: COURTESY OF THE ARTIST



Kyle Herranen, *Where the Hell is Saskatchewan, and Who is Emma Lake?*, 2009
PHOTO: TREVOR HOPKIN

REGINA



KYLE HERRANEN

BIOGRAPHY

EDUCATION

2009 Master of Fine Arts, Sculpture,
University of Regina

2004 Bachelor of Fine Arts Honors,
Sculpture Major - English Minor,
York University

SOLO EXHIBITIONS

2009 *Picture Frame*,
Nouveau Gallery, Regina SK

2007 *Parergon*, 5th Parallel Gallery,
Regina SK

2005 *Fenced*, Site specific
installation, Sudbury ON

GROUP EXHIBITIONS

2008 *In/Still*, Group site
specific installation, Regina SK

2007 *The Winter Show*,
Nouveau Gallery, Regina SK

2007 *The Garage Show*, Group site
specific installation, Regina SK

AWARDS, PRIZES AND RESIDENCIES

2009 Artist in Residence,
Neil Balkwill Centre

2008 Teaching Fellowship
in Sculpture, University of Regina

1999 Entrance Scholarship,
York University

REPRESENTED BY

Nouveau Gallery, Meagan Perreault,
2146 Albert St. Regina SK

kyleherranen.com

I did not choose to be an artist. Artists don't choose their profession; it is a tormenting endeavor.

I am continually wrestling with new ideas, fighting others, completely trashing some, and yet working meticulously to realize others. My mind is continually filled, not at my accord, with images and ideas. The only way to escape the bombarding images and find some kind of solace is to make the images I see fit for making. But while I'm making the ones I think need to be made, more images and ideas come knocking. It is a never-ending battle.

I did not choose to be an artist but I have chosen to live in Regina. There is a wonderful community of artists here. It is small, tight knit, yet inclusive.

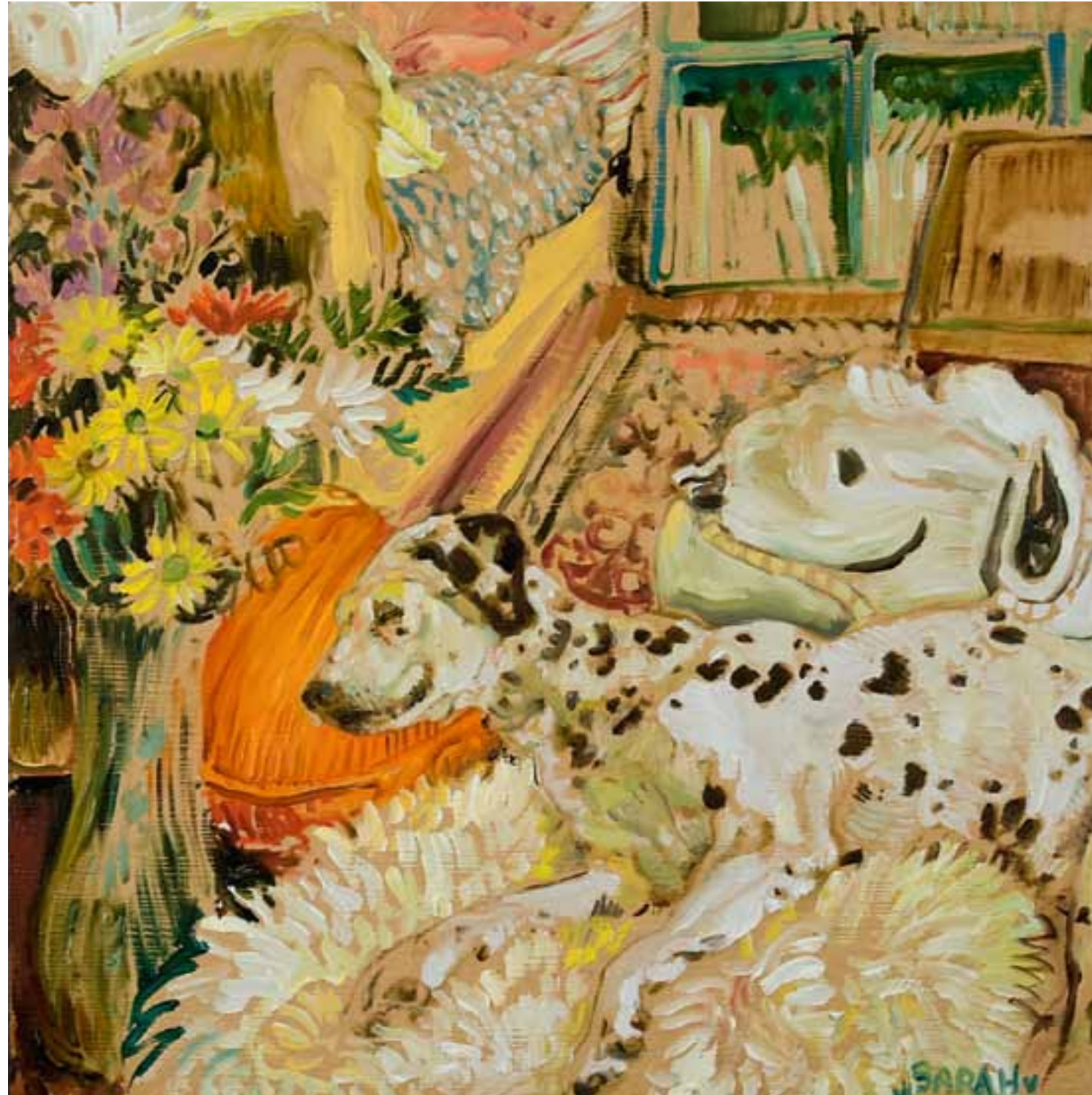
In this community I have found support, encouragement, and above all friendship. Close friends, particularly artist friends, are invaluable.

The benefits of living in Regina far outweigh the challenges. The galleries here are plenty, the sources for art making supplies are generous, and there is a strong artist community. Being close to rural land is important, as well as ample access to parks and recreation sites. This city offers a place to live close to nature where one can experience the joys of what the outdoors have to offer. This is important to my art making practice. My images come from nature and the closer I am to it, the clearer and more profound the images are.

I grew up in a very small town in Northern Ontario; I was educated in Toronto and now live in Regina. For me, Saskatchewan is the ideal place to live and make art. It is large enough to offer big city amenities yet small enough to have a close artist community. I like to say that Regina is a big city with a small town feel. This allows me to work and live at a pace that is comfortable and familiar.



Kyle Herranen, *Where the Hell is Saskatchewan, and Who is Emma Lake?*, (detail) 2009 PHOTO: TREVOR HOPKIN



Sarah Jane Holtom, Last dance with Penny Jane, 2008 PHOTO: TREVOR HOPKIN

SARAH JANE HOLTOM

BIOGRAPHY

EDUCATION

2004 Bachelor of Fine Arts,
Drawing;
Alberta College of Art + Design

2003 Queensland College of Arts,
Griffith University, Brisbane
Australia

SOLO EXHIBITIONS

2009 The Painting from life with Sarah Holtom Show; Access SK

2008 All dogs go to heaven;
Lucky's Gallery, Vancouver BC

2006 100 Portraits of Calgary Artists; The Living Arts Center,
Calgary AB

GROUP EXHIBITIONS

2009 Speak, Memory;
Moose Jaw Museum & Art Gallery,
Moose Jaw SK

2008 Portrait of the Artist;
Glenbow Museum, Calgary AB

2008 Miracles;
Godfrey Dean Art Gallery,
Yorkton SK

AWARDS, PRIZES AND RESIDENCIES

2004 Award of Academic Excellence;
ACAD, Calgary AB

2004 Student's Choice Award,
ACAD, Calgary AB

2003 Jason Lang Scholarship Award,
ACAD, Calgary AB

COLLECTIONS

2007 Glenbow Museum;
Permanent Collection 100 portraits of Calgary Artists, Calgary AB

sarahholtom.com



My great-grandmother, grandmother, mother and father were all artists.

CANORA

My mother also had close friends who were professional (women) artists and so I was encouraged and aware of the possibilities from a young age. I have taken my own art seriously for as long as I can remember. It has become part of my identity.

In 2004 my mom moved to Canora after visiting with a friend at a family reunion. The cost of a home was enough incentive for her to pack everything up and move from Jasper, Alberta to Canora, Saskatchewan. My boyfriend, Brandan Doty, and I were living in New York for a while; we enjoyed our time there but we also wanted the exact opposite. Moving to Canora seemed like a return to reality and/or to nature.

