PRAIRIE POTS AND BEYOND:

AN EXAMINATION OF SASKATCHEWAN CERAMICS FROM THE 1960s TO PRESENT

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by

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Abstract

This study of Saskatchewan ceramics fills a gap in the existing art historical research. It is a broad overview of some of the people and topics related to the development of ceramics in Saskatchewan from the early 1960s (with a few exceptions) to present.

The first chapter focuses on functional ceramics, and outlines a methodology to use when examining functional wares. The second chapter addresses sculptural ceramics with particular attention given to ceramists involved with clay in Regina. The final chapter addresses how both public and erotic ceramics can be counter-hegemonic.

The figures have been presented in a separate volume to facilitate cross-referencing between the text and the images. The third volume consists of 18 transcripts of people involved within the Saskatchewan ceramic community. They were conducted during the research phase of this project, and are included to provide an oral history that enriches the contents of this thesis.

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With a large project such as this, it is difficult to name everyone. Please forgive any omissions.

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Introduction

Prairie Pots and Beyond: An Examination of Saskatchewan Ceramics from the 1960s to Present, is an examination of Saskatchewan ceramics, ceramists, ceramic history and art history. I wanted to undertake this project for a number of reasons. I was born and raised in Regina, Saskatchewan and have vivid memories of some of the works discussed in this chapter (fig. 0.2). As a child, I was fascinated with the sculptural ceramics coming out of the University of Regina. My parents would take me to the "Old Campus" on College Avenue, and we would wander through the studios. In addition, I remember seeing the works at the MacKenzie Art Gallery in Regina and learning about the ceramists in my high school ceramics courses. My siblings and I would spend hours at Richard Spafford's bookstore on 13th Avenue in Regina trying to find all the nifty ceramics nestled into shelves while my father browsed for books.

After leaving Saskatchewan to study art history, I became aware of just how special these works were. Not only were they special to me but they were also unique and rarely discussed in terms of Canadian art history. The decision to write about ceramics in Saskatchewan is not only an exploration of my past and where I come from but also a political action to insert part of Saskatchewan's culture into Canadian art history.

Research for this project led to travels around Saskatchewan. I visited the major cities as well as smaller communities such as Meacham. I formally interviewed seventeen Saskatchewan artists, a Regina collector, a private gallery owner and the head curator at the MacKenzie Art Gallery. In addition, I e-mailed and spoke with numerous

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other people. The formal interviews were transcribed as closely as possible to the actual interview. These transcripts have been appended to the thesis and reflect the conversation I had with each person. It should be noted that these are transcripts of a conversation and are not "polished" interviews. The artists were each asked a set of similar questions. I purposefully did this so that comparisons could be made. I whole-heartedly thank everyone for their participation in my efforts to create a discourse and written record of a very small portion of Saskatchewan ceramics.

Garth Clark addresses ceramics' lack of theoretical discourse and exclusion from art history in "Voulkos' Dilemma: Toward a Ceramic Canon."[1] Clark explains that without an inventory of contemporary ceramics, it is next to impossible for one to write and critically engage with the discipline. In order for this to happen, a canon of sorts must be created. It is important to note that Clark sees a canon not as a fixed list, but as a starting point for discourse about ceramics as a whole.[2] This engagement is important for any group, including Saskatchewan ceramists, who want to have better access to educational resources, research and exhibitions opportunities as well as the ability to demand fair and competitive prices for their work.[3]

Clark's writings on this issue have influenced my own approach to Saskatchewan ceramics. Prairie Pots and Beyond: An Examination of Saskatchewan Ceramics from the 1960s to Present does not argue that ceramics is a craft separate from "Art". Instead, art theory, art history, craft theory and ceramics history are used when examining the works. Ceramists are compared to historical ceramic examples as well as to contemporary ceramics and other forms of art. I have also tried to create a balance among biographical,

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technical and theoretical approaches to each artist's work. It is important to record the biographical information because, in some cases, this information is not readily available. Ceramics is a medium that demands some technical knowledge, and it would also be a mistake to not include this. All too often, scholarship leans towards one area while leaving out other important information. It can be justified when there is an abundance of information. For example, I would not need to include a lot of information on Georgia O'Keeffe's (1887-1986) life because it can be easily found in other publications. This is not the case here. It would be a mistake to focus on the issues without introducing the makers or informing the reader of certain ceramic techniques.

This thesis as a whole is designed to complicate the binary. There are three chapters: the first chapter addresses functional ceramics, the second addresses sculptural ceramics and the third combines the two and examines public and erotic ceramics. By including only the first two chapters, a binary would have been created.

This is not a chronological study of the history of Saskatchewan ceramics, nor a strictly theoretical approach; it is a hybrid. Each chapter is organized in a different fashion and can be read on its own with few references to the other chapters. As a result, the complicating of the binary as well as the hybridized approach of biography, history, theory and technical information, has made it difficult to go into great detail about any specific person or work. Instead, this project should be seen as a starting point where later studies may pick one subject out of the group and focus on him or her in greater historical and theoretical detail.

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Another aspect of this thesis' hybridity is that I have endeavoured to provide a rich visual inventory of Saskatchewan ceramics with a variety of comparisons. Some images will be analyzed more than others. This is to give the reader a precursory visual canon that will hopefully pique others' interest, create debate about what should have been included and what shouldn't have been and to give a richer and more enjoyable reading of the thesis.

Chapter one, "A Methodological Approach to Function: Some Steps to Take When Examining the Functional Object," is the chapter with the most technical information. This chapter examines some of the potters in Saskatchewan. It also outlines a methodology to use when confronted with a functional vessel. The vessel is different from a sculpture. Often, people find it daunting to examine a functional work beyond its intended use. If there is not some type of narrative decoration found on an object such as a cup, it is hard for one who has not spent a great deal of time thinking about the functional vessel to describe and analyse what is in front of him or her. Once the user identifies what type of vessel it is, such as a teapot, then steps may be used to help engage with the pot on a deeper level. The steps and examples outlined in the chapter are examining the function of the decoration, the bodily language of function, the categories of makers and the levels of function.

Chapter two, "The Radical/Rebellious Makers of Mud," examines ceramic sculptures. The chapter focuses on the activities at the University of Regina (formerly known as the University of Saskatchewan, Regina Campus) and the influence of American-educated teachers and California Funk on Saskatchewan ceramics. There is

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discussion on the pitfalls of binaries such as art versus craft and on the importance of ceramic history. The metaphorical use of a river and its system is used to subvert the binary. Chapter two also suggests there may be a Saskatchewan aesthetic that has come out of ceramics. This aesthetic is filled with notions of the grotesque, hybridity, humour, folk art, kitsch and personal narrative.

The final chapter, "The Public and Private Side of Saskatchewan Ceramics," approaches Saskatchewan ceramics in light of two different yet similar issues: eroticism and public space. The dominant similarity examined throughout the chapter is the ability for both types of ceramics to function as hegemonic or counter-hegemonic tools. The examples of public ceramics are examined in terms of types of space, interventions, governmental patronage, tourism, collaboration and the history of place. The erotic works are also grouped into specific categories. These include the human body, suggestive titles, symbols, political uses of the erotic and the importance of context.

Although I have tried to include as many ceramists as I could, it is inevitable that some have been omitted. It is my hope that these omissions will inspire others to write about those who have not been included or to expand on the information provided in the three chapters.

It is important to note that, after reading this thesis, one must not leave with the impression that ceramics began in Saskatchewan with Peter Rupchan. First Nations people potted for thousands of years before Europeans settled Saskatchewan.[4] One of the finest examples of such work is the Jacobsen Bay Pot, c. 1500 (fig. 0.3). It was discovered in a lake near Prince Albert National Park and is believed to have been made

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by the ancestors of the Cree. This is another part of Saskatchewan's ceramic history that is just as important, but beyond the scope of this thesis.

Another part of Saskatchewan's ceramic history that will not be examined is the industrial history. Throughout the southern half of the province, there are rich clay deposits (fig. 0.1). Various brick companies have been in existence, such as the now-defunct factory in Claybank (fig. 0.1, no. 14). In 1921, the University of Saskatchewan in Saskatoon set up a ceramics engineering department headed by Wolsey G. Worcester (1876-1972).[5] The department tested clay samples and gave advice to industry as well as to people and farmers interested in clay. Yorkshire-trained William H. Phipps (dates unknown) was hired as a studio technician. In a November 14, 1927 report, it states "Phipps – Demonstrator, kiln burner, pattern and mold-maker and general working assistant of a non-scientific nature" (figs. 0.4 – 0.6).[6] Souvenir ashtrays, mugs and desk sets were made by the department to distribute at the annual lab night, which appears to have been an open-house type of gathering, and as gifts (figs. 0.7 – 0.9).[7] In a letter dated 1942, Worcester explains that "for the past several years, all of this sort of work [making steins etc.] has been taken care of by The Canadian Clay Craft Company of Saskatoon."[8] This company was owned and operated by Worcester's son and daughter-in-law, Cameron Worcester (1904-2000) and Rose Worcester, from 1936-1941.[9] Worcester retired in 1947, and a committee recommended closing the department in 1951.[10] However, the University's focus was the industrial and engineering side of ceramics rather than the studio application of clay and therefore is beyond the scope of this paper.

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Many of the potters examined in this thesis not only create one-of-a-kind pieces but have also created production lines. These lines can be made up of hundreds of functional vessels over many years with very subtle changes. The production line(s) of a potter have generally not been examined in this paper. A critical examination of this sort would be appropriate to a study that is either dedicated to a specific potter or to production lines themselves.

This project is the beginning of many more investigations into Saskatchewan ceramics that I hope to make. Although my approach is all-encompassing, I hope that it will encourage others to dig deeper in a non-binary way into specific ideas and ceramists. This project does address an area of Canada that is often forgotten, and it also brings ceramics into art history in a way that allows for both art and craft to be examined rather than the exclusion of one or the other. I hope this thesis will create debate about the inclusions and exclusions I have made and will therefore get other people talking about Saskatchewan ceramics.

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[1] Garth Clark, "Voulkos' Dilemma: Toward a Ceramic Canon," in Shards, ed. John Pagliaro (New York: Distributed Art Publications, 2003), 317-327.

[2] Clark, "Voulkos' Dilemma," 319.

[3] Garth Clark, "Between a Toilet and a Hard Place: Is the Ceramic Avant-Garde a Contradiction in Terms?," in Shards, ed. John Pagliaro (New York: Distributed Art Publications, 2003), 331.

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[4] Royal Saskatchewan Museum, "Aboriginal History Unit: Neat Stuff – Archaeology," Royal Saskatchewan Museum, 2006, http://www.royalsaskmuseum.ca/research/collections/aboriginal_history/neat_stuff_archaeology.shtml (accessed May 1, 2006).

[5] Gail Crawford, Studio Ceramics in Canada (Fredericton, New Brunswick: Goose Lane Editions, 2005), 171.

[6] President's Office Fond Series:1, "Report from November 14, 1927," W.G. Worcester Papers, University of Saskatchewan Archives, Saskatoon.

[7] See the W.G. Worcester Papers at the University of Saskatchewan Archives for more information.

[8] W.G. Worcester to F.L. Croteau, "Letter to F.L. Croteau," May 27, 1942, W.G. Worcester Papers, University of Saskatchewan Archives, Saskatoon, Saskatchewan.

[9] Crawford, Studio Ceramics, 172.

[10] President's Papers: Series 3, W.G. Worcester Fonds, University of Saskatchewan.

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A Methodological Approach to Function: Some Steps to Take When Examining the Functional Object

> What we proudly call our age of technology is in danger of being known by the historians of the future as the age of plumbing, if we continue to define function in design by bathtubs and washing machines.[1]

It is often the case that when one first encounters the notion of function, ideas of mass production and industry come to mind, leaving one to think of bathtubs, paper cups and cars. This, in turn, leads to an over-simplification of the functional object as merely something which only serves a useful purpose. It also becomes extremely difficult for one to approach a simple functional object – such as a cup – and analyse it as one does a painting. Unlike a painting, a cup, unless decorated with a narrative, does not have an easy entry-point for discussion. Many of the "tried and true" art historical theories cannot be applied to help one understand the cup either. In order to understand the functional nature of ceramics, one must become comfortable with examining a functional object; this can occur when a methodology has been outlined for one to use when approaching, for example, a cup.

The methodology outlined in this chapter is designed to give a user three steps to engage with a functional piece of pottery, such as a cup. Not all of these steps must be applied to the object in order to engage with it. One or more steps can be used at a time, and are outlined in an order that demands progressively more interaction and knowledge from the user. Before any of the steps are taken, the viewer or user will identify the type

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of vessel by comparing it to similar shapes he or she has seen before. For example, a pot with a handle and spout could be identified as a teapot because the viewer has seen many teapots before, and has a general notion as to what that sort of pot looks like. The following steps enable the viewer or user to engage with what may at first appear to be a teapot but could turn out to be something else or just a teapot.

After one has identified the type of vessel by comparing it to other shapes, the first step for examining the functional object is to examine *The Bodily Language of Function.* This demands that the user examine the motions and body language the object makes the user perform due to the physical construction of the object. The next step, *The Function of the Decoration* is accomplished by simply examining the visual clues or decoration(s) found on and within the object's surface. Examining the decoration follows the examination of how the body interacts with the object because, in cases where the object is to be used, one is more apt to pick it up and examine it before consciously noticing the decorative aspects of the object. In the final step, *Categories of Makers and Levels of Function,* the user must go beyond the object and potentially do some research. The user needs to examine the maker and how the object functions within the user's society. However, before this methodology is examined and applied to specific Saskatchewan ceramists, some definitions must be made in order to have a working lexicon. The term *ceramics* is a wide and encompassing term. The word itself is from the Greek word *keramos,* meaning potter's clay or burnt stuff.[2] However, the field of ceramics is much more than simply potter's clay or burnt stuff. Today, the term ceramics can mean pottery, ceramic sculpture, clay building materials and electro-ceramics.[3] In

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this chapter, pottery from Saskatchewan will be examined, and in the following chapter, one will find an exploration of ceramic sculpture within Saskatchewan.

Unlike sculpture, which is defined in the second chapter as three-dimensional art made of materials such as wood, stone or clay that are carved, modelled, cast, or assembled, pottery is always related to the vessel and/or notions of utility. Because of its strong ties to the vessel, pots or pottery also have a rich history in terms of the domestic and relate to women's work in the home and studio.[4]

In his essay, "Towards a Unified Theory of Crafts: The Reconciliations of Differences," Paul Mathieu asserts that the common characteristic found at the conceptual level amongst the craft disciplines of ceramics, jewellery, glass, fibre and furniture making is containment.[5] He states, "Containment has to do with the relationship between the object and its environment...This is readily obvious with ceramics and pottery, but is also true whether pots are made of clay, glass, metal, wood, leather, paper or plastic."[6] Containment can define a space such as rug, it can contain a neck as in the case of a necklace, and it can also metaphorically contain wealth or memories. Mathieu also states:

> A container is a space where opposites are unified, where differences are reconciled. Containers bring together the extremes in reconciliation; they cancel the dialectical impulses of language. All the binaries, polarities, opposites and dichotomies listed earlier - - high/low, art/craft - - are reconciled within the container, within any craft object. The container combines in symbiosis the top and the bottom, the front and the back, the interior and the exterior, the surface and the form, representation and presentation, image and object. Even within the new category of virtual crafts, which takes place within the ultimate container, the ultimate frame of the computer screen, this is true.[7]

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It is rather obvious that pottery is a container, and therefore that it is an object which, according to Mathieu, by its nature can subvert the binary. Above all else, a pot will have volume. The walls of a ceramic pot function as both the outside and the inside. The vessel also has the ability to contain both the tangible, such as food or plants, or intangible, such as memories.

Metaphorically, many of the parts of a vessel are related to the body. The parts include the mouth, the lip (rim), the neck, the shoulder, the belly, the foot and the bottom (fig 1.1).[8] Pots may contain all or only some of these parts. Other forms of pottery also have handles, spouts and lids. The names of the parts of a vessel allow for some makers, such as ceramist Marilyn Levine (1935-2005), who is discussed in greater detail in the second chapter, to play with the different parts of the vessel while also referencing the body. In Whyte Eice, 1995 (fig. 1.2), she cleverly allows for a play on the body metaphor as it applies to both the vessel form and footwear.[9] In this example, laces accentuate the curvature of the body of the vessel and allude to corsets. The tongue of the boot ends just above the lip of the cup.[10]

Before Levine or any other ceramist makes a ceramic object, he or she must make some crucial technological decisions. These decisions not only include the shape of the piece but also clay body to be used, its method of construction and the firing process to be undertaken.

Daniel Rhodes in Clay and Glazes for the Potter defines the term *clay body* as follows:

> A clay body may be defined as a mixture of clays or clays and other earthy mineral substances which are blended to achieve a specific ceramic

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> purpose. Many clays found in nature serve very well just as they are...Such clays might be called natural clay bodies. The potter, in prescientific times, relied largely upon such clays for his raw material and made few or no additions to them. Sometime, however, adjustments were made for better working properties...The demands which we make of clay as a material today usually make it necessary to blend two or more materials in order to achieve the desired results. Such demands may be, for example, extreme plasticity to make the clay suitable for throwing, or complete density at a given firing temperature, or whiteness and translucency when fired, or the property of casting, as a fluid slip, or the development of certain desirable colors and textures.[11]

Some common clay bodies include earthenware and stoneware.

Earthenware is clay that is generally found either on or near the surface of the earth, and it is fired below a temperature of 1150°C.[12] Earthenware can be used in pit-fired and raku processes.[13] The clays used for earthenware tend to be naturally red, buff or sandy in colour and are often fragile after firing.[14] Other materials can be added to the clay to make it stronger, and to change the colour.

Stoneware is found in the strata below the topsoil, and the natural colour of stoneware varies from a buff to a reddish brown colour.[15] Once fired, it is like stone: hard, durable and generally impervious to liquids. Stoneware is fired between 1150°C and 1300°C.[16] Stoneware is sometimes salt-glazed.

While today's ceramists can control many parts of the production of their works, historically, this has not always been the case. Ceramists have had to work with what was available. Then, during the first half of the twentieth century, an English potter by the name of Bernard Leach (1887-1979) articulated an aesthetic that not only demanded that potters control all aspects of their production but also posited function as the root of

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beauty (fig. 1.3). Leach articulated his aesthetic in many publications which are still influential today.

Although Leach is not a Saskatchewan ceramist, it is important to acknowledge his influence around the world and within Saskatchewan. Leach was born in Hong Kong and studied at the Slade School of Art and the London School of Art.[17] In 1909, Leach moved to Japan to teach etching.[18] At a raku party, Leach fell in love with the pottery traditions of Japan and apprenticed with the sixth Kenzan.[19] Garth Clark writes in The Potter's Art that Leach became "obsessed with the desire to introduce Western potters to the mystery and glory of Eastern ceramics, in particular the stonewares of China."[20] Generally speaking, Leach favoured Chinese (T'ang, Song and Ming periods) and Korean celadon pottery, as well as early English slipware.[21] He privileged the handmade pot over the machine-made:

> In the field of ceramics the responsibility for the all-pervading bad taste of to-day lies mainly with machine production and the accompanying indifference to aesthetic considerations of individual industrialists and their influence on the sensibility of the public.[22]

He advocated that the potter should be in control of all aspects of the making of a pot. This meant mixing one's own clay, creating one's own glazes and firing one's own kiln(s).[23] In addition, Leach met Soetsu Yanagi (1889-1961), an art historian, philosopher and Mingei scholar who was interested in reviving the status of Japanese crafts. Yanagi helped to develop the Leachean aesthetics of beauty through Asian art and Zen Buddhism.[24]

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In 1920, Leach established a pottery in St. Ives, England.[25] Fellow potter, Shoji Hamada (1894-1978) came with him as well and helped to set up the pottery.[26] In 1923, Hamada returned to Japan but he would remain close to Leach, and they travelled around the world together giving demonstrations (fig. 1.4). That same year, Leach took on his first apprentice, Michael Cardew (1901-1983). Like Leach, Cardew was interested in early English slipware (fig. 1.5). Cardew worked at the pottery for three years and then went on to establish potteries in England and Africa.[27]

In his 1928 publication A Potter's Outlook, Leach articulated his position that pottery should be created in a manner that made it affordable and accessible. In 1940, Leach published A Potter's Book, which is still fondly known by potters as "the bible." It has been extremely successful, never out of print and has sold over 130,000 copies.[28] The first chapter, "Towards a Standard," outlines the role of the potter, the handmade object and a standard of excellence for pottery. The subsequent chapters are technical, and give information on raku, English slipware, stoneware and porcelain, fabrication, decoration, glazing and kilns. The final chapter is made up of fictional letters describing the workings of a pottery.

One of the lasting impacts of Leach, Cardew and others was the introduction of the notion of the ethical pot. The ethical pot is a term that Oliver Watson, the keeper of ceramics at the Victoria and Albert Museum, has used to describe:

> a holistic vessel born out of mud and flame from the 'pure' traditions of Chinese Sung pottery and the slipwares of the English peasant potter, made under conditions of self-sufficiency, truth to materials and a reverence for tradition and rooted in utility. Utility gave the makers of ethical pots a presumed moral superiority in that the pots they were

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> making were not for frivolous enjoyment but for the more sober purposes of daily use.[29]

"Ethical pots" are still made today. However, it is important to note that not all makers of ethical pots do so in order to be morally superior to those who make "unethical" pots. In addition, potters cannot always choose how they will approach their practice. In some cases, prepared clay is unavailable for purchase or a potter may not live near clay deposits. Their pots and their practice should therefore not be characterized according to moral principles. In fact, the term "ethical" is rather problematic because it implies that those who deviate from making an ethical pot are participating in an unethical practice. Therefore, instead of debating ethics, the term "fundamental" will be used because these pots and the potters who make them engage with the fundamentals of pottery, and there is a sense of maintaining a strict adherence to tradition.

A fundamental pot or vessel is made to be used. In addition, the maker has controlled many of the aspects of its making, such as creating it and firing it. A fundamental pot can be a pot made with clay and glaze ingredients mined by the maker, but it can also be a pot made of clay bought from a manufacturer. However, a fundamental pot cannot be a pot bought at a paint-it-yourself pottery-type store and painted by the purchaser. A fundamental pot is predominantly *handmade*, not machine-made. The term handmade refers to techniques requiring hands, such as pinching, coil and slab building as well the process of wheel-throwing. Handmade can also refer to mould-making techniques where slabs of clay are pressed or slip is poured into a handmade or commercially purchased mould.

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Saskatchewan potters such as Wayne Pollock[30] and Gerald Morton[31] are examples of potters who create fundamental pots, and closely follow a Leachean aesthetic. Pollock built his own kiln in his studio in Francis, Saskatchewan. He mines his own clay from deposits near Assiniboia, Saskatchewan and gathers volcanic ash to use in his glazes.[32] Approximately 12 years ago, he switched his fuel to natural gas because the used motor oil he was burning before was not as predictable as the natural gas. Pollock states that form and function are of the utmost importance, and he is interested in a direct hands-on approach.[33]

Pollock creates fundamental pots and has been heavily influenced by Leach, as seen in Covered Butter Dish, c. 2003 (fig. 1.6) from his production line and Lamp, c. 2003 (fig. 1.7). The shape of the lamp is reminiscent of globular jars created throughout China's history (graph 1.1). In addition, the spirit of the splashes of blue and purple found on Pollock's Lamp and Covered Butter Dish remind one of the gestural splashes of purple and blue found on an atypically-shaped Jun ware jar (fig. 1.8). Connoisseurs of the Song Dynasty ceramics (1127-1279) have divided the wares into "the five great wares of China," one of them being Jun ware.[34] Leach advocated that a potter should endeavour to draw inspiration from the Song potters without imitating particular Song pieces.[35] Pollock has achieved this with Lamp. The lamp appears to draw inspiration from the shapes and gestural decorations of the Song period, but these inspirations are used to create something other than a jar. In Covered Butter Dish, the gestural splashes draw attention to the curvature of the cover, just as some of the splashes on Jun ware pieces also accentuate the form of the vessel.

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Morton, another fundamental and Leachean potter, taught Pollock and also worked with him after they both left the University of Saskatchewan, Regina Campus' Extension Department. Morton's pottery, Moose Mountain Pottery, is located five miles north of Kenosee Lake, Saskatchewan.

Like Leach, Morton is independent and is in control of all aspects when creating a pot. Like Pollock, Morton mines his clay from an area near Assiniboia. He creates his own glazes with sands found four miles north of his studio and has built his own 100 cubic foot catenary arch kiln.[36] In the past, Morton has fired his kiln with a combination of diesel and used motor oil to temperatures around 1300 °C.[37] Morton states the following:

> The machinery of industry cannot cope with variable raw materials so their innate character must be "refined" out. Twenty-five years ago I became frustrated with these materials and began quarrying and processing my own clay and minerals for glazes. All these materials are local (within a day's drive is how I define local). These clays and rocks have their own unique character and that fact makes **self-conscious self-expression inappropriate and unnecessary.** The many technical challenges arising from this pioneering approach have maintained my interest in and engagement with this process of making simple utensils. They are a completely local expression and that commitment to locality, in my opinion, is a necessary precondition of work that is worth doing.[38]

In a 2005 combed glaze plate (figs. 1.9 & 1.10), one can see Morton's engagement with notions of the fundamental, Leachean pot. One of the techniques highlighted in Leach's A Potter's Book is English slipware, and he even illustrates examples of combed or feathered slipware (fig. 1.11).[39] Combed slipware is achieved by depositing different coloured slips, which are fine particles of clay suspended in water, onto the surface. The combing is achieved by running a tool through the different

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coloured slips (see (d) in fig. 1.12). David Ross, a Saskatchewan potter whose work will be discussed later, demonstrated another technique in a pamphlet (or brochure) A Way With Clay: he tapped and shook the vessel in such a way that the slip ran or moved creating marbled surface designs (see (4) & (5) in fig. 1.13). In Morton's plate, the bisqued plate is soaked in water so that when the glaze is applied, the water in the glaze will not be soaked into the bisque-ware. This crucial step allows Morton to comb the glaze, creating a pattern similar to combed slipware.

The late fifteenth century in England witnessed the development of slipware. It was a quick and economical way to produce more attractive and marketable wares for the lower and middle classes.[40] Along with combed slipware, potters were also drawing with slip. The Toft family, including Burslem potter Thomas Toft (active between 1671-1689), produced some of the most well-known trailed-dishes (fig. 1.14).[41] Specialized tools were created to apply the slip such as cow horns and quills (see (a) in fig. 1.12).[42] Early Ukrainian pioneer and potter, Peter Rupchan (1883-1944),[43] also used modified horns to decorate his work.

Like Morton and others who follow a Leachean aesthetic and create fundamental pots, Rupchan controlled all the areas of production. However, unlike contemporary potters who choose to create fundamental pots and follow a Leachean aesthetic, Rupchan had little choice due to his financial situation and the lack of commercially-produced ceramic products. Therefore, Rupchan built much of his equipment - such as a kick wheel to throw his pots, his kiln and a windmill to pulverize his clay (fig. 1.15).[44]

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Rupchan also dug all his own clay and gathered materials such as discarded glass and batteries for his glazes.[45]

Rupchan used an ox horn with the tip drilled out of it and a feather stuck inside to apply decorative patterns to his work.[46] Judith Silverthorne describes this practice in her book Made in Saskatchewan: Peter Rupchan, Ukrainian Pioneer and Potter as a process Rupchan used to apply glaze rather than slip to the surfaces of his pots. Nevertheless, the patterning seen in a detail of a jug from a documentary (fig. 1.16) on Rupchan is comparable to the "jewelling" or tiny dots of slip found on some of Toft's chargers. It is important to note that the majority of Rupchan's wares are not elaborately decorated and instead consist of incised linear patterns made by rolling gears of cogwheels into the surface of the clay and at times solid stripes of colour. This can be seen in one of Rupchan's more successful forms, the *miktras* bowl used for grinding poppy seeds (fig. 1.17).[47] In fact, the decoration found within miktras bowls also served to aid with grinding the seeds.

A METHODOLGICAL APPROACH TO FUNCTION

Now that a lexicon has been made and a brief history of a major influence on functional pottery in the West has been given, the three steps to a methodological approach to function will be outlined, using specific examples from Saskatchewan. After the steps have been outlined, the approach will be applied to both potters and ceramists.[48]

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STEP 1: THE BODILY LANGUAGE OF FUNCTION

First, the viewer or user of a functional object will have already identified in his or her mind what the object could be. This happens because the viewer or user will compare recognizable features of the objects to ones found on known objects. The example stated at the beginning of this chapter explains how - as soon as one sees something with a spout, handle, removable lid and rounded body - one may assume that it is a teapot. Without even picking it up to see if it can hold water, or noticing the pot's decorations, assumptions are made and recognition occurs. This is generally where the viewer or user will stop in terms of understanding the teapot until he or she picks it up.

Before one picks up the teapot, the steps described in the following pages demand that the user become conscious of what he or she is doing and seeing. Function can be understood in terms of the construction and the form of a functional object. There is a saying, "you teach people how to treat you," which implies that how one acts in the world and feels about oneself influence how one will be treated by others. The same is true for a functional piece of pottery. A functional piece of pottery, through its design and construction, will demand of the user certain movements and can also dictate the use. For example, a cup without a handle (fig. 1.18) is held differently than one with a handle (fig. 1.19) or one with a stem (fig. 1.20). A handle on a cup is useful when drinking hot liquids, and therefore cups without handles may cause the drinker discomfort when holding the cup full of hot liquid.

Size is another important aspect of a functional piece of pottery that can dictate its function to the user. For example, large pithoi found at the Palace of Knossos in Crete

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(fig. 1.21), could not be moved when they were full of grains or olive oils.[49] Rather than moving the entire jar, smaller amounts would be removed from the jar for consumption, leaving the larger jar in its magazine or storage unit. In this case, massive size is not practical for transporting something in a vessel. Size will dictate whether or not the user will be able to move the vessel by him or herself or need to find other ways, such as the use of a machine, to move the vessel and its contents.

Contemporary ceramists, such as Saskatoon's Judy Tryon,[50] play with notions of function in terms of size or scale in works such as Very High Tea, 1998 (fig. 1.22). Tryon studied with Sandra Ledingham (figs. 1.38, 3.94 and 3.95) at the Fifth Street Studio (fig. 1.23) in Saskatoon and other private classes taught in people's homes.[51] Tryon set up her own studio, JT Pottery, which runs three to four sessions a year with approximately 50 to 60 students attending in the spring session and 90 to 110 students attending in the fall and winter sessions.[52]

In addition to running a studio and teaching throughout the year, Tryon also finds time to continue her own practice. One of Tryon's favourite forms is the teapot:

> I love making teapots...a lot of people don't like making them because there are so many parts. You have got to assemble them and get them at all the right stages. For a functional teapot, it does have to work well, but I love making wild and funky teapots that probably would work if you chose to work with them. I can't quite rid myself of that – if it looks like a teapot or it is supposed to be a teapot, somehow maybe it should act as a teapot. Could you possibly use it? If you stood on your ear and whistled through your nose, I guess maybe you could use it as a teapot, so I love making teapots. They are a favourite form for me. I just think there are so many possibilities with a teapot.[53]

Very High Tea is a teapot that plays with function because of its large size. It is very large, measuring 40.5cm high, 42.5cm wide and 9.8cm deep.[54] Like the pithoi, once

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Very High Tea is filled with tea, it is difficult to lift and pour due to the weight of the liquid. Therefore, Very High Tea's size dictates to the user how it will be used or not used. In this case, its function as a teapot is almost completely negated, and instead, the object demands a more permanent display spot beyond one's table or kitchen cupboard.

The lessons or actions that a functional piece of pottery dictates to a user are communicated through the bodily interaction of the user with the vessel. However, within this interaction, one must not forget the maker who has consciously or even unconsciously made the decisions when creating the object. Christopher Tyler states in Poetry of the Vessel, "function is seen as a language through which the maker relates to the user – bodily, individually, and to the person as part of a society."[55] In addition, Tyler points out that a functional piece can also be "a performance piece involving the maker and the user, to be repeated often."[56]

STEP 2: THE FUNCTION OF DECORATION

Picking up, feeling and being aware of how an object will make one move and interact with it, is the first step. In the second, the user becomes aware of decoration(s) found or not found on an object. Then, he or she must decide how these decoration(s) function.

The Hansen-Ross Pottery of Fort Qu'Appelle, Saskatchewan is example of a practice that has consistently created fundamental pottery where the decoration serves to accentuate the form of the vessels and improve the function of the piece as well. The Hansen-Ross Pottery is also an example of Saskatchewan pottery influenced by both a

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Leachean aesthetic and Danish ceramics. David Ross (1925-1974)[57] was hired in 1956 by the Saskatchewan Arts Board to run Craft House, located in Fort Qu'Appelle and to teach pottery across the province.[58]

In 1958, Folmer Hansen[59] arrived in Fort Qu'Appelle to visit David Ross. Hansen, a native of Copenhagen, Denmark, relates his coming to Saskatchewan in a May 17, 2004 interview:

> I came to the Deichmanns, and I was really wanting to improve my English. I read an article about David Ross, and I wondered if it was the same guy that was in Copenhagen a few years ago. I wrote him a letter and he wrote me a letter. 'Oh yeah, I remember you there from the pottery. Come and visit.' Forty some years later, I am still visiting in a way. [laughs][60]

In 1960, the Saskatchewan Arts Board ended its pottery program and sold Craft House to Hansen and Ross. The pair created the Hansen-Ross Pottery, with Hansen executing the majority of the throwing and Ross performing all the glazing and firing. In a 1973 CKCK-TV interview, Ross described the methodology behind the Hansen-Ross Pottery as follows:

> The whole purpose is to emphasize the individuality of each piece, the recurring creative experience. For instance, every time Folmer takes his hands and draws it up over a piece of clay, it is a unique creative experience. Each time I approach a problem in designing or decorating, it is a unique experience for me, and I respond instantly to it. This is the freshness; this is the thing that people are looking for. It's what separates us from say the great mass of commercial pottery, which I don't object to...but we do not do a mass production type of thing. We try to emphasize the quality that comes from working with the hand.[61]

In addition to privileging the hand over the machine, Hansen and Ross, like Leach, controlled all aspects of their practice. They mined their own white-bodied clay from deposits found near Eastend.[62] However, by the mid 1960s, a high demand for their

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work required them to switch to commercially produced high-fired stoneware clay from Plainsmen Clay in Medicine Hat, Alberta.[63] Hansen states the following:

> Our life was about quantity. We spent more time preparing clay than actually making things. It's not much when you spend eighty percent of your time just preparing the clay, so when Luke Lindoe (he started Plainsmen Clay), a potter I had met before, came to visit with Michael Cardew, we started buying prepared clay from him. It's mostly Saskatchewan clay, but he dug some in Alberta too.[64]

This is a good example of how the use of the term "ethical pot" is not appropriate. Hansen and Ross chose to switch to a commercially produced clay; if one was to follow the strict notions of an "ethical pot," Hansen and Ross would be producing "unethical pots." The term fundamental pot fits well here because it can still be used to describe the importance Hansen and Ross placed on notions of function and controlling many of the aspects of their production.

The Hansen-Ross Pottery fired both an electric and a gas kiln. An undated Hansen-Ross Pottery pamphlet, found in the MacKenzie Art Gallery artist files, boasts that no commercial glazes or moulds were used and that the decorating methods included glaze sgraffito, wax resist, carving and slip trailing.[65] Hansen and Ross were also active in the craft community and continued to teach workshops after the Saskatchewan Arts Board had closed down Craft House. Rusty Kurenda, a Saskatoon potter, took classes from Hansen and Ross at the Saskatchewan Summer School for the Arts in Fort Qu'Appelle in 1973 (fig. 1.24).[66] George Will, a Regina-area potter, credits a 1970 wheel demonstration by Hansen as the beginning of his fascination with pottery (fig. 1.25).[67] Hansen and Ross formally taught until the mid 1960s; they also gave informal tours to local school children.[68] The pottery became so successful that it had thousands

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of people visiting it annually.[69] In 1974, Ross was killed in a car accident.[70] Hansen decided to continue running the pottery, and over the years hired potters such as Brian Ring, Connie Talbot and Don Parker (fig. 1.26) to help satisfy the demand for Hansen-Ross pottery.[71] In 2005, Hansen had to close the pottery due to failing eyesight.

Although Hansen does not think his pottery looks any different than anyone else's, he does admit people have seen a Scandinavian or Danish influence in his work.[72] Scandinavia is a term generally covering the Nordic countries of Denmark, Finland, Iceland, Norway and Sweden.[73] Scandinavian design is influenced by painting, sculpture and architecture, and there is a focus on craftsmanship, quality, respect for natural materials and a "concern for their 'proper' use by the designer and consumer."[74] This allows many designers to easily switch from designing architectural commissions to drinking glasses.[75] In addition, Danish studio potters and industrial manufacturers specialize in the use of rich Asian glazes.[76]

There has also been freedom to experiment within the factory system because most of the major manufacturers use a studio system where designers/artists/potters are invited to join the factory and work without the demands of contributing to mass production lines.[77] Sometimes exhibition space is provided, and management sees the partnership as a benefit to the creative atmosphere of the design departments. In addition, many of the resident "artists" do end up designing for the production line.

Generally speaking, Danish ceramics have a sense of "effortless simplicity and functionalism."[78] From around 1907, the Danes developed the concept of "Skønvirke." "This was the name with which…they referred to their particular form of 'aesthetic

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activity'" which "reflected their traditional fascination with rich, natural materials interpreted with generous forms and skilful craftsmanship."[79] Although not all Danish ceramics resemble the ones discussed below, the works of Gertrud Vasegaard and Gerd Hjort Pedersen (dates unknown) for Royal Copenhagen and Jens Thirslund (1892-1942) for Kaehler Keramik compare well with the aesthetic choices made by the Hansen-Ross Pottery and show how Hansen-Ross' fundamental pots, while influenced by Leach, also take inspiration from other aesthetics and use decorative elements to highlight the form and function of the piece.

Ceramic decoration is a rich field and could be a thesis in itself. For the purposes of this chapter, some basic aspects of decoration, and how it relates to function, will be highlighted. Decoration can serve many purposes, including illustrating a narrative, beautifying an object, symbolizing belonging or indicating certain measurements on a vessel. In terms of a ceramic object and how decoration can relate to the function of that object, glaze is often applied to the surface of a vessel not only to decorate it, but to also make clay bodies such as earthenware impervious to liquids. Stoneware is already vitrified, but the glaze serves to give the drinker a smooth surface to place his or her lips on while drinking. In addition, it is easier to clean and therefore much more hygienic to have a smooth impervious glazed surface than an unglazed surface. Burnishing, a technique where a smooth tool such as a stone or spoon is rubbed on a leather-hard clay surface, serves not only to create a beautiful shine and smooth surface on the finished piece, but it also strengthens it because the burnishing compresses the clay.

