

In & Out of  
Saskatchewan

June 5 – July 27, 2019

Art  
Museum

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## Works by

Pat Adams, Ryan Arnott,  
Tammi Campbell, Dagmara Genda,  
Roy Kiyooka, Kenneth Lochhead,  
William Pehudoff, Edward Poitras,  
Jon Vaughn, Theodore Wan

Curated by Kate Whiteway

This exhibition is produced as part of  
the requirements for the MVS degree in  
Curatorial Studies at the John H. Daniels  
Faculty of Architecture, Landscape, and  
Design, University of Toronto.

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## 2019 MVS Curatorial Studies Projects

*What do we mean when we say 'content  
moderation'?*

May 25–26, 2019

Symposium Organized by Pegah Vaezi

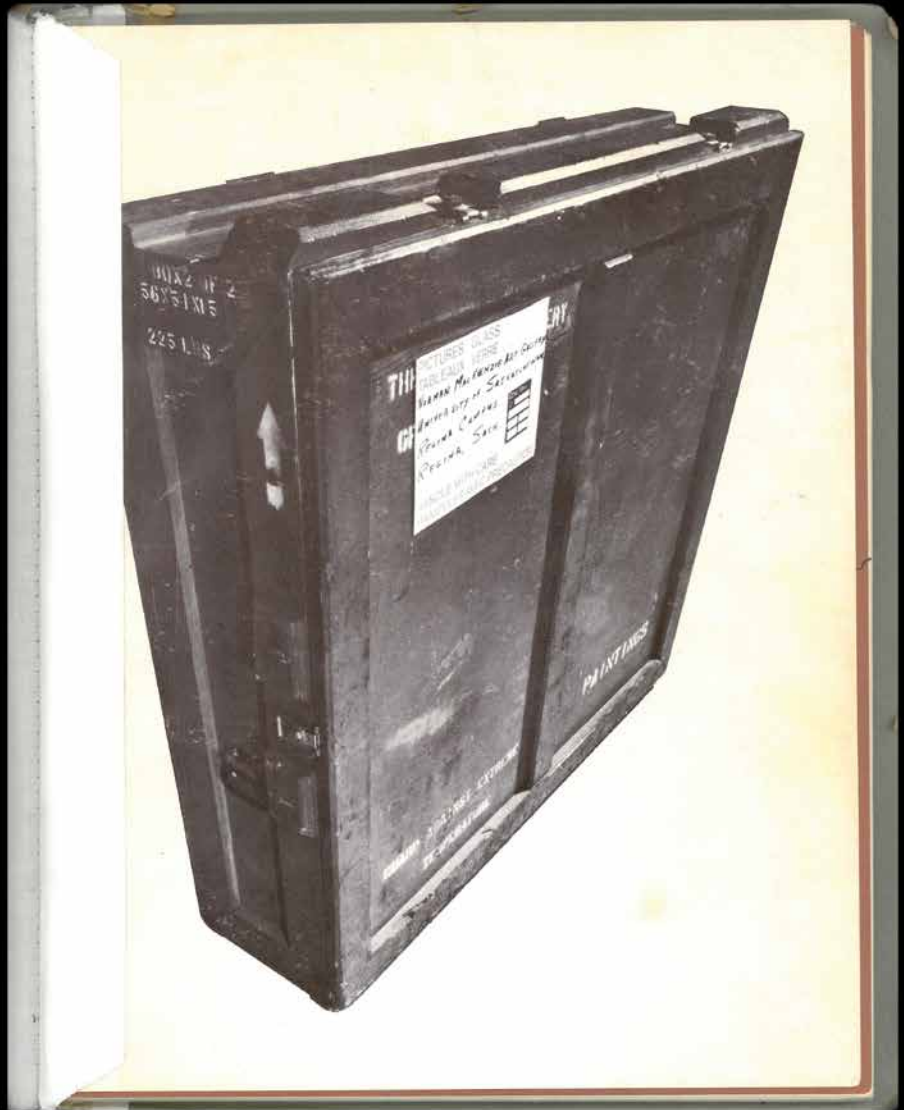
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Hart House

*Common Place: Common-Place*

June 5–July 27, 2019

Curated by Lillian O'Brien Davis

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University of Toronto Art Centre



## In & Out of Saskatchewan

*In & Out of Saskatchewan* is an exhibition about Saskatchewan in Toronto, exploring artists' works that illuminate the conditions by which art from "peripheral" places is legitimized by travelling to and from "centres." Drawing from the collections of the Art Museum at the University of Toronto and the Saskatchewan Arts Board, and including works sent directly from artists and mailed through the postal system, *In & Out of Saskatchewan* activates networks through which art travels. It questions what we might know about "Saskatchewan art" and highlights some of the material and political conditions of the production and presentation of art from elsewhere, here.

The exhibition spans several decades, bookmarked by the internationalism of the Emma Lake Artists' Workshops in the early 1960s and the opening of the Remai Modern, Saskatoon's \$100-million public art museum, in 2017. These two institutions invited an international audience into the local context of Saskatchewan, shaping who and what is considered central to the imported and exported narratives of art in the province.