Canora has been a great place to live, I am lucky to have the feeling that I am working as an artist full time.

As the community has embraced my being an "Artist" I have had opportunities to paint statues such as the Welcome to Canora Lesia statue, do logo painting on the rink, and to teach art classes. I can now say that I am a proud home owner, and together with Brandan have run the National Gallery of Saskatchewan, 117 Main Street, Canora, for almost two years.

Thanks to the Saskatchewan Arts Board I had the opportunity to make a television show with Access 7 Cable TV. The Painting from Life with Sarah Holtom Show consists of one

hour episodes: oil painting from life in the open air, from start to finish, all the while sharing some thoughts with the viewers at home.

Sarah Jane Holtom, Wind Belt #1, 2009 PHOTO: TREVOR HOPKIN



Rob Jerome, *untitled*, 2003 PHOTO: TREVOR HOPKIN
COLLECTION OF JIM SEARSON

Rob Jerome, *untitled*, (detail) 2003 PHOTO: TREVOR HOPKIN
COLLECTION OF JIM SEARSON

ROB JEROME

BIOGRAPHY

GROUP EXHIBITIONS
2009 *Expressions*,
Saskatchewan Native Theatre
Company, Saskatoon SK

2001 *Movement of the Plains*,
Northern Plains Indian Artists
Association exhibition, Banff AB

1999 *Winter Festival Juried Art
show*, The Little Gallery, Prince
Albert SK

AWARDS, PRIZES AND RESIDENCIES
1999 Peggy Kerr Memorial Award,
Little Gallery, Prince Albert SK

I appreciated growing up with an artist, Roger Jerome, as a father.

I was introduced to three-dimensional art in grade seven. Since then I developed as an artist with a lot of help from people in the community. I've been carving antlers and stone for about nine years.

I hope that people connect my work with the place that it comes from. Being an artist gives me a sense of accomplishment.

It allows me to produce something beautiful - to detach from the world around me in order to dive into the work. You have to love what you do. I love making art so that's what I do.

I was born in La Ronge, and after some time away, I moved back. I love the peace and calm of the lake. Having lived in different cities, I find La Ronge rings true with what life is all about - my connection to nature. I've always hoped to have a cabin by the water with a place to work right by the lake.

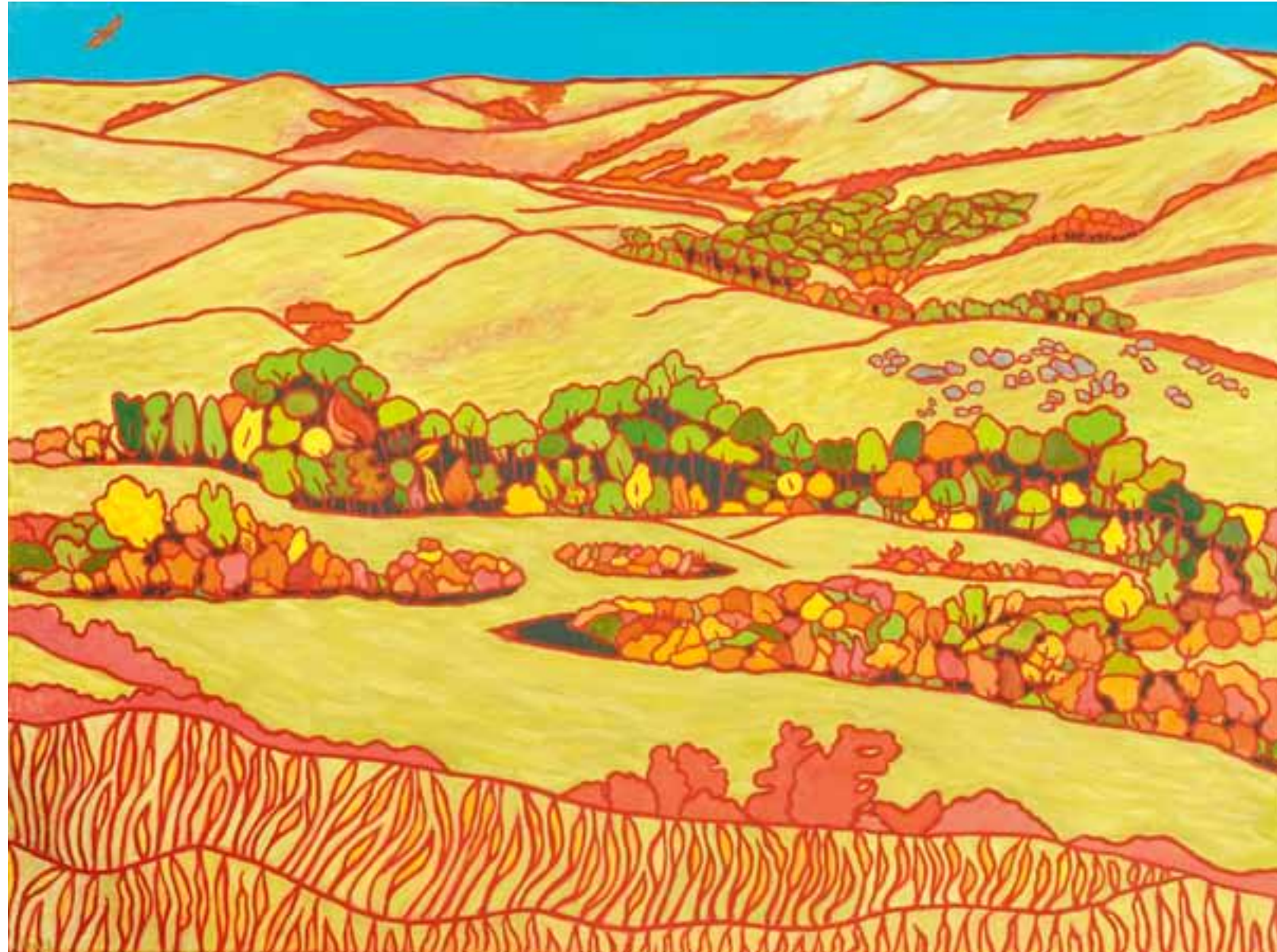
There are so many talented people in La Ronge. It's inspiring to look at the work being made here and to learn from other artists. Much of the work from La Ronge is inspired by the land, because the people here have grown up near nature. I went out into the bush as a kid, hunting and fishing and living close to the land, so I try to maintain these traditions and a strong connection with where we come from as people - people who are proud of their identity. I use northern themes and represent animals from the region for the same reason.

Moose, elk and caribou shed their antlers every fall, and I prefer to work with freshly shed antlers. I use the raw form of the antler to decide what the piece will become. The condition and the form of the horn have a huge impact on what I am able to do with it.



With each piece, I am trying to make people look inside to see in the finished carving what I see and feel. I have an appreciation for nature and for the land of Northern Saskatchewan and want others to see this place's beauty, too.

Rob Jerome, *untitled*, (detail) 2003 PHOTO: TREVOR HOPKIN
COLLECTION OF JIM SEARSON



Sandra Knoss, Top of the World, 2008 PHOTO: TREVOR HOPKIN

ROCKGLEN



SANDRA KNOSS

BIOGRAPHY

EDUCATION

2003 Artist Workshop at Emma Lake

1982 Fine Arts program,
University of Saskatchewan

SOLO EXHIBITIONS

2008 My View, Assiniboia Gallery,
Regina SK

2005 My View, Moose Jaw Cultural
Center, Moose Jaw SK

GROUP EXHIBITIONS

2008 - 2009 Southern Artist Show,
Shurniak Gallery, Assiniboia SK

2008 Summer Show, Art Gallery
of Swift Current, Swift Current SK

My Grade three teacher, Mrs. Panko, was my first contact with art.

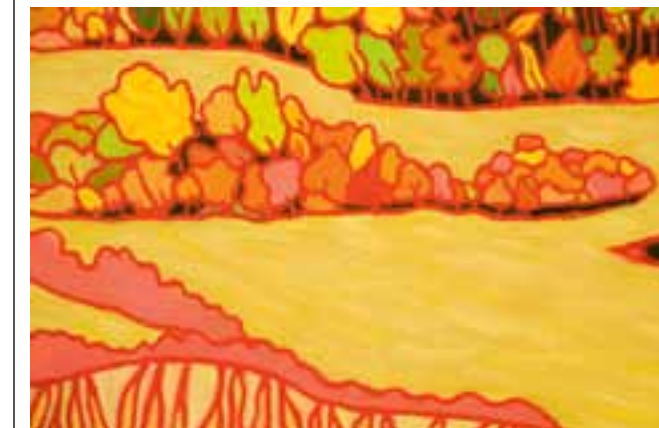
She ran weekly art classes after school, and we all knew that one of her sons was an artist. Every holiday she would make decorated cakes. One day we were making paintings and I had done a painting of a little Mickey Mouse toy I had. Mrs. Panko said it was a very good painting. We entered our paintings in a local art contest; I didn't win a thing but it didn't matter because Mrs. Panko had said it was a very good painting. Since Grade three I have known I would be an artist.