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The linear decorations found on two decanter sets by the Hansen-Ross pottery are similar to techniques used by Danish potters. In addition, the decorations serve to highlight the forms found in Decanter Set with Four Cups, 1970 (fig. 1.27) and Decanter Set with Five Cups, 1987 (fig. 1.28), and also serve a functional purpose as well. In The History of Minonan Pottery by Philip P. Betancourt, decoration used to emphasize certain parts of a vessel is called either *tectonic* or *structural syntax*, and decoration used to emphasize the form as a whole is called *unity decoration*.[80] Working from a photograph of Decanter Set with Four Cups, it appears as though the cups and decanter have been glazed on the inside and around certain parts of the outside, while leaving other parts with a more matte or rough, perhaps unglazed surface. The decorations function to visually balance the vertical and horizontal lines found on the set. The vertical lines occupy the lower matte/possibly unglazed portions of both the cups and the decanter. These lines cross over the rings left in the clay when it was thrown on the wheel. The vertical lines serve to elongate the vessels that would otherwise appear squat due to the horizontal lines. Vertical lines are also used to elongate and accentuate the bulbous shape of Gertrud Vasegaard's Vase (fig. 1.29) from the 1940s. As the lines in Vasegaard's Vase serve to accentuate the shape of the vessels, so do the incised lines in Decanter Set with Five Cups. The decoration can be described as *tectonic* because the lines serve to organize the vessel and emphasize its structural parts. The lines serve to guide the eye towards the top of the decanter and serve as texture to grip when pouring. As seen earlier in the work of Rupchan (fig. 1.17), texture can be both decorative and functional. Incised

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lines appear in Danish works such as Stoneware Bowl, c. 1960 by Gerd Hjort Pedersen for the Royal Copenhagen pottery (fig. 1.30).

Geometric patterns also serve to accentuate a form and can ensure the "proper" assembly of a piece. Sgraffito Container, 2001 (fig. 1.31) by Don Parker for the Hansen-Ross Pottery and Box and Cover, 1987 (fig. 1.32) by Gertrud Vasegaard both exhibit geometrical patterns covering the surface of the containers.[81] Sgraffito is a process where a design is created by scratching and removing glaze or slip prior to firing (see (c) in fig. 1.12). Parker's container serves as a good example of how a geometrical pattern can function as a register, ensuring that the lid is placed on the lower portion of the container in a certain way by aligning the geometrical pattern. Patterning can also take on a more organic design such as the patterns found on a vase (fig. 1.33) seen in a 1973 video of the Hansen-Ross pottery and in Vase, 1919-1942 (fig. 1.34), by Kaehler Keramik, possibly decorated by Jens Thirslund. In both types of patterning, the choice of pattern reinforces the form of the vessels and can be described as examples of *unity decoration*. Both containers are geometric in form and the decoration accentuates and reinforces this. The vases are more organic than the containers, and their decoration serves to accentuate their form as well.

STEP 3: CATEGORIES OF MAKERS AND LEVELS OF FUNCTION

Who are the creators of these functional pieces, and why is it important to examine the maker when trying to understand a functional piece of pottery? In Garth Clark's essay, "The Purist, The Symbolist, The Stylist: Utility in Contemporary

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American Ceramics," three general categories of makers of functional objects are described: the purist, the symbolist and the stylist.[82] The purist is a "die-hard functionalist" who is a follower of the Leachean aesthetic.[83] Clark describes the Leachean aesthetic as one which extols purity of form, understands function to be the root of beauty, and values the marks made during the creative process/performance.[84] In the potters examined so far, Morton and Pollock could be considered *purists*.

The symbolist is one "who uses the idea of utility primarily as a means of engaging ideas, of exploring concepts of ritual, irony and metaphor,"[85] and the stylist is a maker who reflects current tastes in his or her work as well as being "spiritually closer to the world of design."[86] To Clark, a designer is someone who must be aware of, and design for, industrial production and mass marketing.[87] With the potters examined so far, Tryon could be considered a *symbolist* and Hansen a *stylist*.

Clark, however, falls short with only three levels of makers because there are makers who have developed a practice incorporating more than pottery. These makers have mature practices in ceramics and other media such as drawing or painting. In this case, the term "mature" refers to a practice where the maker has developed technical knowledge and has exhibited the works. In addition, the different media must inform each other and there must be a continuity between the different media. This type of maker will be called the "amalgamist" and examples of this type of maker will be examined later in this chapter.

It is problematic to divide and insert people into groups because, in order to do so, often simplification and a reliance on stereotyping must be used. Things are rarely black

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and white, and therefore inserting makers into categories may overlook other aspects of their practice. However, taxonomy is a useful stimulus to think about what category would best suit a maker as long, as one remembers that more often than not, a maker will lie in the most engaging and interesting place, the intermediary areas between categories, which will be discussed later.

Before discussing the works of some Saskatchewan ceramists, one must also recognize the importance of not only understanding what category of maker they fall into but also how their works function within Canadian society. Different objects function at different levels within society. To make things even more complicated, depending on the situation, the same object can function on several different levels simultaneously. Lewis Binford describes three levels of function within a society in his article "Archaeology as Anthropology."[88] Binford is an archaeologist who discusses objects in his paper that are much older than the ones discussed here. The objects examined in this thesis fall under a more modern notion of an "art object" that function on a variety of levels of function. According to Binford, the *technomic* object is an object which functions primarily as a piece of technology used to deal with the physical environment.[89] A *socio-technic* object does not use its technology to solve a physical problem but, instead, is used on a social level.[90] For this chapter, the *socio-technic* aspects of an object will focus on how the object may be used and/or how it functions within a social setting. The final level of function is the *ideo-technic* object. Binford states that:

> items of this class have their primary functional context in the ideological component of the social system. These are the items which signify and symbolize the ideological rationalizations for the social system and further provide the symbolic milieu in which individuals are enculturated, a

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> necessity if they are to take their place as functional participants in the social system.[91]

The major point of the *ideo-technic* level that will be stressed in this chapter is the notion of the symbolic function of a work. Several questions may be asked. Does the object have any so-called magical aspects to it? Does it have symbolic power or symbolize something outside of its obvious shape? Does it symbolize wealth or anything else for that matter?

Binford's levels of function serve as a good starting point, but it must be stressed that the context of the work is extremely important. Context refers to the culture, how the object is being used and/or how the maker has envisioned the object to be used. For example, a drinking vessel found in Canada can function on all of three of Binford's levels. The *technomic* function of a drinking vessel is that it allows one to gather and contain a liquid so one can bring it to the mouth for drinking. On a *socio-technic* level, there are many different types of drinking vessels depending on the type of drink and the social situation. Most Canadians know what type of drinking vessel to choose when wanting to fill a cup full of coffee, but one must have a more sophisticated level of knowledge in order to comprehend the differences between a red wine, a white wine, a sparkling wine, a cognac and water glass. Cups are also used for a variety of other functions including measuring and storing objects like change or pens. In these types of situations, the maker's original idea for what the cup was to be used for can be important as well as examining what the user has put in the cup. On an *ideo-technic* level, the symbolic meanings associated with the cup become important and these are often related to the environment where the cup is found. For example, the chalice in the Catholic

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Church is an important symbol serving as the vessel containing the wine which is believed to transubstantiate into the blood of Christ during the Holy Sacrifice of the Mass. Should the chalice be removed from the church, and its original context be hidden, it may appear as just another cup. The environment can also include an art gallery that could elevate the status of an object, or a specific spot in a home such as a special shelf, china cabinet or hanging something on a wall rather than setting it on a table. All of these different environments make the symbolic meaning of the object different. For example, Ciborium, c.1720-25 (fig. 1.35) by Jacques Pagé (1682-1742) is now part of the National Gallery of Canada's collection. This move has shifted the Ciborium from a sacred object into an object with an aesthetic pleasure for a secular audience.

Combining Clark's classification of the maker and Binford's classification of the social function of the object allows the viewer or user of the object to appreciate it on many different levels, and also to understand the concerns the maker may have and to comprehend how those affect the function of the work within society. For example, a *purist* could create a chalice for a church, and because of his or her beliefs in beauty and pure form, specific aesthetic decisions would be made. The maker would take into account the social function of the work, while it could also potentially reference ancient cups and be true to the materials used in its making. However, it is rare that a maker would fall directly into a category or that a work would function on only one level. Therefore, this leads one into the realms found between the different categories and levels which will be called the intermediary spaces.

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By examining the maker, the level of function an object serves in society and the decoration and bodily language of the object/performance between user and object, the user can begin to understand and approach a simple cup in a much more engaging way. This approach will be tested with Saskatchewan ceramists Lorraine Sutter, Melvin Malkin, Donovan Chester, Martin Tagseth, Mel Bolen, Charley Farrero, Randy Woolsey, Jeannie Mah and Ruth Chambers. Another key aspect to understanding functional works in terms of function is to address the choices these ceramists have made in terms of the materials they have used and the techniques they have employed.

APPLYING THE METHODOLOGICAL APPROACH

In this section, the three-step methodological approach to examining function will be applied to Saskatchewan ceramists. The ceramists have been organized according to the firing techniques they use.

Pit-firing (fig. 1.36) is a term used to describe a variety of different ways of firing raw or bisqued[92] pieces of ceramics, and can be seen in the works of Saskatoon potter Ken Wilkinson. Some of these methods include firing pieces in a pit dug in the ground, in a built-up pit, in a metal garbage can, in a sand pit or in a saggar.[93] Generally, the pieces are also surrounded by combustible material such as straw, twigs, sawdust, paper or dung. Low-fired glazes, oxides and carbonates can be used to create colour. Pit-firing is not only used by contemporary western ceramists but is also employed throughout the

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world (fig. 1.37). Firing temperatures vary depending on the type of pit used and the fuel used to fire it.

Smoke-fired pottery can be created in a number of ways including in a pit as well as in containers and is often a post-firing technique. Sandra Ledingham,[94] a Saskatchewan ceramist now living in Oregon, became interested in smoked surfaces in 1977 after she visited pueblos in New Mexico. She explains her techniques for creating works such as Maelstrom, 1984 (fig. 1.38) as follows:

> I was making very delicate thin slab porcelain vessels. Pits wouldn't work for me, so I used a tall burn barrel and I fired one piece at a time. I didn't want all black, so I relied on some reduction and some oxidations to create 'abstract paintings'...My combustibles are merely newspaper and sticks of wood laid tightly against the surface where I want more blackening to occur. Sometimes I place chemicals such as copper oxides inside the newspaper for flashing. I sometimes wrap the vessel with copper wire for a linear line effect and sometimes I use Elmer's White Glue spattered or painted on the surface to create black areas. I fire very quickly, 30 minutes to one hour until the wood has burned down.[95]

Saskatoon potter Lorraine Sutter[96] creates smoke-fired pottery such as Fire Dance, 2004 (fig. 1.39). Fire Dance was thrown on a wheel and then burnished using a credit card, polished with a dry cleaner bag and chamois, and then bisqued in an electric kiln.[97] Sutter's kiln is equipped with a pulley system allowing the lid to be raised quickly. This comes in handy during the second firing of the pot when it is removed while hot from the kiln and placed on a bed of sawdust. Sutter states, the sawdust "smokes slightly up the sides leaving [a] soft grey or buff [tone]."[98] Tail hair from a horse is then laid on the pot and it burns away, leaving linear patterns on the surface of the vase. Then, when the pot is cool enough, sugar is sprinkled on the surface creating the dark speckles visible on the

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vase. Because of the low firing temperatures, the clay is not vitrified. Instead Sutter applies wax to protect the surface of the vase (however, it is not watertight).[99]

Sutter describes herself as a production potter, and therefore could be described as a maker occupying the intermediary space between a *purist* and a *symbolist*. The *decoration* found on Fire Dance is completely related to the firing process. The expressive lines and speckles are traces of materials placed on the vase. The smooth surface is due to careful burnishing, polishing and the application of wax. The wax functions not only to create a glassy-looking surface but to protect the surface of the vase. The *bodily language* of Fire Dance is dictated by the maker

> The shape of the pot was influenced by what I wanted to do on the surface. The bottom or foot is narrow so that when the hot pot is set onto the sawdust, the smoke will travel up the sides of the pot. There are no appendages as that would interfere with the horsehair application. In other words, I made myself a clay canvas on which to work. This was a case of engineering the pot to fit the decoration.[100]

Fire Dance functions on a variety of levels. Its *technomic* function is to hold and display in a vertical position some type of cut plant or other object(s). On a *socio-technic* level, the vase is suited more as a means of communicating the importance and sophistication of the owner. It is low-fired and not impervious to liquids, making it a decorative vase rather than one to hold water and fresh flowers. The vase itself becomes significant and is not understood simply as a container. The *ideo-technic* function of Fire Dance is found in the title and firing process. It makes one think of cultures past and present that hold both the horse and ritual fire dancing in high esteem.

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Raku, a family name signifying "pleasure, enjoyment or ease,"[101] began in Japan in the latter half of the sixteenth century as one of the wares made for the tea ceremony.[102] Raku-fired pottery is made by placing a dried earthenware pot into a hot kiln and then removing it while the pot is still hot.[103] The firing time is relatively quick, and the wares are fired to a low temperature. When struck with a fingernail, the raku bowl will absorb the sound rather than ring like porcelain.[104] Special refractory clays are added to help the pot withstand thermal shock because the process of firing raku creates dramatic changes in temperature. Thermal shock is when abrupt changes in temperature cause minerals in the clay to expand and contract at different rates causing cracks and breakage.[105]

Zen Buddhism and the notion of *wabi* are important in understanding the tea ceremony and early Japanese raku wares. Wabi[106] is a literary term relating to the tea ceremony which means "a rejection of luxury and a taste for the simple, the understated and the incomplete."[107] Although difficult to explain verbally, Zen Buddhism's main method can be described as "self-discovery through contemplation."[108] Zen and tea drinking were formalized in the late fifteenth century and, in their final form, involved tranquility conducive to contemplation, restricted conversation, a specific location and specialized utensils.[109] For example, the tea comes in a powdered form, and is whipped into froth. This demands a bowl that will allow for the whipping to take place. In addition, there were restrictions on the making of tea bowls:

> all were made without the wheel; they all have a foot and an irregular rim; there is no handle; most have a depression inside to collect the last drops of tea. Traditionally, the glazes are limited to black, 'red' and sometimes

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> white, and they are all fired in the same way...Finally, because they are all meant to be held in the hand, the size is relatively similar.[110]

Nature is also "embraced" by the Zen follower and through this, an appreciation of asymmetry and roughness developed. This is in contrast to a Western aesthetic of symmetry and proportion. For example, a "pair" in Japan might be tortoise and a crane, because the balance lies in the height of the crane and the lowness of the tortoise.[111] Traditional Japanese raku pottery is entrenched with in notions of Zen Buddhism, wabi and the tea ceremony (fig. 1.40).

Post-firing reduction was added to the raku process in the United States by ceramists such as Paul Soldner, Hal Riegger and Jean Griffith.[112] Reduction in a kiln happens when there is a lack of oxygen. This can be achieved with an excess of fuel or a smoky fire.[113] In the case of raku, it happens when the red-hot vessel is removed from the kiln and, rather than being set down to cool, is immersed into a container full of combustible material such as sawdust or paper. The container could be a metal garbage can or even a hole dug into the ground. If a metal garbage can is used, its lid may be put back on to reduce the amount of oxygen even more.

Bernard Leach wrote about raku and its process in A Potter's Book. He describes how he first became aware of raku at a party where the guest(s) painted unglazed pots which were fired and cooled enough to bring home that same night.[114] Paul Soldner, an American ceramist, attempted raku after reading A Potter's Book. Soldner was at first disappointed with the results, but he then immersed a pot into a pile of leaves and was impressed with the surface decoration of the reducing atmosphere.[115] Elaine Levin explains that, although other American ceramists had also experimented with raku, its

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attention and popularity was due to Soldner's timing. She states, "With its often unpredictable results, raku fit the American Hippie/Zen attitude of 'go with the flow'."[116] In addition, the relationship between planning and accident fit in well with Abstract Expressionism and action painting. Therefore, raku moved from a traditional Japanese ware used during the tea ceremony to a process involving post-firing reduction. Pieces became larger and no longer associated with the tea ceremony.

Two Saskatchewan ceramists involved with raku and its formal qualities are Melvin Malkin[117] of Saskatoon and Donovan Chester[118] of Regina. Malkin is known today for his raku sheep (fig. 1.41), raku fruit and large raku plates decorated with colourful designs, but he also creates prints, graphite drawings and pastel works.

As early as 1965-66, Chester was experimenting with raku.[119] In 1974, he is recorded in New Clay in Regina as follows: "With his most recent works, large landscape plates, he endeavours to combine completely the physical configurations of the plates with the landscape decoration, so that the two form a single visual unit. This interest is closely allied to the concerns of his paintings." [120] Chester creates a variety of raku forms including jars, large plates and sculptural works with metal legs (fig. 1.42)

Applying the three-step methodological approach to Chester and Malkin's works will not only aid in understanding the specific works but will also help to highlight how both of these ceramists use raku as a means to create works referencing functional pottery while also engaging with Modernism's investigation of formalism that was prevalent in Saskatchewan in the 1950s and 60s.[121]

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Both Malkin and Chester have, over the period of their careers, created raku and two-dimensional works. Chester's Square Tray, 1995 (fig 1.46) and Malkin's 2.3.3.05, 2005 (fig. 1.43) are examples of their raku work. Chester describes his attraction to raku: "I think initially I was attracted somewhat to the colour that was available because what I was doing was painting these very strong colour-field, large canvasses, but also the immediacy of it."[122] Malkin states, "My training is in the 'formalist' tradition. I work with the basic values of art...I liked the spontaneity and the immediacy of the technique."[123] Both ceramists were initially attracted to raku because of the immediacy of the process. In addition, both ceramists also engage with colour in their works as well.

When comparing Malkin's 2.3.3.05 with a pastel drawing of his titled 11.12.04, 2004 (fig. 1.44), one can see a similarity in terms of the *decorative* (dare this term be used when describing abstract works informed by mid-twentieth century Modernism?) between his two-dimensional and three-dimensional work. Both works are influenced by the Modernism practised by painters such as Paul-Émile Borduas (1905-1960) (fig. 1.45) in terms of their lack of representational imagery and their titles being numbers rather than words, so as to eliminate any notion of a narrative or story beyond the formal qualities of the work. In both of Malkin's works, a similar colour palette of reds and yellows are used, with the pastel work containing some blue as well. In the pastel work, the lines are much more controlled and straight, which could be a response to the flat surface of the paper and its straight edges. The raku plate, on the other hand, is filled with lines that are more active and appear to be scratched into the surface. Also, the sides of the plate are not straight and therefore reflect the fluidity of the design found within.

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The *bodily language* found between the user and the work is complicated in Malkin's case because his plates occupy an intermediary space. The uneven edges of the plate force one to react to it differently than if the plate had a smooth rounded or straight edge. The user must be conscious of where he or she is about to grasp the plate in order to make contact with a clay edge rather than an indented space. It may even force one to question whether it is a plate or a work meant to be on the wall.[124] Malkin writes of the origins of his fascination with the plate:

> The earliest pieces I made were fruit. Don Parker in Fort Qu'Appelle asked, 'where are the bowls', when he saw them. Bowls as such didn't interest me, but I did start to make a flat plate to hold one apple or one pear. From there, the plate became the center of my attention. Ceramic plates as a decorative and commemorative element have a long history. The variations are endless, and I like the limitation that working in the same format and scale provides. I don't find it inhibits the expression at all. The imagery moves through a wide range of subject and artistic expression, as does the manipulation of the clay ground and surface.[125]

The choices Malkin has made to create a work that is relatively flat and is in the shape of a large serving tray lead the user to think of the object as a plate, while also questioning its function due to the ragged edges and strong references to abstract painting. 2.3.3.05 functions on both a *technomic* and *socio-technic* level depending on what is on the plate and where it is. 2.3.3.05 will function on a *technomic* when it is on a table filled with some type of food. The plate serves to contain the food and elevate it off the table. When the plate is hung on a wall or left on a table with nothing in it or is filled with a decorative arrangement of food or other objects, it will function on an *socio-technic* level communicating the status and sophistication of the owner.

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Malkin is a trained architect who draws, prints and creates raku ceramics. There is a continuity between his two-dimensional works and his raku pieces, and therefore, Malkin can be considered an *Amalgamist*. In fact, Malkin's plates such as 2.3.3.05 are most engaging because they occupy the intermediary space between a functional object and a non-functional object and their maker can be described as an *Amalgamist* occupying the intermediary space among ceramist, two-dimensional artist and trained architect.

Chester can also be described as an *Amalgamist*. His practice involves both painting and raku, and the continuity between the two is especially apparent with Chester's investigations of colour and texture. Chester states when asked about the relationship between his paintings and ceramics:

> I wouldn't say it is a tightly knit kind of thing, but every once in a while you borrow an idea from painting for pots, and I have done it in fact the other way. I have borrowed something from pots. One of the things was the introduction of texture in the paint, and I did that initially to get rid of the shine. The acrylic I was working with was very shiny, and if you got in the wrong light, it glared, and you couldn't see the colour. I knew this material the potters used to make lightweight bodies. I found out it went into paint nicely, and it wasn't very heavy so it didn't make a lot of heavy canvasses, and it made this interesting texture. Then a few years later, I started making pots with this lumpy surface.[126]

Comparing Square Tray (fig. 1.46) with Broken Fan: Butterfly Dreams, 1993 (fig. 1.47), one can see the continuity between Chester's raku works and his paintings.

In terms of the *decorative*, both works explore the formalist qualities of texture, line and colour. Similar colours and textures are used. In addition, the incised lines present on the tray can also be seen on the canvas. Broken Fan: Butterfly Dreams could be described as a microscopic view of a raku surface. Some decorative aspects in Square

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Tray also function to protect the work. The walnut "frame" surrounding the raku portion of the tray serves not only to act in a similar way that a picture frame encases a painting, it also supports, stabilizes and protects the raku tray which, by its nature, is a delicate type of ware.

The *bodily language* found between the user and the work lies with the construction of the tray. There is a lip on the raku tray, and therefore, the materials placed within the tray cannot slide off but must be picked up to be removed. The construction of the support communicates to the user that it be placed on a table in a horizontal fashion rather than a vertical placement on a wall. The size of the work communicates to the user that this is a grand piece to be used in the centre of a table, which when filled with something, will be difficult to pick up and move.

The raku works of *Amalgamists* Chester and Malkin serve to illustrate how a practice can exist within different media at the same time. In addition, Malkin and Chester also engage successfully with formalist concerns such as line, colour and texture. These concerns are successfully integrated into their three-dimensional work and serve as examples of the place for the ideas of the high modernist painters in ceramics, as discussed more fully in chapter two.

Salt-glazing is believed to have originated in Rhineland, Germany in the fifteenth century.[127] Unlike other glazing techniques where the glaze is applied directly to the surface of the object before firing, the glaze found on a salt-glazed object has been deposited during the firing. The brewing industry and the salt-glaze industry are closely

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linked. As the consumption of malt liquour increased, so did the demand for an impervious strong vessel for drinking and storage.[128] There is much speculation as to how potters discovered that the addition of salt during the firing process would lead to a glaze. It has been surmised it could have been discovered after broken-up salt-herring barrels were thrown into the kiln as fuel.[129]

Salt decomposes at temperatures above 1100 °C.[130] When the kiln reaches maturation, which is usually somewhere in the stoneware range, salt is added by the pound to the kiln.[131] Mel Bolen, a Saskatchewan ceramist, fires a propane-fuelled kiln; where he adds salt and splits of dry pine.[132] The wood gives a longer flame than the gas, distributing the vaporized salt more thoroughly throughout the kiln. Bolen salts with damp water softener pellets and uses approximately eight kilograms or 17.6 pounds per firing.[133] The vapourized salt breaks down to form sodium oxide and hydrogen chloride vapour. Reacting with the alumina and silica of the clay body, the sodium oxide forms a thin glaze layer.[134]

Often the surface of a salt-glazed object is described as having an "orange peel" texture; this texture is determined by the amount of salt added to the kiln, the temperature of the kiln and the clay body.[135] In addition, placement of the wares within the kiln is extremely important because it will affect the flow of the sodium vapours, leaving some areas more heavily deposited than others. Bolen states that he will, at times, neatly arrange a kiln with wares stacked side by side while other times he will "tumble stack" the wares in a disorderly fashion atop one another.[136] Each of these methods will produce differing effects such as shadows and patinas. Wadding, a fire clay, has a high resistance

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to heat. Fire clays resist fusion up to 1500 °C and are used in the manufacture of fire bricks and parts for kilns, boilers, furnaces and melting pots.[137] Wadding is used in atmospheric glazing techniques to keep the wares from glazing to the kiln shelves. However, ceramists can strategically place the wadding on the object to create a decorative effect (see fig. 1.18 for example of visible wadding marks lefts on a cup).

Salt-glazing has one dangerous drawback, and that is chlorine gas. When the salt breaks down, chlorine gas is created, and a fog of hydrochloric acid is released into the air (fig. 1.48). During the fifteenth century, this caused enormous pollution problems in the densely populated areas of Germany; legal action was taken to prevent salt-glazing from happening within city walls.[138] Sodium bicarbonate, sodium carbonate or monosodium glutamate can be used as alternative compounds to salt, and are much safer because they do not create the dangerous by-products that salt does.[139]

There are numerous ceramists creating salt-glazed objects. Charley Farrero will be discussed in terms of his wood-fired work, but he also creates salt-glazed pieces. Others include Martin Tagseth of Lake Lenore, Saskatchewan and Mel Bolen who lives 14 kilometres west of Humboldt, Saskatchewan.

Lake Lenore's Martin Tagseth's[140] Scotch Service, 2000 (fig. 1.49) and Whiskey Flask, 2001 (fig. 1.50) are examples of his explorations with vessels for alcoholic beverages. In terms of *decoration*, Scotch Service is soda-fired, and Whiskey Flask is salt- and wood-fired. The differences in their firing techniques is evident with the surface colours and textures. Whiskey Flask also has a floral-type pattern on the surface reminiscent of embossing found on glass decanters and bottles. The shape and clay body

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of Whiskey Flask can be compared to early examples of a Jack Daniel's Whiskey Jug (fig. 1.51). Early jugs were made of stoneware and were decorated with a brown glaze. The high-shouldered shape found in these early jugs is also reminiscent of Tagseth's shape for Whiskey Flask.

The engaging point with Tagseth's work with these decanter shapes lies with the symbolic or *ideo-technic* function of the vessels. Whiskey production is believed to have originated among the Celtic inhabitants of Ireland and Scotland and the grains used to make whiskey include corn, barley and rye.[141] Grain production, including rye and barley, is a big part of Saskatchewan's economy. Therefore, not only does Whiskey Flask and Scotch Service use the salt-firing technique and shape to refer to historical examples, but Tagseth has also created vessels to contain Saskatchewan's crops. These are not the disposable vessels bought at the liquor store. Instead, a ritual act of pouring and serving a drink made from Saskatchewan's rye and barley will take place because the user will have to use Tagseth's services consciously and, in the process, makes the act of drinking into a ritual.

Living near Humboldt, Saskatchewan, Bolen,[142] is another potter engaged with salt-glazing. In June of 1976, Bolen established a communal studio with Charley Farrero (figs. 1.59, 1.60 & 1.62), Anita Rocamora (figs. 1.18 & 1.56) and Robert Oeuvrard. The four renovated an old church and created North Star Pottery. Although they would present their work as a group at craft sales, each potter continued to have an autonomous practice.[143] By 1977, the four had built a 45-cubic foot downdraft propane kiln that Bolen still uses today.[144] In July of 1979, Farrero left the pottery and moved to

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Meacham, Saskatchewan.[145] Oeuvrard left for Banff, Alberta and is living in France today.[146] Rocamora left in 1980 and also moved to Meacham where she resides today.[147] By 1981, Bolen and his wife Karen Holden were the owners of the pottery.[148]

Bolen had always admired salt-fired work, and was first drawn to salt-glazing in the late 1990s at an International Wood Firer's Residency in Banff, Alberta.[149] Bolen built his own salt-glazing kiln, and after a few years of experimentation, was creating exhibition-quality works, including a series of footed vessels. One of these footed vessels is Pat, 2001 (fig. 1.52). Pat is shaped after an amphora, one of the most common pottery shapes in ancient Greek pottery. Bolen relates his inspiration for the shape and use of the bone legs in a 2004 interview:

> The bone legs were a solution to a problem that I had encountered with that particular form. That form stems from a series of Amphora vessels that I saw in Toronto that just knocked my socks off. One of them still had the clay stopper in it...They were raw clay and you could see they were just thrown so fast, so quickly because they were just straight utility. They were the equivalent of a forty-five gallon drum of today. You could see all the finger marks in them, and they were just so raw it just knocked me right out.
>
> I said, 'I've got to make some of these shapes and surfaces,' and so I did. They don't stand up because they are all meant to be laid in the hold of a ship. That's why they are all conical like this. They all fit vertically, and they hold each other up. So hence the legs, clay legs, bone legs, and there's wooden legs down there, burnt wooden legs.[150]

When asked about the choice of material for the legs and whether or not the bones found in the fields around his home had any political comment or content, Bolen answered, "My intention was function and form, experiment to see what worked best, and to go off in those directions. I would say the only common theme running through all of those legs is that it is all recycled. I'm a great recycler, learned it from my dad."[151]

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One of the most common pottery shapes in Greek, Etruscan and Roman pottery is the amphora, a tall (usually two-handled) storage vessel for wine or olive oil. The most familiar shapes are the amphora where the neck and body form a continuous curve and the neck amphora where the neck meets the body at more of an angle (graph 3.2). However, there is another type of amphora, the "shipping amphora," used to ship goods in boats. It does not have a foot but tapers off into a point. A dramatic example that compares well to Pat, is the camulodunum (carrot) amphora (fig. 1.53), produced in the eastern Mediterranean and distributed in the north-west provinces during the first century CE.[152] With the carrot amphora, the handles are small, the ribbing is visible and the tapering is exaggerated. Pat lacks handles but does have visible ribbing and an exaggerated taper.

Pat's *decorative* elements tell the viewer what type of firing process was used. The three punches of blue, found on the one side of Pat, serve as visible indicators as to where the wadding was placed. The bone legs, with their spiral flow, mimic the flow of clay on the wheel when being pulled up. However, these legs are more than just a formal element; they also hold the piece up.

Pat is large, measuring 79 cm high. The *bodily language* between the user and the vessel will be dictated not only by the large size of the work but also by its legs. The piece is heavy and therefore needs a space that can accommodate its size and weight. The legs are for the user to set the work upright, rather than on its side as the historical precedents were.

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As a maker, Bolen occupies a space between the *purist* and the *symbolist*. He is in control of much of the production of his wares, and he also plays with function as seen in Pat. When asked about the title, Bolen states, "The title Pat came from my Dad who passed away in the midst of that whole series. The piece had a presence and posture that reminded me of my father and [it was] to commemorate as well."[153] Pat functions on an *ideo-technic* level because it references and commemorates a person, a father. It is more than just a vase or storage jar.

The **wood-firing** process encompasses a wide range of historical processes as well as different influences. This section will focus primarily on the history of the anagama kiln. In approximately the fifth century CE, Korean immigrants introduced to Japan the anagama kiln.[154] The anagama kiln is a kiln built over a channel cut on an upward slant following the angle of a hillside (fig. 1.54). A firebox is located at the lower end of the kiln, and a flue and chimney are found at the higher end. This creates a natural chimney with increased airflow. Early forms of the anagama kiln reached temperatures of 1000 °C, and eventually technological advances allowed for a firing that could be hotter than 1200°C.[155] In the early seventeenth century, the noborigama kiln was introduced (fig. 1.55).[156] The noborigama kiln is a multi-chambered kiln, with each chamber rising above the other along a steeper hillside.[157] The heat from the lower chamber helps warm the proceeding upper chamber, and in addition, each chamber has its own firebox. This type of kiln can reach temperatures of up to 1300 °C.[158]

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Before firing any kiln, the ceramist will have a knowledge of the kiln and flame qualities associated with different temperatures and atmospheres. With a wood-firing, the type of wood is important. For example, green wood can be added to slow the rise in temperature.[159] The knowledge of the kiln helps the ceramist to decide how to stack or pack the kiln. Like salt-firing, the directions of the flames and how the flames pass around an object determine the amount of glaze and pattern to be found on the object. Randy Woolsey, a potter who built a two-chambered noborigama kiln in Ruddell, Saskatchewan, describes the firing process as follows:

> You decide how much you're going to share the work with Mother Nature. When I'm loading a kiln and I'm putting 500 pieces into a firing, I am honestly thinking about the fire all the time, where the fire is going to go. For every piece that goes in, I imagine how the fire is going to squirt off it, how it is going to deflect, how it is going to move after it hits that piece, and what will work compatibly with the fire in a certain part of the kiln. That goes on for four days. If you lose touch with what the fire is likely to do in the kiln, you lose touch with the pots. When these pieces come out marked by nature, with the brand of fire on them, it's partly accidental but it's planned accident too. It takes experience and skill to get this to happen.[160]

Different areas of the kiln have temperatures that can vary dramatically. In hotter areas such as those closest to the firebox, strong forms with durable clays will have the greatest chance of survival.[161]

Natural glazing occurs in wood-fired kilns that have a high air flow.[162] Clay becomes tacky when it approaches vitrification and the ash in the air of the kiln sticks to the body.[163] Ash is rich in alkalis and lime. When the ash touches the body, it fluxes. From this reaction, glaze is created.[164] If enough glaze is deposited in one area, it can run down the sides of the object. In Large Tall Vase, 2004 (fig. 1.56) by Rocamora, one can

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tell that the vase was fired on its side because of the directions of the drips. The glaze is often patchy and uneven. Although the technique had been used in China and Korea from the twelfth to fourteenth centuries, the potters near Seto, Japan experimented and used deliberate ash glazes.[165] These glazes were applied to the surface of the pot before firing. The glaze included ash which allowed for more control over the distribution of the glaze and achieved a more even thickness.[166]

Firing an anagama kiln is often a communal activity because of the long firing time. Charley Farrero's[167] anagama kiln, named "L'Agamine," takes five days to fire (fig. 1.57).[168] Someone must always be attending the kiln to add more fuel when needed. These firings create a sense of community, co-operation and require an effective leader. Jack Troy states in Wood-Fired Stoneware and Porcelain that "a wood-firing creates a unique opportunity to participate as a member of a group with a common interest."[169]

Farrero was exposed to an anagama kiln firsthand during a trip to kiln sites in Bizen and Shigaraki in Japan with Bolen in 1978.[170] While there, they visited the home of Fujiwara Kei (1899-1983), and Farrero handled some of his work, noting how heavy the pieces were. In 2003, after years of experimentation, Farrero built "L'Agamine" behind his studio in Meacham, with the help of ceramists Dee Funk (Golden, British Columbia), Jeff Stewart (resident artist at the Banff Centre of the Arts) and Zane Wilcox (Saskatoon) (fig. 1.19).[171] The kiln was purposefully built large enough to allow space for other ceramists' works, encouraging a communal firing environment and a place for ceramists interested in wood-firing to participate and learn. Farrero states the following:

> This is a collaboration of firing. It is still my kiln...I am not just a provider. I benefit a lot from that exchange. It's not just providing the

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> tools and facilities. The whole process is a collaboration, an experience of firing together, dealing with the elements together, of thinking. I mean, I own the kiln, I pay for the bills but it goes beyond that. It is a dedication to see ceramics really go forward in Saskatchewan.[172]

In 2005, Farrero built a companion kiln to "L'Agamine" named "el Amiguito" or "little friend" in Spanish.[173] It takes 18 to 26 hours to fire and can be fired by one person.[174]

Randy Woolsey was born in Regina, apprenticed in Japan, and returned to Canada in the mid-1970s.[175] His two-chambered noborigama kiln was built on a 15-degree slope: a glaze firing would take 32 hours with stoking every three to five minutes.[176] Woolsey would generally fire three types of wares in this kiln: glazed stoneware and porcelain were fired in the first chamber; a natural ash-glazed ware was fired in the open arches between the two chambers and salt-glazed ware was fired in the second chamber.[177] In 1989, Woolsey returned to Japan.[178]

In 1999, Sask Terra, a group devoted to supporting, developing and promoting works in ceramics by Saskatchewan artists, fired Woolsey's noborigama kiln in an event titled "Prairie Fire 1999." In all, 21 Saskatchewan and Alberta potters fired the kiln for 40 hours, and sprayed a soda ash mixture into the second chamber.[179] Upon completion of the firing, the Sask Terra board of directors agreed to run Prairie Fire biannually.[180] The firings continue today with the most recent Prairie Fire event occurring from August 23 to August 28, 2005 (fig. 1.58).[181]

The shapes used by both Farrero and Woolsey relate well historically to the wood-firing process and Japan's history. Sajoi, 2003 (fig. 1.59) by Farrero is a tribute to the Fujiwara Kei pot he picked up in 1978.[182] The globular shape of Sajoi and a more abstracted Chouchoute, c. 2003 (fig. 1.60) are reminiscent of the globular jars found

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throughout Japan's ceramic history (fig. 1.61 & graph 3.3). Chouchoute and Tropica, c. 2003 (fig. 1.62) are altered globular forms that can be also compared on formal terms to the work of Surrealists such as Hans Bellmer (1902-1975) (figs. 1.63 & 1.64) and early works by Victor Cicansky (figs. 1.65 & 1.66).

The small opening found on the top of Sajoi is not conducive to pouring or scooping the contents out of the pot. The Japanese term *tsubo* is given to vessels with narrow necks and rounded bodies.[183] The historical tsubos jars mentioned above have wider mouths than Farrero's vessels to allow for the removal of their contents. The construction of Chouchoute is also not conducive to containing substances because the interior would be filled with pockets where the material could not easily be removed. Therefore, Farrero's vessels function on a symbolic *ideo-technic* level where they are the site of contemplation of process, colour and texture. As a maker, Farrero's practice is vast. He is a maker of functional vessels and sculptural works, and hence occupies the space between the *purist* and the *symbolist*.

Woolsey's Bottle, 1980 (fig. 1.67) has a much more direct function. It is in the shape of a *tokkuri*. Tokkuris are ceramic flasks used to heat and serve sake, and one of the more popular styles is Bizen.[184] Woolsey's vessel can be considered a tokkuri because he has titled it Bottle rather than vase. The shape of Woolsey's tokkuri is a *rakyou* shape[185] and can be compared with a tokkuri by Fujiwara Kei (fig. 1.68). The flared lip of the tokkuri communicates to the user that the liquid inside can be easily poured from it. In addition, the slender neck is designed to conserve the heat of sake

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when it is heated. As a maker, Woolsey is very close to a *purist* because of his intense interest in Japanese and Korean pottery:

> Korean and Japanese traditions have had the deepest effect on my work. For years, I made mainly bowls and jars for tea and vases for flower arrangements. I have tried to make ash-trays, candlestands, butter dishes and other things which can be used in everyone's daily life, but I can't do this with any sort of joy.[186]

This demonstration of a methodological approach to examine functional pottery may serve as a starting point when examining functional pottery and a useful tool when studying it. All of the ceramists discussed so far have created works that overtly appear to be functional. The last section of this chapter will focus on the works of two female ceramists who use porcelain to investigate function.

BEYOND FUNCTION

Porcelain, another clay body, was first developed in China as early as the T'ang Dynasty (618-906).[187] Jingdezhen was the most important production centre for porcelain in China, and the city also produced vast quantities of porcelain for trade all over the world.[188] During this time, the Chinese grouped together all fine white wares emitting a clear and ringing note when struck.[189] In the West, the definition for porcelain has always been more restrictive and relies not only on colour but also on translucency and vitrification.[190] Emmanuel Cooper, in Ten Thousand Years of Pottery, claims the word "porcelain" is an Anglicization of the French word *porcelaine*, which stems from the Italian *porcellana,* meaning cowrie shells.[191]

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European nobility first saw Chinese porcelain, probably purchased from merchants, in the fourteenth century.[192] The first country to trade with China directly was Portugal in the early 1500s and by 1602, The Dutch East India Company was formed and imported porcelain on a large scale.[193] Janet Gleeson best describes the impact porcelain had on Europe in The Arcanum: The Extraordinary True Story:

> When the first steady trickle of Oriental porcelain began to reach Europe in the cargoes of Portuguese traders, kings and connoisseurs were instantly mesmerized by its translucent brilliance…
>
> Porcelain rapidly metamorphosed into an irresistible symbol of prestige, power and good taste. It was sold by jewellers and goldsmiths, who adorned it with mounts exquisitely fashioned from gold or silver and studded with precious jewels, to be displayed in every well-appointed palace and mansion.[194]

The preciousness and high prices paid for Chinese porcelain led alchemists, scientists and nobility to search for the Arcanum, the term used to describe the secret recipe for making porcelain and also gold. Eventually, in about 1709, Johann Friedrich Böttger (1682-1719) along with Ehrenfried Walter von Tschirnhausen (1651-1708) would discover the Arcanum in Meissen, Germany.[195] However, during Europe's quest, bone china and soft-paste porcelain were discovered.

