In & Out of Saskatchewan
June 5 – July 27, 2019
Works by

Pat Adams, Ryan Arnott, Tammi Campbell, Dagmara Genda, Roy Kiyooka, Kenneth Lochhead, William Perehudoff, Edward Poitras, Jon Vaughan, 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.

2019 MVS Curatorial Studies Projects

What do we mean when we say ‘content moderation’?
May 25–26, 2019
Symposium Organized by Pegah Vaezi
—
Hart House

Common Place: Common-Place
June 5–July 27, 2019
Curated by Lillian O’Brien Davis
—
University of Toronto Art Centre
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 work of Emma Lake—Roy Kiyooka, Kenneth Lochhead, and William Perehudoff. 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 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.

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 beholdein 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 Saskatchewan 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 Perehudoff. 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.

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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 Rufeild, 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 Ulyanark, 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 Artexte, 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 Stankievech, 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.

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

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

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

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

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