I live at Rockglen because this is where our farm is.

The best part about living here is the landscape. I have very easy access to subject matter. It can be easy to get distracted in a small community where there are many demands on your time: the farm, volunteer work, family. Now that my children are grown I find I have the confidence to take more time for my work. I used to feel isolated from the artistic community but lately I am finding more and more people in my community who are artists or very appreciative of the arts.

I have lived my whole life in Saskatchewan, most of it in a rural community. I have always known artists, writers, and musicians in my community. A lot of

our artists who do knitting, crocheting, quilting, wood-working, or sewing are not formally trained, but we all knew who was artistic in our community and many of them taught others their art. This is my artistic legacy. I think when we take a good look at Saskatchewan we will find there never was a gap but rather a prejudice about what culture is.



Sandra Knoss, Top of the World, (detail) 2008 PHOTO: TREVOR HOPKIN



REGINA



Adam Lark, *Interstice*, 2009 (stills) PHOTO: COURTESY OF THE ARTIST

ADAM LARK

BIOGRAPHY

EDUCATION
2007 Bachelor of Fine Arts,
Visual Arts, Major: Inter-Media,
University of Regina

SOLO EXHIBITIONS
2008 *Mirroring Our Interior*,
Neutral Ground, Regina SK

GROUP EXHIBITIONS
2008 *New Works on Paper*,
Kunst Haus, Regina SK
2007 *Web Cinema 2007*,
Saskatchewan Film Pool/Soil Digital
Media Lab, Launch Oct 15,
World Wide Web

2007 *The Birds: Utopia, Dystopia
and Anotopia*, Scenofest at Prague
International Quadrennial of
Scenography, Fifth Parallel Gallery,
U of R, Regina SK

AWARDS, PRIZES AND RESIDENCIES
2006 May Estelia Rae Husband
Inter-Media Award in Visual Arts



I never really had a choice as far as becoming an artist. I am good at many things, technically, and could have chosen to do one of those other things.

My approach to life is that I must do the thing that I am best at and I am best at visual art.

I live in Regina because the people in the community and surrounding area are an extended family; this is what gets me through the harsh winters and the temporary bouts of anxiety caused by (perceived) isolation from the rest of the world.

One benefit of working as an artist in my community is that other artists and members of the surrounding community are almost entirely supportive of any art being made, and I find that people value art and artists. Another benefit is that the geographical distance that separates us from other centres allows for an incubation and creation of work that is distinct from other regions.

My work with video usually starts with a hypothesis; then the work of conducting experiments with my camera begins. Subjects of interest for me tend to question the nature of our immediate surroundings and how they are perceived. I find the video camera an exceptional tool for taking a scene I may have viewed a thousand times and, through the apparatus of the camera and the editing process, seeing a new

perspective which more often than not reveals things about the subject as well as how we relate to and negotiate our quotidian landscapes.

My work on paper seeks to give expression to the chaotic forces that are at play in the universe, a push and pull game of anarchy and control. At certain points in the process I give up control of the image to the chaos of the wet on wet paint and the heaving and buckling paper. Secondly, I introduce an agent that creates lines

and forms completely autonomous from my own intention. Thirdly, I assert my control and place ink to paper with my own hand and intention willfully creating lines and forms. The resulting process is one of creation where both forces beyond my control and also my own artistic intent become weaved together.

Adam Lark, *Saltern 1*, 2008 PHOTO: TREVOR HOPKIN



SWIFT CURRENT



Nicholas Louma, (Installation view) PHOTO: TREVOR HOPKIN

NICHOLAS LOUMA

BIOGRAPHY

EDUCATION

2008 Bachelor of Fine Arts,
Studio Art, University of Lethbridge

2003 Diploma of Visual
Communications,
Medicine Hat College

SOLO EXHIBITIONS

2008 *Untitled*, U of L Gallery 8,
Lethbridge AB

2006 *Mass*, U of L Gallery 8,
Lethbridge AB

GROUP EXHIBITIONS

2008 - 2009 *The Winter Salon*,
Art Gallery of Swift Current,
Swift Current SK

2008 *Summer Show*,
The Gull Lake Museum, Gull Lake SK

2008 *Don't Cry Over Spilt Vinyl*,
Pravus Gallery, Phoenix AZ

AWARDS, PRIZES AND RESIDENCIES

2008 Combined Faculty and Staff Art
Department and Art Gallery Award
(Annual Juried Student Exhibition)

2007 Art Society Award
(Annual Juried Student Exhibition)



I'm not too sure what led me to become an artist; I've always been artistic and enjoyed it.

I grew up in the Swift Current area and when I finished with my last round of post-secondary education it was the most affordable place for me to come back to. Now that I'm back I'm discovering that the area has a lot to offer the art world.

While I find the vast majority of people without appreciation and understanding of art, and most art that is accepted is not very challenging in practice, application or experimentation, for the small group that does appreciate art in all its forms there are some really exciting things happening here. The art being produced in Saskatchewan is fantastic and on par with the rest of the world. One only has to scratch the surface of the artistic community to see this.

I have an interest in graffiti art and I am a practicing tattoo artist slowly being enveloped in the new "Vinyl Toy" art movement. Add this to my past history of being a video game addict, and my first art lessons coming from copying the art of comic books, and you have the ingredients of my own little world. My art reflects this: the designs can easily grab the attention of a person, but it is the pop and surreal aspects of these genres that really interest and inspire me. I like art with a message, narrative, fictional or real, being able to read

into something and discover something about the artist, the world, or even yourself. The message itself isn't important, just that there is a message for a viewer to walk away with.

There was a point in time, very recently, that I had to argue that "low brow" art was just as important as the accepted high arts but now I see that "low brow" has come to rank with the rest of the art world. The only question now is how we as artists push this art form without killing it.

Nicholas Louma, *The General*, 2009 PHOTO: TREVOR HOPKIN

Nicholas Louma, *Bunny*, 2009 PHOTO: TREVOR HOPKIN



MOOSE JAW

Mark Lowe, *Transubstantiation*, 2007 PHOTO: TREVOR HOPKIN

MARK LOWE

BIOGRAPHY

EDUCATION

2008 Bachelor of Fine Art, Sculpture, Alberta College of Art + Design

2000 Bachelor of Arts, Archeology, University of Calgary

SOLO EXHIBITIONS

2008 *Bin 15*, Prairie Arts Festival, Moose Jaw SK

2007 *Communication Breakdown*, The Instigation Station, ACAD, Calgary AB

2006 *Park*, Illingworth Kerr Gallery, Calgary AB

GROUP EXHIBITIONS

2009 Brown Ground Gallery's First Opening, Moose Jaw SK

2009 *Factory Party #4*, Marquee Room, Calgary AB

2007 *Trilogy - Park*, Moose Jaw Museum & Art Gallery, Moose Jaw SK

AWARDS, PRIZES AND RESIDENCIES

2009 - 2010 Artist in Residence, Mossbank SK

2008 Alberta College of Art + Design Board of Governors Award for Academic and Artistic Achievement

2008 Saskatchewan Arts Board, Project Assistance Grant

I've always had a fascination with objects and art.

All in my family are creative, so I grew up with some form of the arts always sitting in the background. Objects and places have always told me stories, and most of my memories are made up of objects, colors, and sounds. The ability to express myself in various ways, and experimenting

with approaching subjects and perspectives in non-traditional ways makes sense to me, like the meeting of science and art.

I grew up on a farm outside Moose Jaw and got out as soon as high school was finished. Years later I found myself back here because there were more opportunities than when I had grown up here. It's nice to be close to my family farm, to have an escape and endless materials and space. I have more time here and can take things a little slower than when I was living in Calgary; it is more affordable too.

Moose Jaw is like a blank slate so it's fun and easy to try new things. There are some great and talented people around Moose Jaw doing interesting things, and there are always people who want to help out! Sometimes, though, it is difficult finding materials or services, and I miss being around a larger arts community with broader cultural variety. It seems that parts of Saskatchewan are completely cut off from what's happening in the rest of the country. But at the same time, people can be very open minded here and willing to try new things. The main challenge is also a benefit, challenging people's preconceptions of what art 'is' or what it can be.