True porcelain, or hard-paste porcelain, is made from a combination of kaolin and petuntze.[196] It is fired between 1250°C and 1400°C.[197] It is white in colour, hard and durable; it will ring when struck.[198] When fired properly, it will approach the point of total vitrification.[199] At this temperature, the body will begin to melt and fuse. Because porcelain is low in colour-causing minerals, it forms a white translucent body.

Bone china, also known as medium-paste, was developed in England in 1749 at the Bow Factory by Edward Heylyn and Thomas Frye.[200] Bone china's name is literal,

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for the body is made up of calcined and ground bone ash of horses and cows. It vitrifies at a temperature between 1180 °C and 1200 °C.[201] Bone china is generally cheaper to manufacture than hard-paste porcelain, is strong, does not chip easily and is extremely translucent.

Soft-paste porcelain is created by adding glassy frit to the body making it vitrify at a relatively low temperature of 1000 °C to 1100 °C.[202] Soft-paste porcelain was perfected in France and used there until the late eighteenth century.[203] The most well known of the French factories to produce soft-paste porcelain was the national porcelain factory of France: Vincennes-Sèvres (fig. 1.69). The company was founded in 1740 at Vincennes but was moved in 1756 to Sèvres. Although the factory made all types of products, it became well known for its porcelain flowers atop metallic stems that would be used on chandeliers, clocks, lamps etc.[204] Madame de Pompadour (1721-1764), the mistress and later friend of King Louis XV (1710-1774), was a strong supporter and also an influential figure at the Sèvres factory. She created a famous winter flower garden at her palace in Bellevue and upon her death had 2037 pieces of Sèvres porcelain.[205] Of the vases, Moira Vincentelli notes in Women and Ceramics: Gendered Vessels: "If used for flowers, the vases or pot-pourri would have contained real or porcelain flowers on gilt stems. They are feats of fine craft work, but their effect has to be judged by imagining the total setting for which they were designed."[206]

Jeannie Mah[207] and Ruth Chambers,[208] both currently living in Regina, work with porcelain, and often their work must be examined within the total setting for which their

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pieces were designed. Both push the vessel beyond a singular utilitarian object to the vessel being part of a larger installation-type environment.

Travelling to other places has influenced Mah's work greatly. For example, in 1982, she travelled to the Heraklion Museum in Crete, where she came across a Kamares Ware Cup (fig. 1.70).[209] Kamares Ware is a palatial ware found mainly in Crete, and it dates between 2000 and 1700 BCE.[210] There are two main types: eggshell-thin tableware and thicker ware for storage. The eggshell-thin ware manifests itself mainly in the teacup shape. It is wheel-thrown and is often decorated with repeating motifs.[211]

In 1988-89, while studying French in France, she visited the Musée National de Céramique à Sèvres, Paris, where she encountered eighteenth century Sèvres teacups (fig. 1.71). Mah describes the encounter:

> The French teacups were another matter. I share the Anglo-Japanese pottery aesthetic of many of my friends, and these pots are my daily ware. "Good china," while enjoyable, was never what I aspired to possess. With these prejudices firmly in my mind, and with dread in my heart, I trooped off to Sèvres as a dedicated student of ceramics, but sure that I would hate it all. Much to my surprise, I found objects that delighted me. The handles on the teacups and pitchers were playful and imaginative; the decoration had an irregularity within its imposed symmetry. These cups are the prototypes for the china cups that we continue to use today. While mass production has coarsened the construction, decoration and often, material (bone china or white earthenware rather than porcelain), the form and sensibility have remained constant.[212]

Characteristically, her works are paper-thin porcelain vessels. Some are decorated with photocopy transfers (fig. 1.72), and Mah has, at times, combined several vessels within an environment to create an installation. She returned to Regina in 1991 where she now lives and works.[213]

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Mah's 1997 Dunlop Art Gallery installation "ouvrez les guillemets..."[214] engages porcelain's rich history (fig. 1.73). "Installation" is defined by Marilyn Stockstad in Art History as "artworks created for a specific site, especially a gallery or outdoor area, that create a total environment."[215] In addition, the porcelain works found within the installation must be understood, as Vincentelli has argued, "by imagining the total setting for which they were designed in." Mah comments on her use of the installation:

> I would say "ouvrez les guillemets..." was definitely, for me, a ceramic installation because the use of space was very specific...If I can actually manipulate the space to create a certain statement, then I would say, yes, it's installation because it's very purposeful. But if it's just a garniture or if it's just put there, no, I don't think I've interacted with the space enough to consider it to be an installation.
>
> If I'm given the freedom to play with the concept of the space as well as with the objects, I think it's a very rich experience and I would grasp it anytime. It just gives you a little more room to manoeuvre a statement.[216]

"ouvrez les guillemets..." is an installation informed, influenced by, and serving as a response to the cinema of Jean-Luc Godard and it is physically set up like a French classical essay with a introduction, hypothesis, antithesis, synthesis and conclusion.[217] Amy Gogarty describes what one encounters when first coming upon the installation in her essay "Jeannie Mah: 2 or 3 Things I Know About Her":

> As we first encounter "ouvrez les guillemets..." through the shimmering glass screen that fronts the Dunlop Art Gallery, two red walls resembling a partially drawn theatre curtain frame the stage beyond...The walls bisect the gallery, isolating a shallow "space-off" from the open area beyond the gap. The slight parting transforms these walls into giant quotation marks bracketing the installation itself...This space is active: at either end, mirroring each other, small boxes enclose back-lit photographs of a Kamares cup from Crete...Serving as the "introduction" to the essay, the walls exhibit three triangular plaques.[218]

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While the two red walls form the introduction, stepping through the gap between the walls, one would find to the left, the hypothesis: "le."[219] This wall contains five porcelain vessels in front of cup-shaped plaques decorated with what appears to be eighteenth-and-nineteenth century documents from the Musée National de Céramique de Sèvres. The "mais" wall, which can be seen between the two red walls, stands for the antithesis. It contains three elaborately decorated vessels in front of red plaques. The wall to the right, is the synthesis wall, titled "néanmoins." On this wall there are, once again, five vessels with cup-shaped plaques behind them. These vessels combine elements of the two preceding walls and are elaborately decorated with different manifestations of the arabesque. Should the visitor turn around to leave the installation, he or she would find on the back of the red walls the conclusion, or "donc," part of the exhibit. To the right is an inverted cross-shape cut into the wall with a combination of Mah's Kamares cups, black shoes and a fellow potter's cup. On the left wall, there is a red shelf with four cups and a television monitor on it, playing Meta(l)-Cup, 1995, a video by Mah and Ruth Chambers (fig. 1.74). Below the shelf are two anvils with bisque-ware cups on top of them, and above the shelf sits a contemporary teacup.

Ruth Chambers, who collaborated with Mah on the video Meta(l)-Cup, also creates ceramic installations. She has created a number of installations incorporating unfired clay, porcelain, sound, light, digital and slide projections:

> I don't make autonomous objects at all. None of these pieces work on their own, and they don't work in the light either. So what you are seeing is not the work at all, and I work with specific spaces. So you can see, in the Estevan catalogue, that there are ceiling tiles with light boxes in them that are porcelain tiles. That is an example of really responding to a space.[220]

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Chambers' installations include Beneath the Skin, 2001 (fig. 1.76) exhibited at the Dunlop Art Gallery and the Art Gallery of Calgary. She describes it as "an installation that looks at how we have attempted to locate vitality, or the 'source of life'," within various organs: the heart, lungs, brain stomach and uterus. This installation is informed by both metaphorical and visceral concepts of the vital processes of digestion, circulation, reproduction, respiration and consciousness."[221]

In 2002, Chambers exhibited Giardino Segreto at the Estevan Art Gallery and Museum (figs. 1.77 & 1.78). This installation combined porcelain, light and projection. The gallery was immersed in darkness and porcelain urns were lit from within, displaying words and patterns that had been embossed on their surface. Ceiling tiles had been removed from the gallery's ceiling and were replaced with porcelain tiles decorated with floral patterns. On the door to and from the gallery, a historic map titled "Early Cartographic attempt to locate Paradise" was hung and a brain scan was projected onto the map. Chambers states: "Giardino Segreto addresses how paradise is conceptualized culturally as a physical place and subjectively as an imaginary garden."[222]

In both Chambers' and Mah's installations, the functional vessel has been used in a symbolic way to investigate concepts such as paradise and the decorative. It could be argued that both Mah and Chambers are *symbolists* par excellence because not only do they use function in a symbolic way, they also complicate the notion of the type of space a functional vessel should occupy.

Both Chambers and Mah draw from historical shapes to create their vessels. The porcelain vessels found on the walls of Giardino Segreto resemble campana-shaped vases

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and urns (fig. 1.79). "Campana" means bell-shaped, and it was one of the most popular Neoclassical forms for a vessel.[223] Chambers states the forms used for the vessels "were derived from ornamental Renaissance garden containers." [224] However, the formal link to the campana-shaped vessel and neoclassical tastes leads one to think also of Neoclassical garden design. Neoclassical gardens, in England especially, were specifically landscaped to showcase monuments, encourage contemplation and to highlight picturesque views.[225] These views were often based on landscape paintings and made a utopian painting into a "real" environment (fig. 1.80).

In addition, the paper-thin walls of Chambers' vessels allow light to shine through and highlight patterns she has created on the urn. Chambers is able to achieve such thin walls by adding paper to the porcelain. The addition of paper allows for the porcelain to be rolled extremely thin without cracking. The floral patterns on some of the urns were created by pressing plants from Chambers' own garden into the surface of the porcelain (fig. 1.78). The presence of the floral pattern once again alludes to the garden and the function of the urn. The other urns have surface patterns containing words relating to paradise (fig. 1.81).

Mah also uses paper-thin porcelain to create the cups in "ouvrez les guillemets…" The cups have Sèvres teacups as their points of reference (fig. 1.75), but some also relate to gardens and garden designs. On the "néanmoins" wall, the cups change shape. They do not sit on bases but directly on the shelves. Behind these cups, one can find images such as a garden design by André Le Nôtre, designer of the Versailles gardens in France and a Turkish Iznik tile pattern (figs. 1.79, 1.82).[226] The floral motifs found on the

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plaques behind the cups compare well to Chambers' floral patterning on the urns in Giardino Segreto. Gardens were important to the aristocracy who also purchased Sèvres ware and Sèvres also created porcelain flowers so that one could have a porcelain garden, a paradise that never went away.

Giardino Segreto and "ouvrez les guillemets…" are both installations that use functional objects symbolically. The cups and urns are, by all practical means, non-functional. Their *technomic* function does not exist because the urns are cut in half, and both the urns and cups are too thin to support anything inside them. Instead, the vessels in both installations function on an *ideo-technic* level and are made by *symbolists*. Using the functional vessels as a means to explore their ideas, Chambers and Mah are *symbolists*. The vessels function on an *ideo-technic* level because they still symbolize vessels. These vessels are most comfortable in an art gallery setting, and they function as a part of a whole environment. This is dramatically different from the fundamental pots discussed earlier in this chapter. Instead, these types of pots may be referred to as exhibition pots for they are most at ease in an exhibition-type setting and have been made to be looked at rather than used. There can be a sense of exhibitionism with an exhibition pot that does not exist with the fundamental pot. A gallery is not the stereotypical place that one would think to find urns and cups. Urns, when in use, typically belong in gardens and on mantels while cups typically belong in the kitchen or in one's hands full of liquid. Yet both Chambers' and Mah's vessels work as exhibition pots within a specific environment. They still symbolize the functional vessel from which they are derived, and they also function beyond the domestic or garden setting. They function

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within a gallery/installation representing, speaking and/or illustrating a variety of different issues.

By placing abstracted versions of cups and urns in gallery settings, Mah and Chambers serve as good examples of where the functional vessel can go and how it can work beyond the domestic setting of the fundamental pot. The methodological approach for examining functional objects can be used not only to examine and understand pots, cups, vases and other objects found in the home, but can also be used to examine and understand installations that use vessels on a much more symbolic level.

The steps to take when approaching a functional object are designed to give the user or scholar tools or paths to take when first approaching the task of trying to understand the object. As demonstrated in the examples above, it is not necessary to apply all of the steps or to apply them in any kind of order. It is imperative to remember that the context of the object, its maker and user are important. A jug used to haul water in one country may be used as a ceremonial vessel in another. In terms of this chapter, a Canadian perspective is used. The maker may also have had a specific use in mind and that may or may not be how the object is being used.

Throughout this chapter, definitions, technical information and historical sources have been given. It is important not only to speak about a work and how one relates to it in its completed form, but to also try to understand a bit of the technical and historical side as well. There is a general lack of ceramic-specific terms and technical information given when discussing pottery and ceramic sculpture, yet it is a vitally important part of the ceramists' practice. Lack of technical knowledge will result in disaster with broken

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pots and sculpture everywhere. Becoming familiar with technical processes and ceramic terms will give ceramic history and theory a language more suitable to it than to other disciplines such as painting.

By creating a discourse that uses ceramic-specific terms, is comfortable with discussing technical information and can approach functional objects in a variety of ways, ceramics as a discipline will gain agency and no longer depend on disciplines that are designed to examine other forms of culture. In addition, the three steps outlined in this chapter will help viewers and users to understand the functional object in a much deeper way than by simply using methods that work well for other forms of art.

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[1] Paul Jacques Grillo, Form, Function and Design (New York: Dover Publications, 1960), 26.

[2] Robin Hopper, The Ceramic Spectrum, 2nd ed. (Iola, WI: Krause Publications, 2001), 36.

[3] Hopper, The Ceramic Spectrum, 36.

[4] There is a very informative essay by Karen Vitelli, titled "'Looking Up' at Early Ceramics in Greece." It postulates that pottery was invented by female shaman-type figures. As well Moira Vincentelli has written two books on the role of women and ceramics, Women and Ceramics: Gendered Vessels, 2000 and Women Potters: Transforming Traditions, 2004. The topic of women and pottery in Saskatchewan is a topic that needs more study but is beyond the scope of this thesis.

[5] Paul Mathieu, "Towards a Unified Theory of Crafts: The Reconciliation of Differences," The Studio Potter 29, no. 1 (December 2000): 75.

[6] Mathieu, "Towards a Unified Theory of Crafts": 75.

[7] Mathieu, "Towards a Unified Theory of Crafts": 75.

[8] Christopher Tyler, Poetry of the Vessel (Halifax: Art Gallery of Nova Scotia, 1998), A1.

[9] Timothy Long, "A Fold in Time," in Marilyn Levine: A Retrospective, ed. Timothy Long (Regina: MacKenzie Art Gallery, 1998), 32.

[10] Long, "A Fold in Time," 32.

[11] Daniel Rhodes, Clay and Glazes for the Potter, revised edition (Philadelphia: Chilton Book Company,1973), 24.

[12] Hopper, The Ceramic Spectrum, 36.

[13] Hopper, The Ceramic Spectrum, 36.

[14] Hopper, The Ceramic Spectrum, 37.

[15] Hopper, The Ceramic Spectrum, 38.

[16] Hopper, The Ceramic Spectrum, 38.

[17] Garth Clark, The Potter's Art: A Complete History of Pottery in Britain (London: Phaidon Press Limited, 1995), 147.

[18] Leach Pottery, "Bernard Howell Leach: 1887-1979," Leach Pottery Ltd., 2001, http://www.leachpottery.com/English/b_leach.htm (accessed January 18, 2006).

[19] Clark, The Potter's Art, 147.

[20] Clark, The Potter's Art, 147.

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[21] Bernard Leach, A Potter's Book, 2nd ed. (Hollywood-by-the-Sea, Florida: Transatlantic Arts, Inc., 1967), 4.

[22] Leach, A Potter's Book, 12.

[23] Clark, The Potter's Art, 134.

[24] Clark, The Potter's Art, 147.

[25] Leach Pottery, "Bernard Howell Leach," Leach Pottery Ltd., 2002, http://www.leachpottery.com/English/b_leach.htm (accessed January 18, 2006).

[26] Leach Pottery, "Shoji Hamada: 1894-1978," Leach Pottery Ltd., 2002, http://www.leachpottery.com/English/hamada.htm (accessed January 18, 2006).

[27] Leach Pottery, "Michael Cardew," Leach Pottery Ltd., 2002, http://www.leachpottery.com/English/michael_cardew.htm (accessed January 18, 2006).

[28] Clark, The Potter's Art, 147.

[29] Clark, The Potter's Art, 136.

[30] Pollock was born in Regina, and after completing a University degree in Psychology and Mathematics in 1972, he started taking pottery classes through the Extension Department at the University of Saskatchewan's Regina Campus. He attended classes at Extension from 1972 to 1977 and was taught by Gerald Morton and Mel Bolen. He left Extension in 1977, rented a farm outside of the city, and in 1986 moved to Francis, Saskatchewan. Source: Wayne Pollock, telephone interview with the author, February 8, 2006.

[31] Morton was born in Weyburn, Saskatchewan and raised in Griffin, east of Weyburn. He started potting in the Extension Department of the University of Saskatchewan, Regina Campus in 1972 under the direction of Marilyn Levine and Mel Bolen. Morton taught for several years at the Extension Department before setting up his own studio, Moose Mountain Pottery near Kenosee Lake, Saskatchewan in 1977. Sources: Nancy Dillow, New Clay in Regina (Regina: Norman Mackenzie Art Gallery, 1974), 20, and Mabel Charlton, "Potter Strives for Unique Work," Western People, February 19, 1987, WP3.

[32] Pollock, telephone interview.

[33] Pollock, telephone interview.

[34] S.J. Vainker, Chinese Pottery and Porcelain: From History to Present (New York: George Braziller, Inc., 1991), 93.

[35] Leach, A Potter's Book, 6.

[36] Charlton, "Potter Strives for Unique Work," WP3.

[37] The word "past" is used here because it has not been confirmed whether Morton continues to fire with used motor oil. Source for information on Morton's fuel: Charlton, "Potter Strives for Unique Work," WP3.

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[38] Gerald Morton, "Moose Mountain Pottery: Stoneware from Local Material," Gerald Morton, http://www.brsk.net/mmpot/index.htm (accessed January 19, 2006).

[39] Leach, A Potter's Book, 32-34.

[40] David Gaimster, "Regional Decorative Traditions in English Post-Medieval Slipware," in Pottery in the Making: Ceramic Traditions, eds. Ian Freestone and David Gaimster (Washington , DC: Smithsonian Institution Press, 1997), 128-129.

[41] Gaimster, "Regional Decorative Traditions," 132.

[42] Gaimster, "Regional Decorative Traditions," 128.

[43] Rupchan began his pottery career as a seven-year-old apprentice in a factory about three miles east of Chernivitsi, Ukraine. In 1899, Rupchan left for Canada and eventually homesteaded near Endeavour, Saskatchewan. Source: Judith Silverthorne, Made in Saskatchewan: Peter Rupchan, Ukrainian Pioneer and Potter, revised edition (Regina: Spiral Communications, Inc., 2003), 3.

[44] Silverthorne, Made in Saskatchewan, 30, 31 & 37.

[45] Silverthorne, Made in Saskatchewan, 41.

[46] Silverthorne, Made in Saskatchewan, 42.

[47] Silverthorne, Made in Saskatchewan, 30.

[48] A potter is a maker who creates vessel and functional pieces. A ceramist is someone who creates works with ceramic materials. These works may be functional or non-functional.

[49] John Griffiths Pedley, Greek Art and Archaeology (Englewood Cliff, NJ: Prentice Hall, 1993), 66-67.

[50] Tryon was born in Ontario. She moved to Saskatoon and started taking pottery classes in the early 1970s with Ledingham at Fifth Street Studio, Saskatoon. By the end of the 1970s, Tryon was teaching pottery for the City of Saskatoon. In 1994, the City of Saskatoon discontinued its pottery program, and Tryon set up her own studio, JT Pottery, which moved to its current location in 1996. Trained as an elementary-school teacher in Ontario, Tryon excels at teaching and managing a studio full of a variety of skill levels. Sources: Mendel Art Gallery, "The Gallery Shop Artist of the Month: Judy Tryon May/June 2003," Mendel Art Gallery, 2006, http://www.mendel.ca/press/2003events/0503galleryartist/ (accessed February 2, 2006) and Judy Tryon, personal interview by author, Saskatoon, Saskatchewan, May 14, 2004, Tryon-3-6.

[51] Tryon, personal interview, Tryon-1.

[52] Tryon, personal interview, Tryon-6.

[53] Tryon, personal interview, Tryon-25-26.

[54] Suzanne Tourtillott, 500 Teapots: Contemporary Explorations of a Timeless Design (Asheville, NC: Lark Books, 2002), 93.

[55] Tyler, Poetry of the Vessel, 15.

[56] Tyler, Poetry of the Vessel, 16.

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[57] Ross was born in Winnipeg, Manitoba and in 1954 graduated with a Masters degree from the Winnipeg School of Fine Arts. He spent two years in Europe studying pottery at the Swedish Handcraft School in Gothenberg, at small Danish potteries in Copenhagen and at a slipware pottery in Bath, England. Sources: Virginia Ebbels, Hansen-Ross Pottery (Regina: Dunlop Art Gallery, 1987), 2 and David Ross, "A Way With Clay" (Regina: Saskatchewan Arts Board, no date), 1.

[58] Gail Crawford, Studio Ceramics in Canada: 1920-2005 (Fredericton, New Brunswick: Goose Lane Editions, 2005), 175 & 177.

[59] Before coming to Canada, Hansen had completed a five-year apprenticeship at Grimstrup Clayworks in Denmark and had worked for an additional five years in various potteries in Sweden, Norway and Denmark. Source: Ebbels, Hansen-Ross Pottery, 2.

[60] Folmer Hansen, personal interview by author, Fort Qu'Appelle, Saskatchewan, May 17, 2004, Hansen-2.

[61] HR Pottery, directed and written by Bill Le Touzel, 23 mins, CKCK-TV Colour Production, 1973, videocassette.

[62] Ebbels, Hansen-Ross Pottery, 2.

[63] Ebbels, Hansen-Ross Pottery, 3.

[64] Hansen, personal interview, Hansen-8-9.

[65] Hansen-Ross Pottery, "An Introduction to Saskatchewan's Unique Handcraft Pottery Studio," found in "Artist File – Folmer Hansen," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[66] Prairie Pottery, "History of Prairie Pottery," Prairie Pottery, 2003, http://www.prairiepottery.com/history.htm (accessed January 5, 2006).

[67] Regina and Area Potter's Guild, "Member Biographies: George Will," Regina Area Potter's Guild, 2006, http://reginapottersguild.itshop.ca/members.html (accessed January 19, 2006).

[68] Ebbels, Hansen-Ross Pottery, 3.

[69] Ebbels, Hansen-Ross Pottery, 3.

[70] Ebbels, Hansen-Ross Pottery, 3.

[71] Ebbels, Hansen-Ross Pottery, 4.

[72] Hansen, personal interview, Hansen-6.

[73] Jennifer Hawkins Opie, Scandinavia Ceramics & Glass in the Twentieth Century (New York: Rizzoli International Publications Inc., 1990), 9.

[74] Opie, Scandinavia Ceramics & Glass, 10.

[75] Opie, Scandinavia Ceramics & Glass, 11.

[76] Opie, Scandinavia Ceramics & Glass, 10.

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[97] All the descriptions for Sutter's firing processes come from a letter written by Lorraine Sutter to Julia Krueger dated February 24, 2006.

[98] Sutter, letter to the author.

[99] Lorraine Sutter, "Re: A few more questions...," e-mail correspondence with author, March 13, 2006.

[100] Sutter, "Re: A few more questions...."

[101] Christopher Tyler and Richard Hirsch, Raku (New York: Watson-Guptill, 1975), 17.

[102] Tyler and Hirsch, Raku, 11.

[103] Emmanuel Cooper, Ten Thousand Years of Pottery, 4th ed. (Philadelphia: University of Pennsylvania Press, 2000), 79.

[104] Tyler and Hirsch, Raku, 18.

[105] Ian Freestone and David Gaimster, eds., Pottery in the Making: Ceramic Traditions (Washington , DC: Smithsonian Institution Press, 1997), 216.

[106] The term *sabi*, which often accompanies the term *wabi*, refers to things that are naturally weathered, that grow old, and it is the understanding that beauty is fleeting.

[107] Cooper, Ten Thousand Years of Pottery, 77.

[108] Tyler and Hirsch, Raku, 11.

[109] Tyler and Hirsch, Raku, 14 – 15.

[110] Tyler and Hirsch, Raku, 18.

[111] Tyler and Hirsch, Raku, 14.

[112] Tyler and Hirsch, Raku, 27.

[113] Freestone and Gaimster, Pottery in the Making: Ceramic Traditions, 215.

[114] Leach, A Potter's Book, 29-30.

[115] Elaine Levin, The History of American Ceramics: 1607 to the Present (New York: Harry N. Abrams, Inc., 1988), 216.

[116] Levin, The History of American Ceramics: 1607 to the Present, 216.

[117] Malkin was born in Saskatoon and studied architecture at the University of Manitoba and the Graduate School of Fine Arts at the University of Pennsylvania. He attended the 1964 and 1967 Emma Lake Workshops in Saskatchewan and received a Bachelor of Fine Arts from the University of Saskatchewan, Saskatoon in 1983. In 1989, he began working with clay and the raku process. Source: All biographical information is from Malkin's personal website. Melvin Malkin Studio, "the artist", Melvin Malkin, 2004, http://www.malkinrakuart.com/about.html (accessed December 11, 2005).

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[77] Opie, Scandinavia Ceramics & Glass, 11.

[78] Opie, Scandinavia Ceramics & Glass, 30.

[79] Opie, Scandinavia Ceramics & Glass, 28.

[80] Philip P. Bentancourt, The History of Minoan Pottery (Princeton, NJ: Princeton University Press, 1985), 100-101.

[81] See Hansen, personal interview, Hansen-14, for a description of Parker's technique.

[82] Garth Clark, "The Purist, The Symbolist, The Stylist: Utility in Contemporary American Ceramics," Functional Glamour, (Amsterdam: Het Kruithuis Museum for Contemporary Art, 1987), 8-15.

[83] Clark, "The Purist, The Symbolist, The Stylist," 8.

[84] Garth Clark, "The Future of Functional Pottery – Part Two: Bernard's Orphans Searching for Neo in Classical," in Shards, ed. John Pagliaro (New York: Distributed Art Publications, 2003), 396.

[85] Clark, "The Purist, The Symbolist, The Stylist," 13.

[86] Clark, "The Purist, The Symbolist, The Stylist," 8.

[87] Garth Clark, "The Future of Functional Pottery – Part One: An Argument for Free Design," in Shards, ed. John Pagliaro (New York: Distributed Art Publications, 2003), 375.

[88] Lewis R. Binford, "Archaeology as Anthropology," American Antiquity 28, no. 2 (Oct 1962): 219-225.

[89] Binford, "Archaeology as Anthropology," 219.

[90] Binford, "Archaeology as Anthropology," 219.

[91] Binford, "Archaeology as Anthropology," 219-220.

[92] Bisquing is a process of firing unglazed clay to a low temperature. This reduces the risk of breakage during firing due to water being left in the clay. In addition bisque ware is extremely porous, making it an ideal material to glaze. It is not always necessary to perform a bisque firing.

[93] Susan Peterson, Working With Clay: An Introduction (Woodstock, NY: The Overlook Press, 1998), 124.

[94] See chapter three for biographical information on Ledingham.

[95] Sandra Ledingham, "bio ceramic info etc etc," e-mail correspondence with author, June 26, 2006.

[96] Born in Moose Jaw, Sutter took her first pottery class in Esterhazy, Saskatchewan in 1974. She moved to Saskatoon in 1981 and received a diploma in ceramics from Saskatchewan Institute of Applied Science and Technology (SIAST), Woodland Regional College in 1990 under the tutelage of Charley Farrero and Sandra Ledingham. Source: all biographical information is from a letter written by Lorraine Sutter to Julia Krueger dated February 24, 2006.

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[118] Chester was born near Carievale, Saskatchewan. He studied education and fine art (including pottery classes with Jack Sures) at the University of Saskatchewan, Regina Campus from 1963-1969. He attended the 1969 Emma Lake Workshop and was the workshop co-ordinator in 1973. After a brief hiatus from clay, during which time he painted, Chester returned to ceramics in 1974. He taught at the University of Regina's Extension Program and was the head of Extension Pottery from 1977 until its close in 1987. Sources: Marketa Newman, ed., Biographical Dictionary of Saskatchewan Artists: Men Artists (Saskatoon: Fifth House Publishers, 1994), 40 and correspondence with Donovan Chester in late 2005.

[119] Dillow, New Clay in Regina, 8.

[120] Dillow, New Clay in Regina, 8.

[121] For a discussion on Modernism's role in Saskatchewan, see chapter two.

[122] Donovan Chester, personal interview by author, Regina, Saskatchewan, May 6, 2004, Chester-9-10.

[123] Melvin Malkin, "Member Profile September 2002 – Mel Malkin, Saskatoon, Saskatchewan," Sask Terra, 2002, http://www.saskterra.sk.ca/archive1.htm#malkinprofile (accessed January 20, 2006).

[124] Malkin's raku plates are described on his website as "wall plates" and are described by the Assiniboia Gallery, which represents him, as "raku plates".

[125] Malkin, "Member Profile," (accessed January 20, 2006).

[126] Chester, personal interview, Chester-12.

[127] Cooper, Ten Thousand Years of Pottery, 133.

[128] Jack Troy, Salt-Glazed Ceramics (New York: Watson-Guptill Publications, 1977), 15.

[129] Troy, Salt-Glazed Ceramics, 12 and Cooper, Ten Thousand Years of Pottery, 133.

[130] David Gaimster, "Stoneware Production in Medieval and Early Modern Germany," in Pottery in the Making: Ceramic Traditions, eds. Ian Freestone and David Gaimster (Washington, DC: Smithsonian Institution Press, 1997), 124.

[131] Troy, Salt-Glazed Ceramics, 126.

[132] Mel Bolen, "The Process," Craft Factor 26, no. 2 (Winter 2002): 34.

[133] Mel Bolen, "Member Profile May 1999 – Mel Bolen, North Star Pottery, Humboldt Saskatchewan," Sask Terra, 1999, http://www.saskterra.sk.ca/archive1.htm#melprofile (accessed November 4, 2005).

[134] Gaimster, "Stoneware Production," 124.

[135] Robert Compton Pottery, "Firing Methods and Results: Salt Glazing," Robert Compton Pottery, 2005, http://www.robertcomptonpottery.com/Method-of-Salt-Glazing-Pottery.htm (accessed January 7, 2006).

[136] Bolen, "The Process," 34.

[137] Hammill & Gillespie, "Principal Clay Types Used in Ceramics," Hammill & Gillespie, Inc., http://www.hamgil.com/html/claytype.html (accessed January 7, 2006).

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[138] Gaimster, "Stoneware Production," 126.

[139] Troy, Salt-Glazed Ceramics, 130.

[140] Tagseth's studio is located in the old dance hall on the Main Street of Lake Lenore, Saskatchewan. Tagseth received a BFA from the Nova Scotia College of Art and Design in 1991 and an MFA from Ohio State University in 1994. He was head of ceramics at the University of Manitoba from 2000 to 2002. Source: Martin Tagseth, Martin Tagseth:Village Potter (Muenster, SK: St. Peter's Press, no date).

[141] The Student's Reference Work and Encyclopaedia, s.v. "whiskey."

[142] Bolen was born in Regina and first started working with clay in an elective fine arts class at the University of Saskatchewan, Regina Campus taught by Jack Sures. Bolen would go on to become the Head of Extension Pottery at the University in Regina from 1972-1976 and would also teach off-campus credit classes near Humboldt through the University of Saskatchewan, Saskatoon. In 1974, Bolen came across an abandoned Roman Catholic Church fourteen kilometres west of Humboldt. He located the owner and purchased the 1926 building that same year. In June of 1976, Bolen moved into the church and created the North Star Pottery with Farrero, Rocamora and Oeuvrard. Sources: Bolen, "Member Profile May 1999," (accessed November 4, 2005) and CV supplied by Mel Bolen.

[143] Kate Williams, Saskatchewan Craftspeople (Regina: Saskatchewan Culture and Youth Cultural Activities Branch, 1979), 19.

[144] Bolen, "Member Profile May 1999," (accessed November 4, 2005).

[145] Charley Farrero, personal interview by author, Meacham, Saskatchewan, May 8, 2004, Farrero-10.

[146] Farrero, personal interview, Farrero-11.

[147] Anita Rocamora, personal correspondence with the author, November 8, 2005.

[148] Bolen, "Member Profile May 1999," (accessed November 4, 2005).

[149] Mel Bolen, personal interview by author, near Humboldt at Bolen's house, Saskatchewan, May 18, 2004, Bolen-9.

[150] Bolen, personal interview, Bolen-18.

[151] Bolen, personal interview, Bolen-19-20.

[152] P.A. Tyers, "Camulodunum 189 ('Carrot") Amphoras," Potsherd: Atlas of Roman Pottery, December 6, 2005, http://www.potsherd.uklinux.net/atlas/Ware/C189 (accessed February 3, 2006).

[153] Mel Bolen, "Re: A Question About Pat," e-mail correspondence with author, June 5, 2006.

[154] Victor Harris, "Ash-Glazed Stoneware in Japan," in Pottery in the Making: Ceramic Traditions, eds. Ian Freestone and David Gaimster (Washington, DC: Smithsonian Institution Press, 1997), 80.

[155] Harris, "Ash-Glazed Stoneware in Japan," 80.

[156] Harris, "Ash-Glazed Stoneware in Japan," 81.

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[157] Peterson, Working With Clay, 117.

[158] Harris, "Ash-Glazed Stoneware in Japan," 81.

[159] Jack Troy, Wood-Fired Stoneware and Porcelain (Radnor, Pennsylvania: Chilton Book Company, 1995), 4.

[160] Randy Woolsey, Randy Woolsey: Recent Work (Dunlop Art Gallery: Regina, 1982), 1.

[161] Troy, Wood-Fired Stoneware, 2.

[162] Harris, "Ash-Glazed Stoneware in Japan," 80.

[163] Troy, Wood-Fired Stoneware, 6.

[164] Harris, "Ash-Glazed Stoneware in Japan," 80.

[165] Harris, "Ash-Glazed Stoneware in Japan," 83.

[166] Harris, "Ash-Glazed Stoneware in Japan," 83.

[167] Farrero was born in France and in 1969 received a degree in mathematics from the Faculté des Sciences in Paris, France. He took up ceramics to occupy himself manually after he moved to Regina. Farrero attended Extension Pottery classes with Jack Sures and Marilyn Levine at the University of Saskatchewan, Regina Campus/University of Regina from 1972 to 1975. Farrero moved in 1976 to North Star Pottery near Humboldt, Saskatchewan and lived and worked there until 1979. In July of that year, Farrero moved to Meacham, Saskatchewan and set up a studio there. In addition, from 1988-2002 Farrero taught ceramics at the SIAST Woodland Campus in Prince Albert. Sources: Charley Farrero, "Charley Farrero: Curriculum Vitae," http://www.farrero.ca/fcv.html (accessed November 17, 2003) and Farrero, personal interview, Farrero-1 & -12.

[168] Timothy Long, L'Agamine: Portrait of an Anagama Kiln in Saskatchewan (Regina: MacKenzie Art Gallery, 2005).

[169] Troy, Wood-Fired Stoneware, 135.

[170] Long, L'Agamine, 1.

[171] Long, L'Agamine, 2.

[172] Farrero, personal interview, Farrero-13-14.

[173] Charley Farrero, "el Amiguito: Wood Fired Kiln in Meacham. Companion to L'Agamine (anagama kiln)," http://www.farrero.ca/amiguitoweb/amiguito.html (accessed January 20, 2006).

[174] Charley Farrero, "Some Quick Questions," e-mail correspondence with author, February 28, 2006.

[175] Ibaraki Travel Information, "Introduction – Profile: Randy Woolsey," Ibaraki Travel Information, 2002, http://kanko.pref.ibaraki.jp/en/intro/006.html (accessed February 2, 2006).

[176] Woolsey, Randy Woolsey: Recent Work, 3.

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[177] Woolsey, Randy Woolsey: Recent Work, 3.

[178] Ibaraki Travel Information, "Introduction – Profile: Randy Woolsey," (accessed February 2, 2006).

[179] Sask Terra, "Sask Terra Archives: If You Build It They Will Stoke It...Prairie Fire 1999," Sask Terra, 1999, http://www.saskterra.sk.ca/archive1.htm#pfire (accessed February 3, 2006).

[180] Sask Terra, "If You Build It,"(accessed February 3, 2006).

[181] Sask Terra, "Sask Terra Bulletin Board: Events," Sask Terra, 2006, http://www.saskterra.sk.ca/bb.htm (accessed February 28, 2006).

[182] Long, L'Agamine, 1.

[183] Richard L. Wilson, Inside Japanese Ceramics: A Primer of Materials, Techniques, and Traditions (Turnbull, CT: Weatherhill, Inc., 1999), 18.

[184] Robert Yellin, "Sake Flask Shapes," Japanese Pottery Information Center, EY Net Corp, 1998-2005, http://www.e-yakimono.net/html/flask-shapes.htm (accessed February 4, 2006).

[185] Yellin, "Sake Flask Shapes," (accessed February 4, 2006).

[186] Woolsey, Randy Woolsey: Recent Work, 1.

[187] Jan Axel and Karen McCready, Porcelain: Traditions and New Visions (New York: Watson-Guptill Publications, 1981), 10.

[188] Jessica Harrison-Hall, "Chinese Porcelain from Jingdezhen," in Pottery in the Making: Ceramic Traditions, eds. Ian Freestone and David Gaimster (Washington, DC: Smithsonian Institution Press, 1997), 194.

[189] Vainker, Chinese Pottery and Porcelain: From History to Present, 66.

[190] Cooper, Ten Thousand Years of Pottery, 62.

[191] Cooper, Ten Thousand Years of Pottery, 160.

[192] Vainker, Chinese Pottery and Porcelain: From History to Present, 143.

[193] Vainker, Chinese Pottery and Porcelain: From History to Present, 143 & 151.

[194] Janet Gleeson, The Arcanum: The Extraordinary True Story (New York: Warner Books, Inc., 1998), x.

[195] Cooper, Ten Thousand Years of Pottery, 162.

[196] Hopper, The Ceramic Spectrum, 38.

[197] Hopper, The Ceramic Spectrum, 38.

[198] Freestone and Gaimster, Pottery in the Making, 215.

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[199] Freestone and Gaimster, Pottery in the Making, 215.

[200] Axel and McCready, Porcelain: Traditions and New Visions, 29.

[201] Cooper, Ten Thousand Years of Pottery, 161.

[202] Cooper, Ten Thousand Years of Pottery, 161.

[203] Axel and McCready, Porcelain: Traditions and New Visions, 20.

[204] Cooper, Ten Thousand Years of Pottery, 167.

[205] Moira Vincentelli, Women and Ceramics: Gendered Vessels (Manchester: Manchester University Press, 2000), 167.

[206] Vincentelli, Women and Ceramics, 169.