The works offer alternate views on traditions associated with the prairies, namely colour field abstraction, landscape painting, photography, weaving, and ceramics. Dagmara Genda's *Limp Landscape* (2010) references the beholden relationship of

prairie artists to the landscape. The orange vinyl material may be indicative of the mid-2010s economic boom driven by the province's non-renewable natural resources sector; at the same time, it represents a tattered vision of landscape and abstraction, in marked contrast to painting of the past. Pat Adams's weaving *10:00 am Any Morning During the First 10 Days of New Spring Growth in Saskatchewan* (1983) is shaped by the experience of living and working in Fish Creek, the aspen parkland biome of central Saskatchewan and a significant site of Métis resistance to Canadian Militia during the Northwest Rebellion of 1885. Edward Poitras's photographs *Offensive/Defensive* (1988) record a "land transposition" where the artist swapped a rectangular patch of prairie grass from George Gordon First Nation with a patch of cultivated lawn from the Mendel Art Gallery, predecessor to the Remai Modern, in Saskatoon. The work, with lead cast leaders buried beneath the grass plots, offers a literal take on colour field painting, suggesting that this imported style is implicated in questions of land and colonialism unaccounted for within the modernist paradigm.

Some works deal with epistolary networks—a sculpture of an envelope by Ryan Arnott titled *Emma Lake Letter* (2001), and a postcard by the conceptual artist Theodore Wan (c. 1979) created as an appendage to the work *Theodore Saskatche*

*Wan*, for which the artist changed his name to that of a town of 300 people along the Yellowhead Highway. Other contemporary works perform gestures alongside the generation of artists associated with Emma Lake—Roy Kiyooka, Kenneth Lochhead, and William Pehudoff. Through the material of paint, Tammi Campbell operates directly on modernist paradigms of truth and authority. *What You See Is What You See (After Stella), 01, for SPM* (2018) references the *Notched-V* series by Frank Stella, who led the workshop in 1967, thirty-four years before Campbell attended.

Artists from the prairies devote extensive time and resources to transporting works to and from major coastal cities, thousands of kilometres away. Hence, Campbell's *Monochrome with Bubble Wrap and Packing Tape* (2019) is a painting of a packaged painting. Jon Vaughn has been a key figure in the underground music and visual arts scene in Saskatchewan for several decades. New works on paper continue his exploration of abstraction and auto-generation. The wheat sheaf-like figures and perforated holes of *Narrative response (second page) to poster by Marc Hennes, Colorama Clubhouse 6 Residency Berlin* (2017) signal the marginalia of the publishing process, suggesting an undoing of the fixity of artistic narratives and location.



Recently, austerity has strained existing infrastructures, increasingly restricting mobility and ease of access within the province and beyond. In 2012, the facilities of the Emma Lake Artists' Workshops closed due to lack of funding. In 2017, the government terminated all bus routes operated by the Saskatchewan Transportation Company, making mobility in an already sparsely served province and shrinking economy impossible for many, the same year the Remai Modern opened in Saskatoon. In 2018, the Provincial Archives of Saskatchewan closed all branches throughout the province to centralize in one Regina facility, and the government instigated \$4.8 million in cuts to the public library system.

*In & Out of Saskatchewan* springs from these recent cuts to flow-and-exchange to explore the agency of artists in a globalized context shaped by existing infrastructure as well by the exhibition and collection priorities of prominent art institutions. This exhibition posits art practices that are not defined by their distance from the "centre," but instead by correspondence, agency, and travel.

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Cover Image: *Emma Lake Workshops, 1955–1973*, 1973, catalogue cover. Courtesy of the MacKenzie Art Gallery.

Above Image: Theodore Wan, *Name Change*, 1979, postcard. Courtesy of Kate Whiteway.

## Opening Event

### Reception

Wednesday, June 5, 2019, 6–8pm  
University of Toronto Art Centre

## Public Programs

### Weekly Drop-In Tours

Exhibition Tours

Tuesdays, 2pm

Meet at the Justina M. Barnicke Gallery

Malcove Collection Tour

Last Wednesday of each month, 12 noon

University of Toronto Art Centre

Hart House Collection Tour

Last Wednesday of each month, 2pm

Meet at the Hart House information desk

For program details visit

[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)

## Staff

Barbara Fischer, Executive Director/  
Chief Curator

Sarah Robayo Sheridan, Curator

John G. Hampton, Adjunct Curator

Seika Boye, Adjunct Curator

Rebecca Gimmi, Program Coordinator

Maureen Smith, Business Coordinator

Heather Darling Pigat, Collections Manager

Esther Simmonds-MacAdam, Exhibition

Coordinator

Chiara Cavaliere, Gallery Attendant

Sam Mogelonsky, Communications Assistant

Theresa Wang, Curatorial Assistant

Alexandra Chacinski, Exhibition Technician

Carmen Schroeder, Exhibition Technician

Underline Studio, Brand Design

Flash Reproductions, Printing

Ruth Jones, Copy Editor

## Curator's Acknowledgments

This exhibition was created by way of inspiration, counsel, and resources shared by many people. Barbara Fischer, for two years of immeasurable guidance and support. My peers—Lillian O'Brien Davis, Dana Prieto, Mehrnaz Rohbakhsh, Miles Rufelds, Sahar Te, and Pegah Vaezi, for our friendship. Christophe Barbeau, the most inspired of curatorial investigators and my companion in the field. My advisors, Jean-Paul Kelly and Georgiana Uhlyarik, for your guiding thought. The staff of Art Museum—Heather Darling Pigat, Rebecca Gimmi, Sam Mogelonsky, Sarah Robayo Sheridan, Esther Simmonds-MacAdam, Maureen Smith, and Theresa Wang.