The way in which I approach my practice is quite varied in the sense that I work in a multi-disciplinary fashion with a variety of materials. I use found and fabricated objects, electronics, sound, photography, performance, film, and installation to explore and interpret the physical, metaphysical, and sensory world around us. Some of my work touches on the



notions of nostalgia and memory by trying to dig up subjective sensory memories in the viewer. I also hope to cue viewers to become curious about and explore the environment in which they exist as well as ask why things are the way they are. I'm also fascinated with parallels and dichotomies and enjoy a play on words.

Mark Lowe, *Transubstantiation*, (detail) 2007 PHOTO: TREVOR HOPKIN



●
SASKATOON

Nancy Lowry, Night Strip - Emma, 2009 PHOTO: TREVOR HOPKIN

Nancy Lowry, Crossbow, 2009 PHOTO: TREVOR HOPKIN

NANCY LOWRY

BIOGRAPHY

EDUCATION

2003 Bachelor of Fine Arts,
Major in Fine Art and Media Arts,
Nova Scotia College of Art
and Design, Halifax NS

2003-2006 Liberal Arts Courses,
unclassified studies for interest

SOLO EXHIBITIONS

2008 Landmarks, Art Placement,
Saskatoon SK

2004 Route, Frances Morrison
Public Library, Saskatoon SK

2003 Someplace, Anna Leonowens
Gallery, NSCAD, Halifax NS

GROUP EXHIBITIONS

2008 Flatlanders, Mendel Art Gallery,
Saskatoon SK

2007 Triangle Arts Association
25th Anniversary Alumni Exhibition,
Brooklyn NY

2007 Paintings, Lennox
Contemporary,
Toronto ON

AWARDS, PRIZES AND RESIDENCIES

2005 Triangle Artist's Residency
Program, 3-month residency
in Brooklyn NY

2003 Pouch Cove Artist's Residency,
Cornerbrook NL

2002 Emma Lake Artist's Residency
Program, Emma Lake SK

I've always gravitated towards anything creative, making things, finding different ways of doing things.

I've been painting since I was a kid, and I had the opportunity at a young age, while working at Emma Lake, to see practicing artists in action, with many strong role models. I enjoy creative problem solving and open possibilities in art. I love painting.

I grew up in Saskatoon and returned after studying art in Halifax. I like that with a ten minute drive I can be out in the prairies, or, in Saskatoon, walk for two minutes and be in the company of foxes and pelicans on the riverbank. I like Saskatoon as a great home base, a university city, and a great walking town.

The pace of life is good for getting work done, and I have wonderful studio space to work thanks to Basil and Mina Forsyth. There are great painters here and I have a lot of support from other artists.

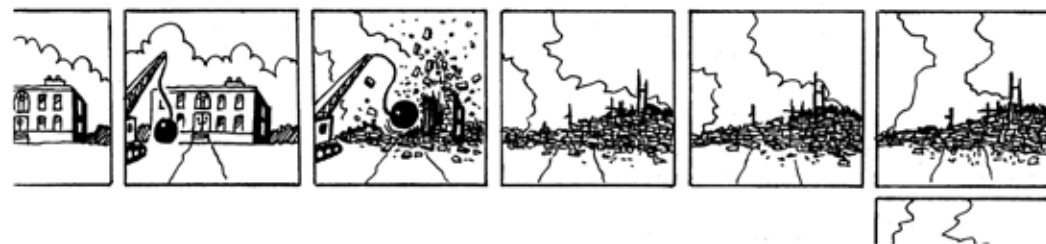
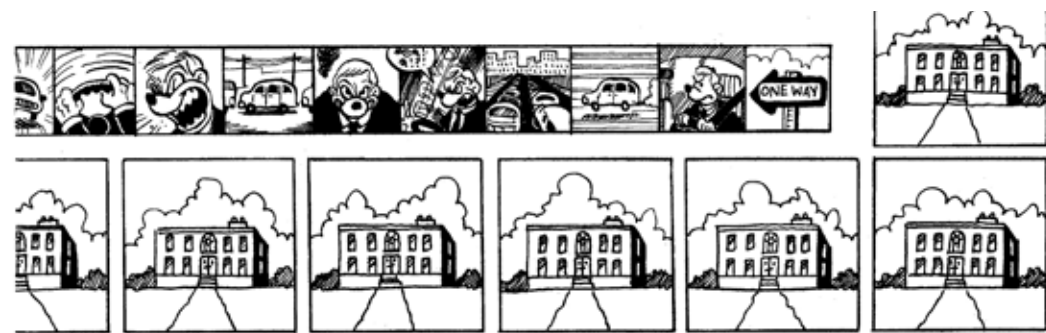
Benefits here include time to work and less distraction. There are also opportunities for jobs in the arts, an accessible art community, good galleries, a strong arts board, and reasonable living

costs and studio rent. Challenges include those that exist for artists in most places: questions of how to navigate this art into a career or keep it alive with another more stable predictable career; how to stay stimulated and engaged and keep work interesting; and how to get work out there.

I take an experimental, often playful approach to making paintings, based on my surroundings, and I am fascinated by oddities and beauty found in the mundane or the obscure; quirky things seen in daily life slip into the work reinvented. I am interested in in-between territory; negative space, the space between brushstroke and what something might be: balancing meaning, metaphor, scene, and what's seen. I play with loose narratives within the landscape and the story of making the painting itself.



Nancy Lowry, Green Pasture, 2007 PHOTO: TREVOR HOPKIN



Dakota McFadzean, *Gregarious*, 2009, ink on paper (detail)
PHOTO: COURTESY OF THE ARTIST

REGINA

DAKOTA MCFADZEAN

BIOGRAPHY

EDUCATION
2005 Bachelor of Fine Arts, great distinction, Drawing, University of Regina

SOLO EXHIBITIONS
2005 *Untitled Installation*, art book installation, John Archer Library, University of Regina

GROUP EXHIBITIONS
2009 *Queen City Comics*, Fifth Parallel Gallery, Regina SK (curator)

2007 *Art Affair*, Gallerie Synesthésie, Montreal QC

2006 *Indie-Picks*, Headbones Gallery, Toronto ON

AWARDS, PRIZES AND RESIDENCIES
2009 Best English Comic shortlist (*Hypocrite*), Expozine Alternative Press Awards, Montreal QC

2008 Best English Comic shortlist (*Paper Wall*), Expozine Alternative Press Awards, Montreal QC

2005 Saskatchewan Centennial Medal, awarded for work in comics

dakotamcfadzean.com

When I was growing up, my father was always working on a painting, poem or a sculpture of some kind, so the creative process was something that was always present...

My parents also brought a lot of comic books into the house, which not only helped me learn to read, but also made me want to draw all the time. By the time I finished high school, drawing was such an intrinsic part of my life that I couldn't think of anything else that I would want to do. I wanted to make things that had the same impact that other artists and writers had on me - to make the kind of art that exists because it has to exist.

I was born and raised in Regina. Sometimes aspects of the city's future can be frustrating and/or terrifying to me, but I'm constantly amazed at the concentration of strong, young artists here. Also, the endlessness of the prairies always stirs deep emotions in me, as does the quiet emptiness of old warehouse districts.

Outside of the small arts community, there can be certain apathy, even disdain for the arts so as an artist I feel like I need to constantly justify and advocate the arts. I've also found that because of the incestuous nature of a small arts community, critical discussion is hard to come by because we don't want to hurt our friends' feelings, or we are so happy that art is being made here that we place it beyond the reach of criticism.

The tightly-knit nature of the arts community in Regina is also its strength. It is easy to network, collaborate, and to share ideas with other artists. A simple walk downtown leads to numerous run-ins and conversations with fellow artists. This inevitably leads to networks and opportunities in Regina and beyond. I always feel fortunate that within even my closest circle of friends are talented and intelligent performers, media artists, visual artists, and musicians.



Comics are a contemporary medium, like film or painting, with which subjects can be explored, and I'm very excited to see comics gain increasing acceptance and support as an artistic and literary medium.