[207] Mah was born in Regina, Saskatchewan. She completed a Bachelor of Education (Fine Arts) at the University of Regina in 1976 and, in 1979, received an Advanced Diploma in ceramics from the Emily Carr College of Art in Vancouver. Source: Felipe Diaz, "Jeannie Mah," The Dunlop Art Gallery, 1997-2000, http://www.dunlopartgallery.org/mah.html (accessed April 7, 2003).

[208] Chambers is a graduate of the Ontario College of Art in Toronto (1983). In addition, she completed an MFA in 1994 at the University of Regina, and also started teaching ceramics at the university that year. She was department head from January 2001 to July 2003 and has also been the Associate Dean of the Faculty of Fine Arts at the University of Regina since October 2004. Source: All biographical information is from a CV found in Ruth Chamber's artist file at the MacKenzie Art Gallery in Regina.

[209] Felipe Diaz, "Jeannie Mah," (accessed April 7, 2003).

[210] Pedley, Greek Art and Archaeology, 53.

[211] Pedley, Greek Art and Archaeology, 53.

[212] Felipe Diaz, "Jeannie Mah: Kamares Ware Cup Sèvres," The Dunlop Art Gallery, 1997-2000, http://www.dunlopartgallery.org/mah/kamares.html (accessed April 7, 2003).

[213] Diaz, "Jeannie Mah," (accessed April 7, 2003).

[214] The title translates to "open the quotation marks...".

[215] Marilyn Stockstad, Art History, 2nd edition (Uppersaddle River, NJ: Prentice-Hall, Inc., 2002), GLOSSARY 7.

[216] Jeannie Mah, personal interview by author, Regina, Saskatchewan, December 18, 2003, Mah-9.

[217] Jeannie Mah, "artist project #2: "ouvrez les quilemets...","," e-mail correspondence with author, December 22, 2003.

[218] Amy Gogarty, Jeannie Mah: 2 or 3 Things I know About Her (Regina: Dunlop Art Gallery, 1998), 1-2.

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[219] Description of the installation is based heavily on Gogarty's work – Amy Gogarty, Jeannie Mah: 2 or 3 Things I know About Her (Regina: Dunlop Art Gallery, 1998).

[220] Ruth Chambers, personal interview by author, Regina, Saskatchewan, December 15, 2003, Chambers-9.

[221] Ruth Chambers, "Artist Statement," Fire + Earth, Virtual Museum of Canada, Canada's Digital Collections, 2003, http://www.virtualmuseum.ca/Exhibitions/Fire_Earth/en/main.html (accessed January 3, 2006).

[222] Ruth Chambers, "Artist's Statement," in Giardino Segreto, Brenda Barry Byrne (Estevan: Estevan Art Gallery and Museum, 2002), 14.

[223] Clark, The Potter's Art, 82.

[224] Chambers, "Artist's Statement," Giardino Segreto, 14.

[225] Cybèle Gontar, "The Neoclassical Temple," The Metropolitan Museum of Art: Timeline of Art History, Metropolitan Museum of Art, 2000-2006, http://www.metmuseum.org/toah/hd/neoc_2/hd_neoc_2.htm (accessed March 1, 2006).

[226] Gogarty, Jeannie Mah, 3.

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The Radical/Rebellious Makers with Mud

Saskatchewan, the land of snow,
Where winds are always on the blow,
Where people sit with frozen toes--
And why we stay here, no one knows.

Saskatchewan, Saskatchewan,
There's no place like Saskatchewan.
We sit and gaze across the plains,
And wonder why it never rains,
Till Gabriel doth his trumpet sound,
And says the rain has gone around.[1]

The folk song The Saskatchewan Song speaks of a province which is cold, dry and flat. These are all characteristics of Saskatchewan, but what this prairie province is not, is barren. Saskatchewan is a province full of stories. There are farming, fishing, blizzard, city and aboriginal stories as well as a myriad of others. One city story takes place in the capital of the province, Regina, and it celebrates members of the Saskatchewan community. During the end of the 1960s and the early 1970s, this unassuming city was the home of what David Gilhooly described as the "second flowering of ceramics."[2] Human beings name or categorize events in order to understand and remember. By naming this period the "second flowering," works from this time are understood in terms of events within the larger history of ceramics. However, the use of the word "second" is a misnomer. It leads the listener or reader to believe this flowering contained no ingenuity of its own but was a by-product of a larger phenomenon. The accomplishments of the ceramists involved with the University of Saskatchewan's Regina Campus between 1969 and 1971 should be described in terms of rebellious or radical

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workers of mud who set the groundwork for a Saskatchewan ceramic aesthetic.

In order to understand how the works from this time period are rebellious, radical, and express a regional Saskatchewan aesthetic, it is important to examine the specific history to which Gilhooly refers. The rebellious works under examination in this paper are not easily categorized into tight definitions of sculpture, painting, pottery, etc. Therefore definitions will be found, torn apart and put back together, creating a messy blob rather than a tight box.

DEFINING, DECONSTRUCTING AND THEORIZING

To understand what is meant by the terms sculpture, fine art, craft and clay sculpture, it is useful to outline a common understanding or definition for these words. There could not be a more suitable location to retrieve these definitions than from a beginner's art history survey text. These terms are often purposefully left undefined in the more specialized texts because they are complicated, "messy" and "fluid" terms.[3] To define them would lead to exclusions and misrepresentations. However, beginner survey texts take the risk so that everyone may start with a common understanding. In Marilyn Stockstad's survey text titled Art History, the term sculpture is defined as follows:

> Sculpture is three-dimensional art that is carved, modeled, cast, or assembled. Carved sculpture is reductive in the sense that the image is created by taking away material. In fact, wood, stone, and ivory can be carved into sculpture only because they are not pliant, malleable materials. Modeled sculpture is considered additive, meaning that the object is built up from a material, such as clay, that is soft enough to be molded and shaped. Metal sculpture is usually cast or is assembled by welding or a similar means of permanent joining.
>
> Sculpture is either freestanding (that is, not attached) or in relief.

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Relief sculpture projects from the background surface of which it is a part.[4]

Stockstad's definition of the decorative arts is described as part of a binary relationship with the fine arts:

> Since the Renaissance, Western critics and art historians have generally maintained a distinction between the so-called high or fine arts – architecture, sculpture, painting, the graphic arts, and, more recently, photography – and the so-called minor or decorative arts – such as pottery, textiles, glassware, metalwork, furniture, and jewelry, which typically serve either a practical or an ornamental function.[5]

The definition of craft that will commence this discussion is one based on medium and function. Craft media include clay, fibre, wood, metal and glass. Craft objects are often created to function and serve a purpose within a domestic setting. Consequently, the two binaries, which will be examined in further detail below, are related to each other. They move from a general description of a practice, such as art or craft, to a more specific description of the medium, such as sculpture or ceramics.

The art/craft and sculpture/ceramics binaries are problematic. Binaries themselves are problematic because the notion of the binary does not allow for anything that deviates from the polar opposites. If one were to follow these definitions, an object must be **either** an art object **or** a craft object; it must **either** be a sculpture **or** a piece of ceramics.

Setting up the binary of art/craft and sculpture/ceramics is not isolated to Stockstad and this paper. In Bruce Metcalf's essay, "Contemporary Craft: A Brief History," he states that "craft is not the same as art."[6] He defines craft as an object which is made substantially by hand in which techniques, formats and histories that are

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traditionally associated with the specific medium are incorporated.[7] Metcalf states:

> It's my contention that any discourse on craft history or craft theory that looks to art for its philosophical framework or its vocabulary or basic themes is doomed to misrepresent its subject. If craft and art are not the same, then craft history and art history cannot be the same, craft education and art education cannot be the same, and craft theory and art theory cannot be the same.[8]

Metcalf's statements make it sound as though art and craft are simple concepts which can be understood in terms of binary oppositions such as craft history and art history. This chapter will suggest a theory which is neither entirely art-based nor entirely craft-based. To think of this argument in terms of the binary makes it difficult to see how craft theory could benefit from art theory and vice versa.

Another example of a binary is found in Ann Roberts' "Identifying Identity." There she describes the contemporary sculptor and the clay sculptor as separate, recreating the binary of sculpture/ceramics:

> the contemporary sculptor is taught to start with a concept; build the resultant artwork from the most appropriate materials; and use any technical skill or technician to complete the work. The success of the artwork is then assessed on its ability to translate the original intent into visual content.[9]

From this definition, one would define Jeff Koons' Michael Jackson and Bubbles, 1988 (Fig. 2.1) as a sculpture and Koons as a sculptor because Koons chose the porcelain to translate his concept, and hired others to fabricate the works.

Roberts describes the commonalities between the rural potter and the urban clay sculptor. "Both considered the materiality of their objects to be the source of their content. Together with the expressive nature of clay, the need for containment in the structure of fired clay gave them a commonality of intent. However, it was insistence on

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material constancy and technical skill that entrenched the schism between the art world and the ceramist."[10] One can assume that a sculptor makes sculptures and a clay sculptor makes clay sculptures. Koons could not be considered a clay sculptor, and therefore Michael Jackson and Bubbles cannot be considered a clay sculpture. Koons does not have the technical skill nor the material consistency or dedication to the material that a clay sculptor has.

The clay sculptor works through concepts in clay, and a successful piece is based, in part, on the ceramist's understanding of techniques specific to clay such as firing and glazing. Clay sculptures are objects that have a starting point in the material of clay whereas a sculpture's starting point lies with the concept. A clay sculpture will be informed by ceramic history and the technical knowledge of the maker.

One should question why Michael Jackson and Bubbles is not a clay sculpture. Although Koons may not have the technical knowledge or the dedication to the material, Michael Jackson and Bubbles blatantly references ceramic history in terms of the porcelain figures collected by aristocrats in eighteenth century France. Therefore, the binary of sculpture/ceramics does not have a space for a work like Michael Jackson and Bubbles because, although Koons may not be a dedicated ceramist, one must examine the work from a historical *ceramic* perspective. Should one only examine Michael Jackson and Bubbles from an historical *sculptural* perspective, the importance of the porcelain figurine could be missed.

From the example given above, it is apparent that the binaries of art/craft and sculpture/clay sculpture are limiting and insufficient. Instead, one must delve into the

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space between the polar ends of the binary to engage with the materials presented in this chapter and embrace a way of thinking that is not found at the ends of the binary.

There are two different words or concepts, "liminal" and the "interzone," which will be used to help understand the place found in-between. The liminal space is found between the two ends of a binary such as art/craft, and has the following definition:

> A term favoured particularly by post-colonial critics, and which refers to the thresholds, boundaries and borderlines of binary constructions (black/white, masculine/feminine, Englishness/Irishness). These oppositions are often false, producing blurring and gaps which might be exploited in order to deconstruct these oppositions.[11]

The interzone is a concept introduced by Linda Hutcheon as a space found between binary opposites. Hutcheon states the "space in between – the interzone – is the postmodern space *par excellence*, and it comes in many forms…Postmodernism always exhibits this kind of 'both/and' (rather than 'either/or' thinking)…On a formal level, the interzone is the space between forms and genres."[12]

The liminal space and the interzone space both speak of an area that is between which exhibits a both/and kind of thinking rather than an either/or type of binary thinking. This is useful in terms of the works that will be examined in this chapter. Like Michael Jackson and Bubbles, the clay sculptures included in this chapter are works that are **both** sculpture **and** ceramics. To discuss the following works as **either** sculpture **or** ceramics would leave out important knowledge that **both** craft history **and** art history can contribute. By delving into the liminal and the interzone space, a richer understanding for not only craft and art theory, but for a variety of other fields as well, will be gained.

In order to approach a clay sculpture, one must go about it consciously from both

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a liminal and interzone frame of mind. Thinking only in terms of a binary has been proven to be a flawed construct. Consequently, a new approach must be adopted incorporating the liminal and interzone space while also having definitions, which although they may be flawed, can serve as entry points. Rather than using a binary with an interzone, a continuum is a much more suitable construct to investigate these clay sculptures (Graph 2.1). A continuum is defined as thus:

> A plane of thought; a continuous axis or tangent. In mathematics the continuum is the set of all real numbers. Elements or opinions are arranged in clumps along many conceptual continuums. Opposites are at polar extremes of a continuum, but often cannot really exist without the other. The continuum reminds us that ideas have fuzzy boundaries, and that most things are not black-and-white but a matter of degree.[13]

There is space on the continuum line for an infinite number of opinions. Therefore in terms of this paper, the art and craft continuum, which will also be known as the sculpture and ceramic continuum, will be used to discuss not only pottery but ceramic sculpture as well. The term "ceramic sculpture" will be used to discuss clay sculpture henceforth, because the term ceramics is more inclusive, covering other materials such as porcelain. In addition, a specific metaphor will be used as a tool to navigate along the continuum.

The metaphor of a river will be employed in order to understand the ceramic sculpture continuum because a river in itself is a continuum (Graph 2.2). A river is made up of a network of intertwining environments and ecosystems. In February 1970, Joe Fafard, an artist who will be examined in greater detail later in this chapter, gave a statement titled Stud at a symposium for art students and faculty at the University of Saskatchewan, Regina Campus.[14] In it, Fafard uses the metaphor of a stream to express

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his feelings about the art world:

> It wasn't something that came from the instinct, nor did it have much to do with common ordinary everyday feelings that everybody and anybody had. It flowed, rather carefully nurtured, in a mainstream highlighted by canoes paddled by the giant names. Artists who were not in the stream were builders of unneeded canals. Art historians could explain this the best. Becoming an artist meant getting into a position to determine the future course of the stream. The art objects, Stud slowly discovered, made up the water and the verbal explanations were the banks. As in all streams the banks often determine the course of flow. If one listened carefully enough to the words uttered by Clement the Greenbird, our hero concluded, one would know in which direction to flow.[15]

Fafard's statement concerning the art world provides a starting point for the metaphor of the cultural-object river/continuum that will help to explain the relationship among art, craft, sculpture, ceramic sculpture and any other type of cultural object. For Fafard, the "mainstream" is made up of art objects, and the art critics create the banks of the stream. However, this description of the mainstream must be broadened in order to extend the metaphor to the cultural-object river.

To extend further the watery, organic, metaphor, the cultural-object river is part of a larger network of rivers which all empty into the cultural ocean. There are other rivers which feed the ocean, such as a river for music or literature. However, this paper will focus on a large river which will be called the cultural-object river and will not ignore its messy interrelated organic network of smaller creeks and streams. Imagining the stream of art/sculpture and the stream of craft/ceramics merging into a larger river will aid in understanding the relationship of art and craft and will help one to approach the relationship as a continuum.

Objects, from such practices as folk art, fine art and craft make up the muddy

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waters of the river of cultural objects. "Muddy" can refer to the material used by ceramists, but here it is used to describe the murky effect of agitated or stirred-up waters and river beds. The presence of mud obscures and complicates an otherwise deceptively clear notion or waterway.[16] The streams, such as the craft stream, are fed by smaller creeks dedicated to each medium such as ceramics, glass and fibre. In Stud's river, the banks are made up of "verbal explanations." In the cultural-object river system, the banks of all of the waterways are made up of not only verbal explanations, but also written and oral histories, theories and criticisms. Should the banks cease to exist, the waterway would no longer be. The banks create a discourse-frame.

Fafard's mainstream is controlled by the banks, which are formed by critics. Rivers also erode banks creating a relationship of framing and moulding. A critic such as Clement Greenberg (1909-1994) can frame and mould cultural objects. An object or a maker, such as Marcel Duchamp (1887-1968), can influence and affect the ways critics discuss work, and who and what is remembered in history (one must only remember the infamous Fountain, 1917). Therefore, within the muddy waters of the cultural-object river and the waters of the feeder streams, the banks form and also react to the contents/objects contained within the water.

This metaphor of a river system helps one to understand how any object should be approached. For example, an examination of a craft-based object needs to start with a focus on the creek corresponding to the specific media. The clay-object creek flows from a specific history and is framed by specific notions and styles which are related only to work in clay. However, this creek flows into the craft stream whose banks are made up

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of specific discourses such as Metcalf's writings, as well as the specific histories associated with craft. This stream flows into the larger cultural object river.

It is imperative that the composition of the banks be explored when one writes, for it is essential for one to study an entire system. It is this exploration of the banks and the waterways that is closest to the notions of the liminal and interzone spaces discussed above. Should only a portion of the waterway be explored, then the trail back to the original creek is lost, and one's thoughts and findings omit important information.

A case in point occurred in the 1950s with the advent of "Abstract Expressionist Ceramics." In his essay, "American Ceramics Since 1950," Garth Clark states "1950 is generally agreed upon as the point of revolution for American ceramics."[17] It was during the 1950s that ceramics in the United States started to express an aesthetic which was different than the previously dominant European aesthetic of form and function. One of the differences involved ceramists embracing the "traces of their making" and the imperfections of their works. Consequently, cracked and warped objects were appreciated for their animation rather than their technical skill and ability to function. Because of industrial mass production, vessels were no longer bound to notions of function: ceramists could explore other potentials with the medium.[18] This created a strong difference between an earlier functional European-dominated ceramic discourse and the emerging emphasis of spirit over technique.[19]

However, the understanding of writing about and thought surrounding these new works come from a painterly viewpoint; they were not seen as an innovation in ceramics but as an extension of Abstract Expressionist painting. The whole discourse negated

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ceramics' history which is rooted in several factors: Asian influences, technology and material. Had those writing at the time followed the river back to the originating creek, these histories and a different way of examining these works would not have been omitted.

Ceramists, or any other makers for that matter, do not create works within a vacuum. The objects have a variety of influences. If one relies entirely on a history based on painting, as was the case with the abstract expressionist ceramists, other important aspects of ceramic history will be omitted.

FUNK: FUNNY AND GROTESQUE

A movement emerged within the new ceramic aesthetic and art history: Funk. It encompassed a variety of media which questioned and rejected notions of fine or high art. Early Funk art was heavily influenced by Dada and Surrealist work.[20] One of the first Funk exhibitions, titled "Common Art Accumulations," was mounted in a bar in San Francisco by the Rat Bastards Protective Association in 1951.[21] The term "funk" is derived from a type of jazz which is free-flowing, improvised and earthy. The term was also used in Cajun patois in a highly sexist way to describe the musky smell of a woman's groin.[22] Harold Paris is quoted in Wendy A. Marshall's master's thesis "Contemporary Canadian Clay Sculpture," as describing Funk objects in the following manner: "Funk imagery is always organic, usually biomorphic, nostalgic, anthropomorphic, sexual, glandular, visceral, erotic, ribald [and] scatological."[23] It also uses the tools of juxtaposition, anecdote and rejection to evoke a response from the viewer, while

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embracing the tactile mud-like qualities of the clay.

American-born David Gilhooly is categorized as a Funk artist. He attended the University of California at Davis under the direction of Robert Arneson (1930-1992), a pioneer in the Funk movement.[24] Arneson was educated in California, and his involvement in Funk began around 1961 when he moved away from throwing traditionally shaped pots. Instead, he threw a series of bottles and put a real bottle cap on one, labelling it No Deposit No Return.[25] In 1962, he began teaching ceramics at the University of California at Davis.[26] Gilhooly enrolled in Arneson's first ceramics class in 1962 to "impress a girl" and then declare himself an art major, becoming Arneson's teaching assistant in 1963.[27] In terms of the sculpture/ceramics binary, works such as Arneson's Tremendous Teapot,1969 (Fig. 2.2) and Funk John, 1963 (Fig. 2.3), may not seem appropriate for inclusion within a craft discourse but, in fact, they fit in well. David Zack argues for their inclusion in his article for Craft Horizons entitled "The Ceramics of Robert Arneson":

> Arneson moved from Duchamp's R. Mutt ready-made to rich visions of repression and liberation, a plumber's nightmare and psychiatrist's holiday, but the farther Arneson seemed to get from craft, the closer he really was to it. Try to make three hundred pounds of clay stay together in the form of plumbing. Fire the solid mass, fire it again for flesh glazes, and again for metallic sheen. Try to sculpt gold turds that reflect the fascinated faces that peer down at them.[28]

During the 1960s and 1970s, Americans, American-trained teachers and the American craft schools had an effect on universities in across Canada. People teaching ceramics in Saskatchewan who had ties to the USA include James Thornsbury (fig. 2.4), who set up the ceramics department at the University of Saskatchewan, Saskatoon

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Campus; Gilhooly; Ricardo Gomez and David Zack.

These teachers brought their knowledge gained from American universities to Canada. In terms of craft, this was especially important. The United States has a history of fostering craft within the educational system. In the late 1940s, the United States passed the GI Bill which allowed free college education to any ex-soldier. This, in turn, produced an enormous growth in terms of craft education at the college level in the United States.[29] Well-known ceramists such as Peter Voulkos (1924-2002) and Rudio Autio took advantage of the GI Bill.[30] Metcalf explains the ex-soldier's interest in craft as follows:

> Many of these ex-soldiers were deeply suspicious of the regimented life in the armed services and were looking for an honourable vocation in which they could remain relatively independent and be their own boss. In addition, those soldiers with some visual sophistication were stimulated by the ferment in postwar artistic culture. This was the era of "free art" and "free jazz,"...In this atmosphere, craft work offered a way to participate in the new visual culture without having to starve: a marriage of art, self-determination and business.[31]

The late sixties was a time of political upheaval in the United States.[32] This subversive questioning environment is where and when Gilhooly, along with many of the other ceramists discussed in this chapter, attended university. Not only did Gilhooly attend school at a politically charged time in the United States, he was also involved with a movement which questioned the authority of fine art. His use of materials such as white clay and brightly coloured glazes subverted the dominant aesthetics of pretty pots. Gilhooly states, "My attitudes were initially patterned after Bob's: my disgust with pottery to the extent that any student making pots would find their work destroyed; the

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love that we both shared of bad jokes and pun titles; and the thing that he would always accuse me of – a complete resentment of tradition, authority and the police."[33] Jack Severson, a student in one of Gilhooly's classes, recalls the first assignment:

> [it was] a slab box, and it would have to be very square and very strong... So everybody brought their boxes to the next class, all nice and well put together. We worked really hard on them, and they were all lined up. This was still greenware. We hadn't fired them. Then Gilhooly walked in. This was the beginning of the semester, our first time around. He was looking very professorial-like. We weren't aware of his humour or personality.
>
> He came up to the first box and, "hmm, looks pretty good."
>
> Then he pulled out this big rolling pin and smash! Next one, smash, on and on...Some of these poor old ladies who were in the class, they just saw "ceramics" and thought they were going to do some pottery; they just assumed clay is pottery. They almost had a heart attack when he smashed all the slab boxes.[34]

The influence of the California sculptural ceramics can be seen in Severson's ceramic work of the time. Football Head, 1970-71 (fig. 2.5) is visceral. The face is constructed in a dramatic fashion leaving all of Severson's performative movements with the clay as trace. Severson describes how he would throw the clay down on the table and manipulate it with his hands in a dramatic fashion similar to Gilhooly's smashing of the slab boxes.[35] The mouth of Football Head is open and contains the teeth from a horse or cow. The combination of dead animal with sculpture is quite jarring and very California Funk. The colours of the face make the football player appear dead, and when one takes into account that the teeth are from a dead animal, there is a zombie-like presence to the work: grotesque par excellence. The combining of other found objects with the clay face is fairly rare to early Saskatchewan ceramics.[36] The trophy, seen as a kitsch object collected by proud parents, is used by Severson as an appropriate base for a football

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player's head. In many of the examples below, commercial glazes, dramatic manipulation of clay and jarring subject matter are the most common elements rather than mixed media. Elements such as California funk and the grotesque, which will be discussed in greater detail later in this chapter, are evident here.

Prior to Gilhooly's arrival and the creation of the ceramics department, the artistic environment in Regina was dominated by a particular form of Modernism which was heavily influenced by New York (Figs. 2.12 & 2.13). This was due in part to the successful summer workshops held at Emma Lake, a secluded artistic retreat north of Saskatoon. In 1955, Richard B. Simmons, the director of the Norman MacKenzie Art Gallery, lamented:

> Saskatchewan art up to the present time has remained outside the main stream of Canadian art. This has been due to a number of factors, among them, geographical isolation, the economic depression of the 1930s and the exodus of artistic talent.[37]

It was also during this time that the Regina Five were teaching and heavily influencing the artistic community in Regina.[38] One of the members, Kenneth Lochhead, suggested holding a summer school in order to bring in an outside "big name."[39] This big name led a two-week workshop giving Saskatchewan artists access to a larger artistic discourse. The workshop leaders were followers of a Modernism which had its centre in New York. Leaders included Clement Greenberg in 1962 and Barnett Newman (1905-1970) in 1959.[40]

In 1965, Jack Sures set up the ceramics and printmaking programs at the University of Saskatchewan, Regina Campus which Gilhooly joined in 1969.[41] Sures was

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born in Brandon, Manitoba and attended the University of Manitoba and Michigan State University.[42] Sures relates how he met people from the Saskatchewan arts community:

> [The Saskatchewan Arts Board] had a conference in '63 or '64 with this woman from Scandinavia, Kiki Salmenhara, and he [George Shaw, the director of the Saskatchewan Arts Board] invited me to come to it in Weyburn...I met Marilyn and those other people there. They eventually came to visit me in my studio in Winnipeg. I think they actually influenced the university to bring up the ceramics program because in '65, they taught sculpture, painting and drawing, period. Then they hired me because I had expertise in printmaking as well as in clay. I'd set up their printmaking program too.[43]

A letter of recommendation for Sures, found in the University of Regina Archives, speaks of his accomplishments and integrity. The Executive Director of the Saskatchewan Arts Board writes to Art McKay, the director of the art school at the University of Saskatchewan, Regina Campus:

> I have known Jack for three years and find him completely honest, hardworking, conscientious, and inventive. He has been instrumental in an unofficial capacity in establishing the Western Potters' Association and the Canadian Council for the Environmental Arts. I feel he would be a wonderful addition to the community and can think of no one better to develop the craft aspects of the School...I have heard that he has been successful as a teacher and has established a successful professional reputation as a potter and is recognized as one of the outstanding potters in Canada.[44]

A recommendation such as this from the Saskatchewan Arts Board to a Modernist painter such as McKay demonstrates the kind of support the Board gave to fostering craft and ceramics in Saskatchewan.

Upon his arrival, Sures built a 75-cubic foot gas kiln at the University of Saskatchewan, Regina Campus. It is important to note that Sures did not arrive to an environment void of ceramics. Both Alberta-born Beth Hone[45] (fig. 2.6) and Vancouver-

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born Patricia Leigh Wiens (fig. 2.7) had taught ceramics at the University of Saskatchewan, Regina Campus. Hone taught ceramic classes at the School of Art, Regina College from 1959 to 1965.[46] The Regina College's[47] program catered to both students of the school and the general public.[48] Hone was in charge of the Extension Program in ceramics from 1965 to 1966 and established the Hone/James studio in 1968.[49] Wiens taught pottery for the School of Art, Regina College from 1954 to 1959.[50]

As early as 1961, Medicine Hat-born Marilyn Levine (1935-2005) was a student of Hone.[51] That year, her husband had accepted a position at the University of Saskatchewan's Regina Campus, and although Levine was qualified to teach, she could not because her husband was already employed at the University.[52] Instead, she enrolled in Extension Classes, including one in pottery. From the mid to late 1960s, Levine created mainly functional wheel-thrown pottery, such as Punch Bowl, 1967 (Fig. 2.8).[53]

By 1968, Levine became increasingly interested in sculptural forms and applied for a Canada Council Short-Term Grant to travel to the west coasts of Canada and the United States where she visited Peter Voulkos (1924-2002) and Jim Melchert.[54] During this trip, she made inquiries about attending graduate school in California. The following winter, Levine attended a workshop held at the Hone-James studio led by James Melchert.[55] Levine describes the experience as follows:

> Jim Melchert came to Saskatchewan in February of 1969 to conduct a workshop. At that time I had been a professional potter for about two years, and was just starting to feel the limits of the craft. About two months earlier, I had made my first sculptures. During the workshop, Jim gave an assignment to the group, and that was for each person to make a pair of shoes out of clay, and after they were done, we were to group them in the center of the floor, as if they were being worn by people at a cocktail party. At the

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> prescribed time, I had only one shoe made, so I quickly made two little blobs of clay that looked like they were the bottom rubber parts of a pair of crutches, and placed one on each side of my shoe. Jim liked that, but to me then, it was just a practical solution to a time problem...But some of Jim's attitudes about art, and the shoe stuck in the back of my mind.[56]

In the spring of 1969, Levine began graduate studies in sculpture at the University of California, Berkeley.[57] During her studies, she started to explore how clay could mimic other materials such as leather, a trait for which she is now known. Part of this process involved finding the proper types of fibre to add to the clay so that her thin slabs were strong enough to maintain their shape. She switched from using stoneware with chopped fibreglass strands, such as Sures used, to a clay body containing chopped Nylon fibres.[58] Upon completion of her graduate work, Levine returned to Regina where she taught in the Extension Program and replaced Jack Sures during his sabbatical in 1972-1973.[59] In 1973, she left for the United States where she continued to work and teach.

There are few descriptions of the courses and equipment available before Sures' arrival. In Marilyn Levine: A Retrospective, it is noted that mainly functional pottery was made with wheels, and oxidation firings were performed in a tiny electric kiln.[60] The first mention of a ceramics course at the school occurs in 1952-1953. "Art 30: Ceramics" was offered as a three-to-six hour non-credit instruction class for the part-time student.[61] Although there are little bits of information on the ceramics department before Sures' arrival, much more research is needed.

Ricardo Gomez was hired in 1964 to set up the sculpture department at the University of Saskatchewan, Regina Campus (Fig. 2.9).[62] Gomez was educated in San Francisco (where James Melchert was teaching)[63] and had exhibited in shows such as

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Work in Clay by Six Artists at the San Francisco Art Institute in 1962.[64] Gomez describes the Regina clay scene upon his arrival:

> A rather predictable one full of design knocked off the contemporary Scandinavian model; earthy, subtle, "natural" colour with spots and other calculated imperfections which were meant presumably, to imbue the objects with an aura of mystique – of timeless, natural beauty. Unfortunately, the interpretations were too often not good enough to warrant much attention either as competent original design or as accomplished counterfeits.[65]

Timothy Long, head curator of the MacKenzie Art Gallery, describes the importance of these two early teachers:

> Jack [is] teaching pottery and production techniques, and that has always been the core of his pedagogy, but you have Ric Gómez who is teaching sculpture. He comes out of this Abstract Expressionist ceramic tradition on the west coast, and he has shown with people like Melchert and Arneson, the main figures. He is considered one of the rising artists in the early '60s, and then he goes to Vancouver and gets involved in fibreglass. When he is here, he doesn't do much ceramics, but he is aware of it and encouraging. He knows about a sculptural approach to ceramics, as does Jack.[66]

Another early student at the School of Art was Victor Cicansky. He also moved along the continuum from the functional to the sculptural. Cicansky was born in Regina and attended night courses taught by Hone and later studied with Sures.[67] Although Gomez had given workshops on some of the sculptural techniques used for clay in California, Cicansky soon found himself dissatisfied with the dominant functional pottery aesthetic. He states, "I was getting a little bit tired of throwing pots and making mugs and bowls. I checked through the art magazines and found a place in Maine called the Haystack Mountain School of Art."[68] In 1967, while attending a workshop at that school, Cicansky met Robert Arneson.[69] After working with Arneson, he travelled to the University of California at Davis and completed his MA in 1970. While at Davis, he did

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not attend classes with Gilhooly because, by this time, Gilhooly was teaching watercolour at the California State University at San Jose. Instead, he met Gilhooly when Gilhooly returned to use the kiln. At the University of San Jose, Gilhooly did not have access to a kiln and consequently created and taught the technique of making what he calls "three-dimensional water-colors."[70] These were painted three-dimensional papier-mâché creations.

Cicansky's training at Davis allowed him to experiment more with ceramic sculpture. He created large-scale ceramic sculptures such as tree stumps, chairs and stools, as well as works inspired by the art history courses he was taking.[71] One can see the influence of Surrealism on Cicansky when comparing René Magritte's Le Modèle Rouge III, 1937 (Fig. 2.10) with Brown Boot with Green Toes (Clodhopper), 1970 (Fig. 2.11). In fact, he dedicated the first small ceramic chair he made to Magritte.[72]

California ceramic teachers such as Arneson and DeForest not only engaged with the Funk aesthetic but were also interested in folk art. Cicansky remembered that his teachers "stressed the idea of asking 'Who am I? What am I about?' and that forced me to think about life in a prairie city. And from this came my early pieces of shacks."[73] Upon his return to Saskatchewan, Cicansky began to teach high school and then art classes in the Faculty of Education at the University.

When Gilhooly arrived, Joe Fafard was already teaching at the University and had attended the 1968 Emma Lake Workshop led by Donald Judd (1928-1994), another Modernist working out of many American cities including New York.[74] Fafard was born in Ste. Marthe, Saskatchewan. He attended the University of Manitoba, Winnipeg and

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Pennsylvania State University, University Park, Pennsylvania.[75] Unlike Cicansky, Fafard was trained in the Modernist aesthetic and was hired at the University of Saskatchewan's Regina Campus as a sculpture professor who was then currently investigating kinetic sculpture.[76] Fafard relates that during the first year, "I was trying to get my own work together, but it wasn't coming. I felt quite inadequate as a teacher because my own work was suffering so much. By the end of the year, I had decided to quit but then I came in contact with David Gilhooly's work."[77] Suzanne Zwarun in "That Artist Fella" quotes Fafard as stating:

> He [Gilhooly] was using clay and papier-mâché in a wild, totally irreverent West Coast attitude. He was making things people could get anything they wanted out of. I'd been thinking of art as something out there somewhere. I thought I had to go out and encompass New York, Toronto, Paris and I was humbled, intimidated by that bigger world. It never occurred to me you have to go within yourself. Gilhooly's frog mythology got me. He was having fun, not worrying about art, and creating something special.[78]

Fafard returned to working with plaster, and created life-sized portrait sculptures of his colleagues such as Russ Yuristy (Fig. 2.14). Large plaster figures were one of the first things Fafard did at Penn State. However, his teacher did not like the plaster figures, and Fafard destroyed them. When asked to relate his move to clay, Fafard stated:

> When I was exposed to people using ceramics in the way that they were, I thought it might be something I could use, so I shifted from using just plaster to working with ceramics. I had done a little bit of pottery in graduate school, but it had remained pottery and not become ceramic sculpture. For some reason at that time, maybe perhaps I didn't have the right kind of clay for firing, it didn't twig to me that I could actually use this to make my pieces in ceramics. After I was exposed to people who worked and used ceramics differently, like Victor Cicansky and David Gilhooly, I saw the possibilities of using ceramics myself to make sculptures, so I started experimenting with ceramics.[79]

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Fafard continued working in clay from around 1970 until 1983, by which time he explains he had "come to the end of my arrangement with ceramics somehow. I was reaching out to do more fantastic things, to get some charge, so it was natural that at that moment I switched over to bronze."[80]

Russell Yuristy was born in Goodeve, Saskatchewan and attended the University of Saskatchewan, Saskatoon and the University of Wisconsin.[81] Upon his graduation, he returned to Saskatchewan and taught at the University of Saskatchewan, Regina Campus from 1968 until 1971.[82] While at the University, he became "tired of doing things that were going on elsewhere," and he started to create drawings "like a kid" of fantasy animals.[83] In addition, Yuristy started to use clay. He subsequently moved to Silton were he set up the Creative Playground Group which made playground apparatuses for children. In 1986, he moved to Ontario.

David Zack, another Californian, taught art history from 1970 to 1972 at the University. David Thauberger, a student at the time, relates his experience in art history with David Zack: "I took a Renaissance Art History class from him. We talked about Robert Arneson, Roy DeForest and that great Renaissance artist, Vic Cicansky. It was a spirit of the times."[84] Severson also remembers sitting in on some of Zack's lectures. He recalls: "He'd have five projectors going at once in his class, and he'd be playing his nose flute. You know a hootenanny in his class."[85] The course outline for Art 100 deviated from more familiar forms of teaching art history. Students were asked to read two art books of their choice from a selection and then to write and draw in the book and hand it in as an assignment. In addition, lecture titles such as "Hieronymus Bosch seen as a

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healthy influence on ice-cream cones" and "Vic Cicansky's Early Artistry" were included in the outline.[86] In an introduction found in Basic Art, Zack writes:

> This isn't exactly a textbook. Though full of text it also has a lot of pictures sort of outlined by Xerox Process. The pictures are good to color in with crayon or acrylic or charcoal or lipstick or mustard so this isn't exactly a coloring book as well as not exactly a text book.
>
> There was this class, Art 100. A lot of art students and also students in other fields like psychology and astronomy and business and physical education and drama and English would sign up for Art 100, Basic Art. And all go to Darke Hall and be lectured at and shown slides, three mornings a week. And to participate in studio classes taught by fine artists.
>
> Art 100 had 157 students in it in Fall, 1970...
>
> So this book is to make up for those lectures that will be missed by the teacher...Or maybe it's an extra reading in an education course taught at Regina by Vic Cicansky.[87]

Some of the chapters included in Basic Art are 4. Hieronymus Bosch, 5. Marcel Duchamp, Dada, 6. Those Etruscans, 8. Bob Arneson and the Suburban Scene and 9. Dave Gilhooly and the History of the Pipe. Joe Fafard and Victor Cicansky are also briefly mentioned.[88]

It is important to note how differently Zack approached art history. It appears his art history classes did not start with the cave paintings and end with the "isms." Many forms of art and numerous slide projectors were part of his lectures as well. In addition, the lectures do not appear to have been organized chronologically and many contained local artists. This inclusion of the local legitimized, due to its inclusion in a University class, Saskatchewan's cultural history to impressionable, young students from a variety of different faculties.

Zack's wife at the time, Maija Zack, now known as Maija Peeples-Bright, accompanied him to Regina. Peeples-Bright studied at the University of California,

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Davis with Arneson.[89] She has stated that it was Gilhooly who got her started in clay after he gave her a roasting pan full of clay as a thank you for a gift she gave his family on the birth of Gilhooly's child.[90] During her stay in Regina, she made ceramic sculptures such as Peacock Peaks, c. 1970-71 (Fig. 2.15). Peeples-Bright was in Regina for only a short period of time, 1970 and 1971,[91] but people such as David Thauberger remember her presence:

> I think the best remembrance I have of David Zack is his wife at the time, Maija (Peeples-Bright) Zack, who was also an artist. They were given a studio. Her studio space was in the basement of the old Regina College building on the College Avenue Campus as it then became, and she worked there. It was great to see her work, having conversations with her, and watching her make paintings... She was always busy working. When she'd go for a visit anywhere, she'd take her crocheting along. She'd crochet these animal things out of brightly coloured wool, and we would call them fetishes, but she called them woofishes...these more or less dog-shaped things. Then on that, she would do batik things and stitch them on. She made little ceramic doodad critters, and she would stitch on those too.[92]

During the late 1960s and early 1970s, all of these people were either teaching or creating ceramic sculpture in Regina. Some of the similarities, such as American educations, have already been discussed. In addition, it is tempting and easy to set up a binary of the Modernists who were painting and teaching at the University of Saskatchewan, Regina Campus and Emma Lake versus the irreverent ceramists. In his essay, "Returning Home: Regina, Emma Lake and the Close of the 60s," Matthew Teitelbaum states, "By the close of the 1960s, it could be said that two Regina art communities began to lead parallel lives."[93] These two communities were the Emma Lake Modernist painters and the California "Funk" ceramists (Graph 2.3). Teitelbaum argues that the two communities celebrated a different type of place. The Modernists

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celebrated a place of transcendence and inner meeting with artistic inspiration; this meeting could happen anywhere.[94] The type of place the ceramists celebrated was a place connected to the environment and community which formed the University of Saskatchewan's ceramic department in Regina. It was deeply rooted in local narrative and the personal.[95]

Teitelbaum's focus on the differences between the two groups can easily lead one towards a binary. As discussed earlier, either/or has been replaced with both/and. By accepting that there were conflicts but also acknowledging that many of these people worked and lived in the same city together, an intertwined model can be made. (Graph 2.4) The high points on the graph represent differences of any sort, while the crossed over areas represent similarities or useful material/knowledge gained from the other group. None of these people worked in a vacuum. In fact, Levine and Sures attended the 1965 Emma Lake Workshop. Fafard and Yuristy attended in 1968, and Yuristy was the workshop co-ordinator in 1969 and 1970.[96] Both groups would have seen each other's work, spoken to each other during staff meetings and maybe even mingled with each other at a local art opening. It is crucial to understand that at the points of intersection, both sides gained from each other. In the parallel model, there is no crossing and mixing of the two communities.