Lily Chin, Alison Colvin and Tim Hadwen, Alice Kuipers and Yann Martel, Jane and Terry Lidster, Ken Whiteway and Sheila Ann Whiteway, without whose incredible generosity the works would not have travelled 2,600 km from Regina to Toronto, and back again. Linda Duvall, for bringing me in to this topic and getting to the heart of the matter, every time. Belinda Harrow and Brendan Schick at the Saskatchewan Arts Board. The staff of Artex, Provincial Archives of Saskatchewan, and University of Saskatchewan Archives.

Faculty and peers, for the conversations—Mitchell Akiyama, Joan Borsa, Rose Bouthillier, Evan Calder Williams, Christine Conley, Moyra Davey, Elle Flanders, Lauren Fournier, John G. Hampton, Viktor Hansson, Luis Jacob, Yam Lau, Kristie MacDonald, Julia Paoli, VK Preston, Tamira Sawatzky, Charles Stankievich, Linda Stark, Lisa Steele, Jon Tastad, and David Whiteway. And to the artists, in particular Pat Adams, Tammi Campbell, Dagmara Genda, and Jon Vaughn for sharing your work and being immensely generous with our correspondence.

## Visiting the Art Museum

### Justina M. Barnicke Gallery

7 Hart House Circle  
Toronto, Ontario M5S 3H3  
416.978.8398

### University of Toronto Art Centre

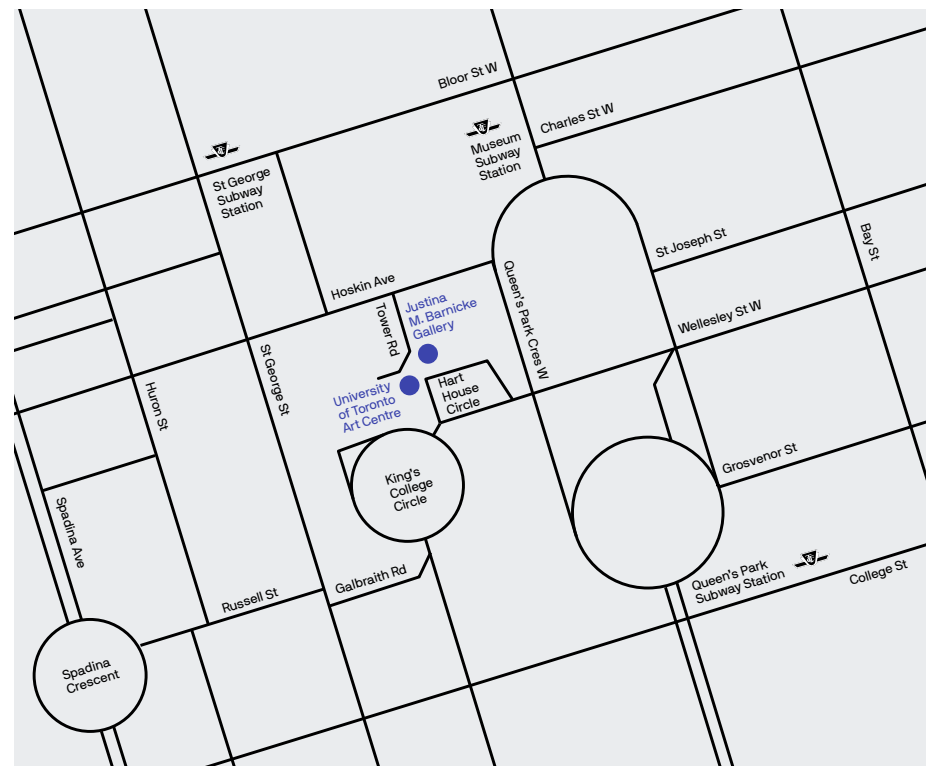
15 King's College Circle  
Toronto, Ontario M5S 3H7  
416.978.1838

Wheelchair access to University College, and therefore the Art Museum's University of Toronto Art Centre location, will be closed due to University College building revitalization. Accommodations for accessibility are available upon request.

Tuesday	Noon–5pm
Wednesday	Noon–8pm
Thursday	Noon–5pm
Friday	Noon–5pm
Saturday	Noon–5pm
Sunday	Closed
Monday	Closed

Closed on statutory holidays. Class tours and group bookings by appointment. Admission is FREE.

[artmuseum@utoronto.ca](mailto:artmuseum@utoronto.ca)  
[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)  
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