Dakota McFadzean, *Gregarious*, 2009, ink on paper (detail)
PHOTO: COURTESY OF THE ARTIST



PRINCE ALBERT

Judy McNaughton, Digit 10, 2008 PHOTO: TREVOR HOPKIN

JUDY MCNAUGHTON

BIOGRAPHY

EDUCATION

1994 Bachelor of Fine Arts, Ceramics and Sculpture, University of Regina

SOLO EXHIBITIONS

2005 Recent Paintings, Artist Own Shop, Prince Albert SK

2004 Scapegrace, Neutral Ground Project Room, Regina SK

2004 Lambs Tales, Art Gallery of Prince Albert, Prince Albert SK

GROUP EXHIBITIONS

2008 Urbanisms, Art Gallery of Prince Albert, Prince Albert SK

2008 Divas Quatrus, John V. Hicks Gallery, Prince Albert SK

1999 Iconoclastics, 2 person show, Saskatchewan Cultural Exchange Society, Regina SK

AWARDS, PRIZES AND RESIDENCIES

2009 Best in Show; Winter Festival Juried Art Show The Art Gallery of Prince Albert

2008 YWCA Woman of Distinction in the Arts, Prince Albert SK

2002/2004 Artist in Residence, SAB & Common Weal Community Art Inc., Midtown Area, Prince Albert SK

COLLECTIONS

2009 Art Gallery of Prince Albert - Two 2-dimensional works from Gidgit series

2008 Saskatchewan Arts Board - Two works

2006 Moose Jaw Museum & Art Gallery - Installation from Lambs Tales series



I'm not sure whether I chose to become an artist, or just to be a less frustrated artist by taking a BFA and pursuing a professional career in the arts.

It has allowed me the luxury of investigating such human inquiries as the mysteries of life, death, and decay. Being an artist is not always an easy life but I have followed my greatest desires, leading me to unique circumstances that bring me deep satisfaction.

I chose to live in Saskatchewan to be near my family, to live in a landscape that I love, and to contribute my efforts to my home province. I came to Prince Albert as an Artist in Residence with the Saskatchewan Arts Board and stayed afterward because of a great job that developed out of the residency. I also came to love the specific landscape of this area of the province and became invested in the community here.

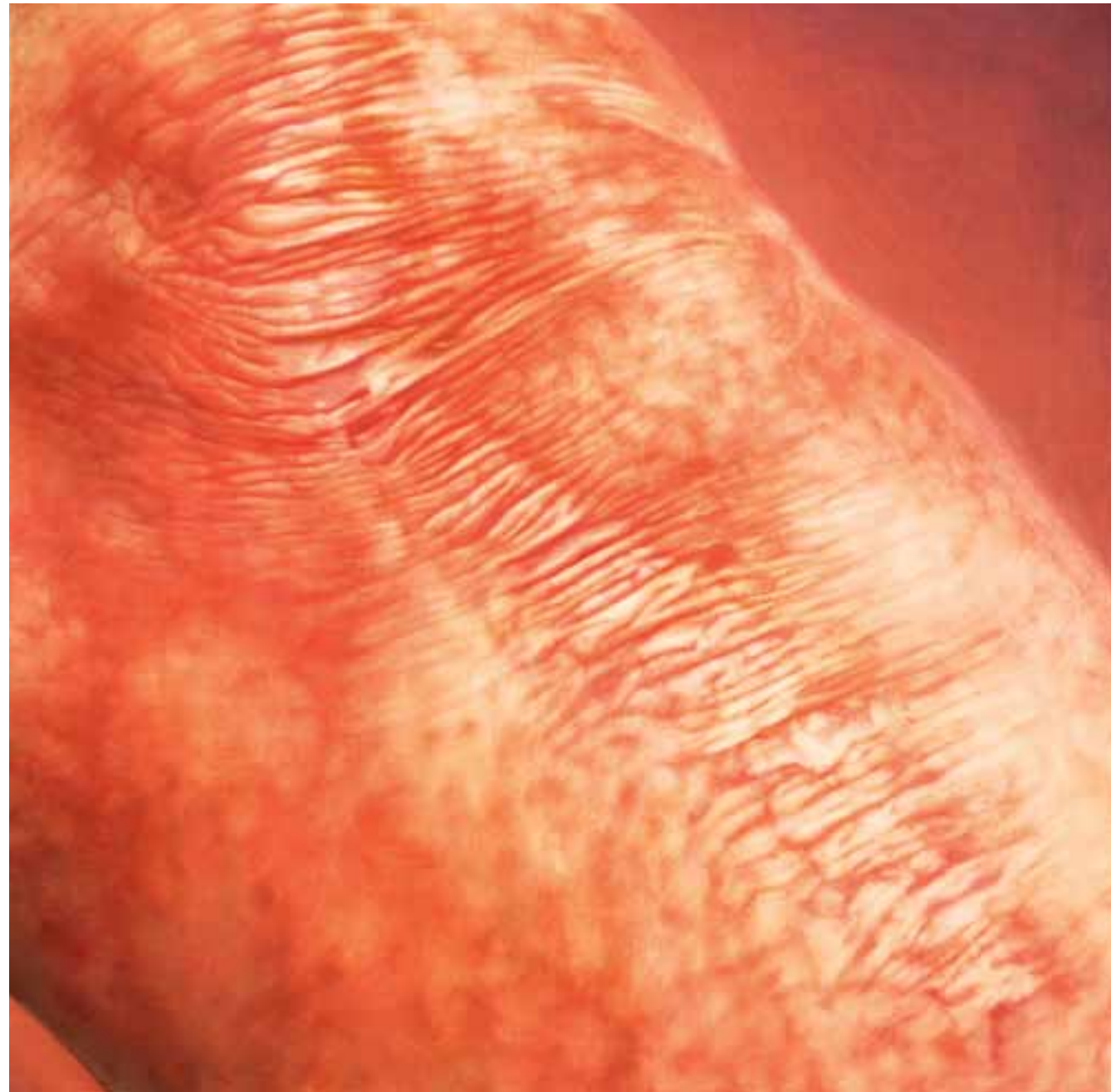
Prince Albert is a socially complex place that I find fascinating and is set in a dramatically beautiful landscape. It is small enough to be affordable and quiet, but large enough that we can find most of what we need locally. An occasional sense of isolation from my peers is my greatest challenge, particularly in the winter when treacherous roads

Judy McNaughton, Digit 6, Digit 1, 2008 PHOTOS: TREVOR HOPKIN

make it impossible to drive to arts events in other cities.

While my art practice is informed by the place I live, and the works are constructed from objects found around me, I like to think the work speaks to issues shared by people in many places. I think there's a temptation to define ourselves through the perspective of the larger urban centres of Canadian art, with an assumption that we are on the peripheries and should try to emulate those centres. I justify

devoting myself to a lifelong art practice by creating work that arises out of my experiences in this specific place, hoping that it resonates with people in other places, and that the work is strong enough to hold its own wherever it goes.



MOOSE JAW

Jennifer McRorie, *Cate 1*, 2007 PHOTO: TREVOR HOPKIN

JENNIFER MCRORIE

BIOGRAPHY

EDUCATION AND TRAINING

2007 Master of Fine Arts
distinction University of Canterbury,
Christchurch NZ

1998 Curatorial Internship,
University of Lethbridge Art Gallery,
Lethbridge AB

SOLO EXHIBITIONS

2009 Art Gallery of Regina,
Regina SK

2007 *Skin Show*, Campbell
Grant Gallery, Christchurch, NZ,
MFA exhibition.

2006 *Traces*, Art Projects Gallery,
Regina SK

GROUP EXHIBITIONS

2009 *Speak Memory*, Moose Jaw
Museum & Art Gallery, Moose Jaw SK

2007 *onetwofive*, SOFA Gallery,
Christchurch NZ

2006 *Flesh Wounds*,
Art Gallery of Regina, Regina SK

AWARDS, PRIZES AND RESIDENCIES

1998 Saskatchewan Arts Board
Artist in Residence grant

1995 University of Regina Dean
of Fine Arts Honour Roll Award

1991 University of Regina Academic
Proficiency Award

COLLECTIONS

Saskatchewan Arts Board Permanent
Collection

City of Regina Civic Art Collection

Various private collections
throughout Canada and New Zealand

Although drawing and image making was a constant practice of mine as a child, it was the experience of working with guest artist Richard Lerman in a Mackenzie Art Gallery program when I was thirteen years old that confirmed my life in the arts.