The ceramists needed, as Northrop Frye says in "Conclusion to a Literary History of Canada," to externalize their "enemy, the enemy being the anti-creative elements in life as [they] see life."[97] Without the Modernists, the ceramists would have found another sensibility to externalize in order to create. The Modernists are an integral part of the

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ceramists' development of a Saskatchewan aesthetic, and the developments occurred when the two communities interacted. A closer examination of works by Yuristy, Levine, Sures, Gilhooly, Cicansky and Fafard will help to buttress the case for the claim that the ceramists used the Modernists as something to react against, thereby helping to push the ceramists towards the beginnings of a Saskatchewan aesthetic.

Yuristy's work will serve as a starting point. Self Portrait (Aries), 1973 (Fig. 2.16) is representational and uses the grotesque as a tool to create a humorous and mythical self-portrait. Representational work is a simple and direct way of separating oneself from a Modernist aesthetic. One need only reference figures 9 and 10 to see just how different this work is from that of the Modernists.

In addition, Self Portrait (Aries) is a hybrid creature made up of a ram's body and the face of Yuristy. In Nicholas Roukes book, Artful Jesters: Innovators of Visual Wit and Humor, he classifies humour into three main groups: Incongruity Theory, Superiority Theory and Relief Theory.[98] Relief Theory is based on Sigmund Freud's theory of jokes as a way to satisfy taboo wants. Superiority Theory is based on condescension and takes advantage of the misfortune of others. It focuses on handicaps, mistakes and foolish behaviours.

Self Portrait (Aries) is a good example of the first theory of humour, Incongruity Theory. Incongruity Theory is a humour that is based on surprise and contradictions. Tools that an artist could use include surprise, irony, reversal, exaggeration, ambiguity, contradiction, hybridization and distortion.[99] Self Portrait (Aries) elicits a humorous response because of the combination of animal and human. It speaks to those interested

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in astrology, and the naïve or child-like rendering of the clay makes this work approachable. Had this been a hybrid creature created by someone like Duane Hansen (1925-1995) or Mark Prent, the super-real/trompe l'oeil effect would have potentially created a scary monster rather than an accessible and humorous clay piece.

In Robert Storr's essay, "Disparities and Deformations: Our Grotesque," the notion of the hybrid is seen as grotesque. He states, "The grotesque is hybridity without constraint, hybridity par excellence."[100] The hybrid is also a useful postmodern subject because it cannot be placed in a binary. Yuristy's Self Portrait (Aries), is **both** a goat **and** a man. The subject cannot be named and placed cleanly in a category.

Storr also uses a metaphorical river to describe the grotesque; his metaphor can be related to the one explained at the beginning of this chapter. Storr writes:

> Indeed, rather than regard it [the grotesque] as either a charming or regrettable digression from the greatness of tradition – or from a modernist vantage point, as a swampy bywater of the mainstream – it is more useful and more accurate to think of the grotesque as a full-fledged, multilayered countertradition, a powerful current that continuously stirs calmer waters, sometimes redirecting their flow.[101]

Therefore, the grotesque can be seen as a tool used to muddy the waters and even redirect the flow of the cultural-objects river system.

What does the term grotesque mean? Yuristy's self-portrait is not full of blood and guts, and yet it can still be examined in terms of the grotesque. Mikhail Bakhtin's writings on the grotesque and the carnival can serve as a starting point for a definition of the grotesque as a tool:

> The essential principle of grotesque realism is degradation, that is, the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the

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> material level, to the sphere of earth and body in their indissoluble unity....Degradation here means coming down to earth, the contact with earth as an element that swallows and gives birth at the same time. To degrade is to bury, to sow and to kill simultaneously, in order to bring forth something more and better. To degrade also means to concern oneself with the lower stratum of the body, the life of the belly and the reproductive organs; it therefore relates to acts of defecation and copulation, conception, pregnancy, and birth.[102]

Bakhtin also describes the grotesque image as "ugly, monstrous, hideous from the point of view of the 'classic' aesthetic."[103]

Clay lends itself as an ideal material for the grotesque because it is from the earth. It is also messy, and the maker must immerse him or herself in it (wedging, mixing, throwing etc.) in order to build a piece. In addition, the representational figures produced by Yuristy, Levine, Sures, Gilhooly, Cicansky and Fafard "bring back to earth" a personal subject matter. Some of the Modernists, such as Barnett Newman, were after spiritual transcendence through flat paintings. The "classic" aesthetic can be understood to mean the fine arts aesthetics such as painting, but it can also be understood to mean the classic aesthetic of pottery. Yuristy's work and the works that will be discussed shortly use clay bodies and glazes that are monstrous to the classical Leach-inspired potter discussed in chapter one.

Another important aspect to Bakhtin's theory of the grotesque is the importance of laughter. Bakhtin writes at length about medieval laughter and humour. He outlines three forms of folk humour: Ritual Spectacles such as carnival pageants, Comic Verbal Compositions such as parodies and Various Genres of Billingsgate such as curses and popular blazons.[104] Laughter is the voice of the people, and it "builds its own world

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versus the official world."[105] It is important to note that the carnival should not be seen as a utopian party where everyone would get along, laugh and have a good time. Laughter at times was at the expense of minorities and even when those in power dressed up and played roles or characters, these often relied on stereotypes.[106]

Therefore, the grotesque can be used as a revolutionary tool to subvert hegemonies such as the elevation of fine art over other forms of art or the domination of the Modernist aesthetic in Regina during the late 1960s and early 1970s. Mary Russo explains the power of carnival in her book The Female Grotesque: Risk, Excess and Modernity: "The masks and voices of carnival resist, exaggerate, and destabilize the distinctions and boundaries that mark and maintain high culture and organized society...Carnival and carnivalesque suggest redeployment or counterproduction of culture, knowledge, and pleasure."[107] The grotesque uses humour, laughter and spectacle to bring dominant power structures down to earth. Investigating the body and its functions, as well as burying and creating monstrous things, are some of the actions one takes when using the grotesque as a tool. As a result, Yuristy's Self Portrait (Aries), uses the grotesque as a tool not only to subvert the dominant Modernist tendencies prevalent at the University of Saskatchewan, Regina Campus at the time, but to also create a personal down-to-earth aesthetic.[108]

Yuristy did not work exclusively in clay and is included here because this chapter does not subscribe to Ann Robert's definition of a clay sculptor. Bakhtin's notions of degradation in term of the body, the belly and impregnation can be applied to Yuristy's playground sculptures and drawings. In Steam Bath Bull, 1972 (Fig. 2.17) a reproduction

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of a drawing found in the Yuristy Papers located at the University of Regina Archives, a bull with three nude women and two nude men are drawn inside its belly. The bull appears to be pregnant with these people. Both the entry and exit of this structure are located where the bull defecates. The Incongruity Theory of humour may be applied here due to the contradiction of a pregnant bull with surprisingly human foetuses. It may also be considered a part of the grotesque because the drawing depicts a pregnant bull with people in its belly. Presumably, these people will emerge or be born refreshed and in better spirits due to their steam bath. The drawing is rendered in a folk-art-type style. It is nevertheless representational and different from the Modernist works (see Figs. 2.12 & 2.13) being created at this time.

Yuristy made some of these fantastical animal drawings into playground apparatus for children. In Elephant, 1972 (Figs. 2.18 & 2.19), children enter the beast by way of its backside. They may gather in its belly, and they are "vomited" out of its trunk/mouth by way of a slide or defecated by way of the ladder at its backside. One could read Elephant as a sexual and/or scatological and grotesque sculpture. However, due to the humour and play involved in this work, the sexual and visceral meanings suggested here can be read only at a distance.[109] Play is part of the grotesque, and one should be able to play with meaning and theory as well.

TOWARDS A SASKATCHEWAN AESTHETIC

Using humour, the grotesque and a folk or naïve child-like way of rendering, Yuristy's work shows a move towards a Saskatchewan aesthetic. Comparable concerns,

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strategies and interests can also be seen within the works of Levine, Sures, Gilhooly, Cicansky and Fafard. These commonalities can be identified as the beginnings of a Saskatchewan aesthetic. Susan Whitney, owner of the Susan Whitney Gallery (1979-2005), defines a Regina clay aesthetic as "it's representational, it's playful, it's humorous, it's funky, it's bold, it's colourful and it's irreverent."[110] These characteristics are similar to California Funk but the works by the ceramists listed above differ in subject matter, creating a Saskatchewan aesthetic. Using Whitney's list as a starting point, one must take a broader look at the province because many of these ceramists were not born in Regina, moved around the province and lived in the smaller towns as well as the larger cities. The works of the ceramists listed above from the late 1960s and early 1970s will help to illustrate the emergence of a Saskatchewan aesthetic filled with Pop, Funk, folk, Dada and Surrealist influences. The works embrace notions of kitsch and use humour and the grotesque as tools to explore personal histories and mythologies. Some have strong connections to a specific ceramic history while others reference art history. In addition, this emerging aesthetic was rebellious and radical because of its use of clay as a primary material.

Levine's trompe l'oeil leather bags, boots and jackets may at first seem radically different from the fantastical animals of Yurisity or the Frog World creations of Gilhooly. Levine's work is a good example of how one may use the metaphorical river. Tracing Levine's trompe l'oeil objects back through time, one finds that she is not the first to take advantage of clay's ability to mimic other material. For example, the work of Bernard Palissy (1510-1590), in particular his rustic wares, such as the oval-shaped dishes

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containing moulded reptiles, shells and a variety of other creatures, embodied the trompe l'oeil effect (Fig. 2.20).[111] Also, Yixing ware, c. 1700 of the Jiangsu province (Fig. 2.21), is known for works which imitated birds' eggs, sand and bamboo.[112] In nineteenth century England, it was also in style to mimic nature in porcelain (Fig. 2.22).[113] Levine engages with the history of ceramics while explaining her reasoning for strengthening the clay she uses. She states: "The Japanese used to add straw to their clay, which was a crude technique. Daniel Rhodes dips fibreglass fabric into deflocculated slip...Jack Sures adds chopped fibreglass strands to the raw clay."[114]

In terms of subject matter, Levine's works could be compared to Vincent Van Gogh's (1853-1890) paintings of shoes and boots such as A Pair of Shoes, 1886 (Fig. 2.23). The Van Gogh Museum in Amsterdam notes that "A fellow student in Paris reported that Vincent bought these workman's boots at a flea market, intending to use them in a still life. Finding them still a little too smart, however, he wore them on a long and rainy walk. Only then were they fit to be painted."[115] Although much is written about Van Gogh's shoes as symbols for his and other peoples' struggles or as objects that stand in for the user, the traces Van Gogh left behind in the shoes are comparable to Levine's work.

"Intent" and "trace" are two notions developed by Marc Treib, a Professor of Architecture at the University of California at Berkeley. Intent and trace both explain types of impacts people have on the world. Intent is the result of a conscious act such as "design, building and other purposeful actions," while trace "is the accumulation of the marks left by the realization of man's intent, such as trampled grass, grease spots and

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dirt."[116] Levine states that her work involves "the story told by trace."[117] Bob's Cowboy Boots, 1973 (Fig. 2.24) is a portrait of a pair of boots. She recounts that in her first experience with mimicking,

> this guy named David gave me a pair of boots he had worn in the foundry. They were really old boots, you know, torn, and I really went to town trying to put all that history into the pair that I was making, all those marks...I'm interested in the feeling that those boots did have a history. Whether you know the guy limped or not is unimportant. Only the feeling that those boots have been someplace.[118]

Levine meticulously copies every trace left behind on the actual leather objects she gathers, and she incorporates them into her ceramic expressions. This approach is in opposition to the work of Gathie Falk, another Canadian who has worked with ceramic shoes. In Eighteen Pairs of Red Shoes with Roses, 1973 (Fig. 2.25), the application of the red glaze to the multiple pairs of shoes does not speak of trace and does not have the trompe l'oeil effect that Levine's has. In Levine's Bob's Cowboy Boots, the wear and tear such as the holes on the side of the boot reflect the owner. The inclusion of Bob's name in the title of the piece is the only direct reference to the owner of these boots. Although the boots are two separate pieces, they function as one unit. The use and the history of the boots themselves are reflected in the attention Levine pays to trace.

It appears, with the comments made by a Parisian student, that Van Gogh also needed to include trace in his work. He wore the shoes and then painted them once there was a sufficient trace of the wearer. Unlike Levine, Van Gogh's work does not name the owner of the boots, and his intent and meaning are uncertain.

Levine's works are much more precise. They speak of a personal history of the

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wearer with the object. Yet, the choice in this case, of the cowboy boot can also relate to the mythical history of the Canadian West. This is the realm of a regional history as opposed to the multinational influences of the Modernists.

Jack Sures is a versatile ceramist. Over the course of his long career, he has created ceramic sculpture, pottery and public murals.[119] He also uses canonical artists for his inspiration while creating works dealing with notions of kitsch and the grotesque. In a 2003 interview, Sures states, "those queer animals and things that I have on there, I used to do these kinds of things in art school paintings. They're more related to Hieronymus Bosch, Franz Marc [and] German Expressionism."[120] In addition, material on Bosch can be found in the Jack Sures fonds at the University of Regina Archives.

Garden of Delight, c.1975 (Fig. 2.26) is a 57.2 cm in diameter earthenware plaque painted with acrylics and oils containing some of these early creatures. It was exhibited in a 1976 solo exhibition at the Norman MacKenzie Art Gallery. Hieronymus Bosch's (c1450-1516) Garden of Earthly Delights, c. 1505-15 (Fig. 2.27) is an ideal work to compare to Garden of Delight by Sures. The most obvious similarity is the title but, beyond that, there are stylistic similarities and both compositions use the grotesque. Both Bosch's and Sures' depictions of space are similar. Spatial depth is reduced and the composition is filled with a number of different flora and fauna. In his two-dimensional work, such as Down the Garden Path, 1975 (Fig. 2.28), this can also be seen. Instead of the perspective renderings developed during the Renaissance, both Bosch's and Sures' works depict more of a Medieval rendering of layered space. Bosch's work is filled with hybrid creatures and monsters. According to Isabel Mateo Gomez, these would have

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been familiar to people such as Bosch due to the rich history of Medieval stone carvings on churches and manuscripts (Fig. 2.29) depicting hybrid monsters, hell and its inhabitants.[121] In addition, Gomez highlights Peter Bruegel the Elder's (1525-1569) Seven Deadly Sins, Lust c. 1557 (Fig. 2.30) as an example of belated use of Medieval symbolism.[122] In Garden of Delight, the creatures can be considered hybrids because they are made up of toes, fingers and other body parts. While drawing inspiration from Bosch, Sures is looking back to the time of Francois Rabelais (1484-1553), the subject of Bakhtin's book which explores carnival and the grotesque in Medieval and Renaissance societies.[123]

It is also interesting to note, as outlined earlier in this chapter, that Zack had committed a lecture to Bosch. During the late 1960s and early 1970s, there were two main theories about Bosch. The first was that he was doing drugs such as hallucinogenic mushrooms. The second was that Bosch belonged to a heretical sect called the Adamites who preached redemption through guiltless sex and nudism. The theories behind Bosch's works have since changed but during Zack and Sures' time, Bosch was viewed as a counter-culture hero.[124]

Sures' use of medieval monsters[125] is one of the ways Garden of Delight engages with the grotesque. On another level, the work is grotesque to a classically trained potter because it is painted with bright colours rather than glazed. This is unacceptable to those following a more traditional Leachean aesthetic. The bright colours and spatial organization are also reminiscent of kitsch collector plates such as A Doggone Egg-Stravaganza, produced by the Franklin Mint (Fig. 2.31). The notion of kitsch is different

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today from what it meant in the early 1970s.

Tomas Kulka argues in Kitsch and Art, that many scholars believe the consumption and production of kitsch did not exist before the modern era. During the modern era, factors such as urbanization, the decline of the aristocracy, the disintegration of folk art and folk culture, increased literacy rates and leisure time, mass production, and technological developments created the proper conditions for the consumption and production of kitsch.[126] The term itself was not recorded until the second half of the nineteenth century and was by the 1920s an international term with distinctively negative connotations.[127]

In 1969, Gillo Dorfles wrote Kitsch: The World of Bad Taste which included contributions from authors such as Clement Greenberg.[128] Dorfles defines kitsch as "artistic rubbish."[129] In Greenberg's contribution, titled "The Avant-Garde and Kitsch," (the 1939 version) he equates kitsch with class and intelligence:

> There has always been on one side the minority of the powerful – and therefore the cultivated – and on the other the great mass of the exploited and poor – and therefore the ignorant. Formal culture has always belonged to the first, while the last have had to content themselves with folk or rudimentary culture, or kitsch.[130]

Greenberg, writing this first version of his essay during a time of war, asserts that kitsch "is the official tendency of culture in Germany, Italy and Russia," and is encouraged as an "inexpensive [way] in which totalitarian regimes seek to ingratiate themselves with their subjects."[131] In 1972, Greenberg reprinted the essay with minor corrections.

The negative associations with kitsch have changed recently, and there is a new understanding described by Lesley Gillilan in Kitsch Deluxe:

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> There is no dictionary that yet defines kitsch as a cultish modern trend that sees educated aesthetes shamelessly embracing pink plastic lawn flamingos, plaster poodles, or, indeed, worthless pretentious art, but it has certainly undergone an informal redefinition among an emerging generation of kitsch-lovers for whom plastic is the new gold.
>
> In this modern context, kitsch encapsulates the ironic 'so-bad-it's-good' sensibility, which rejoices in the shortcomings of low-budget B-list movies and low-brow art.[132]

Kulka argues that just because a work of art is bad, not all bad art is kitsch. He outlines three qualities a work must have in order to be considered kitsch: it must possess an emotionally charged theme such as a cute crying child (not a hysterical one), the objects and themes must be instantly and effortlessly recognizable and kitsch does not transform or intensify experience.[133] Kitsch is both historically and culturally dependent. Although some of the objects already examined in this chapter may at first appear to be kitsch, they should not be mistaken as kitsch objects but rather as works inspired by kitsch.[134] Kulka writes: "Kitsch never ventures into the avant-garde. Or into styles not yet universally accepted. It can jump on the bandwagon only after the novelty wears off and becomes commonplace."[135] The ceramic works examined in this chapter, especially those created in the late 1960s and early 1970s, were not commonplace. The ceramists borrowed aspects of kitsch, but they did not create kitsch objects.

The negative connotations associated with kitsch and the arguments set forth by Greenberg that kitsch is appreciated by the peasants rather than the bourgeoisie would have been appealing to the Saskatchewan ceramists discussed in this chapter. By taking some aspects of kitsch and using them in their work, these ceramists were revolutionary and were celebrating the more contemporary understanding of kitsch with its ironic "so-

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bad-it's-good" sensibility. For example, one can see the use of iconic kitsch objects such as pink flamingos and lustre in the work of Cicansky (fig. 2.61). The sensibility of it is "so-bad-it-is-good" can be seen in Gilhooly's work where pots are thrown in a thick anti-Leachean manner, or in Severson's work (fig. 2.5) where the trophy, often considered a mass-produced "tacky" object, is combined with a grotesque head and football helmet.

"Collector plates" are mass-produced and often depict overly sentimental themes such as celebrity portraits, reproductions of art and movie stills. The plates often run in series, giving collectors an opportunity to create a collection of a specific theme. Although the prices vary, the plates are reasonably affordable compared to "highbrow art." But, like high art, they are touted as a good investment. In addition, gold lustre is often a common theme found around the lip of the plate. While Sures' Garden of Delight is much larger than a collector's plate such as Doggone Egg-stravaganza, the round shape, bright colours and spatial organization are similar.

Gilhooly's work Clark Gable and Rhonda Fleming on the Slopes of Kilamenjaro Incense Burner,[136] 1966 (Fig. 2.32) was created before he arrived in Regina. However, it is a good comparison to a work he created while in Regina, The Anatomy Lesson of Dr. Tulip, 1970 (Fig. 2.33). At first glance, it is tempting to compare The Anatomy Lesson of Dr. Tulip only to the two-dimensional work it references, Rembrandt's The Anatomy Lesson of Dr. Tulp, 1632 (Fig. 2.34). However, both of Gilhooly's ceramic pieces are inspired by what he calls "Tang Dynasty hilltop jars" (Fig. 2.35). This is an example of how important it is for one to examine the entire "waterway" of an object, including both the ceramic creek and painting creek.

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During his studies at Davis, Gilhooly visited the Avery Brundage Collection of Asian Art at the De Young Museum in Golden Gate Park, San Francisco, California.[137] He states that "It was there that I first saw Tang Dynasty hilltop jars, little cylindrical lidded pots with little scenes on the lids."[138] Up until this point, Gilhooly had created vignettes but was dissatisfied because "sculpturally they were too flat."[139] By referencing the hilltop jar, Gilhooly created a pedestal for his vignettes which satisfied him and gave importance to the scenes. By creating a pedestal the work hovers between the sculpture-creek, with its ancillary pedestal, and the ceramic creek, where the jar is primary.[140] He created lidded cookie jars, casseroles, and incense burners with movie scenes on the lids such as Clark Gable and Rhonda Fleming on the Slopes of Kilamenjaro Incense Burner.

The Anatomy Lesson of Dr. Tulip is also a lidded vessel. It references a work which is well established within the canon of western art history and Gilhooly's personal mythology. Gilhooly explains how the frog world came about during work at Davis:

> I made my first frogs during one of our frequent cup-making rivalries. We all tried to make the most far-out, grotesque, unusually handled cups possible while still keeping the cups functional. I made a giant mushroom for a handle and set frogs below it. I also put one in the bottom of the cup itself unknowingly tying myself to a joke that went at least as far back as Babylon.[141]

As Gilhooly states, he unknowingly referenced another creek feeding the ceramics stream, that of the puzzle jugs[142] (Fig. 2.36) and other amusing/gag cups used at various times in history to entertain pub clientele. Frog Mugs (Fig. 2.37 & 2.38) are a form of amusing pub ceramics. G.J. Monson-Fitzjohn describes the frog mug experience as follows: "When the mug was lifted for the purpose of quaffing the contents, and it was

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nearly drained dry, the frog appeared to the vision of the drinker, who promptly imagined that it was a live one, which was about to leap down his throat."[143] This specific history plays very well into Gilhooly humorous frog world.

Gilhooly explains his frog world as follows: "So what we have in the frog world is an identical Earth but we are just using a frog body – one that has evolved to being around four feet tall, does not hope [possible misspell of hop], is an almost universal yellow green colour and as we will see, does not take in solid nourishment as we do."[144] The frog world was a world filled with humour, play, satire and parody. The works told a story similar to the histories and mythologies of the world while inserting comical motifs. It matured during Gilhooly's stay in Regina.

Humour, parody and irony are actions that help undermine hegemony as well as being tools for the grotesque. The canon of western art history, which favours painting, is a form of hegemony. The canon, which attempts to portray a naturalized linear story of the development of fine art, is a misrepresentation. By creating a seemingly naturalized story, people do not question why other stories have been left out. The canon does not attempt any kind of investigation along the lines of the metaphorical river. The choice of mud as their material, by Gilhooly, Cicansky and Fafard, undermines the Modernist bias towards works on canvas or metal sculptures. By embodying parody, humour and irony, these works of mud become accessible and appealing to the viewer, while also undermining the hegemonic structures of a single Modernist narrative of art history. The viewer enjoys the work while also seeing its ability to ridicule so-called "higher" and more "serious" forms of art. In Allan J. Ryan's The Trickster Shift: Humour and Irony in

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Contemporary Native Art, parody is defined through the work of Linda Hutcheon.[145] Hutcheon's theory of parody entails "a repetition with critical distance that allows ironic signalling of difference at the very heart of similarity."[146] Gilhooly accomplishes this with works such as The Anatomy Lesson of Dr. Tulip. It is a vignette made of mud which directly references a work on canvas. The name Dr. Tulip also alludes to the Dutch origins of the work because tulips are a stereotypical symbol of Holland. By using different materials than those conventionally accepted as high art, Gilhooly is able to have viewers question these categories of difference. Gilhooly's frog world was created through humorous explorations of mythologies and the personal.

Fafard also created works dealing with the personal in a bitingly humorous way. A series of ceramic caricatures were created of the fine arts faculty members and other people within the Regina artistic community. Zwarun describes them as "malicious caricatures of his art school colleagues."[147] In addition, the display of these early ceramic sculptures appears to have been politically driven. An article found in Joe Fafard's fonds at the University of Regina's Archives reads as follows:

> Last year the Art Department at a department meeting which some students attended decided to make the basement room of the MacKenzie into an art student gallery. But direction was taken over by a conservative member of the Art History faculty, and the supposed-to-be new student gallery has seen no work by students or local faculty members.
>
> But things have been happening outside the official scene. One of the most notable was a small display art professor Joe Fafard mounted in a glass case outside the art department office, Room 110 of the Fine Arts building on the Old Campus. This consisted of a dozen ceramic figurines of the Art school faculty...
>
> Art McKay, most noted painter on campus and a professor for more than 10 years, is shown as a pink face on the lid of a toilet seat, sorting turds. This is labelled "Art's Dilemma."[148]

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Fafard's choice of location to display this group appears to be a comment on the lack of display area given to students and certain faculty members. In addition, the scatological references place this work well within the realm of the Funk aesthetic. It can still be said that there is some comment being made towards the Modernist painters at the school. The play on the word "Art" also references issues relevant to the Funk movement and those practicing ceramic sculpture in Regina.

The debates surrounding Art with a capital "A" and the debates surrounding the Modernist painters and Greenberg can be seen in the works The Art Critic and Terry Fenton with Don Chester. The Art Critic was one of four ceramic sculptures which can be grouped together as "The Horsemen." The Art Critic, 1971 (Fig. 2.39), is a caricature from this series and depicts the critic and Assistant to the Director of The Norman MacKenzie Art Gallery, Terry Fenton.[149] The clay creek reveals within its banks and water a rich history containing terracotta figures, including equestrian ones (Fig. 2.40) from the T'ang dynasty in China. Fafard's use of clay caricature also has historical precedents, Honoré Daumier (1808-1879), mainly known for his two-dimensional work, also created clay caricatures of mandarins and politicians including, Jacques Lefévre (1777-1856), Banker and Deputy, c. 1833 (Fig. 2.41). Daumier's unfired, painted caricatures use exaggeration to depict public figures in a critical way. These works are also grotesque because not only do they use caricature, a tool of the grotesque, but Daumier also uses unfired clay with oil paint, a vile and grotesque thought in terms of the Leach aesthetic. The phallic head of The Art Critic's horse is humorous and is

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remarkably similar, formally, to the heads of the Tang Dynasty horses. The presence of the condom may also be read as a comment on the sterility of criticism by critics, who themselves do not create. The Art Critic is not a two-dimensional painted portrait, nor is it a heroic equestrian statue, another art historical form often using bronze, but is an equestrian portrait rendered in mud, with a horse whose phallus-head is sheathed and therefore not fully potent.

Fenton appears in another work, paired with a caricature of Donovan Chester (Fig. 2.42). The inclusion of this work in this chapter is not meant to insult Chester. Chester, during this time, was involved with painting rather than pottery. However, as discussed in chapter one, Chester has successfully combined and created ceramic works that engage with the formal qualities of raku and the Modernist notions of colour, depth and shape. He is another example of a maker who has engaged with the space found when the two streams of thought connect: the Modernists and the ceramists. Fenton is depicted in this pair and is described by Fafard:

> That piece was kind of like a criticism of the way things were going. Terry Fenton was the curator at the MacKenzie and was also a writer and critic protégé of Clement Greenberg, who translated everything that came out of Clement Greenberg's mouth. I made him as a kind of guy who is walking backwards into the future with a long arm that turns into a pencil that he scribbles on the ground. The painter was expected to follow all the scribblings and interpret them into paintings. There was this sort of whispering into the painter's ear. On the back, which you can't see as well, is a big green bird, which made a play on Greenberg's name, with a long tongue that flaps down. It's the tongue that wags, and somehow he was the instrument of translating all these tongue waggings through his pencil into symbols. So you think it's just dumb ceramics....No way![150]

Like Chester, it is because of the intersections of the Modernists and ceramists that a

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piece such as this could be made.

Fafard is not the only one to produce works reflecting a personal experience. Cicansky's early ceramic works also engage with humour, notions of art and craft, kitsch, the grotesque and personal experience. Returning to the watery metaphor to examine the ceramic creek, Saskatchewan Plate, 1969 (Fig. 2.43), deals with a traditional ceramic form, the plate. Cicansky has transformed the plate into a rendering of the Saskatchewan landscape as seen through the windshield of a vehicle. A third of the way down from the top of the plate, one finds Saskatchewan's straight horizon line. The lip of the plate has been cut away to articulate clouds. This action has transformed the common shape of the functional plate and makes one question its function. Is it still a plate, or is it a work which is not meant to hold food? The words stamped on the bottom of the plate, "WOW! REAL GROOVY COUNTRY - SASKATCHEWAN" are humorous because the country depicted in the plate is textured by furrows giving it a grooved appearance, which is in opposition to the stereotype of Saskatchewan as flat land. Stereotypes associated with Saskatchewan are discussed in the exhibition catalogue for Work, Weather and the Grid: Agriculture in Saskatchewan:

> The province has been identified politically and economically with the land (the basis of the provincial economy remains agricultural). Its visual culture, likewise has grown from a landscape tradition. The prevailing imagery of the land has been landscape permutations. Stock icons of the Saskatchewan landscape, the big sky, vast fields, brilliant sunsets, countless painterly 'stooks', rolling hills and cloud formations are depicted as relentlessly as they surround the viewer on a long road trip. In some respects, the landscape genres have informed how the land is seen.[151]

Like Sures' wall platters, Saskatchewan Plate also plays with notions of kitsch in

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terms of the collection of limited edition collector's plates. Is Cicansky's plate functional? Often, collector's plates are not food-safe, and therefore their function is negated. The plate exists on the wall or display shelf and not on a table being used. In terms of tourist art, another form of kitsch, commemorative plates, are available for travellers to purchase as a remembrance of their vacation (Fig. 2.44). Cicansky's plate commemorates what appears to be a road trip through Saskatchewan. Prairie Gamblers, 1973 (Fig. 2.45) by Cicansky began with a road trip to visit Jan Gerrit Wyers (1888-1973), a Saskatchewan folk artist:

> [Prairie Gamblers] was a particular piece that developed after visiting Kindersley. Joe Fafard and I were going out to visit the folk painter, Jan Wyers, and we stopped in at this small town café. The place was deserted except for two guys sitting at a table with that kind of sea green that most prairie cafes were painted with. They were playing cards, and it kind of struck me when I got home in the studio.[152]

The building in the work is based on the form of an outhouse. Cicansky grew up in an area of Regina with no plumbing, so he understands the importance of such a structure.[153] The structure contains a pedimented portico impressing the importance of such a building upon the viewer. However, this juxtaposing of "high cultural" motifs with the ramshackle outhouse structure helps to form a humorous tension between high and low culture.[154]

In terms of kitsch, people collect ceramic houses and entire idealized villages. One such popular collection is the New England Village Series produced by Department 56 (Fig. 2.46). The series comprises multiple structures and accessories such as people and cars to occupy the yards in front of the ceramic buildings. Prairie Gamblers (fig.

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2.45) also is composed of a building, yard, people and cars. However, the scene is not idealized. The building not only references an outhouse, something absent from Harper's Farmhouse (even though there is a water pump, leading one to believe there is no indoor plumbing) (fig. 2.46), the structure itself appears to be in shambles, and the yard is strewn with old crates and barrels.

Unlike the idealized people of the collectible villages, Prairie Gamblers contains a self-portrait. Cicansky is the driver of the Volkswagen van. He peers into the shack-cum-outhouse and therefore is distanced from the activity within. The term "gamble" may refer to the gamble farmers take every year when planting their crops.[155] Cicansky is an avid gardener and has an understanding of the investment farmers have in the land. This work also chronicles a character who drives his Volkswagen van, an iconic image of counterculture in the 1960s and 1970s, through Saskatchewan.

VERNACULAR AND FOLK ART

It may seem appropriate to classify the early works discussed above as regional for they arise "out of a particular culture, at a particular time, in a particular part of the world."[156] However, this term is problematic. In Denis Cooley's essay, "The Vernacular Muse in Canadian Poetry," he discusses the military history of the word region:

> region, we find, is a cognate of regimen and regiment; and a province was not only a conquered territory, it was one controlled by imperial Rome. Thought of in this way, as signs of imperialism and militarism, the terms come to designate not inferiority but subjugation, not superiority but brutality.[157]

Cooley goes on to describe "local" as a word that "refers to a rooted existence, one that

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stands in contrast to the deracinated perspective of centralists or 'cosmopolitans'."[158] When the locals raise their voices and are heard through laughter, music, art and poetry, it is through the use of the vernacular. Cooley gives several definitions of vernacular including "the common, everyday language of ordinary people in a particular locality."[159] As discussed earlier in this chapter, Bakhtin believes an important component of the grotesque is laughter, which is the voice of the people. Therefore, the vernacular is also an important component of the grotesque. Cooley goes on to discuss prairie vernacular poetry. He states that "it violates 'good taste' and niceties of expression."[160] It is a discourse and style which differ tremendously from the canonical literary works previously hailed. For example, Cooley includes the poem "chucker chatter" by Dennis Gruending[161] as an example of prairie vernacular poetry. For those who prefer the more lyrical canonical works, this poem is in bad taste.

Although vernacular, in its true definition, refers more to how one speaks, and it may also be used in architecture to describe local styles, in terms of this chapter, the "everyday language" will also be understood to encompass visual language. Like Gruending's poem, the ceramists discussed in this chapter are in violation of "good taste" in terms of their use of white clays, bright store-bought glazes, kitsch and the use of an everyday visual language/vernacular, compared to the Modernists and those ascribing to the Leachean aesthetic described in chapter one. The purposeful adaptation of this visual form of the vernacular is an indicator of the grotesque being used as a tool to celebrate Saskatchewan history, subvert a dominant Modernist aesthetic and to create works which explore each maker's personal experiences.

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A dramatic shift occurs from the works so far described as "early" to those embodying a mature Saskatchewan aesthetic. The shift occurs with the grotesque, a tool used to subvert dominant groups and to bring forth the voice of the people. It shifts from a brash aesthetic, which is well-versed by the California Funk movement, to a gentler form of the grotesque which is highly informed by another stream in the river metaphor, the folk art stream.

Folk art can be understood as a form of art dealing with subject matter familiar to the folk artist's community; it is a visual form of the vernacular. The folk artists of Saskatchewan were important to the works of Cicansky, Fafard and David Thauberger. Cicansky has stated that there is "a community of spirit with this older generation of folk artists...we water and fertilize each other and in the process ripen our own art to perfection."[162]

Out of this group of ceramists, no one "has been more deeply involved with folk art than David Thauberger."[163] He was born in Holdfast, Saskatchewan,[164] attended the University of Saskatchewan, Regina Campus, and had Gilhooly as a teacher.[165] He continued with ceramic studies at California State University, Sacramento and the University of Montana, Missoula.[166] Thauberger explains where his interest in folk art came from in a December 2003 interview:

> When I came back from graduate school to Regina, I wanted to connect with a community...that worked from their own lived experience, from their own life. I didn't feel that was going on at the art school. What was happening there was different from what I thought art was, could be, should be, or what should motivate it.
>
> I started looking around and going to some amateur shows, and that's where I found some of the folk artists. Over a period of a couple of years,

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> this idea and this group of artists really coalesced for me. They were folk artists, but they were contemporary artists. They were all still alive, and they were all working…
>
> …What I think I got from them was how it was possible to be an artist and live and work in Saskatchewan, and make work from the experience of living here. I think there were artists who had lived in Saskatchewan, but their art really came from somewhere else or the ideas about art. It wasn't grounded in the locale in the same way these artists were.[167]

In 1974, Thauberger was hired by the Saskatchewan Arts Board to catalogue its collection.[168] There he would have likely seen the works of folk artists such as W.C. McCargar (1906-1980), Eva Dennis (1904-1995) and Wyers.

Wyers, a self-taught painter, was born in Holland. He arrived in Saskatchewan in 1916 and began to farm close to the town of Windthorst.[169] Wyers' work is influenced by the culture in which he lived and worked: farming, and also reflects other images he found in newspapers and magazines. These Good Old Thrashing Days, c. 1955 (Fig. 2.47) is an example of his work. It is interesting to note the misspelled words found in both the titles of Wyers and Gilhooly. Roukes explains in Humor and Art: A Celebration of Visual Wit that misspellings were a common practice amongst the Chicago imagists and California Funk artists and are a witty form of punning and intellectual play.[170]

Wyers was not only of interest to the ceramists, he was also collected and supported by some of the Modernist painters. Bloore and MacKay, both members of the Regina Five, visited Wyers, and in 1959, Bloore was instrumental in the purchase of These Good Old Thrashing Days by the MacKenzie Art Gallery.[171] In addition, in a 1960 Arts Canada article, Bloore disapproves of such labels as "primitive" when categorizing Wyers' work.[172] This is another example of the ceramists and the Modernist painters

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intersecting at a point of similar interest.

W.C. McCargar (1906-1980) is another folk artist. He states in Grassroots Saskatchewan, "Ken Lochhead, neighbour, told me to throw paint-by-number pictures out the window and do your own, be more fun....Lochhead advised not to take lessons, it will spoil you."[173] In Untitled, 1960 (Fig. 2.48), one can see a combination of found objects and a variety of media combined together to depict a landscape familiar to McCargar, who was a retired Canadian Pacific Railway station agent. In Prairie Icons, it is noted that McCargar was influential for Thauberger.[174]

Upon his return from graduate school, Thauberger was creating what he termed "re-cycled ceramics."[175] These were ceramic works incorporating, like McCargar's Untitled, recycled or found objects (Fig. 2.49). Thauberger was also making ceramic replicas of false front buildings he had seen across Saskatchewan such as The Grand, 1975 (Fig. 2.50). He explains why these buildings helped to move him into painting:

> One of the problems and frustrations I had with the clay in the building of them was I was interested at the time in the false-front buildings, but you had to build the whole building to make it three dimensional. Painting edited all that out. Because it's flat, you could just do the front which was the thing that I was the most interested in.[176]

Nineteen seventy-five was Thauberger's last year with clay. He moved into painting and printmaking. Thauberger is basically a self-taught painter and printmaker. He draws heavily from pop culture, and the subject matter of his two-dimensional work is deeply rooted in the local. In a work such as Icon, 1981 (Fig. 2.51), similarities can be seen to McCargar's stark horizons and small-town silhouettes.[177] Similar to other folk artists such as Wyers, Thauberger's insertion of a colossal draft horse depicts the importance of

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animals to early settlers in Saskatchewan. By naming the work Icon, Thauberger has also elevated the horse to become a symbol of a worked landscape. This is a landscape dramatically different from a prairie regionalist work which focuses on a distant horizon, void of people (Fig. 2.52).[178] The worked landscape is a landscape filled with themes of working the land, hard physical labour, the grid or sectional survey system of dividing the land and the abundance found during a productive growing season.[179] In addition, the giant horse's roots can be traced not only back to folk art but also to posters and calendars found in rural communities (Fig. 2.53). Using postcards, magazines and posters as source material is a strategy used by many folk artists. Thauberger's move to painting did not mean that he left behind the elements of kitsch that he used so well in his ceramic sculptures. In works such as Black Velvet Bunnies, 1977 (Fig. 2.54), Thaubergers's use of black velvet and a similar layout to Andy Warhol's (1928-1987) 24 Marilyns, 1964 (Fig. 2.55) relates to notions of kitsch, the cult of celebrity (as in black-velvet Elvises) and Pop Art.

The purpose of the inclusion of Thauberger's two-dimensional works is to make the reader think about a Saskatchewan aesthetic in terms of ceramics, then to deconstruct it and to realize how characteristics of the ceramics can be seen in ceramic sculpture, sculpture, painting, printmaking etc. In addition, the reader should question the limiting location of Saskatchewan. Are there not works outside of Saskatchewan that have these same components? Are there not other types of Saskatchewan art, such as the works of Dorothy Knowles or Allen Sapp? Yes, but one must start somewhere, attempt to define something and then be open to criticism and deconstruction.[180] Therefore it can be

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argued that a Saskatchewan aesthetic, with its beginnings at the University of Regina, as an aesthetic filled with Pop, Funk, folk, Dada and Surrealist influences, embracing notions of kitsch, humour, the grotesque, personal histories and mythologies, flows into a gentler form of the grotesque which is highly informed by the folk art stream. Common themes and concerns include depictions of a worked landscape, explorations of personal mythology, gardening and excavating. Humour, kitsch and the grotesque remain important features. Thauberger is an excellent example of this because he came from a ceramics background but has moved into other media. Some examples of other makers using the characteristics of a Saskatchewan aesthetic include Lorne Beug, Wendy Parsons and Zach Diethrich.

BEYOND BRASH GROTESQUE

A particularly useful example of the shift from the more aggressive, early ceramics at the University of Saskatchewan, Regina Campus, to an ever increasingly broad Saskatchewan aesthetic, is the shift Fafard made from brash caricatures (see Figures 2.39 & 2.42) to a highly sensitive style of portraiture. The change occurred when he was asked to do a portrait of Michael Haynee (Fig. 2.56). Fafard states: "This was outside the art community...I had tea with his [A. Haynee's] father [Michael Haynee]...I was so moved I couldn't treat him the same way as I had done the others. So my work took new depth. Whereas before I was poking fun at people, I now wanted to bring out what I had felt about the old man."[181] Another ceramic portrait executed in this more sensitive style is the Portrait of Jan Gerrit Wyers, 1973 (Fig. 2.57). It is a wonderful

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example of the vernacular celebrated by these ceramists and the importance of folk art. The portrait depicts Wyers in his room at the Willowdale Lodge for Seniors.[182] He sits proudly on his bed with his trunk containing his watercolours at his side. The figure of Wyers interacts directly with the viewer, for he looks out at the audience. Fafard is interested in the local and expresses this interest by memorializing a vernacular hero.

Fafard memorialises the everyday "regular" people of Saskatchewan by creating small recognizable clay sculptures. The small scale of these works forces the audience into an intimate relationship with the piece or the person. For example, the Portrait of Jan Gerrit Wyers measures 38.5 x 44.3 x 36.5 cm.[183] One of the methods used to draw the audience into a more intimate relationship is through the use of realism. It is not a depiction of the unknown, but is instead, a celebration of the known and the familiar. In addition, the scale of the work means the familiar character will not tower over his or her audience but will, instead, serve to beckon viewers to approach for a closer inspection. Often, these works are displayed at a comfortable level so as to allow the viewer to gaze at the work while not having to strain the gaze skyward. Wyers' trunk is open drawing the viewer closer. Fafard's clay sculptures are a radical departure from more typical forms of portrait sculpture.

Fafard's move to a more sensitive style of portraiture does not mean he loses his ability to be critical, humorous or to engage with notions of the grotesque. Play is important to Fafard. He states: "It's most important because that's what the activity of making art is. In theatre it's called a play and I think it stems from the same thing. The end product is not a play, the end product has a content, but the actual process of going

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through it is a play."[184] According to Nancy Tousley, one of the areas of play for Fafard is the fine line between caricature and portraiture: "Conceptually, Fafard plays with the provocative tension between caricature and portraiture, just as he plays with the tension between large and small."[185] Exaggeration is a form of caricature. If one looks closely, some of the figures have enlarged features such as hands. In one of Fafard's later clay pieces, My Art Critic, 1980 (Figs. 2.58 & 2.59), the subject matter moves beyond the local, yet is still a part of Fafard's personal experience. Play and the grotesque continue to be important aspects. From the front, Clement Greenberg appears as a three-dimensional bust. However, when viewed from the side, Greenberg's face is flat. This is a humorous comment on the doctrine Greenberg pressed so heavily on Saskatchewan painters earlier in Fafard's career. Greenberg's grotesque allows those to laugh in hindsight at the debate. Because of play, these works occupy a space between caricature and portraiture.

Cicansky's work also moves from the humorous, ramshackle outhouses to works dealing with personal experience in different ways than the brash early funk work. His later ceramic works include iconic jars and cabbages, overstuffed chairs with seated vegetables, wall plaques and more recently, bones. The subject matter for all of these engages with his interest in gardening and his memories of growing up in an area of Regina which was mainly inhabited by Eastern European immigrants with big gardens.

Cicansky's first preserves appeared in a group show at the Kesik Gallery.[186] In The Garden of Art: Victor Cicansky, Sculptor he describes how the idea came about:

We were living in Craven at the time and we had a big garden and were

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> always canning. At Christmas we were stuffing this goose with our own sauerkraut, and we had the half gallon of sauerkraut and it was a beautiful golden colour with bits of red pepper in it and some caraway seeds and some onion. It looked beautiful. I said, 'Isn't it gorgeous looking? I should make something like that out of clay.'[187]

After an experimentation process, Cicansky developed the slip cast preserve jars, that today, he combines on pantry shelves (Figs. 2.60 – 2.62).[188] These works have often been described as his personal "icons" or icons in themselves.[189] In terms of art history, an icon is "an image in any material representing a sacred figure or event in the Byzantine, and later the Orthodox Church. Icons were venerated by the faithful, who believed them to have miraculous powers to transmit messages to God." (Fig. 2.64)[190] To compare the Byzantine icon to Cicansky's preserve jars may at first seem to be a crazy idea. However, Cicansky's round wall plaques, (see fig. 3.57) have recorded religious source material (fig. 3.65).[191] In addition, after reading Cicansky's description of his memories associated with the Mason jars, the comparison of the religious Byzantine icon to the preserve jars may in fact work:

> His pantry series, with rows of glazed preserves and baskets of vegetables, echoes the huge gardens of his boyhood, and his grandparents' cellar pantry, which he remembers as 'dark and musty with the smells of earth and sauerkraut.
>
> 'When I lit a candle down there, the jars glowed with color like a treasure chest.'
>
> Cicansky's preserves and veggies are jewel-like, too, assuming a larger-than-life importance.[192]

The associations of jewels and sparkling candlelight are similar to the religious art works such as icons and reliquaries found in Byzantine art.[193] In addition, the experience described by Cicansky of flickering candlelight and glowing colour is one that was and

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still is experienced by worshippers in a Byzantine church lit with candlelight. In a work such as Angel Food, 1998 (fig. 2.63), Cicansky references the religious qualities with a winged pickle emerging out of a jar of pickles. The magical, spiritual qualities of the jars may not be referencing a communication with God, but by creating jars which lead some to read them as "icons," Cicansky elevates the domestic work of canning and points to the sustenance that the canned food provides people. It was not that long ago in Saskatchewan's past that many people relied on the canned food from their gardens during the winter months.

The particular aesthetic being examined here is characterized by kitsch, humour, the grotesque and a personal history. None of these are missed in preserves such as Game Preserve, 1988 (Fig. 2.61), Angel Food, 1998 (Fig. 2.63) or Spring Pantry, 1982 (Fig. 2.62). In Game Preserve, the preserves are pink flamingos, a kitsch icon *par excellence*. In Angel Food, Cicansky plays with the visual concept of a sweet cake by replacing it with a sour pickle, once again pairing religious overtones with preserving food. Both of these works can also be read in terms of the grotesque. They are funny, and they incorporate elements of kitsch (objects for the common people) and the use of lustre and brightly coloured store-bought glazes to create jars which don't open or function. In Spring Pantry, the preserves are combined into an almost installation-type setting (this in itself is radically different from stereotypical ceramic works which occupy small spaces). The rotting vegetables and melting preserves speak to the cyclical seasons of growth and decay. For a gardener such as Cicansky, this is a lived experience tied not only to his own adult garden but to the gardens of his childhood. In the spring, everything melts and

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what is left from last year's garden turns into compost for the coming year's crop.[194]

Returning to the notion of the hybrid as a grotesque and postmodern creature, Cicansky also engages with hybridity. For a gardener, there are always new hybrids available. In his ceramic works, Cicansky creates his own hybrid creatures. In 1994, he had a show titled Erotic Hybrids at the Douglas Udell Gallery, Edmonton (discussed further in chapter three) and in a 2003 show at the Susan Whitney Gallery, Regina, Cicansky displayed Red Corn Hybrid, 2003 (Fig. 2.66) and wrote:

> Inspired by nature, I started with nothing but a few bare bones and a pile of clay on my studio table and set out to create something new, bone art. I had this vision of the bones transformed into a garden of bone delights. What grew and developed from this playful venture are the bone plants, bone bouquets and corn hybrids in this exhibition.
>
> Regina born and bred in the bone I offer this new work as my contribution to the celebration of Regina's first one hundred years.[195]

Delving into Regina's history as a pile of bones, Cicansky created a hybrid creature, Red Corn Hybrid. The creature is **both** living (corn) **and** dead (skull); it is **both** animal (skull) **and** plant; it is a postmodern creature that cannot be easily identified. The hybrid, by its nature, is grotesque. Cicansky has used the grotesque as a tool to gently unearth or excavate Regina's past: before Regina was named so, it was known as "Pile O'Bones."

Another ceramist who deals with the notions of excavation and the past is Lorne Beug. Beug was born in Regina and studied anthropology and psychology at the University of Saskatchewan, Regina Campus.[196] He later returned to the University, taking classes with Joe Fafard and Marilyn Levine.[197] In 1975, Beug exhibited at the Dunlop Art Gallery in Regina with a show titled Artifacts from the Ant Culture Research

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Institute. One of the works in this show was Paul and Wanda's Garden, c. 1974 (Fig. 2.67). Although difficult to see in the reproduction, it is important to note the strata found in the earth below the house. In an essay written to accompany these works, Beug writes the following:

> The ant is a social insect and thus is among the very few with a natural analogy to man. The exponential increase in population, information and material goods gives rise to an image of the future world/universe as a festering ant-heap.
>
> The ant, as compared to man, is a simple mechanical creature whose behaviour is controlled largely by instinct; any society is structurally totalitarian, a multitude of workers serving an elite aristocracy. Thus man portrayed as a hybrid ant is an image of degeneration and dehumanisation.[198]

Bee culture works were included in the exhibition as well, to represent "more of a benign, communal possibility as opposed to the ant culture."[199] In an exhibition review by Lora Burke, she describes Beug's ants as having "humanoid faces."[200] He, like many of the ceramists discussed so far, played with notions of hybridity in his ant culture works and used this as a form of the grotesque to critique society.

Beug, however, moved away from the ant culture to ceramic works dealing with the stratified layers of the earth:

> I was also interested in geology and, of course, ceramics and geology fit together pretty closely. Prairie geology is pretty much flat sedimentary layers when you start looking beneath the surface. The things are kind of linked, the bee and ant culture stuff and the geology because generally the ants would be tunnelling under the earth. I think the interest in geology grew out of that too. Some of the ant culture pieces, both in ceramics and drawing, showed the tunnels under the ground going through the strata. Then I became a little more abstracted in that I stopped doing the ants, but I kept the strata part.[201]

In works such as Archimedean Beach, 1983 (Fig. 2.68) and Piles O'Bone, 1985 (Fig. 2.69), Beug investigates Regina's history and also engages with archaeology, which

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according to Robert Kroetsch in "Disunity as Unity: A Canadian Strategy," is a favoured form of history telling in the postmodern world:

> In this postmodern world, we trust a version of archaeology over the traditional versions of history. History, in its traditional forms, insisted too strongly on a coherent narrative...we posit an archaeological sense that every unearthing is problematic, tentative, subject to a story-making act that is itself subject to further change as the 'dig' goes on.[202]

Archaeology, like so many of the other messy excavating sciences, unearths histories, stratum by stratum and complicates established meta-narratives, such as art history. Archaeology can be seen to play an important role not only in Cicansky's bone works (a gardener also digs and at times unearths artefacts), but in Beug's works as well. In Piles O'Bone, the layers of earth have not been articulated. Instead, shell fragments are placed in a frieze around the edge of the table which gives a sense of a buried strata. The tabletop reads as an aerial view of the prairie grid, and the bone-like legs holding up the table speak to buried bones and a history not yet unearthed by archaeology, anthropology and perhaps even palaeontology. Joan McNeil suggests in "A Question of Identity: Twelve Canadians" that Beug's works can be read through his metaphorical use of materials: "Beug uses materials metaphorically: clay represents the underground and the past; glazes are the surface and the present; geometry is the controlled world; glass and metal are the future."[203]

In Archimedean Beach, the strata are visible. In some of the layers, one finds fragments of shells, a natural history unearthed by geologists and palaeontologists. Lying on the beach is what is presumably meant to be a classical bust of Archimedes, making

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the work both a comment on natural and cultural history. Archimedes (c. 290-280 BCE – 212/211 BCE) was a Greek mathematician, physicist, engineer, astronomer and philosopher.[204] He was involved with the defence of Syracuse from the Romans by inventing war machines. He is also credited with discovering the principles of buoyancy and density known as the Archimedes principle. In Two Pavilions: Museum and a Tent for the Exploration of a Dark Continent, 1989 a similar bust may be seen. In Herm-man (Fig. 2.70), one can see the title and work reference a "Herm."[205] If one travels up a Greek classical sculptural stream, one will discover that a Herm is a bust on a pedestal placed in specific locations to serve a magical, ritual and/or protective function (Fig. 2.71).[206] Originally, it was only the bust of Hermes that was found on the pedestal, but by the Hellenistic period, busts of other gods and people began to appear, and the function also became more decorative than religious.[207] One can find references to the grotesque, as seen in the large grotesque face located near the entrance to the Two Pavilions: Museum and a Tent for the Exploration of a Dark Continent installation (Fig. 2.72).

The reference to Greek art history can also be seen in the shape of Archimedean Beach. The waves, frozen in time, are in the shape of an ionic capital.[208] In a work such as Mud Museum, 1995 (Fig. 2.73), Beug directly references the structures housing the archaeological artefacts. Museums aid in creating the canon which contain Greek classical works. McNeil states that "his small ceramic wall-reliefs…represent the accumulation of knowledge fragmented and distorted through time."[209] The work contains the ionic column, a fragment of a fluted column and a classical sculpture. Notions of fragmentation are important to postmodernism's ability to decentre and

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question. Museums often depict a meta-narrative or linear version of history. In Beug's Mud Museum, the walls are cracked, and no longer does it appear as though the structure is sound. Archaeology plays an important role in subverting a linear history when new artefacts are unearthed. Ceramics lends itself well to this questioning because clay artefacts and fragments are often discovered at archaeological sites, and tell scholars about the past. Postmodernism's favoured form of history telling, archaeology, also plays a significant role in Beug's telling of history. This history not only investigates art history but also investigates Beug's local history. The title, Piles O'Bone, is a direct reference to Regina's history. These strategies are also applied to Beug's two-dimensional works. He creates hybrid structures out of many different images of buildings found in his world, including the Legislative Buildings and Albert Street Bridge in Regina (Fig. 2.74).

It could be argued that subverting linear narratives, postmodernism and deconstruction are no longer radical or rebellious. Beug's works do engage with all of these practices and his work is the most like a stereotypical understanding of postmodernism as a practice that engages with history, multiple viewpoints and textual references. However, his subject matter is local rather than global and he uses clay, which at times looks like it is machine made (the use of tiles) and at other times appears to be handmade (works such as figs. 2.67 and 2.68 still have a sense of the handmade).

The final two ceramists who will be examined in this chapter are good examples of the combination of both a broad and gentle Saskatchewan aesthetic and of the functional pottery discussed in chapter one. In addition, they move back towards a warmer handmade aesthetic than Beug's cool postmodern works. Wendy Parsons was

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born in Glenavon, Saskatchewan and studied at University of Saskatchewan, Regina Campus attending both regular and Extension classes.[210] Zach Dietrich was born in Melville, Saskatchewan. He studied at the University of Saskatchewan, Regina Campus in both regular and Extension classes.[211] Dietrich is more concerned with function, texture, shape etc., while Parsons creates ceramic sculptures and more recently wall plaques of animals. Their works, which at times are collaborative, express this gentle aesthetic through the grotesque, hybridity and the expression of personal experiences.

Parsons was influenced by Gilhooly. She relates her experience as follows:

> The year that I finished my Fine Arts degree, David Gilhooly came to the University of Regina as a guest artist. So, I went back to take ceramics classes from him and then Joe Fafard. Then it was over to the University of Regina's Extension Department where I took pottery classes for a couple of more years. But it was the funk movement, brought to Regina by David Gilhooly that always stayed with me. The funk movement took the seriousness away from making 'fine art', I felt free. At last, I could make pieces that reflected my optimistic attitude. I don't feel compelled to make earth-shattering pieces with deep meaning. My main compulsion is to express my joy in this wonderful world that we live in.[212]

Parsons' sculptural works include such creatures as the hybrid Flying Dragon, date unknown (Fig. 2.75), monsters such as Monster Pouring Water on Cat, c. 2002 (Fig. 2.76) or Basset Hounds (Parsons and Dietrich own one). The recent wall plaques are filled with farm animals and produce such as corn (Fig. 2.77). In these, she "examine[s] our attachment to farm animals and the land."[213] This examination fits in well with the other ceramists who have examined personal experience in their work. In addition, the monster itself is a creature of the grotesque. Parsons' monsters appear to be mischievous and funny. She states: "Humor is an important element in my work. I have always had a deep

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awe and love for our fellow creatures. Their attitudes and actions are endearing and hilarious to me. I am always attempting to capture the feeling that animals give me in my pieces."[214]

Using the watery metaphor, one is able to trace historical ceramic inspiration for Parsons' creatures. From around 1873 –1911, the Martin Brothers created "Wally-birds" and other sculptural and functional vessels (Figs. 2.78 & 2.79). The birds were not based on any real bird but were instead the fantastical creations of Wallace Martin. Wallace Martin had worked in the House of Parliament's stonemasonry department.[215] While carving ornamental details for the building, Martin was exposed to the Gothic style and its affinities for the grotesque. It is noted in Collaborations: The Mythical and Classical Found in the Ceramic Works of Wendy Parsons and Zach Dietrich, that Parsons came across a book about the Martin brothers while she was creating some of her monsters and appreciated the interest both had in gargoyles and the satiric power they possess.[216]

Dietrich is concerned with the formal qualities of the functional object (Fig. 2.80). In a 2005 exhibition at the Traditions Handcraft Gallery entitled Wendy Parsons & Zach Dietrich, the web site states: "Zach has been interested in multiple layering of slips, sprig molds, glazes and lusters to create a tapestry effect on the finished pieces. They are a contemporary response to ancient Japanese Oribe ware."[217] Once again, one must travel up the waterway system to find the rich history of Japanese ceramics. Oribe ware is named after the Japanese tea master Furuta Oribe (c. 1580-1615). The ware characteristically uses green and blue glazes with patterns taken from the natural world (Figs. 2.81 & 2.82).[218] The finest examples come from the Momoyama (1573-1615) and

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early Edo (1615-1868) periods.[219] When comparing the two works, one can see Dietrich's response to the free-flowing decorations and dramatic colours of the Oribe ware.

Dietrich also engages with the political and issues relating to personal experience in his functional work. In Keep the Crow Tea Set, 1983 (Fig. 2.83), Dietrich explains that the "piece was inspired by the long tradition of commemorative tea services and Saskatchewan's farm tradition of political discussion during tea. The piece is a tongue-in-cheek comment on the crow issue."[220] The Crow Rate was a subsidy put in place by the Federal government to subsidize the shipping of grain. In 1983, it was abolished, and the price to ship wheat from Saskatchewan to Vancouver was predicted to rise steadily.[221] Farmers were worried about the future of their farms, and small towns were worried that farmers would use larger towns to ship their grain rather than their small-town grain elevator. Keep the Crow Tea Set is a political work decorated with train tracks and crows. It speaks to a lived experience and can relate well to kitschy commemorative tea sets, found in the porcelain tea set creek, such as Charles and Diana Wedding Tea Set by James Broadhurst and Sons Ltd. (Fig. 2.84).

Parsons and Dietrich also collaborate on works such as Monster Tea Sets (Fig. 2.85). Often, Dietrich will throw a piece, and Parsons will sculpt it into a creature. Parsons states: "[it] works really well, because Zach can do the functional part, and I can just play with the piece after, so that's really good."[222] Dietrich also comments on the collaborative works. He states: "I think the piece that we do together is better than our individual pieces."[223] In the Monster Tea Sets, one can appreciate the beautiful forms

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thrown by Dietrich and the humorous characters Parsons creates. The combination of function and sculpted ceramics creates a tea set that is **both** pottery **and** ceramic sculpture. It can be argued that this is an example of a Saskatchewan aesthetic manifested in ceramics *par excellence*. The Monster Tea Sets combine humour, the grotesque, personal mythology of Parsons' iconography and kitsch. In terms of the history of the University of Regina's ceramics program, they combine the pottery activities, which were under the direction of teachers such as Gerald Morton, Donovan Chester and Mel Bolen (discussed in chapter one), at the Extension Department, with the sculptural ceramics of teachers such as Gilhooly.

Appreciation and a public stage for this gentle Saskatchewan aesthetic and Saskatchewan folk art have been fostered by private galleries such as the Susan Whitney Gallery (1979-2005), and public ones such as the Dunlop Gallery, Rosemont Gallery and MacKenzie Art Gallery all in Regina.[224] The Susan Whitney Gallery, a commercial gallery, represented folk artists, ceramic sculptors and painters. Distinctions were not made between high and low art, and Whitney travelled to international art fairs promoting Saskatchewan art. Whitney states in a 2003 interview:

> My whole attitude towards selling the work is not to ghettoise it. I don't think of it as ceramic works...I think that's one of the things that the artists have liked about the way I do represent them. Like Brian Gladwell makes furniture. I don't look at him as a furniture maker. I think of him as an artist within a gallery, and I've always treated folk art the same way.[225]

Richard Spafford, an early investor in the Susan Whitney Gallery and an avid collector, outlines the importance of the Gallery: "Once the Susan Whitney Gallery got going, I think that was a very pivotal thing here. It showed people locally the stuff that's done

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locally is as good as anything you can buy anywhere else."[226] The MacKenzie Art Gallery has also created exhibitions for the Regina public, and some of these have travelled such as Regina Clay: Worlds in the Making, 2005. It was seen at the Museum London, in London, Ontario, the Burlington Art Centre in Ontario and the Kelowna Art Gallery in British Columbia.

This chapter has attempted to name and characterize a style of ceramic sculpture which is inherently postmodern. Postmodernism is a difficult concept to define. Edward Rothstein is quoted in "Meaning and Memory: The Roots of Postmodern Ceramics, 1960-1980" by Garth Clark. "Postmodernism is almost impossible to pin down; like a blob of mercury, it slips away under pressure, only to pop up again in its original form."[227] Some characteristics of postmodern ceramics, as outlined by Clark include expressing an historical literacy, humour, and a relationship to both the everyday and the decorative arts.[228] The works examined in this chapter contain these characteristics plus additional ones, such as the grotesque, hybridity, explorations of local histories and issues, kitsch and an appreciation for folk art, creating a ceramic sculptural style that has its roots in Saskatchewan.

Although the early ceramic works examined here were brash and highly influenced by a California Funk movement, the works and the makers have developed a uniquely Saskatchewan aesthetic. This aesthetic has moved beyond a specific medium and now makers such as Thauberger use paint, Beug creates mixed media installations and Fafard and Cicansky use bronze. It is hoped that after reading this chapter, one will come away with a more inclusive approach to all cultural objects. Using a metaphorical

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river to understand the continuums present in culture will allow for a more inclusive canon and a richer understanding of Canadian culture.

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[1] This song was sung to me by my mother, Louise Krueger a native of Regina, Saskatchewan.

[2] Carol A. Philips and Maija Bismanis, The Continental Clay Connection (Regina: Norman Mackenzie Art Gallery, 1980), 9. The "first flowering" is more than likely referring to the ceramics being made in California, especially at the University of California, Davis.

[3] Paul Greenhalgh uses these words to describe the term craft in his introduction to The Persistence of Craft. Paul Greenhalgh, ed., The Persistence of Craft: The Applied Arts Today (New Jersey: Rutgers University Press, 2002), 1.

[4] Marilyn Stockstad, Art History, 2nd ed. (New Jersey: Prentice Hall, Inc, 2002), 20 & 23.

[5] Stockstad, Art History, 1152.

[6] Bruce Metcalf, "Contemporary Craft: A Brief Overview," in Exploring Contemporary Craft: History, Theory and Critical Writing, ed. Jean Johnson, (Toronto: Harbourfront Centre, 2002), 21.

[7] Metcalf, "Contemporary Craft," 21.

[8] Metcalf, "Contemporary Craft," 22.

[9] Ann Roberts, "Identifying Identity," in A Question of Identity: Ceramics at the End of the Twentieth Century (Waterloo: Canadian Clay and Glass Gallery, 1998), 45.

[10] Roberts, "Identifying Identity," 45.

[11] Aidan Arrowsmith, "Critical Concepts: Some Media/Communications Theory Keywords," Filton College, http://www.adamranson.freeserve.co.uk/critical%20concepts.htm (accessed August 1, 2005).

[12] Linda Hutcheon, "Canada's 'Post': Sampling Today's Fiction," in Likely Stories: A Postmodern Sampler, eds. Linda Hutcheon and George Bowering (Toronto: Coach House Press, 1992), 12-13.

[13] Google, "Search for definition of Continuum," Google, http://www.google.ca/search?hl=en&lr=&oi=defmore&defl=en&q=define:CONTINUUM (accessed October 18, 2005).

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[14] Joe Fafard, Stud, 1970, included in Wendy A. Marshall, "Contemporary Canadian Clay Sculpture" (master's thesis, Carleton University, 1984), 107-109.

[15] Fafard, Stud, 107-108.

[16] I am indebted to Prof. Cynthia Hammond for introducing me to the notion of complicating. Complicating is also an activity which I explore in greater detail in my paper "Complicating Binaries while Investigating Grey Matter and Metaphorical Fingerprints: The works of Marilyn Levine and Jeannie Mah."

[17] Garth Clark, "American Ceramics Since 1950," in American Ceramics: The Collection of the Everson Museum of Art, ed. Barbara Perry (New York: Rizzoli International Pub. Inc., 1989), 199.

[18] Discussion with Alan Elder in 2003. Exact date unknown.

[19] Clark, "American Ceramics Since 1950," 199.

[20] Garth Clark and Margie Hughto, A Century of Ceramics in the United States 1878-1978 (New York: E.P. Dutton, 1979), 159.

[21] Clark and Hughto, A Century of Ceramics in the United States, 160.

[22] Clark and Hughto, A Century of Ceramics in the United States, 160.

[23] Wendy A. Marshall, "Contemporary Canadian Clay Sculpture" (master's thesis, Carleton University, 1984), 12.

[24] Gilhooly received an MA from the University of California, Davis in 1967.

[25] Elaine Levin, The History of American Ceramics: 1607 to the Present (New York: Harry N. Abrams, Inc., Publishers, 1988), 227.

[26] Clark and Hughto, A Century of Ceramics in the United States, 270.

[27] Kenneth Baker and others, David Gilhooly (Davis, California: John Natsoulas Press, 1992), 94-95.

[28] David Zack, "The Ceramics of Robert Arneson," Craft Horizons 29 (Jan/Feb 1970): 36 & 40.

[29] Metcalf, "Contemporary Craft," 18.

[30] Levin, The History of American Ceramics, 188.

[31] Metcalf, "Contemporary Craft," 18.

[32] In 1964, the students attending the University of California at Berkeley staged protests because it was believed the university system was pandering to the military by allowing recruiters on campus. Anti-war demonstrations and the police violence which accompanied them escalated with the May 4, 1970 Kent State protests when four students, who were protesting America's movement into Cambodia, were killed by the National Guard. The political atmosphere of the late sixties was due, in part, to people, especially young people, questioning authority and the State.

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[33] Baker and others, David Gilhooly, 22.

[34] Jack Severson, personal interview by author, Regina, Saskatchewan, December 13, 2003, Severson-3-4.

[35] Severson, personal interview, Severson-28.

[36] Severson produced a photograph of himself and his brother, Tom Severson, as children with one of them wearing the football helmet.

[37] John O'Brian, The Flat Side of the Landscape: The Emma Lake Artists' Workshop (Saskatoon: Mendel Art Gallery, 1990), 15.

[38] The Regina Five consisted of Kenneth Lochhead, Arthur McKay, Ronald Bloore, Ted Godwin and Douglas Morton and later Roy Kiyooka.

[39] O'Brian, The Flat Side of the Landscape, 15.

[40] O'Brian, The Flat Side of the Landscape, 141.

[41] Sures had set up his own studio in Winnipeg in 1962.

[42] Sures received a BFA from the University of Manitoba in 1957 and in 1959, an MA in painting and printmaking from Michigan State University. Source: Timothy Long, ed., Regina Clay: Worlds in the Making (Regina: MacKenzie Art Gallery, 2005), 122.

[43] Jack Sures, personal interview by author, Regina, Saskatchewan, December 12, 2003, Sures-4.

[44] George Shaw to Art McKay, "Letter of recommendation for Jack Sures," May 10, 1965, Jack Sures Collection, 99-38, University of Regina Archives and Special Collections.

[45] Hone studied ceramics from 1958 to 1959 at the School of Art in Farnham, England. Source: Nancy Dillow, New Clay in Regina (Regina: Norman Mackenzie Art Gallery, 1974), 12.

[46] Norman Mackenzie Art Gallery, Beth Hone: Objects and Images (Regina: Norman Mackenzie Art Gallery, [1975?]).

[47] The Regina College had become part of the University of Saskatchewan in 1934. Source: Selina Coward, "History of the School of Art: 1925-26 to 1959-60" (Regina: University of Regina Archives and Special Collections, 2002), 1.

[48] Dillow, New Clay in Regina, 12.

[49] Dillow, New Clay in Regina, 12.

[50] Dillow, New Clay in Regina, 28.

[51] In 1957, Levine graduated from the University of Alberta, Calgary Branch, with a bachelor of science degree in chemistry and again in 1959 with her masters of science. Source: Timothy Long, ed., Marilyn Levine: A Retrospective (Regina: MacKenzie Art Gallery, 1998), 63-64.

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[52] Long, Marilyn Levine, 63-64.

[53] Long, Marilyn Levine, 64.

[54] Long, Marilyn Levine, 65.

[55] The Melchert workshop was 1969. Source: Long, Marilyn Levine, 65.

[56] As quoted in: Long, Marilyn Levine, 30.

[57] Long, Marilyn Levine, 65.

[58] Long, Marilyn Levine, 66.

[59] Long, Marilyn Levine, 67-68.

[60] Long, Marilyn Levine, 65.

[61] Coward, "History of the School of Art," 2.

[62] Philips and Bismanis, The Continental Clay Connection, 55.

[63] James Melchert was included in the important University of California, Berkeley exhibition Funk in 1967.

[64] Philips and Bismanis, The Continental Clay Connection, 76.

[65] Philips and Bismanis, The Continental Clay Connection, 56.

[66] Timothy Long, personal interview by author, Regina, Saskatchewan, December 11, 2003, Long-9.

[67] Cicansky attended classes taught by Beth Hone in 1964 and with Jack Sures in 1965. Source: Bruce W. Ferguson and Carol A. Philips, Victor Cicansky: Clay Sculpture (Regina: Norman Mackenzie Art Gallery, 1983), 6.

[68] Lora Burke, "Artist's Life and Work is Full of Earthy Humor," The Leader Post, Tuesday, June 21, 1977: 33.

[69] Ferguson and Philips, Victor Cicansky, 6.

[70] Camille Chang and David Gilhooly, "Papier-Mâché: Three-dimensional Watercolors," Camille Chang, 2002, http://www.davidgilhooly.com/mache.htm (accessed on April 8, 2003).

[71] Don Kerr, The Garden of Art: Vic Cicansky Sculptor (Calgary: University of Calgary Press, 2004), 31.

[72] Kerr, The Garden of Art, 31.

[73] Margaret Hryniuk, "Cicansky's Pottery is a Celebration of Life," Regina Sun, February 26, 1989.

[74] O'Brian, The Flat Side of the Landscape, 142.

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[75] Fafard attended the University of Manitoba, Winnipeg where he received a BFA in 1966 and Pennsylvania State University, where he received an MFA in 1968. Source: Joe Fafard, "Biography," Joel Fafard, http://www.joefafard.com/joe%20web%20page/bio.html (accessed on April 8, 2003).

[76] Marshall, Contemporary Canadian Clay Sculpture, 39.

[77] Mathew Teitelbaum and Peter White, Joe Fafard: Cows and Other Luminaries 1977-1987 (Saskatoon: Mendel Art Gallery and Dunlop Art Gallery, 1987), 47.

[78] Suzanne Zwarun, "That Artist Fella," Maclean's 90, no. 15 (July 25, 1977): 24.

[79] Joe Fafard, personal interview by author, near Regina at Fafard's studio, Saskatchewan, December 19, 2003, Fafard-1.

[80] Mayo Graham, ed., Joe Fafard: The Bronze Years (Montreal: Montreal Museum of Fine Art, 1996), 107.

[81] W. Morgan, Russell Yuristy Sculpture 1971-1981 in Photographs and Drawings, (Regina: Dunlop Art Gallery, 1981), 17.

[82] Russel Yuristy, "Russ Yuristy, his notes, stoneboats, elephants and friends", artscanada 29, no. 3 (Early Autumn, 1972): 61.

[83] Russ Yuristy, "Summary of a Telephone Interview with Russell Yuristy conducted by Timothy Long in Connection with the Exhibition Prairie Icons: The Discovery of Saskatchewan Folk Art", (October 1994). Source: "Artist File – Russell Yuristy," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[84] David Thauberger, personal interview by author, Regina, Saskatchewan, December 18, 2003, Thauberger-3.

[85] Severson, personal interview, Severson-10.

[86] David Zack, "David Zack USRC: Art 100," Vic Cicansky Papers, 91-68, University of Regina Archives and Special Collections.

[87] David Zack, Basic Art, copy supplied by Susan Whitney, I.

[88] Fafard is included on pages 134 and 136 and Cicansky is briefly mentioned in the introduction and page 14.

[89] Peeples-Bright completed her BA in art at the University of California, Davis in 1964 and her MA in art there in 1965. Source: Maija Peeples-Bright resume found in "Artist File – Maija Peeples-Bright," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[90] "Artist File – Maija Peeples-Bright," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[91] Maija Peeples-Bright, "Re: A couple of questions to clarify some dates," e-mail correspondence with author, October 30 & 31, 2005.

[92] Thauberger, personal interview, Thauberger-3-4.

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[93] Matthew Teitelbaum, "Returning Home: Regina, Emma Lake and the Close of the 60s," in The Flat Side of the Landscape, ed. John O'Brian (Saskatoon: Mendel Art Gallery, 1990), 52.

[94] Teitelbaum, "Returning Home," 53.

[95] Teitelbaum, "Returning Home," 53.

[96] O'Brian, The Flat Side of the Landscape, 141-142.

[97] Northrop Frye, "Conclusion to a Literary History of Canada" in The Bush Garden: Essay on the Canadian Imagination (Toronto: House of Anansi Press, 1971), 231.

[98] Nicholas Roukes, Artful Jesters: Innovators of Visual Wit and Humor (Berkeley: Ten Speed Press, 2003), 5-6.

[99] Roukes, Artful Jesters, 5.

[100] Sara S. King, ed., The Fifth International Site Santa Fe Biennial, Disparities and Deformations: Our Grotesque (New York: Distributed Art Publishers, 2004), 27.

[101] King, The Fifth International Site Santa Fe Biennial, 13.

[102] Mikhail Bakhtin, Rabelais and his World, trans. Helene Iswolsky (Cambridge, Massachusetts: MIT Press, 1968), 18-19.

[103] Bakhtin, Rabelais and his World, 25.

[104] Bakhtin, Rabelais and his World, 5.

[105] Mikhail Bakhtin, "Laughter and Freedom," in Contemporary Critical Theory, ed. Dan Latimer (San Diego: Harcourt Brace Jovanovich, Publishers, 1989), 300-301.

[106] Mary Russo, The Female Grotesque: Risk, Excess and Modernity (New York: Routledge, 1994), 55-61.

[107] Russo, The Female Grotesque, 62.

[108] Yuristy was born March 23. His astrological sign is Aries or a ram.

[109] As a child I remember playing in Goose, 1979/80. I loved being inside the goose and would stay in its dark belly. I was aware of being inside the bird and liked this idea. I asked my mother if she ever saw any notions of sex, pregnancy or vomiting with Goose. She said she did not remember anything like that but instead remembers that the sculpture was placed into the sun and this made the slide unbearably hot. I am not trying to suggest that Yuristy was some kind of a sicko with his sculptures for children. Instead, I am engaging in play with the theory I have presented, the drawing of a pregnant bull and my memories of being in the belly of a goose.

[110] Susan Whitney, personal interview by author, Regina, Saskatchewan, December 17, 2003, Whitney-6.

[111] Emmanuel Cooper, Ten Thousand Years of Pottery, 4th ed. (Philadelphia: University of Pennsylvania

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Press, 2000), 127.

[112] Cooper, Ten Thousand Years of Pottery, 70.

[113] Garth Clark, The Potter's Art: A Complete History of Pottery in Britain (New York: Phaidon Press Inc., 1995), 83.

[114] Nancy Dillow, Levine (Regina: Norman Mackenzie Art Gallery, 1974), 10.

[115] Van Gogh Museum, Permanent Collection, Vincent Van Gogh, A Pair of Shoes, http://www.vangoghmuseum.nl/collection/catalog/vgmpainting.asp?ARTID=13&SEL=1 (accessed on October 31, 2005).

[116] Long, Marilyn Levine, 32.

[117] Long, Marilyn Levine, 32.

[118] Susan Peterson, "The Ceramics of Marilyn Levine," Craft Horizons 37, no. 1 (February 1977): 63.

[119] See chapter three for a discussion on some of Sures' public sculptures.

[120] Sures, personal interview, Sures-7.

[121] Isabel Mateo Gomez, "Analysis of the Triptych," in Hieronymus Bosch: The Garden of Earthly Delights, eds. Jacqueline and Maurice Guillaud (New York: Clarkson N. Potter, Inc., 1989), 255-289.

[122] Gomez, "Analysis of the Triptych," 264-265.

[123] Bakhtin, Rabelais and his World.

[124] Discussions on the theories of Bosch in the 1960s and 1970s are from a discussion the author had with her thesis supervisor, Roger Mesley.

[125] It is interesting to note that medieval stone carvings of monsters were put in churches to condemn sin. These monsters at times depicted sexuality both graphically and grotesquely. Sures' use of medieval subject matter is informative to the notions of the grotesque and the erotic discussed in this thesis.