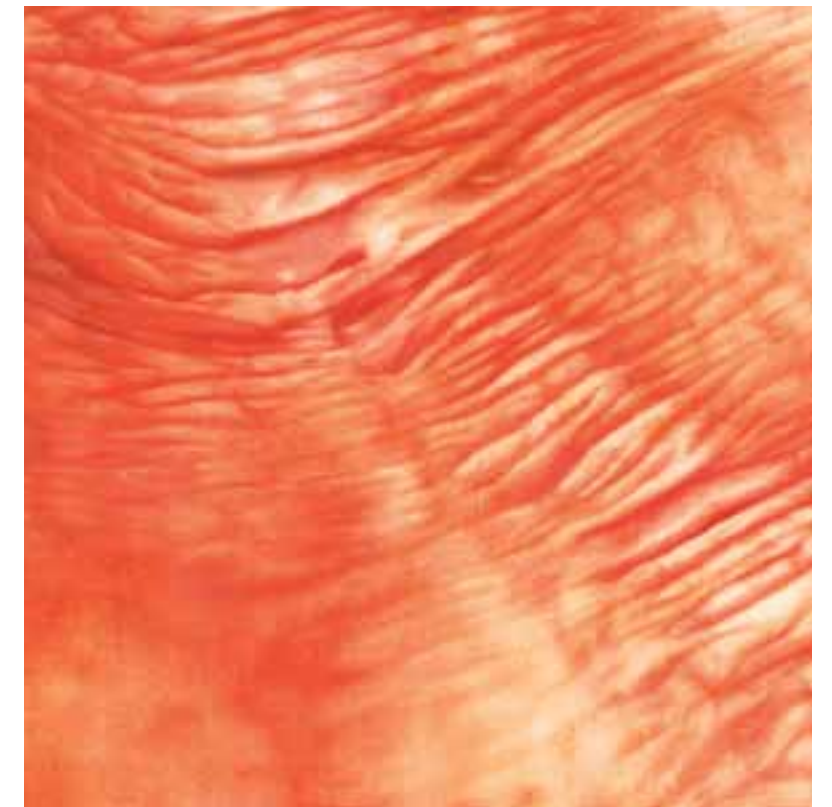
Taking an idea into form, learning to work with and respond to materials and considering the installation of work within an environment was eye opening, engaging and thrilling.

I moved from Regina to work as Artist in Residence at Regina Beach with my partner and afterwards we continued to make our home there. Community support for the arts resulted in the Last Mountain Lake Cultural Centre, with two galleries, classrooms, artist studios and a library; it has been a rewarding experience to contribute to the centre. As we move to Moose Jaw, we will continue our connection with the Centre, committed to supporting its many cultural activities.

Moose Jaw, much like Regina Beach, offers a slower pace, with affordable living along with easy access to Regina's cultural activities, though Moose Jaw has a diverse cultural community of its own with galleries, arts organizations, museums and theatres as well as festivals including the Festival of Words and Park Art.

The challenge of being an artist in Regina Beach, especially when I first arrived, was overcoming a feeling of isolation and finding opportunities to engage in discussion about contemporary art. The gallery at the cultural centre with its regular exhibition programming has created new opportunities for artists and audiences to engage with contemporary art.

My painting practice has been grounded in engaging issues of the body: memory, identity, nature and mortality. I am currently exploring images that



combine figurative imagery with abstraction creating a tension between beauty and the grotesque, trauma and nostalgia. My work in *Mind the Gap!* represents a body whose reality is articulated on the skin; a body that poses questions of identity. The images of scars on the skin represent the body as a place of existence, a chronology of memories and experiences, an existence that becomes a form of expression which is inscribed into the body.

Jennifer McRorie, *Cate 1*, (detail) 2007 PHOTO: TREVOR HOPKIN

ROUND LAKE



Tim Moore, Warning I Know Judo, 2009 PHOTO: TREVOR HOPKIN

TIM MOORE

BIOGRAPHY

EDUCATION AND TRAINING

2009 Mentoring with Terrance Houle

2004 - 2005 CARFAC Mentorship Program with Michel Boutin

2000 - 2008 Mentoring with Myles J. McDonald

SOLO EXHIBITIONS

2009 Agent Orange, Art Gallery of Prince Albert, Prince Albert SK

GROUP EXHIBITIONS

2009 Things May Appear Larger, Red Shift Gallery, Saskatoon SK

2008 Private Spaces, Mendel Art Gallery, Saskatoon SK

2007 Spiritual Landscape, Hicks Gallery, Prince Albert SK



My grandmother was a ceramic artist. I always thought I'd become an artist but I didn't begin to take art seriously until after high school; it was my grade twelve art teacher who told me I was an artist.

A few years later when my daughter was born I bought a camera and at that point I began making art. When I began to exhibit I received some early recognition. Eventually I met other people who loved art and making art and I couldn't think of anything I wanted to do more than that. To me there is no other occupation that offers the type of freedom art does, both professionally and personally.

I live at Round Lake, Saskatchewan, a small cottage community in the Lake Land region. I live here because it is the most beautiful place I have ever seen, a natural place, secluded, quiet. It's home, a place where I can be myself.

Tim Moore, Falling Indian, 2008 PHOTO: TREVOR HOPKIN

The seclusion that I love is both the greatest benefit and the biggest challenge. Being tucked away offers an opportunity to go in directions that are truly my own. And there lies the challenge: art opportunities do not often present themselves. And it takes time for art communities and institutions to realize your existence.

As well as being a Saskatchewan artist I try to keep a free practice about me, and to not tie myself to a single subject or only one way of working. By capitalizing on the absurdities surrounding thought and the differences between what we think and what we do, I try to make an art that is, if nothing else, my own.



●
SASKATOON

Stacia Verigin, Entireland, 2003 - 2009 PHOTO: TREVOR HOPKIN

Stacia Verigin, Entireland and Sightings, (installation view), (detail) 2003 - 2009
PHOTO: TREVOR HOPKIN

STACIA VERIGIN

BIOGRAPHY

EDUCATION

2006 Master of Fine Arts,
University of Saskatchewan

2004 Toronto School of Art
ISP Diploma, Toronto ON

2003 Bachelor of Fine Arts (honors),
University of Victoria

SOLO EXHIBITIONS

2006 How to Make A Stick And
Other Recipes for Unnatural Disaster,
Gordon Snelgrove Gallery,
Saskatoon SK

2003 Paper Beats Scissors,
Jason Downie Gallery, Montreal QC

2003 The Will Return Ministry
of Casual Living, Victoria BC

GROUP EXHIBITIONS

2008 Flatlanders, Mendel Art Gallery,
Saskatoon SK

2007 ANECO,
City of Saskatoon project

2006 Fickle Hearts Grown Greener,
Les Gallery, Vancouver BC

AWARDS, PRIZES AND RESIDENCIES

2007 S.A.B. Independent Artist
Production Support

2005 U of S Graduate
Teaching Fellowship

2004 U of S Graduate
Teaching Fellowship

**“The true meaning of life is to
plant trees, under whose shade
you do not expect to sit.”**

Nelson Henderson

Growing up I learned the value of appreciation, if you want to integrate something into your understanding. For me, art is the best way to express, explore, instruct, and witness this thoughtful expression.

The prairies have welcomed me. Living in Saskatoon, I'm not sure that there are too many benefits or challenges that stand apart from the other communities where I have lived and worked. Although I will say that this city has a tough time keeping and recruiting artists. I feel the community truly wants to grow, but I have seen many creative people move on to larger centres for greater exposure to the arts, and arts related employment opportunities.



Stacia Verigin, Entireland, (detail) 2003 - 2009 PHOTO: TREVOR HOPKIN

LIST OF WORKS

Judy Anderson

Secrets 2007
handmade paper box
with porcupine quills
various dimensions
Collection of the Artist

Childhood Memories 2007
mixed media
various dimensions
Collection of the Artist

Lindsay Arnold

Where I Was Born 2006
ink and charcoal on paper
12.75 x 17.75
Collection of the Artist

Bloodline 2006
ink and charcoal on paper
17.75 x 12.75
Collection of the Artist

Dual 2006
ink and charcoal on paper
13.25 x 17.75
Collection of the Artist

Like Her 2006
ink and charcoal on paper
12.5 x 17.75
Collection of the Artist

Continued 2007
ink and charcoal on paper
28.0 x 24.75
Collection of the Artist

Discontinued 2007
ink and charcoal on paper
28.25 x 35.5
Collection of the Artist

Amalie Atkins

Scenes From a Secret World 2009
16mm film transferred to DVD
Collection of the Artist

Joël Carignan

Stitches 2008
mixed media (acrylic, airbrush,
styrofoam, burlap, wires, rocks)
30.0 x 65.0
Collection of the Artist

Marc Courtemanche

Tromp L'oeil 2009
acrylic paint and metal
180.0 x 130.0 x 120.0
Collection of the Artist