[126] Tomas Kulka, Kitsch and Art (University Park, PA: The Pennsylvania State University Press, 2002), 13-14.

[127] Kulka explains that there is debate surrounding the etymology of kitsch. Some of the theories include: a mispronunciation by Germans of the English word *sketch*, the German verb *verkitschen* (to make cheap), the German verb *kitschen* (to collect rubbish off the streets) or perhaps the inversion of the French word *chic*. Source: Kulka, Kitsch and Art, 18-19.

[128] Gillo Dorfles, Kitsch: The World of Bad Taste (New York: Universe Books, 1969).

[129] Dorfles, Kitsch, 10.

[130] Clement Greenberg, "Avant-Garde and Kitsch" (the 1939 version), in Kitsch: The World of Bad Taste,

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Gillo Dorfles (New York: Universe Books, 1969), 116.

[131] Greenberg, "Avant-Garde and Kitsch" (1939), 122.

[132] Lesley Gillilan, Kitsch Deluxe (London: Octopus Publishing Group Ltd., 2003), 8.

[133] Kulka, Kitsch and Art, 28-38.

[134] This distinction is not being made because the author believes kitsch to be in bad taste. In fact, she understands kitsch as Gillilan does.

[135] Kulka, Kitsch and Art, 33.

[136] The misspelling of Kilimanjaro is how Gilhooly has titled the work.

[137] Camille Chang and David Gilhooly, "Funk Ceramics: The TB-9 Years," Camille Chang, 2002, http://www.davidgilhooly.com/funkceramics.htm (accessed on April 8, 2003).

[138] Chang and Gilhooly, "Funk Ceramics: The TB-9 Years."

[139] Chang and Gilhooly, "Funk Ceramics: The TB-9 Years."

[140] Discussion with Roger Mesley.

[141] Camille Chang and David Gilhooly, "The Frog World: Frog Food and Other Things Froggy," Camille Chang, 2002, http://www.davidgilhooly.com/frogworld.htm (accessed on April 8, 2003).

[142] Puzzle jugs were large cups made with secret chambers. When an unknowing drinker would lift the cup to drink, the contents would spill all over him or her. The puzzle was to figure out what holes had to be plugged and from what direction one was to approach the drink.

[143] G.J. Monson-Fitzjohn, "Sunderland Mugs," Drinking Vessels of Bygone Days, http://www.nicks.com.au/index.aspx?link_id=76.682 (accessed on October 31, 2005).

[144] David Gilhooly, David Gilhooly: Ceramics (Philadelphia: Helen Drutt Gallery, 1978).

[145] Allan J. Ryan, The Trickster Shift: Humour and Irony in Contemporary Native Art (Vancouver: UBC Press, 1999).

[146] Ryan, The Trickster Shift, 23.

[147] Zwarun, "That Artist Fella," 24.

[148] "Three Off-Beat Art Shows," in "Newspaper Clippings" folder, Joe Fafard Papers, 99-52, University of Regina Archives and Special Collections.

[149] Fenton was the assistant from 1965 to 1971. Source: Centre for Contemporary Canadian Art Database, "Terry Fenton, CV," http://www.ccca.ca/cv/english/fenton-cv.html (accessed on November 1, 2005).

[150] Fafard, personal Interview, Fafard-20.

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[151] Rosemary Donegan, Work, Weather and the Grid: Agriculture in Saskatchewan (Regina: Dunlop Art Gallery, 1991), 2.

[152] Robert Enright, "Vic Cicansky 'of clay and craven I sing'," Arts Manitoba 2 (Summer 1983): 6.

[153] Enright, "Vic Cicansky 'of clay and craven I sing'," 6.

[154] Ferguson and Philips, Victor Cicansky, 13.

[155] Ferguson and Philips, Victor Cicansky, 12.

[156] Peter White, ed., David Thauberger Paintings 1979-1988 (Regina: Norman Mackenzie Art Gallery, 1988), 7.

[157] Denis Cooley, "The Vernacular Muse in Prairie Poetry," in The Vernacular Muse: The Eye and Ear in Contemporary Literature (Winnipeg: Turnstone Press, 1987), 209.

[158] Cooley, "The Vernacular Muse," 209.

[159] Cooley, "The Vernacular Muse," 175.

[160] Cooley, "The Vernacular Muse," 206.

[161] The first two versus of Dennis Gruending's poem "chucker chatter" as reproduced in Cooley, "The Vernacular Muse," 187-188.

chucker chatter

hudda buddy
hudda buddy
now you gonowyou go
fireball fireball

righthaner
shoot to me buddy
shoot to me buddy buddy
fireball now fireball
righthander

[162] Andrew Oko, Jan Gerrit Wyers 1888-1973 (Regina: Norman Mackenzie Art Gallery, 1989), 66.

[163] Timothy Long, Prairie Icons: The Discovery of Saskatchewan Folk Art (Regina: MacKenzie Art, 1994).

[164] White, David Thauberger Paintings, 70.

[165] He received his BFA in 1971. Source: Thauberger, personal interview, Thauberger-1-3.

[166] Thauberger received an MA in 1972 from California State University, Sacramento and an MFA also in 1972 from the University of Montana, Missoula. Source: White, David Thauberger Paintings, 70.

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[167] Thauberger, personal interview, Thauberger-8-9.

[168] Long, Prairie Icons.

[169] Oko, Jan Gerrit Wyers, 121.

[170] Nicholas Roukes, Humor in Art: A Celebration of Visual Wit (Worcester, MA: David Publications, Inc., 1997), 58.

[171] Oko, Jan Gerrit Wyers, 25.

[172] Oko, Jan Gerrit Wyers, 36.

[173] David Thauberger, Grassroots Saskatchewan (Regina: Norman Mackenzie Art Gallery, 1976), 18.

[174] White, David Thauberger Paintings, 17.

[175] Dillow, New Clay in Regina, 26.

[176] Thauberger, personal interview, Thauberger-10-11.

[177] Long, Prairie Icons.

[178] White, David Thauberger Paintings, 10.

[179] Donegan, Work, Weather and the Grid.

[180] The term deconstruction is used here to describe the process of breaking something apart to understand its basic foundation(s).

[181] Wayne Roberts, "True Western Flavor," Sight and Sound Magazine: Saskatchewan's Calendar Potpourri 2, no. 5 (1976): 5.

[182] Oko, Jan Gerrit Wyers, 67.

[183] Oko, Jan Gerrit Wyers, 66.

[184] Robert Enright, "Working in the Flatland: An Interview with Joe Fafard," Border Crossings 7, no. 1 (January 1988): 15.

[185] Nancy Tousley, "Community Spirit," Canadian Art 5, no. 1 (Spring/March 1988): 58.

[186] Kerr, The Garden of Art, 39.

[187] Kerr, The Garden of Art, 39.

[188] Kerr, The Garden of Art, 3.

[189] Kerr, The Garden of Art, 40 and Ferguson and Philips, Victor Cicansky, 21.

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[190] Stockstad, Art History, Glossary 7.

[191] See chapter three for a discussion on Cicansky's public works and their religious source material.

[192] Sheila Robertson, "Humor Evident in Sculptures," Saskatoon Star-Phoenix, Saturday, December 24, 1983: E7.

[193] It is also interesting to note that Thauberger has also created works that not only reference the icon in name (fig. 2.51) but also sparkle and glisten (fig. 2.65).

[194] I am speaking at this point from my own childhood experiences in Regina with a grandfather who had a very large garden. My mother continues to garden the same plot and I help every time I go home to visit.

[195] Victor Cicansky, "Pile O'Bones Regina," Victor Cicansky, Susan Whitney Gallery, October 31, 2003, http://www.susanwhitneygallery.com/artists/cicansky_2003.html (accessed on October 20, 2005; site now discontinued).

[196] Beug received a BA from the University of Saskatchewan, Regina campus, in anthropology and psychology in 1969.

[197] Beug returned to the university in from 1972 to 1973. Source: "Artist File – Lorne Beug," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[198] Lorne Beug, "The Ant Culture and Cosmic Funk," October 27, 1974. Source: "Artist File – Lorne Beug," MacKenzie Art Gallery Resource Centre, Regina, Saskatchewan.

[199] Lorne Beug, personal interview by author, Regina, Saskatchewan, December 17, 2003, Beug-5.

[200] Lora Burke, "Art Exhibits Spring into Action," The Leader Post, March 25, 1975.

[201] Beug, personal interview, Beug-6.

[202] Robert Kroetsch, "Disunity as Unity: A Canadian Strategy," in The Lovely Treachery of Words (Toronto: Oxford University Press, 1989), 24.

[203] Joan McNeil, "A Question of Identity: Twelve Canadians," in IAC 98: A Question of Identity: Ceramics at the End of the Twentieth Century, The International Academy of Ceramics 98 General Assembly, ed. Ann Roberts (Waterloo: The Canadian Clay and Glass Gallery, 1998), 30.

[204] Encyclopaedia Britannica Online, s.v. "Archimedes," 2006, http://search.eb.com/eb/article-214869 (accessed on April 4, 2006).

[205] Grant Arnold, Two Pavilions: Museum and a Tent for the Explorations of a Dark Continent (Regina: Dunlop Art Gallery, 1990), 12.

[206] The Getty, "Herm," The J. Paul Getty Trust, http://www.getty.edu/art/collections/objects/o9917.html (accessed on November 12, 2005).

[207] The Getty, "Herm," (accessed on November 12, 2005).

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[208] Arnold, Two Pavilions, 5-6.

[209] McNeil, "A Question of Identity," 30.

[210] Parsons received a BFA in 1971 from the University of Saskatchewan, Regina campus and studied there in extension from 1971 to 1973.

[211] He received a BA in political science from the University of Saskatchewan, Regina campus. He also studied in extension from 1971 to 1973. Source: All biographical material is from the Parsons Dietrich Pottery website.

[212] Josh Robson, designer, "Artist Statement for Wendy Parsons," Parsons Dietrich Pottery, http://pdpotter.sasktelwebsite.net/home.htm (accessed seen on October 12, 2005).

[213] Traditions Handcraft Gallery, "Past Exhibitions: Wendy Parsons and Zach Dietrich, March 30 – April 26, 2005," Traditions Handcraft Gallery, http://www.traditionshandcraftgallery.ca/parsons.htm (accessed on November 5th, 2005).

[214] Robson, "Artist Statement for Wendy Parsons," (accessed November 3, 2005).

[215] Clark, The Potter's Art, 122.

[216] Norma Lang, Collaborations: The Mythical and Classical Found in the Ceramic Works of Wendy Parsons and Zach Dietrich (Moose Jaw: Moose Jaw Art Museum, 1993).

[217] Traditions Handcraft Gallery, "Past Exhibitions: Wendy Parsons and Zach Dietrich," (accessed on November 5, 2005).

[218] Cooper, Ten Thousand Years of Pottery, 78.

[219] The dates for these periods vary depending on the source. I have elected to use the Metropolitan Museum of Art's website for dates. Metropolitan Museum of Art, "Momoyama Period (1573-1615)," Timeline of Art History, Metropolitan Museum of Art, 2000-2005, http://www.metmuseum.org/toah/hd/momo/hd_momo.htm (accessed on Nov. 1, 2005), and Metropolitan Museum of Art, "Art of the Edo Period," Timeline of Art History, Metropolitan Museum of Art, 2000-2005, http://www.metmuseum.org/toah/hd/edop/hd_edop.htm (accessed on Nov. 1, 2005).

[220] Katherine Ylitalo, Regina High Tea (Regina: Rosemont Art Gallery Society Inc., 1983), 9.

[221] CBC Newsday, "Farmers Lament Loss of the Crow Rate," broadcast November 15, 1983, CBC Archives, http://archives.cbc.ca/IDCC-1-69-1720-11823/life_society/family_farm/ (accessed on November 7, 2005).

[222] Wendy Parson and Zach Dietrich, personal interview by author, Moose Jaw, Saskatchewan, May 20, 2004, Parsons Dietrich-11.

[223] Parsons and Dietrich, personal interview, Parsons Dietrich-12.

[224] Future study could include an examination of the collecting and exhibition practices of these public

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galleries.

[225] Whitney, personal interview, Whitney-2-3.

[226] Richard Spafford, personal interview by author, Regina, Saskatchewan, December 16, 2003, Spafford-13.

[227] Garth Clark, "Meaning and Memory: The Roots of Postmodern Ceramics, 1960-1980," in Postmodern Ceramics, Mark Del Vecchio (New York: Thames & Hudson, Inc., 2001), 10.

[228] Clark, "Meaning and Memory," 8.

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The Public and Private Side of Saskatchewan Ceramics

> True cultural democracy includes the right not to like high culture, as well as to enjoy it. The objective is not to force people to attend operas and music recitals. Rather, it is to afford to all, regardless of social class or economic position, the opportunity to develop a taste for these art forms and the opportunity to indulge that taste once it has been developed. The real accomplishment is to keep the arts at their highest level alive and accessible to all. [1]

In this final chapter, two seemingly disparate sides of ceramics in Saskatchewan will be examined: public and erotic ceramics. Public art occupies a "public space," whereas erotic art in Saskatchewan is generally found in the private sphere.[2] For the purposes of this chapter, the similarities as to how public and erotic ceramics can function as counter-hegemonic tools, and other issues raised by these two types of ceramics will be examined.

Dian Marino describes the notion of hegemony in her chapter "Reframing: Hegemony and Adult Education Practices," with the help of numerous quotes from various scholars, such as: "In simple terms, hegemony can be defined as persuasion from above (by the dominant class) and consent from below (by the subordinate class)."[3] She goes on to explain that hegemony is not always a conscious process but is a 'lived' one, constantly being renewed and challenged.

Both public and erotic art and/or ceramics serve hegemonic purposes. This is explained in Malcolm Miles' chapter/essay, "The Monument":

> The nineteenth century development of monuments in the public realm, within a programme of public education and betterment undertaken by a state representing the industrial middle class, contrives to be a national story also told by the invention of traditions...The contrivance is that the story offered is the only one offered, a process of persuasion in which the dominant class seems to 'naturally' inherit history.[4]

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Not all public art functions as a useful tool of hegemony. For example, public art that is not commissioned by those in power and that involves the community is counter-hegemonic. Erotic art, as argued by Alyce Mahon in Eroticism and Art, can also be counter-hegemonic:

> ...eroticism is a site of power, in which power is produced and challenged. I assess eroticism as a subversive strategy in modern and postmodern art, showing how artists of the past 150 years associated with the predominantly progressive and oppositional politics of modernism, turned to the erotic as a provocative means of undermining social political, sexual, gender, and racial stereotypes and orthodoxies.[5]

In terms of the stereotypical art world where a physical distance between the viewer and object is often imposed, craft objects, even if they are not being used, reference the domestic and appeal to one's sense of touch. As argued in chapter two, the choice of materials itself can be political and counter-hegemonic. This makes public and erotic ceramics powerful in terms of their ability to subvert or transgress because they bring with them their specific craft histories and stereotypes. Katy Kline notes in Subversive Crafts that crafts "have often been universally assumed to confirm to the status quo. Their agenda has been seen as function or visual delight rather than intellectual engagement or provocation. Crafts have been understood to operate in the context of a comfortable and private domesticity rather than to confront public issues."[6] She proceeds to explain three aspects found in subversive crafts: the presence of the hand, the injection of disruptive imagery or subject matter into a tradition where the viewer/user expects a certain style, look, material and/or function, and the existence of an

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interstitial object that is useful beyond a specific function.[7] Not all three aspects must be present for a work to be considered "subversive craft."

PART ONE: PUBLIC CERAMICS

What does the term "public art" really mean? The Oxford Paperback Dictionary defines "public" as "of, for, or known to people in general, not private."[8] Carol Becker states in "The Artist as Public Intellectual" that "once a work is hung on a wall, placed on a floor, projected into a space for public view, performed, its statement becomes part of the public sphere, the public discourse."[9] However, rather than looking at works that may, at times, be installed in the public realm and at other times be part of the private realm, this chapter will address the space that the work occupies – a public space – as well as who is granted access to that space.

TYPES OF SPACE

In Marcel Hénaff and Tracy Strong's "The Conditions of Public Space: Vision, Speech, and Theatricality," different types of spaces are defined as public, private, sacred and common:

> A space is *private* when a given individual or set of individuals are recognized by others as having the right to establish criteria that must be met for anyone else to enter it...[A *sacred* space] is literally, the presence of the god...[it] is neither made by human action nor can it be owned. ...Common space admits of no criteria; it is open to all in the same way. It is not owned or controlled...Common space is not public space, for it is not a human construct...[Public space] is the space created by and for humans that is always contestable, precisely because whereas there are criteria that control admission to its purview, the right to enact and enforce

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> those criteria is always in question. It is open to those who meet the criteria, but it is not owned in the sense of being controlled.[10]

In addition, a public space must be open and clear – a place where one's sense of sight is the most important. It must be shaped by humans and is the place where one is seen and shows one's self to others.[11]

A public space is often controlled by those in power and is filled with hegemonic tools which persuade those in the subordinate class to follow the dominant class. Some of these tools include educational systems, justice systems, religion and art (including public art such as the monument). Miles states that many monuments have violence somehow related to them (fig. 3.1) and embody "a mediation of history from the position of power."[12] By presenting one official form of history through monuments and other forms of public art, the dominant class controls, claims and even reforms history. Choices made by monument-makers and their patrons can also add to the "legitimacy" of a claim over history. For example, bronze statues are prestigious. Bronze tells the viewer/public that the subject is so important that he or she deserves to be monumentalized in an expensive and permanent material (fig. 3.2). Miles points out that using visual conventions such as naturalism focus the viewer's attention on recognition rather than interpretation.[13] However, there are public art works in Saskatchewan that are different from the stereotypical idea of a monument or public sculpture. The common thread among the public works discussed below is that they are all ceramic and are fairly large in scale. Ceramic sculpture can occupy all of the spaces outlined by Hénaff and Strong and can even sometimes occupy a number of the spaces simultaneously. Ceramics are strong: one needs only to think of bricks. If built properly, a ceramic

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sculpture can withstand the outdoors, making it an ideal material for murals and other forms of public art.

Lorne Beug's[14] Patterned Ground, 1987 (figs. 3.3 – 3.6) is located in the dining area of the City of Regina's Fieldhouse.[15] The Fieldhouse is owned and operated by the City of Regina which views the space as public. The informational plaque located beside the mural reads: "as part of its ongoing efforts to incorporate artwork in public environments, the City of Regina commissioned Regina artist Lorne Beug to create this large ceramic mural for the Regina Fieldhouse."[16] Although there are fees to use the facilities, there is no charge to enter and view the mural, making it accessible to people of all socio-economic levels. In fact, the mural is also visible through the glass wall of the building (fig. 3.3). Patterned Ground is a mural that occupies *public* space, but it is not a mural that has hegemonic purposes. It is a depiction of the worked landscape discussed in chapter two. The different coloured tiles located on the top half of the mural create an aerial view of Saskatchewan's grid-like landscape. The overall shape of the mural is explained in the informational plaque located beside the mural. It reads as follows:

> By basing the work on the format of an open book the artist has created an association between man's use of the land and his use of books as records of culture. In this context, the images of pools and fields in the work relate to the notion of simulated settings such as the Regina Fieldhouse and the Lawson Pool as examples of culturally determined environments.[17]

The bottom half of the mural depicts the strata found below the surface, and it is filled with fossils and cultural artefacts. Beug explained in a 2003 interview how he came to depict the Prairies from below: "I thought of looking below the surface because, in some ways, prairie landscape is regarded as really boring. That's how it's been viewed, and I

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wanted to show how interesting it could be."[18] Beug's mural also has an element of play in the sense that he has depicted fields in the Fieldhouse.

The playful nature of the work and its depictions of a variety of histories and times make it different than stereotypical public art. In addition, Patterned Ground satisfies two of Kline's categories. The mural is jarring to the viewer because it takes the plain utilitarian white tile, which is generally found in the shower and locker rooms of a sports facility, the walls of restaurants, cafeterias and kitchens, and makes it into a colourful mural. This two-pronged disruption of the familiar contrasts dramatically with the concrete-block walls of the Fieldhouse. The work is also interstitial as the tiles used are no longer simply serving the purpose of creating a hygienic surface that is easy to clean.[19] The notion of history in this work is complicated with a view of the present and the stratified realm of the past. In the lower half of the mural, the stratified layers of the past are filled with objects and artefacts. There are geological examples of the past found in the fossilized creatures encased in the Tyndall Stone, and there are archeological-type examples in terms of cultural artefacts such as the Corinthian capital. References to past languages and civilizations are seen in the selections from a Roman alphabet.[20] One could also see a reference to Regina's former name "Pile of Bones" and to First Nations' history with the inclusion of the bison skull. The text panel also explains "[t]his portion of the work is a reminder of the overwhelming power of nature's processes and of the comparative transience of civilization and its structures."[21] This complicated view of history along with a reminder as to just how unstable history can be, is a counter-hegemonic approach to public displays of history. History is often portrayed as a serious

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man-made fixed fact rather than something transient, playful, that is ruled by nature's power and full of a variety of interpretations.

Works by Lorraine Malach (1933-2003) occupy sacred, public, private and semi-private space. Malach's murals cover large amounts of space, and are sectioned into asymmetric parts. These sections are clearly not familiar, symmetrical, machine-made tiles, and their dramatic three-dimensional character iterates the handmade quality of the murals which is one of Kline's aspects of a subversive craft. Malach was born in Regina and studied at the University of Saskatchewan, Regina Campus and in Pennsylvania.[22] Some of Malach's murals were made in collaboration with the Hansen-Ross Pottery of Fort Qu'Appelle.[23] Hansen relates: "Before the Sanatorium closed down, Lorraine got TB and had to spend some time there at the TB centre. When she started getting well, the doctors let her out during the day. She came down here, and we made a few things together. I've got a couple murals around the shop."[24]

Memorial to Ena, 1976 (fig. 3.7) is an example of a work in a public space; it is located in the Connaught Public Library in Regina.[25] The mural is a memorial to Ena Rosemary Wright, a library employee killed in a car accident in 1975.[26] Unlike many memorials that cast famous men in bronze, this piece memorializes a woman with an everyday profession – working at a library. It is accessible to the public, does not cost money to view the work and is also part of a wall. The flute player depicted in the work is at a level where children may come up and touch it.[27] There are no barriers or pedestals creating a physical distance between the public and the work, which gives the work a more intimate feeling rather than a separate hierarchical position.

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It could be argued that many religious works are hegemonic because they help to persuade the faithful to follow the teachings of a religious establishment. Malach created many religious works in *sacred* spaces including The Glorious Mysteries, 1988 (figs. 3.11 & 3.12). It is located inside Holy Rosary Cathedral in Regina.[28] The Glorious Mysteries is found in the apse, the symbolic core of the church where the altar is usually located, making it a work which occupies a *sacred* space.

Rev. Jim Weisgerber and the parish council commissioned The Glorious Mysteries in celebration of Holy Rosary Cathedral's 75th anniversary and the Marian Year.[29] The year was particularly special to the church because Holy Rosary is named after Mary; its full name is Our Lady of the Holy Rosary Cathedral.[30] The mural depicts the five "Glorious Mysteries" which correspond to the rosary. On a typical rosary there are fifty small beads grouped into five groups of ten.[31] A large bead separates each group, or decade. Depending on the day, one of four Mysteries is used for meditation. The "Glorious Mysteries" is used on Wednesday and Sunday. Corresponding with each decade is a Mystery: Christ's Resurrection, The Ascension of Christ, The Descent of the Holy Spirit on Pentecost, Mary's Assumption and Mary's Coronation. On the mural, an angel embraces each "Glorious Mystery." The angel on the bottom left embraces Christ's Resurrection. One can see Christ behind the stone that the angels have rolled away from his tomb. The top angels embrace, from left to right, The Ascension of Christ, The Descent of the Holy Spirit on Pentecost and Mary's Assumption. The bottom right angel embraces Mary's Coronation. Here, one can see Mary with a blue halo around her

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head. The sixth angel, located beside the bottom left angel, holds an empty cross.[32] Holy Rosary Cathedral's website describes how the mural functions:

> It also celebrates its position directly behind the presider's chair at both the altar of the chapel and main altar for the celebration of the Mass, recognizing the continuity of the mystery of Christ's loving presence in the Eucharistic celebration, and in this case in particular, the guiding and symbolic presence of Christ in the bishop or priestly designate who presides at the Eucharistic table and over the community of the faithful in service.[33]

TOURISM

The City of Moose Jaw's mural collection contains two examples of public ceramic art: Temple Gardens 1921, 1994 (fig. 3.13) by Violet Bechtold (deceased), Jo-Anne Dusel and Dale Cline (d.1999) and Discovery, 1994 (fig. 3.14) by Rob Froese.[34] The city's mural collection consists of forty-one murals whose purpose, according to Maxine Miller, Chairperson of the Murals of Moose Jaw, is "to increase tourism and enhance the buildings of the city."[35] Miller comments on the selection process:

> There is a selection committee, The Moose Jaw Murals Project Management Board. When the board had unlimited funds, calls were sent out for specific themes decided by the committee. The board is governed by a bylaw and the mural themes must have an historical context. The public as a whole does not have a say in the selection process.[36]

It would be tempting to examine these murals in terms of tourism, commoditization, authenticity and "disney-fication." During the author's research trips around Saskatchewan, she did not visit and experience Moose Jaw as a tourist, and therefore it would be unfair to judge and critique the mural program. However, examining the murals by way of the City of Moose Jaw's website,[37] the writings of Mira Engler and Erik Cohen may be used. Engler's article "Drive-Thru History: Theme

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Towns in Iowa" outlines four types of themes used by Iowa towns: the ethnic – heritage experience (fig. 3.15), the frontier-pioneer experience (fig. 3.16), the good-old-town experience (days of the 1920s) (fig. 3.13) and the country-charm experience (fig. 3.17).[38] Examining Moose Jaw's mural collection, one finds that all of these themes are celebrated as part of the city's history.

To simply condemn a town or city that creates an environment for tourists is unfair. As well as developing a collection of murals around downtown, Moose Jaw has developed other features for tourists.[39] In Cohen's article "Authenticity and Commoditization in Tourism," he examines the notions of authenticity, commoditization and the reasons that different types of tourists travel to places. Cohen argues it is not always the case that the people living within a community creating environments and "sites" for tourists will feel disconnected and used:

> Commoditization does not necessarily destroy the meaning of cultural products, neither for the locals nor for the tourists, although it may do so under certain conditions. Tourist-oriented products frequently acquire new meanings for the locals, as they become a diacritical mark of their ethnic or cultural identity, a vehicle of self-representation before an external public. However, old meanings do not thereby disappear, but may remain salient, on a different level, for an internal public, despite commoditization....[40]

It is outside the parameters of this thesis to look at the role these mural play for locals; instead Engler's classification system will be used to examine specific examples.

Temple Gardens 1921 (fig. 3.13) is an example of one of Moose Jaw's murals that fits in well with Engler's categories of theme towns. However, the mural can also be examined in terms of its technique, the mosaic. Temple Gardens 1921 was created as part of a workshop where people were asked to bring dishes that were chipped or

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cracked. These would be used by Bechtold, Dusel and Cline to make the mosaic mural, which is made up of approximately 9,000 pieces of broken china.[41] Dusel was born in Regina and studied painting at the University of Regina.[42] Many people brought dishes that had sentimental value to them. The Temple Gardens was a popular dance hall in Moose Jaw and is also the subject of a print and painting by David Thauberger (figs. 3.18 & 3.19). The mural is located in the foyer of the Temple Gardens Mineral Spa in Moose Jaw. Although one can enter the building and not necessarily be a paying customer of the spa, Temple Gardens 1921 occupies a space that is both public and private. While located in a semi-public space, it is the result of a workshop that encouraged public participation and is part of the city's mural programme.

A mosaic is a design created with small nearly uniform pieces of ceramic, stone or glass that are imbedded in a binder such as mortar or cement.[43] The small pieces are called *tesserae*. The tiles, or tesserae, are flat pieces of fired ceramic, broken or whole, applied to the surface and are not part of the structure.[44] They are not only decorative but also create a hygienic waterproof surface (fig. 3.20): in addition, they also act as a fire retardant. Temple Garden's technique is part of a long tradition of public mosaics. For example, in Mesopotamia between 3500 and 2340 BCE, the exteriors of ziggurats were elaborately decorated with clay mosaics.[45] Later, the Roman Empire and religious Byzantine art used mosaics to decorate floors and walls (fig. 3.21). During the Art Nouveau period, Antonio Gaudí (1852-1926) created mosaic benches for Park Güell in Barcelona, Spain (fig. 3.22): throughout the Islamic lands,[46] tile work was the most popular way to decorate architecture (fig. 3.23). The term "tiled mosaic" generally refers

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to a decorative technique of Islamic buildings where different coloured tiles were cut and placed in a clay panel to form a design.[47]

Froese's tile panel Discovery (fig. 3.14) may at first appear to be made of glazed bricks. However, it is made up of 750 hand made clay tiles that are the same size as the bricks.[48] The term "panel" refers to a framed or enclosed image on a surface. Tiled murals may cover an entire façade or wall, whereas a panel is contained. Froese submitted a design for a competition to fill a Tyndall-Stone-framed area on SaskTel's, a provincial crown corporation, new building in Moose Jaw.[49] The tiles were cut, glazed and fired by Froese in his studio in Moose Jaw. Froese was born in Saskatoon, studied at the University of Saskatchewan, Saskatoon, the University of Regina and lived in Japan for nine years.[50]

Discovery depicts various technological developments, which is fitting for a building devoted to communications technology. On the left, the grain elevators depict the electrification of the prairies. After the triangular emblem of the Telephone Pioneers of America, there is an old telephone. To the right of the telephone, there is a globe with a satellite travelling around it. Underneath the globe is the emblem for the Saskatchewan Government Telephone Company, a predecessor of SaskTel. The final three technological developments to be depicted are an electrical tower, fibre optic cables and a computer. Froese has also included a quote from Alexander Graham Bell.

The tiles were cut and placed in a chevron shape to create a wave pattern that not only references sound waves but blowing wheat as well.[51] The colours were purposely selected to contrast with the colour of the building. Discovery does not fit as easily into

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Engler's categories, highlighting a gap within the categories; there is no place for works which depict a history of technology. Discovery does not depict a heritage experience, the frontier-pioneer experience, the good-old-town experience (days of the 1920s) or the country-charm experience. Instead, the panel depicts technological development and compares well to other examples of telecommunications art found in Regina.

Similarities among Discovery, a series of Tyndall Stone sculptures attributed to Ralph Vawter (figs. 3.24 - 3.28)[52] found on the Degenstein Switch Centre in Regina,[53] and a work found in the tympanum of the entranceway to Patterson Place, the old Regina telephone building (fig. 3.29),[54] explain why SaskTel would have approved of Froese's design. All three works are representational. The pattern created with the tiles in Discovery does give a sense of movement and abstraction that is not found in the others, but Discovery is far from the abstracted works of Malach (figs. 3.8, 3.52 & 3.61) The lightning or wave pattern can be seen in both Discovery and the Vawter examples. The stylized wheat border found in the old Regina telephone building (fig. 3.29) also resembles a wave pattern. Discovery and the Vawter works are narrative and tell a story in a sequential fashion. Discovery begins with the open prairies and old telephone and ends with high-tech communication devices. The Vawter examples begin with a depiction of a First Nations person communicating with smoke signals, and it ends with a panel depicting how communications can link people from all over the world. Old telephones are found in all of the examples. This gives a sense of a history of discovery which may not be that of the corporation because the Vawter example troublesomely relies on stereotypes (fig. 3.28) and even appropriates First Nations history (fig. 3.24).

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The similarities found in the historical telephone art examples illustrate how well Froese's work fits in with the corporation's tastes.[55]

Depending on the viewer's position, it could be argued that Discovery is hegemonic because a corporation has on the side of its building a history that is not entirely its own. By co-opting this history the corporation can claim a legitimacy that a newer "outside" corporation could not. Contrarily, it could be argued that the SaskTel crown corporation (a company owned by the people of Saskatchewan) is depicted in Discovery as having played an important role in technical development and innovation on the prairies.

SOME COMMON THEMES IN PUBLIC ART

Public works can be made out of variety of materials using various methods. One of the more interesting forms of public sculpture and ceramics is the collaborative project. As stated earlier, Malach often collaborated with the Hansen-Ross Pottery,[56] but she also collaborated with masonry experts such as Jake Ketler[57] during the installation process. An interesting feminist perspective can be taken when examining collaboration and public art.

One of the mythical qualities of the male genius artist was that he was a solitary mastermind creating works to eke his way out of starvation while leading a bohemian lifestyle. In the 1970s, many women chose to collaborate as a political action subverting the notion of the male solitary genius (although it is important to note that men had collaborated and examples will be discussed shortly that illustrate how the notion of collaboration is not simply for women).[58] In Judith Stein's essay "Collaboration," she

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outlines seven forms of collaboration including public art.[59] Stein explains that the nature of public art is one of collaboration. It is collaboration among artists, engineers, architects and landscapers.[60] In addition, the 1970s were a time when artists working in the high modernist style were creating public artworks which were inaccessible and at times even offensive to the general public. An example of this would be No. 1 Northern, by John Nugent, installed in front of the Canadian Grain Commission Building, Winnipeg in 1975 (fig. 3.30). After a petition was submitted by the employees to remove the work due to its "ugliness" and waste of taxpayers' money, the sculpture was moved to a remote government building in 1978 and was later put into storage.[61] Norma Broude and Mary Garrard argue in "Introduction: Feminism and Art in the twentieth century" that the public would no longer accept works privileging the notion of artistic freedom and the genius of the artist over the needs of the space and the involved community. Instead, Broude and Garrard state:

> the involvement of women artists in a multitude of publicly funded, large-scale, urban projects led in crucial ways to the reshaping of this entire field. Women introduced new attitudes and iconographies to public art projects, in which they sought to express the self not simply as the personal "I," but worked instead to blend the personal with the public, pointing the way towards a reconciliation of the traditional concerns of the artist with those of the community.[62]

Projects such as Temple Gardens 1921 (fig. 3.13), Malach's collaborations (figs. 3.8, & 3.9) and works by Lorne Beug and Joe Fafard[63] can also be understood in terms of collaborative art involving specific communities. Although some may argue that the beginning of this new form of art started within the feminist movement, it did not remain an essential female activity. Malach's early works such as Clockwork, c. late 1960s to

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early 1970s (fig. 3.9) and Fall and Winter, 1966 (fig. 3.8) were made in conjunction with Hansen and Ross.[64] Malach's collaborations were made before the feminism described by Stein. To make her work, Malach collaborated with various male artists and craftsmen, and she did take into account her audience.[65] Temple Gardens involved the community because community members attended a workshop and made the mosaic. Others donated the china that, in some cases, had sentimental value to make the mosaic.

While teaching from 1968 to1974 at the University of Saskatchewan, Regina Campus, Joe Fafard, along with the students in his Art 100 class, created public mixed media works such as Frog, 1971 (figs. 3.31 & 0.2) and a large cow made of message-filled ceramic plaques (fig. 3.32), a giant bust of Norman MacKenzie of ceramic plaques (fig. 3.33) and a woolly mammoth (fig. 3.34) and sasquatch made of bindertwine. The frog, created by an all-female class, was the first of these large public sculptures and is the only one still in place today. The others have been moved and/or destroyed. Frog was made as a kind of memorial to David Gilhooly,[66] who did not return to teach at the university that year. Fafard used the project as a teaching tool:

> I could teach them [the students] how to drill or teach them how to cut a mat and this and that. But I could never, in that three months, teach them what a great experience it is to make art...As soon as you have a problem and you want to find out how to do something, you go about finding out how to do it, and then you know. But instead, the way things were taught was you taught people how to solve problems that they didn't have. If they didn't have the problems, then you didn't get their interest in it. I thought that if we got together and decided to do an art object as a group, I could be like the master, and they would be the apprentices, and everybody would be able to participate. We would all be able to discuss how we would arrive at our objective, and at the end of it, we would have the excitement of actually having produced something. If they really got a taste for it, then they would find everything else they would need to know. It worked well.[67]

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A competition for the designs of the sculptures was set up and the students, along with Fafard in some cases, submitted maquettes. The class voted on which design to create.[68] The sculptures were placed on the grounds of the university. Fafard states: "It started a program where students could put works on the grounds because I felt this was our space, and we ought to control it, which is political as well. The people who live in a space ought to be able to control the space and work in the space."[69]

Paulo Freire describes two systems of education in his book Pedagogy of the Oppressed. The banking system of education is where the teacher is

> ... to 'fill' the student with the contents of his narration – contents which are detached from reality, disconnected from the totality that engendered them and could give them significance...Narration (with the teacher as narrator) leads the students to memorize mechanically the narrated content. Worse yet, it turns them into 'containers,' into 'receptacles' to be 'filled' by the teacher. Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat.[70]

The problem-posing system of education is different and compares closely to the approach Fafard took when teaching the Art 100 class. Freire states the following:

> Problem-posing education, [*sic*] rejects communiqués and embodies communication...The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow...Whereas banking education anesthetizes and inhibits creative power, problem-posing education involves a constant unveiling of reality.[71]

Tom Finkelpearl uses Freire's concepts in relation to the artist-audience relationship in his chapter "Interview: Paulo Freire: Discussing Dialogue."[72] Finkelpearl

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argues that the artist often takes on the role of the teacher while the audience takes on the role of the passive student. The narrative structure of the museum can make artwork "lifeless and petrified."[73] He goes on to argue that it is when the viewer takes on a critical and active role when viewing the work that the banking relationship between the audience and artist or museum may be overcome.[74] Problem-posing art, according to Finkelpearl, is created jointly between the artist and the audience through dialogue.[75]

Therefore Fafard's Art 100 classes' public sculptures are problem-posing art. Not only do the works engage with political notions of space and who can put what in it, but the entire process of making the sculptures is problem-posing. In addition, Fafard has the audience, who are the students who occupy the campus, critically think and discuss what the group should make. This activity melds audience with viewer in what was, at the time, a radically counter-hegemonic approach to public art.

Lorne Beug has also collaborated on a project with students using both ceramics and concrete. Initiated by the director of the Cathedral Village Arts Festival, two public benches located near the Connaught Library (figs. 3.35 & 3.36) and the Neil Balkwill Civic Arts Centre (figs. 3.37 & 3.38),[76] both in Regina, were made in collaboration with Beug and the grade 11 and 12 students at Sheldon Williams High School in Regina.[77] Both benches are situated within the Cathedral Community served by Sheldon Williams Collegiate. Under the direction of Beug, the students came up with the designs for the benches, creating seating for the public within their community. The City of Regina provided a list of possible locations within the community for the benches. Beug and the director of the Cathedral Village Arts Festival decided where each bench should go.[78]

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INTERVENTIONS

The benches can also be seen as a type of intervention. They are not the conventional mural or sculpture asserting their existence on the public. Instead, one happens upon the benches and may not even notice how they differ from a plain concrete bench until one goes to sit on them (figs. 3.35 & 3.37). An intervention is described by Kym Pruesse as follows:

> Frequently the work is subtle – something out of place slightly, enough to make me pause and wonder 'what's wrong with this picture?'...Often intervention work has a political focus...Most of the works I am speaking of are not advertised. They are not in gallery settings, not signed by the artists, not for sale, and do not have arrows pointing to them screaming 'this is art!'[79]

Curb Works, 2005 (figs. 3.39 - 3.40) by Rory MacDonald is very close to the type of intervention Pruesse describes. It is located within the sidewalk curbs surrounding the Sherwood Village Branch Library in Regina. MacDonald studied at the Ontario College of Art and Design, the Nova Scotia College of Art and Design and at Alfred University in New York.[80] He started teaching in 1999 at the University of Regina[81] and is the Department Head of Visual Arts.[82]

In Resisting Arrest: Seeking Sustainability, Felipe Diaz and Annette Hurtig write:

> MacDonald's Curb Works intervene in these public locations to create metaphoric, momentarily poetic sites that invite discussion about the history and use of social, public and civic space...[the curb side interventions] identify areas of decay in the city, calling attention to the effort needed to repair such neglected public sites.[83]

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MacDonald is also quoted in the text: "[the sidewalk curb] is a true borderline for considering the relationship between the car as a dominant social force and the pedestrian humanity of everyday life. It is an ideal site for the exploration of public craft."[84]

Curb Works is subtle, almost invisible to a driver on the street and visible only to those pedestrians who glance down at the curb. The work was not created for a gallery and was not signed. The concept of the work resists the hegemony of the power of the art gallery and the commodification of art, while bringing attention to political issues such as the maintenance, beautification and organization of public space in relation to the car.