Wally Dion

Sky Wheel 2009
recycled computer circuit boards,
wire, mixed
181.25 x 153.75
Collection of the Artist

Brandon Doty

Overlooking Washington Beach,
Vice City 2009
oil on canvas
60.5 x 68.0
Collection of the Artist

Mansion on Starfish Island,
Vice City 2009
oil on canvas
51.25 x 67.0
Collection of the Artist

Randal Fedje

365 Self Portrait Project 2009
photo-based web-project
Collection of the Artist

Clark Ferguson

Dead Meat 2008
video (10m 33s)
Collection of the Artist

Robert Froese

Obletos Perdidos 2008 - 2009
clay, wood, stain
45.0 x 90.0 x 90.0
Collection of the Artist

Gabriela García-Luna

Terry of the Blue
(from Significant Light series) 2009
giclée print on paper
78.5 x 64.5
Collection of the Artist

Jennifer of the Blue
(from Significant Light series) 2009
giclée print on paper
78.5 x 64.5
Collection of the Artist

Chris Campbell Gardiner

Cancer -Ivan August Sellers
2005 - 2008
acrylic, canvas, lead etc.
123.0 x 123.0 x 18.0
Collection of the Saskatchewan Arts Board

Erin Gee

Feedback 2009
video (2m 16s)
Collection of the Artist

Todd Gronsdahl

Gus Middleton's Mobile
Anti-Propaganda Dissemination Unit,
The H.M.S. Bunkie 2009
2.13 m tall, 2.26 m wide, 3.4 m long
recycled construction materials,
truck chassis, house paint, paper,
ink, sculpey
Collection of the Artist

Troy Gronsdahl

The generosity of mechanics
(is not well documented) 2008
video (1 min)
Collection of the Artist

Laura Hale

Meander 2009
Installation, Sunken Garden
of Central Library

Kyle Herranen

Where the Hell is Saskatchewan,
and Who is Emma Lake? 2009
oak, aniline dye and Shellac
1.92 m x 79.25 cm
Collection of the Artist

Sarah Jane Holtom

Last dance with Penny Jane 2008
oil on mounted masonite
30.0 x 30.0
Collection of the Artist

Wind Belt #1 2009
oil on masonite
30.0 x 30.0
Collection of the Artist

Wind Belt #2 2009
oil on masonite
30.0 x 30.0
Collection of the Artist

Rob Jerome

Untitled
antler carving
58.0 x 80.0 x 31.0
Collection of Jim Searson

Sandra Knoss

Top of the World 2008
oil on canvas
77.0 x 102.0
Collection of the Artist

Adam Lark

Saltern 1 2008
acrylic, ink, sodium chloride on paper
75.0 x 105.0
Collection of the Artist

Interstice 2009
video projection
Collection of the Artist

Nicholas Louma

Halo 2009
acrylic paint, gesso
and ink on wood
15.0 x 15.0
Collection of the Artist

Big Brother 2009
acrylic paint and ink on wood
15.0 x 15.0
Collection of the Artist

Want Some 2009
acrylic paint, gesso and
ink on wood
15.0 x 15.0
Collection of the Artist

The General 2009
acrylic paint and ink on wood
15.0 x 15.0
Collection of the Artist

Still Watching 2009
acrylic paint, gesso and
ink on wood
15.0 x 15.0
Collection of the Artist

Bunny 2009
acrylic paint and ink on wood
15.0 x 15.0
Collection of the Artist

Boomy 2009
acrylic paint, gesso and
ink on wood
15.0 x 15.0
Collection of the Artist

Too Much 2009
acrylic paint, gesso and
ink on wood
15.0 x 15.0
Collection of the Artist

Melting Eyes 2009
acrylic paint, gesso and
ink on wood
15.0 x 15.0
Collection of the Artist

Conversation 2009
acrylic paint and ink on wood
15.0 x 15.0
Collection of the Artist

Mark Lowe

Transubstantiation 2007
mixed media
various dimensions
Collection of the Artist

Nancy Lowry

White Blob 2008
oil on masonite
15.5 x 20.5
Collection of the Artist

Green Pasture 2007
oil on masonite
15.0 x 20.0
Collection of the Artist

Walkout 2009
oil on masonite
15.25 x 20.0
Collection of the Artist

Starry Night 2008
oil on masonite
15.0 x 20.0
Collection of the Artist

Duo 2009
oil on masonite
15.0 x 15.0
Collection of the Artist

Crossbow 2009
oil on canvas
169.0 x 159.0
Collection of the Artist

Set-up 2009
oil on masonite
15.25 x 20.25
Collection of the Artist

HoverCraft 2009
oil on masonite
15.0 x 20.25
Collection of the Artist

Night Strip - Emma 2009
oil on masonite
15.25 x 40.5
Collection of the Artist

Dakota McFadzean

Gregarious 2009
ink on paper (8 works)
38.25 x 27.25
Collection of the Artist

Judy McNaughton

Digit 1 2008
digital image, beeswax,
mixed media on paper
49.0 x 31.0
Collection of the Artist

Digit 6 2008
digital image, beeswax,
mixed media on paper
49.75 x 32.0
Collection of the Artist

Digit 9 2008
digital image, beeswax,
mixed media on paper
32.0 x 24.0
Collection of the Artist

Digit 10 2008
digital image, beeswax,
mixed media on paper
32.0 x 24.0
Collection of the Artist

Jennifer McRorie

Cate 1 2007
oil on canvas
119.0 x 118.25
Collection of the Artist

Tim Moore

Falling Indian 2009
mixed media on wood
29.5 x 30.0
Collection of the Artist

Warning I Know Judo 2009
mixed media on wood
30.0 x 29.0
Collection of the Artist

Deer Hunter with Gabriel's Horse,
Rifle and Beaded Leg Straps 2009
graphite and oil on wood
57.0 x 47.0
Collection of the Artist

Turner Prize*

John Hampton, Jason Cawood,
Blair Fornwald

Other People's Dreams 2008 - 2009
installation of 24 light boxes
various dimensions
Collection of the Artists

Stacia Verigin

Entireland 2003 - 2008
glue, sawdust, plastic
various dimensions
Collection of the Artist

Sightings 2005 - 2008
video projection
Collection of the Artist

All measurements are in centimeters.
Height precedes width precedes depth.

4.

MIND THE GAP!

THE JOURNEY
DOES NOT END HERE
FOR SASKATCHEWAN
ARTISTS. TO
APPROPRIATE FROM
THE "WELCOME TO..."
SIGN FOR SASKATOON,
"SASKATCHEWAN
SHINES!" OUR
FUTURE IS BRIGHT.

AMANDA CACHIA

MIND THE GAP!

Dunlop Art Gallery staff have worked very hard in order for this exhibition to debut, so special mention must be made towards Joyce Clark for completing loan agreements and arranging shipment; to Corey Bryson for all transportation and installation and to Sonia Parra for her administrative assistance developing contracts, preparing cheque requests, organizing the opening reception and many other related tasks and duties. We also thank the installers who assisted with a grueling 2-week installation: Colby Avram, Ramses Calderon, Brock Egeto, and Jeff Morton. The facilitators will lead the questions from the public: Margaret Bessai, Brock Egeto, Terri Ekvall and Janell Ranae Rempell, under the new supervision of Catherine Livingstone, Curator of Education & Community Outreach. Our gratitude is extended to the Regina Public Library's Jeff Barber, Library Director, and Julie McKenna, Deputy Director, who have supported our work on this project from day one.

We would like to thank the countless gallery directors, curators, community leaders and curatorial peers who assisted in the research phase of this great curatorial endeavour and to all 70+ artists we visited in our journey. We thank Randal Rogers and Christine Ramsay for lending their support and sitting down with us to hash out the [Mind the Gap!](#) partnership. We extend thanks to the Saskatchewan Arts Board and Jim Searson for loaning artwork from their collections for this exhibition.

To the 29 artists and one collective who were selected to represent [Mind the Gap!](#), it has been an honour working with you all: Judy Anderson, Lindsay Arnold, Amalie Atkins, Joël Carignan, Marc Courtemanche, Wally Dion, Brandon Doty, Randal Fedje, Clark Ferguson, Rob Froese, Gabriela García-Luna, Chris Campbell Gardiner, Erin Gee, Todd Gronsdahl, Troy Gronsdahl, Laura Hale, Kyle Herranen, Sarah Jane Holtom, Rob Jerome, Sandra Knoss, Adam Lark, Nick Louma, Mark Lowe, Nancy Lowry, Dakota McFadzean, Judy McNaughton, Jennifer McRorie, Tim Moore, Turner Prize*, and Stacia Verigin. We thank Tim Moore for his commissioned work for the cover of this catalogue, and Turner Prize* for their commissioned performance at the opening reception.

The Dunlop Art Gallery also wishes to thank the Saskatchewan Publishers Group for their funding assistance towards this catalogue and website, and to the four commissioned writers who write so passionately and prophetically about our province: Bonnie Dunlop, Matt Hall, Alice Kuipers, and

Carle Steel. For design of both the catalogue and the website, we thank Danielle Tuchelt and Dwayne Dobson from COMBINE Design & Communications, and for publishing, Friesens, Winnipeg. We are grateful to Anne Campbell for her editorial expertise and to Don Hall and Trevor Hopkin for photography from the University of Regina.

[Amanda Cachia & Jeff Nye](#)

Thanks from Amanda

This exhibition would not have been as special if it wasn't for the sheer hard work, commitment and dedication demonstrated by my curatorial partner, Jeff. I have enjoyed working with you on this project and thank you for being part of this great team, and for believing in and being so enthusiastic about [Mind the Gap!](#). Congratulations - we made it!

Thanks from Jeff

As a curator, Amanda Cachia, you are a force of nature! I feel privileged to have had the chance to work with you on a project that has meant so much to me. Your energy and drive kept this project afloat when it was at risk of sinking, and gave the exhibition its focus and vitality. Thanks for welcoming me onboard for what was a fascinating ride!

EXHIBITION DEDICATION:

This exhibition and catalogue is dedicated to the memory of Angelica and Cory: thank you for lighting the way.

Thanks first and foremost must go to the Saskatchewan Arts Board, who funded this project through a Special Initiatives Grant and a Culture on the Go grant. Particular mention must be made of Doug Townsend and Noreen Neu for their generous assistance. The Dunlop Art Gallery is also grateful to our other core funders, the Canada Council for the Arts and the Regina Public Library.

Our touring venue partners include the Art Gallery of Swift Current, Art Gallery of Prince Albert, Estevan Art Gallery & Museum, Moose Jaw Museum and Art Gallery, and The Chapel Gallery, North Battleford. We thank Griffith Aaron Baker, Dean Bauche, Michael Brokop, Brenda Barry Byrne, Kim Houghtaling, and Heather Smith for their support.

Curator Biographies

AMANDA CACHIA was born in Wollongong, NSW, Australia. She received her BA/BCA from the University of Wollongong (1999), and an MA in Curatorial Studies from Goldsmiths College, University of London (2001), which was funded by a \$15,000 scholarship from the Queen's Trust for Young Australians. This was followed by internships at the Museum of Modern Art and the Dia Centre for the Arts in New York. Other internships included Tate Modern, London, National Gallery of Australia and Museum of Contemporary Art, Australia. In 2004 she immigrated to New York City from Australia and worked as Assistant Director at Cynthia Broan Gallery in Manhattan and Program Manager at Aljira, a Center for Contemporary Art in Newark, New Jersey until 2006. Prior to that, previous positions included Curator of the New England Regional Art Museum in Armidale, NSW, Australia (2003 - 2004), Director of the Blake Prize for Religious Art, one of Australia's oldest and most established art prizes, and Regional Arts Youth Project Officer, coordinating a tour around regional NSW of art created by youth, both in 2002. Amanda co-curated YOUR SKY with Robyn Donohue for Gigantic Arts Space in New York in 2005, funded by Advance and the Australian High Commission, NY. Other curatorial projects have included [New England Picture: In what they paint I see](#) (2004) for the New England Regional Art Museum and [Puncturecapital](#) (2001), displayed at the Asian Australian Arts Centre (Gallery 4a) in Sydney. She was hired as Assistant Curator for the Dunlop Art Gallery in January 2007 and in June, was promoted to Curator. In November 2008, she was promoted to Director/Curator. For the Dunlop, Amanda has curated [Abnormal Growth](#) (2007), [Garden Folk](#) (2008) and touring exhibits [Pandora's Box](#) (2008) and [Diabolique](#) (2009).

JEFF NYE was born in Whitehorse, Yukon Territory, Canada. Jeff is a curator and a visual artist. He received an MFA from the University of Regina (2007) and a BFA from Concordia University (1998). His paintings, performances, and installations have been exhibited in Saskatchewan, Ontario, and Quebec. Jeff has presented and published papers about socially engaged art practices for national and international conferences and journals including "Shifting Borders" (2007) and the "International Journal for the Arts and Society" (2006). Jeff was hired as the Assistant Curator at the Dunlop Art Gallery in September, 2007. He also teaches

painting and drawing as a sessional instructor at the University of Regina. Jeff is a founding member of Lane Level Projects, an artist collective devoted to alternative exhibition practices for contemporary performance, multimedia, and installation artists. Lane Level Projects was awarded with the City of Regina's Mayor's Arts and Business Award for Innovation in the Arts in 2008. His curatorial and studio projects have received funding from the Saskatchewan Arts Board, the Ontario Arts Council, and the Social Sciences and Humanities Research Council of Canada.

Writer Biographies

ALICE KUIPERS was born in London, England and moved to Canada in 2003. She has published stories, poems and essays and has had work featured on CBC radio. Her first novel, [Life on the Refrigerator Door](#), was published in 28 countries and won several awards. Her second, [The Worst Thing She Ever Did](#), comes out in 2010. In 2008 she was the recipient of the Lieutenant Governor of Saskatchewan's 30 Below Artist Award. She lives in Saskatoon with her partner and new baby.

BONNIE DUNLOP began by marrying young, raising two sons and two daughters, working for both the provincial and federal governments and along the way enjoying traveling, curling, golfing, landscape photography and any other pursuit that caught her attention. And of course, always reading, and being compelled to write.

Bonnie's first attempts at 'serious' writing came from the realization that the storytellers in her family were slowly disappearing, and along with them, valuable history. She soon discovered that fiction was more her niche.

Bonnie's first short story collection, [The Beauty Box](#), won a 2004 Saskatchewan Book Award for First Book and was also short-listed in the Fiction category. Her second collection, [Carnival Glass](#), came out in October of 2008 and was short-listed for a Saskatchewan Book Award in the Fiction category.

Her stories and poetry have been broadcast on CBC, in anthologies and in [Grain](#) and [Transition](#) Magazines

She lives in the city of Swift Current with her husband, Art, but her roots are firmly in the soil of her family farm, homesteaded in 1905, and she will probably always long for the vastness of the prairie sky.

CARLE STEEL is a Regina writer, journalist and cultural worker bee. Her short story [Fat Krause Head](#) was shortlisted for the 2006 CBC Literary Awards in Creative Nonfiction. In 1996, she was awarded second prize in the Writers Union of Canada Short Prose Competition for her short story [After Max](#). She is a regular contributor to [prairie dog Magazine](#) and [Planet S](#).

Born and raised in Saskatchewan, **MATT HALL** is presently a doctoral candidate at the University of Western Australia, where he is at work on a dissertation on J.H. Prynne and the 'Cambridge School' of contemporary poetics. He has recently completed a book on the radical pastoral which will be published in the coming year. English Pastoralist, Peter Larkin, recently claimed that the collection, [The Pastoral Artifice](#), was "an expansive and ceremonious work." He continued, saying "It is beautiful! Again, crusty and heavy and even ritual-hungry."

Matthew's poetry and prose have most recently been featured in [ditch](#), [The Toronto Quarterly](#), [Forget Magazine](#), [kipple](#), [Misunderstandings Magazine](#), [Existere](#), [Nth Position](#), [Swamp](#), [Thirst](#), [Cordite Poetry Review](#), [Science Creative Quarterly](#), [Foam:e](#), [Going Down Swinging](#), [Cottonmouth](#), [Mother \[has words...\]](#), and [NDD, a Journal of the University of Calgary](#). A small book, [Brutal Tender Human Animal: Reflections of the Photography of Roger Ballen](#) is available from Trainwreck Press.

Dunlop Art Gallery saved the following resources by printing the pages of this book on chlorine free paper made with 10% post-consumer waste.

🌳 1 fully grown tree

💧 467 gallons of water

🗑️ 28 pounds of solid waste

🏠 97 pounds of greenhouse gases

Calculated based on research by Environmental Defense and the Paper Task Force.
Manufactured in Canada at Friesens Corporation

D
DUNLOP
ART
GALLERY