In terms of Kline's aspects of subversive craft, Curb Works satisfies all three. There is a sense of the handmade with the cobalt-blue decorations. The lines are not crisp as they would be with a decal or machine application, and there is a flowing expressive quality to the lines (fig. 3.39). Curb Works is jarring to a viewer whose guard is down. These works are radically different than the rest of their environment, and they reference ceramic history because they resemble blue and white porcelain of the Ming Dynasty (fig. 3.41), a valuable commodity. The history of porcelain itself is riddled with class, international trade, collecting and industrialization issues, all issues which are not often seen in public art.[85] The third aspect of Kline's notion of subversive craft is the interstitial aspect of the work. Curb Works is hard to define because it is functional but not from a vessel standpoint. Instead, it serves to repair and make whole again a curb which protects and controls the movement of pedestrian traffic. It is a repair to a city sidewalk, but the repair itself is fragile. In addition, the sections of Curb Works found in the sidewalk are literally in between sections of cement curb.

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THE HISTORY OF PLACE

Public ceramics cannot only happen upon an unsuspecting person as they do with the intervention, but can also make visible to the general public issues and histories. MacDonald's work makes visible the dominance of cars in everyday life and civic planning. Beug's Patterned Ground (fig. 3.6) not only has cultural artefacts buried beneath the surface (fig. 3.4) but also uses Tyndall Stone (fig. 3.5), a limestone that is mined east of Winnipeg. This stone often contains fossils and is used extensively in the building of hegemonic structures in Canada such as the Museum of Civilization in Gatineau, Quebec, the Legislative Buildings in Regina and the Parliament Buildings in Ottawa.

Place is described by Delores Hayden in The Power of Place as "one of the trickiest words in the English language."[86] The history of the term encompasses notions such as a "sense of place" used by travellers. In addition, it has been associated with political meanings such as "a woman's place."[87] Hayden describes cultural landscape as a much more specific term than place, encompassing a combination of both natural and man-made elements.[88]

Regina ceramist Jeannie Mah explores place and the cultural landscape in her work History + Memory^2 =, 1992 (figs. 3.42 – 3.46). Mah proposed to make a work for Regina's City Hall because it is located where her family's grocery store, Willingdon Grocery, was located, and it is where she grew up (figs. 3.47 & 3.48). She was awarded the commission in 1992, and created a work that has "allowed me to reflect upon my

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historical connection to a specific physical site, and a chance to take an intellectual inventory of my ceramic history... To work on this project has assuaged my senses of loss, place, history and childhood."[89] The work is currently installed in three Plexiglas cases, mounted on the east wall of the ground floor of City Hall, next to the City cashiers' area. This is a high-traffic public area of City Hall.[90]

Mah states that in:

> "Memory: The Personal (from Victoria Avenue and McIntyre Street (Regina) to Minoan Crete and back again)," I use the tradition of the commemorative cup to my own purposes. An image of a little girl of immigrant parents surrounded by North American advertising, in front of the family store (our home), is placed onto a simple cup whose handles aspire towards Sèvres (fig. 3.46). In this way, I reinsert the neglected history of the Chinese grocery and the lively neighbourhood which existed before the construction of this City Hall. The other cup makes reference to Sèvres only by its "commemorative" iconography; the image on the cup is the referent of the cup. These two cups revolve around a teapot inspired by Minoan pots, patterns and imagery.[91]

At first it may seem as though there is no connection among Sèvres cups, Minoan cups and a Chinese grocery store. However, when examining the work as a whole, one can see that the work is an examination of Mah's interaction with ceramic history and is a reflection of her own history and memory. During a December 2003 interview, Mah discussed the importance of travel and discovery of ceramic history within her work.[92] The Heraklion Museum and The Sèvres Museum are two places where Mah discovered works that would inform her iconographically. In addition, the placement of Mah's image on the cup references Sèvres use of the reserve area (see fig. 1.69 for an example of a reserve):

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> When I put the image of myself on the cup [fig. 3.46] to put it back into the geographical location, I was playing with the whole tradition of eighteenth century French porcelain, when the people who would be on these cups...would be royalty and aristocrats, and it was to flatter a certain audience. I was using that tradition, but I was twisting it to put this pathetic, little child of immigrants, with her stockings falling down in front of the family store, which was our home, onto this cup. It was kind of like putting the proletariat back onto the wares which were for the aristocracy. It's a pretty far stretch to get there, but when you look at these pieces, it's not what you would think of. It's kind of that tradition filtered down and then twisted for my own purposes.[93]

Public space, and the art that occupies it, can help those who live, work and occupy the space to nurture an understanding of what it means to be not only a Canadian but also a member of a specific community. Hayden states:

> Identity is intimately tied to memory: both our personal memories (where we have come from and where we have dwelt) and the collective or social memories interconnected with the histories of our families, neighbors, fellow workers, and ethnic communities. Urban landscapes are storehouses for these social memories, because natural features such as hill or harbors, as well as streets, buildings, and patterns of settlement, frame the lives of many people and often outlast many lifetimes. Decades of 'urban renewal' and 'redevelopment' of a savage kind have taught many communities that when the urban landscape is battered, important collective memories are obliterated.[94]

History + Memory^2 = has reinserted into the collective memory of Regina not only Mah's specific history, but also a broader history of Chinese immigrants and their livelihoods.[95] The location of History + Memory^2 = makes Mah's investigations immediate because, after one reads the didactic panel (figs. 3.47 and 3.48),[96] one becomes aware of those who were displaced in order to create a massive governmental structure. This is a type of history that is not often examined. Mah addresses this history by creating a public rendition that differs from the hegemonic bronzes of typical public art. This visible form of the history of place is not a nostalgic one but a political one.

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History + Memory^2 = contains disruptive subject matter, which is an aspect of Kline's notion of subversive craft. These disruptions include the displacement of people, the destruction of community, gentrification and invisible histories. History + Memory^2 = is an excellent example of an interstitial craft object. Mah references cups and the history behind certain wares in her work. However, these cups have been taken far beyond their performative, social functions. Their fragility has forced them out of the domestic sphere and the close physical contact one often associates with craft, and instead has necessitated them to be placed in a physically distant, protected location (in this case it is the Plexiglas cases and an overly high placement on the wall) which is one of the hallmarks of "fine art."

THE GOVERNMENT AS PATRON

In "Government and The Arts in the Modern World," Milton Cummings and Richard Katz propose that governments become involved in the patronage of public art through the creation of public art policies for the following reasons: expression of a national identity (this can be achieved through preservation or cultural development); promotion of cultural industries such as tourism; revitalization and social welfare or employment opportunities.[97] Government support for the arts has expanded greatly since 1945, and in some cases, where there have been no massive private fortunes, governments have had to become the patrons.[98]

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The Sturdy-Stone building in Saskatoon, Saskatchewan (fig. 3.49) is an example of a massive ten-floor "demonstration project" built by the provincial government in 1977.[99] A booklet published to highlight the artwork found in the centre reads as follows:

> The construction of the Sturdy-Stone Centre allowed the Government of Saskatchewan to more effectively and conveniently serve [sic] the people of Saskatoon and district by consolidating various departments and agencies. A retail mall featuring shops, restaurants and an automobile parkade demonstrated that this was intended to be more than an ordinary governmental office building.[100]

The government publication also states that every effort was made to use Saskatchewan artists based on a list of fifteen artists formulated by Jim Ellemers of the Saskatchewan Arts Board.[101] A Saskatchewan Arts Board publication mentions that Gordon Snyder (1924-2005), minister of government services, and Dennis Foley, deputy minister, stopped negotiations with a "well-known Quebec artist" in 1976.[102] The government publication describes the submission process:

> Submissions were screened by representatives of the Saskatchewan Arts Board, the architect and the Department of Government Services. The suitability of submissions was assessed based on the concept of each proposal, the quality of the submission and the suitability of the design in relation to the building.[103]

This type of selection process represents a mixture of two (allocation by bureaucrats and choice by panel of experts) of the three trends (the third is "privatization of allocative decisions" through tax incentive and matching grants) outlined by Cummings and Katz to help governments be equal to all when patronizing the arts.[104]

However, no matter how fair a government attempts to be, the type of art approved becomes part of the definition of art. In turn, the public display of certain types of visual culture, such as ceramics, in governmental buildings gives a visual indicator of

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state-sanctioned support and approval to the public. In the Sturdy-Stone Centre's case, all the works commissioned for the building were ceramic.[105] Two phases of ceramic murals were executed. In 1978-1979, the works of Victor Cicansky (figs. 3.50 & 3.51), Lorraine Malach (fig. 3.52), Robert Billyard (figs. 3.53 & 3.54), Jack Sures (fig. 3.55), Greg Hardy and Randy Woolsey (fig. 3.56) were installed, and in 1981-1983 additional works by Cicansky (fig. 3.57), Malach (fig. 3.58) and Woolsey (fig. 3.59 & 3.60) were added.

Malach's Untitled, 1977-79 (fig. 3.52), is an example of her organic, abstract murals. Other murals created by Malach that also have an abstract, organic look may be found in Regina on 13th Ave above the door of the Cathedral Courts/Sacred Heart Academy (fig. 3.61), and two examples may be found at St. Michael's Retreat House in Lumsden (fig. 3.8). The works have a sensuous undulating quality to them. Shapes weave in and out of each other and bring to mind Gothic jamb sculptures, sea creatures and tangled masses of plant life (see below for a discussion on the eroticism of nature). Malach's work compares well to Art Nouveau tiles created by Hector Guimard (1867-1942) for the entrance to Castel Béranger in Paris (fig. 3.62). Both have a sensuous undulating quality to them, as well as references to organic life.

Robert Billyard was born in Winnipeg, grew up in Saskatoon and studied at the University of Manitoba and Claremont Graduate School in California.[106] Billyard taught ceramics through the Extension Program for credit at the University of Saskatchewan in Prince Albert and Nipawin and at his own studio, The Salted Stone Company.[107] Billyard states that he was not approached to do the work in the Sturdy-Stone Centre, but heard

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about it and submitted drawings and maquettes.[108] The design was completely open, and Billyard was given "artistic freedom" with the design. The five panels depict nature scenes from Saskatchewan (figs. 3.53 & 3.54). The centre disks were moulded and the leaves were coil-built, cut and shaped in Billyard's studio. Billyard comments on the political nature of public art and its accessibility:

> Public art is more accessible. The Sturdy-Stone murals were good for me as they led directly to a private commission, and I did several more private commissions in the years that followed. There is no doubt public commissions increase an artist's status within the community and create new opportunity.[109]

Cicansky's two works, The Old Working Class, 1978 (figs. 3.50 & 3.51) and The New Working Class, 1981 (fig. 3.57), are good examples of making marginal histories central and also creating public works with a political message. Cicansky states that, "[p]ublic art in contemporary society is a reminder of our values and who we are. It should be meaningful and accessible. It should enhance the visual landscape and stimulate the imagination of people in the communities where art is placed."[110]

The Old Working Class is a series of five terra cotta vignettes of Cicansky's childhood experiences growing up in a part of Regina populated mainly by Eastern European immigrants.[111] Similar to Mah's work, Cicansky's work occupies a public part of a government building and makes visible a history of the life of immigrants in Saskatchewan.

The use of terra cotta is interesting. Susan Tunick writes in "Architectural Terra Cotta; Preserving the Inheritance" that New York is a "clay jungle" and not a "concrete jungle."[112] She explains that terra cotta has been used extensively in the decoration of

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buildings, but because it can mimic other materials very well, it can be difficult to tell whether or not terra cotta has been used (fig. 3.63).[113] During the building process, architects worked closely with terra cotta manufacturers. Terra cotta also served as a fire retardant, weighed less than stone and cost approximately one-tenth of the equivalent ornamental stone.[114] Regina's Albert Street Bridge, 1930 (fig. 3.64) is a local example of the use of terra cotta, which may not at first look like terra cotta.[115] Cicansky's earlier work does not hide the fact that it is made out of terra cotta. The clay's beautiful buff colour contrasts nicely with the concrete wall.

For the second set of works installed at the Sturdy-Stone Centre, Cicansky glazed the pieces. On his website, he describes how he came up with the concept for The New Working Class (fig. 3.57):

> When the Government of Saskatchewan asked if I was interested in creating a new work for the Sturdy-Stone centre in Saskatoon, I readily agreed. An earlier work, The Old Working Class, hangs in the first floor of the building. I drove to Saskatoon to visit the old and check out the site of the new.
>
> I got a cup of tea and a cinnamon bun and sat down where I could get a good view of The Old Working Class. As I sat there, I watched the people who worked on the first floor: the bakers in the bakery, the waitresses in the restaurant, grocery clerks in the mini market. And I got the idea for The New Working Class. These were the people who earned their way in the offices upstairs as secretaries, or in the bakery and cafeteria. Some were the construction workers who built the building.
>
> The New Working Class completed the narrative I had begun with The Old Working Class and hangs, appropriately, seven floors above the first work.[116]

Conscious of the community working within the Sturdy-Stone Centre, Cicansky created a work that inserted them into the environment. The baguette-filled border is inspired by religious works. During a trip to Europe in 1965, Cicansky saw tondos by Della Robbia

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(1400-1482) (Fig. 3.65), subconsciously noting the borders full of fruit, and later, while making his own borders full of fruit and other food, he realized his source material.[117]

The works in the Sturdy-Stone building demonstrate that ceramics are a legitimate form of visual culture. Returning to Cummings and Katz, it can be argued that the government of the time chose to use Saskatchewan ceramists to express a provincial identity, revitalize and/or beautify a public space and to employ local craftspeople/ceramists. By employing local artisans, the government deliberately promoted a ceramic form of public art that contains examples of the Saskatchewan Funk aesthetic discussed in chapter two as well as a Saskatchewan identity through representational depictions of its landscape, wildlife and workers. It is also worth noting that the government included abstract works, making the visual definition of government-sanctioned public ceramic art very broad. The ceramists themselves did not fall into the trap of making the stereotypical hegemonic works that celebrate historical heroes but instead created works ranging from ornamental abstractions (figs. 3.52, 3.55 & 3.56) to murals engaging with political issues (figs. 3.50, 3.51 & 3.57).

The important social function that public art plays is undeniable. It enriches the public sphere, but it can be more than just a pretty decoration. Public art can be transgressive. So can erotic art. Drs. Phyllis and Eberhard Kronhausen argue in Erotic Art: A Survey of Erotic Fact and Fancy in the Fine Arts:

> Erotic art (as well as erotic literature) serves important social and therapeutic functions. In addition, it can be and often is a vehicle for social criticism or the expression of important philosophical, political, or religious ideas. By attempting to suppress erotic art, society not only

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> deprives itself of a potential source for growth and insight, but cramps artistic production by blocking the free imagination of the artist and closes up a vital channel of communication.[118]

PART TWO: EROTIC CERAMICS

Paul Mathieu argues in Sex Pots: Eroticism in Ceramics that the reason erotic representations are more numerous in clay than in any other material is because clay is durable, unlike other materials that can disintegrate, be recycled or destroyed.[119] Censorship and the changing notions of what is acceptable sexual subject matter may cause an erotic ceramic work to be destroyed. Mathieu points out that one may never know how many other types of erotic works have been made because other materials such as wood, paper and glass can be recycled or disintegrate over time.[120]

It is difficult to discuss eroticism without setting up a binary of the pornographic versus the erotic and addressing the issue of censorship. The term "erotic" is derived from the Greek word *eros* (the human, physical love for another person),[121] and the term "pornography" is derived from the Greek words *porni* (prostitute) and *graphein* (to write).[122] Today's notion of pornography developed during the nineteenth century owing to the concern of the bourgeois man (the dominant group) that "dangerous" texts and knowledge would get into the hands and minds of women, children and the poor (the subordinate groups).[123] This was also during the time when cheaper printing methods were being developed, literacy rates were rising and more people were moving into urban settings (which is interestingly some of the same preconditions Kulka gives for the consumption and production of kitsch).[124]

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However, as discussed in chapter two, binaries are problematic as ways to understand. In the case of the erotic, the binary is not only an oversimplification of an extremely complex subject, but it does not address certain works depicting a "transcendental nude" which is "a symbol of the pure, disinterested, functionless gaze."[125] This is a nude which, although beautiful, may not have the same physical reactions and characteristics that an erotic work may have.

The erotic, pornographic and transcendental nude are not fixed notions, and they are subjective (graph 3.1).[126] Not only are they culturally and historically dependent but they are also dependent on the viewer's or user's notion of what is erotic (this can be informed by one's gender, sexual orientation, age and/or religion). In graph 3.1, qualities that distinguish the pornographic from the erotic and transcendental nude are listed. This graph is not meant to judge the virtues or vices of any of the three realms. It is important to note that an erotic work, for example, does not need to possess all of the qualities listed under "erotic" in graph 3.1 in order to be considered erotic.

The wavy, vertical lines found in graph 3.1 indicate the boundaries that are set by those in power. These boundaries are constantly changing and the broken hair-like borders found in graph 3.1 represent this. Linda Nead explains in The Female Nude: Art, Obscenity and Sexuality that "obscenity [which is in the realm of the pornographic] is that which, at any given moment, a particular dominant group does not want to see in the hands of another less dominant group."[127] Through hegemonic structures (such as churches, schools and courts), the dominant group can deem things obscene and control

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what the less dominant group is allowed to see. The erotic brushes against the blurry borders of the pornographic, making it a powerfully subversive tool.

Another subversive tool employed by many of the ceramists discussed below is humour. Humour is a defining quality of the erotic. Hans-Jürgen Döpp asks in The Erotic Museum in Berlin "... when observing the different reactions of viewers when looking at sex magazine and works of art: Have you ever seen the viewer of a porn magazine smile? A quiet cheerfulness, however, can be observed frequently in the viewers of [erotic] works of art."[128] Nicholas Roukes' three main theories of humour were introduced: Incongruity Theory (based on surprise and contradiction), Superiority Theory (based on condescension and taking advantage of the misfortune of others) and Relief Theory.[129] Relief Theory is based on Sigmund Freud's theory that jokes can satisfy taboo wants which then help to relieve tensions and pent-up emotions.[130] Roukes explains that "the interplay of laughter and release is basic to the success of parody, satire, and dark humor, particularly when enlightenment is gained through an objective detachment furnished by comic ploy."[131] Chapter two also discusses Mikhail Bakhtin's idea that humour is subversive. Bakhtin asserts that laughter is the voice of the people (the subordinate group), and it "builds its own world versus the official world."[132]

Although it may appear at first as though some of the following ceramists use the humour-triggering mechanism of satire, Roukes suggests that a more appropriate term than the satirist can be used to describe these humorists. For example, Gilhooly's use of humour in his erotic works, such as FrogFred's Erotic Colouring Book, 1993 (fig. 3.66) is not satire, a stinging assault on human and societal hypocrisies where the satirist serves

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as a public awakener.[133] Instead, Roukes provides the term "Perceptive Parodists" as more suitable to describe these humorists: "The Perceptive Parodist is a mimic who is acutely observant of reality. Parodists lampoon the customs, fads and trends, and curiosities of society and life, usually by imitating a serious subject in a ridiculous manner."[134] The Perceptive Parodist may also mimic and lampoon fine art conventions and specific canonical works. Gilhooly's work about vegetable fertility came about in response to gardening on infertile lands in Ontario.[135] However, the viewer can bring meaning to a work that the original maker may not have intended. For example, in FrogFred's Erotic Frog Colouring Book, the viewer may see multileveled lampooning: there is a mocking of the seriousness of porn-addiction and of feminist and/or lesbian publications such as The Cunt Colouring Book by Tee Corinne (fig. 3.67).[136]

In order to approach erotic ceramic works in Saskatchewan and how they may relate to the notion of hegemony, some common themes such as the role of the voyeur, presence of a suggestive title, symbolic use of animals and fruit, context of the work and use of the political will be explored. These themes are not meant to represent a complete list of what may be deemed erotic, but are instead common themes found in a selection of erotic ceramics from Saskatchewan.

One of the most obvious characteristics of an erotic work is the depiction of the human body. On a literal level, the body may be depicted both in two- and three-dimensional forms. This depiction can be clothed, semi-clothed or without clothing. In addition, a focus on the genitals obviously charges a work with eroticism. The body may also be depicted on a metaphorical level. As discussed in chapter one, the vessel is

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metaphorically connected with the body. The names of the different parts of the vessel correspond with parts of the body (fig. 1.1), making the connection between user and vessel all the more intimate: lip to lip when one drinks. Mathieu also suggests that certain forms might also be metaphorically gendered.[137] For example, bowls are female and teapots are male.

THE ROLE OF THE VOYEUR

For Edward Lucie-Smith, one's personal notion of what is erotic and the arousal the object stirs are integral to an erotic work and allow the viewer to participate in the fantasy as a voyeur.[138] The female nude and the role of the presumed heterosexual male viewer have been written about extensively. One such example can be found in Laura Mulvey's groundbreaking essay, "Visual Pleasure in Narrative Cinema," where the active male gaze is explored.[139] Mulvey states women are able to enjoy watching films because they can see through the male hero's eyes. This allows the woman to take on a gaze that is active, penetrating, owning what it sees, voyeuristic and powerful. This happens because Western society is patriarchal, and the white heterosexual male gaze dominates over all others (note that there are various forms of this gaze as well). Women and other minorities learn to find pleasure in the things that the dominant gaze finds pleasurable.

Mulvey also states that women can imagine themselves in the shoes of the film's female characters. However, when women adopt this gaze, it is a gaze that compares the self-image to the one being gazed upon. Another theorist, Rosemary Betterton, describes it as the following: "Women are bound within visual discourse to become objects and

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never subjects of their own desire."[140] Examples of Saskatchewan ceramic works with an implied voyeur are Cicansky's Moose Jaw Woman, 1974 (fig. 3.69)[141] and Ann James' South Sea Odalisque, before 1975 (fig. 3.72).

Moose Jaw Woman depicts a woman in a bathtub in the corner of a room. Her bare bejewelled breasts float above the soapy water. The walls of the room have been cut away to allow the viewer to peer down at her, just as the voyeuristic black bird, with red sparkly eyes, does from the upper corner.[142] The work was made after Cicansky read Red Lights on the Prairies by James Gray, a book examining a history seldom discussed.[143] Cicansky depicts this hidden history that is quite different from the stereotypical agricultural history of Saskatchewan. A ceramic moonshine jug found at the foot of the tub references the prohibition days of Moose Jaw. Scrawled on the wall surrounding the tub are two depictions of men (fig. 3.68). One, with dark glasses, is positioned over the bathtub, and may reference the male voyeur who wears dark glasses in public so that no one will know exactly where he is looking. The other man, located on the wall with the window, gazes at the bathing woman with a penis-nose pointing straight at her. Graffiti is found all over the walls with sayings and words such as "roses are red, violets are blue…," "big," "what d'ya mean…" and "come and get it."

The depiction of women bathing is not uncommon in art. Some examples include Edgar Degas' (1834-1917) many pastel drawings of women in tubs bathing (fig. 3.70) and Woman in Bathtub, 1973 (fig. 3.71) by Alex Colville.[144] In Anthea Callen's essay, "Degas' Bathers: Hygiene and Dirt – Gaze and Touch," she explains how cleanliness and personal hygiene became important to the bourgeoisie during Degas' time.[145] However,

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water was still feared for its association with disease as well as its sensual properties. Callen writes as follows:

> [Writers] likened immersion in [water] and its intimate contact with every bodily crevice to the sexual act itself: water was perceived as a surrogate lover...In particular with prostitution, the corpulence popularly attributed to prostitutes was thought to result from an excess of bathing....In reality, the sight of female bathing was available to the bourgeois male only through financial transactions, either with a prostitute, or between male artist and female model in the studio context.[146]

In addition, the act of bathing implies an uncleanliness. In the Degas and Colville examples, the female bather (who can be seen as a prostitute in the Degas example) is occupied with something else and is unaware of the presence of the presumed male viewer. Depicting women in this way is described by Mulvey as scopophilia: "taking other people as objects, subjecting them to a controlling and curious gaze."[147] Callen explains that, "The gaze of the lower classes, like their touch, was experienced as an act of aggression. The paradigmatic bourgeois gaze [including bourgeois agencies such as the police], on the other hand, was the gaze of surveillance deployed to master the aggressive gaze of the lower classes."[148] Therefore, scopophilic works are hegemonic whereas works depicting an "inferior" member, such as a prostitute, as active and conscious is counter-hegemonic.

Cicansky's Moose Jaw Woman is erotic and counter-hegemonic. Like Degas's work, Moose Jaw Woman depicts a prostitute bathing. One can compare the subject as well as the notion of the sensuality of the bubbly water to the examples discussed above. However, unlike the examples above, Moose Jaw Woman challenges the scopophilic pleasure derived from watching a woman bathe. Although it could be argued that she is

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not conscious of the men scrawled on the walls, the bather is conscious of the viewer. She is active. She has left her glasses on during her bath so that she may be able to see whom it is peering down at her. In addition, a cigar appears in her mouth: a symbolic phallic reference that she may be devouring or enjoying. In terms of the gaze, this is a complicated work. The bather is active and aware of one viewer but seemingly unaware of the sinister men on the wall.

James' South Sea Odalisque (fig. 3.72) is another example of a sculptural work that allows one to play the part of the voyeur. In the work, the woman is active and no longer an unaware object to be consumed. James was born in Sussex, England and attended the Brighton School of Art in Sussex and University of Saskatchewan, Regina Campus.[149] In 1968, James and Beth Hone[150] established the Hone-James Studio. It offered studio space, workshops and classes, and was located in a former United Church on the corner of 13th Avenue and Pasqua Street in Regina. Albert Gatin, a Regina artist who worked at the studio for a time, remembers:

> it was very friendly…I was in Saskatoon for about three years, and when I came back, I joined the studio...I couldn't afford the university, and I wanted to do pottery there in the Hone/James Studio. She [Hone] was very flexible…The last big thing I did for the studio was the sign in front. I designed it; someone else painted it.[151]

Hone left the studio in 1973, and James became the sole owner of the renamed venture: The Studio. In 1976, James left Saskatchewan.

An odalisque refers to a female slave in a Turkish harem and has been depicted numerous times by artists such as Jean-Auguste-Dominique Ingres (1780-1867) and Henri Matisse (1869-1954). However, because James has situated her odalisque in the

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South Seas, it can be compared with Paul Gauguin's (1848-1903) Te Arii Vahine (The King's Wife), 1896 (fig. 3.73). James' work is so similar to Gauguin's that she can be described as a Perceptive Parodist who mimics canonical works, but also changes and challenges canonical conventions. Both works can be compared to Reclining River Nymph at the Fountain, 1518 (fig. 3.74) by Lucas Cranach the Elder (1472-1553). The position of the nude in all of the works is similar. Unlike the Reclining River Nymph at the Fountain where the genital region has no detail, Gauguin and James have highlighted the area with cloth (in Gauguin's work) and leaves (in James' work). James' use of the leaves is a more obvious reference to female genitalia than Gauguin's attempt. In addition, James' nude's hand rests at her side while Gauguin's subject shields her genital area with a cloth. In Cranach the Elder's work, a fountain can be seen in the top right corner which compares well to James' ejaculating phallic tree. Gauguin's nude is much younger looking than James' nude who has fully developed breasts.

Depending on the physical relationship to the viewer, one may either peer down or look straight at the reclining nude in South Sea Odalisque. However, no matter the position, South Sea Odalisque's gaze is pointed and active, prohibiting a distanced, anonymous and privileged vantage point. The same cannot be said for Gauguin's or Cranach the Elder's nudes. Gauguin's may appear at first to be gazing at the viewer, but her eyes are slightly averted to the left.

The South Seas, along with the Turkish roots of the odalisque, reference the trend of primitivism, which was prevalent in the early twentieth century. Stephen Little describes primitivism in ...isms: Understanding Art as a trend that was used to try to

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rejuvenate western art, but "implied that 'primitive' art came from an unconscious source of creativity rather than from artistic traditions...[this] denied so-called "primitive" peoples of any form of art history, or history in general."[152] In addition, there was a stereotypical belief that these cultures were "happier, more natural and less sophisticated"; their art was problematically grouped with that made by children and the insane.[153] Within the notion of primitivism, there is a power relationship between those from western society who study, restructure and even define what is "primitive" and the people who are seen as "other."[154] Once again, hegemonic systems, including art, are put into place to allow for the power imbalance to continue.

Gauguin's form of primitivism also involved depicting a stereotypical connection between the uncivilized, naked female body and nature. By placing woman in nature as Gauguin does, the binaries of man/woman, culture/nature and civilivized/primitive may be expressed. In both Gauguin's and James' work, there is an abundance of fruit and flowers referencing the fecundity of nature and woman. However, James' jarring use of a wooden base with a painted ceramic top differs dramatically from the lush green settings of the other two examples. The work appears to be referencing Tiki kitsch of the 1950s-60s. Lesley Gillilan describes Tiki as a suburban cultural phenomenon in her book Kitsch Deluxe:

> The Tiki-style, a melange of simulated Pacific-island life, evolved as a generation of thematic bars and supper-clubs in 1950s America. The basic idea was to create a recreational environment in which tribes of suburban escapists could play at being savages in a quasi-tropical atmosphere. Going native, according to the Tiki edict, meant wearing flower garlands and aloha shirts, dining on luau pig feasts washed down with extravagantly garnished rum-based cocktails...served up by hula girls to the beat of Hawaiian music.[155]

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Although James' base may appear to be referencing sand, the wood makes one think of a stage set. The set could be one of the staged suburban Tiki clubs or a comment on how femininity can be an act.

James' work may reference primitive works, but her eroticism reads differently than Gauguin's. South Sea Odalisque is a mature engaged woman, with a hand on the side of her face in a "So what? I dare you!" type of expression. Her genital region is not hidden by her hand: it is highlighted by large leaves instead. All of these factors, along with the notion of a staged setting, complicate a subject matter steeped in power and hegemonic relationships.

Sures also depicts the human body and draws the viewer's attention to genitals in Untitled, n.d. (fig. 3.75). Unlike the two previous examples, Sures' figures are drawn into the body of the 'pregnant' vessel. The viewer's attention is drawn to the male's genitalia because it is erect, signifying arousal and sexual activity. The figures are reminiscent of Ernst Ludwig Kirchner's (1880-1938) use of erotic figures based on Oceanic sources such as those seen in the top section of Girl Under a Japanese Umbrella, c. 1909 (fig. 3.76). The German Expressionists influenced Sures, a teacher of James.[156]

In terms of Kline's categories for a subversive craft, Sures' work satisfies all three. The work references the handmade because it is thrown, the figures are gesturally drawn, and it is a jar in an odd shape that is not recognizably made by a machine. The disruptive imagery on the jar is obvious. It is rare to find images of men with erect penises placed in the form of a decorative pattern on a jar or any other type of functional ware.[157] What brings this work into the realm of eroticism is that it is not mass produced,

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is not realistic in terms of the rendering of the figures and does not have the sole purpose of sexual gratification. The figures are repeated, creating a pattern serving a decorative purpose. Sures' fat-bellied jars such as Untitled are pushed beyond function and are interstitial. Sures states: "those covered jars that I make, they certainly are very functional in terms of containment, but they're not very functional in terms of getting your hand inside."[158]

Sures' Garden of Delights, c. 1975, discussed in chapter two, is made up of genitalia and fingers (fig. 2.26). When examining the work closely, one will find shapes resembling breasts, penises, buttocks, fingers and thumbs. The work encourages play as the viewer attempts to recognize the different body parts. One of Roukes' humour-triggering mechanisms is association, where "associations are made that produce surprise."[159] Garden of Delights is an excellent example of this. At first one associates the shapes with plant life but then, after looking at the work more closely, one associates the shapes with body parts that can experience delight. This realization gives the work and its title a richer meaning, for Garden of Delights is made up of body parts that can experience delight.

SUGGESTIVE TITLES

Titles of works can heighten or even make a work erotic. Marilyn Levine's Soft Empties 7-Up, 1970 (fig. 3.77) can be compared to Robert Arneson's Six Pack 16 oz, 1964 (fig. 3.78).[160] Both depict bottles in a carrying case, but it can be argued that Levine's title is more than just a description of sculpture. All but one of Arneson's erect bottles read as full of their liquid contents because the caps are still in place. This makes

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for an interesting comparison between two ceramists who both worked in California with a funk aesthetic.[161]

In contrast, Levine's title reminds the viewer that the bottles are no longer full of liquid. The bottles are soft and flaccid, and can be compared to the penis after ejaculation. The choice of a 7-Up bottle over another bottled drink such as Coke uses the humour-triggering mechanism of the pun. A pun is a word play or word/image play where double meanings are created.[162] The pun in Soft Empties 7-Up is that these bottles definitely are not "up" or "can't get it up," and although they may reference a soft penis, the bottles, after having been fired and shaped, are once again hard. The number seven could also be significant, for a seven-inch penis would be a large penis. In addition, Levine's process can be investigated for its potential eroticism. The erect bottles were placed into a kiln where they were heated, making them soft. The kiln can be associated with a womb or vagina, where during a hot and laborious process, the erect quality of the bottles was lost. Relief theory may also play a part in Soft Empties 7-Up because it brings attention in a playful way to the taboo subject of male impotence.[163] It is uncommon to see works, created by heterosexual women, which symbolically deal with the male's lack of potency.

Another ceramist who has explored the erotic side of the male body is Sandra Ledingham.[164] Ledingham grew up in Regina, and studied painting and drawing in France and ceramics with Marilyn Levine at the Extension Department at the University of Saskatchewan, Regina Campus.[165] Ledingham has also taught ceramics all around the

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province, including at the 5th Street Studio in Saskatoon and at the SIAST Woodland Campus in Prince Albert.[166] Ledingham moved to Oregon in 2003.

In a 2003 juried exhibition at the Yorkton Art Gallery, Ledingham exhibited Specimen (figs. 3.79 & 3.80). Her artist's statement reads, "Much has been made of the female mammary, but little known attention has been paid to the male nipple as a pleasure source. The gay world celebrates such information, but the heterosexual world is slower to arrive at the same conclusion. The work presented is a foray into this exploration."[167] The work consists of a specimen box similar to those used to display butterflies with a transparent image of butterflies placed against the glass and a series of ten male nipples made of clay. Under each nipple there is one word. The ten words, read from left-to-right top-to-bottom sequence, yield "Stimulation Of The Human Male Nipple Induces Intense Sexual Arousal." The nipples have an androgynous quality to them due to their somewhat rounded shape, making the classification of male dependent on reading the words.

The butterfly has a variety of different symbolic references. It can be a symbol for woman, and it could be argued that the butterfly resembles female genitalia. It can symbolize rebirth because of its transformation from a caterpillar as well as transience because of the delicacy of the insect.[168] The butterfly is placed overtop of the male part of the work, yet it is not overpowering because of its see-through quality. This transparency leads one to see the work as a comment on how arousal is not constant but transient just as is the butterfly. There is a sense of time passing as one reads from one nipple to the other. In addition, a relationship between a man and a woman, as presumed

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here because of the combination of the male nipple and female butterfly, is a delicate matter. The female is on top, but it is not portrayed in a stereotypical manner where one is dominant over the other. Instead, the two forms visibly merge.

Nead explains Michel Foucault's conceptualization of two distinct ways of organizing knowledge of sexuality in Foucault's The History of Sexuality as *ars erotica* and *scientia sexualis*.[169] The first category, she explains, relates to ancient and non-western societies where knowledge of the sexual is transferred without any attempts at classification. The second category emerged in modern western societies, and it aims to discover and transmit the scientific truth of sexuality. Nead states the following:

> *Scientia sexualis* is the site for the production of power and knowledge, revealing the truth of sexuality and pleasure that govern [*sic*] bodies and their desires. Foucault refers to the cluster of discursive sites in the nineteenth century – the medical, the psychiatric, the legal and the pornographic – that produced and circulated knowledge of the sexual.[170]

It is important to note that the sites producing and circulating the knowledge are hegemonic structures.

Specimen has organized, categorized and revealed the stimulation of the male nipple. Like Eadweard Muybridge (1830-1904) who photographed subjects in motion for scientific purposes (fig. 3.81), Ledingham's casts of the male nipple have the same sequential and scientific quality to them. The butterfly specimen box also gives a sense of collecting, discovery, naming, categorizing and owning. These boxes are trophies.

Specimen is a complicated erotic work that subverts the dominance of the depiction of the body. Instead, Ledingham has referenced the position of one who produces and circulates knowledge of the sexual from an anonymous scientific position.

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This is a position typically dominated by men, making Ledingham's actions counter-hegemonic. The work is layered with meaning when the butterflies are taken into account. There is no longer a sense of anonymous isolation but instead, a sense of relationship.

SYMBOLISM AND THE VISUAL PUN

Without explicitly depicting a penis, Soft Empties 7-Up successfully references the male sexual organ as well as its potency – or lack of it. Specimen also references sexual organs without explicitly depicting them by using the butterfly. The symbolic use of animals and food to denote genitalia or to heighten the erotic content of a work can be seen in a variety of Saskatchewan ceramists' work. Lucie-Smith explains that "animals are used, quite literally, to express what is felt to be the animality of sex." [171]

Along with creating public art and ceramic sculptures of people, Joe Fafard has, over the course of his career, made hundreds of ceramic and bronze cows. Although Fafard has stated that his cows are used to solve the formal and technical problems of sculpture,[172] one can also read his bulls as being erotically charged symbols of masculinity on the prairies. In Ceramic Bull, 1980 (fig. 3.82) the animal's testicles are painted in a red/pink colour that contrasts dramatically with the animal's coat, making the testicles the focal point of the sculpture. In her article "Community Spirit," Nancy Tousley states that "[Fafard's] own erotic images of sexuality manage to be mythic and immediate at the same time. These, of course, are the ceramic bulls: powerful animals whose stereotypical masculinity Fafard makes look magnificent, seductive and slightly

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foolish at the same time, tweaking the notion of instinctual drive untempered by reason."[173] The bull is often a symbol of potency, power and ferocity. It is an animal that also occupies the realm of myths with Greek stories such as Europa and the Bull, and the Minotaur.

Matthew Teitelbaum and Peter White argue in Joe Fafard: Cows and Other Luminaries that Fafard's cows are related to the artist's childhood memories and to the region's vernacular language:

> Ordinarily the cow is not thought of in heroic terms. It is not an animal that has occasioned the romantic worship that has been heaped in modern times, for example, upon the horse. Nonetheless, as a symbol of stable, indomitable steadfastness and reliability, the domestic cow takes on its own kind of heroism in Fafard's art. It takes its meaning in the context of a valued rural, regional existence that may not have tamed but has come to terms with the vagaries of climate and external economic forces and the resistance of the land itself...Rather than a prop of arcadian fantasy or bucolic idyll, the cow here is the living symbol of pragmatism, of human perseverance and domestic self-reliance.[174]

The authors describe Ceramic Bull as "fantastic and almost unreal in [its] combination of the exaggerated impression of solidity and mass with a highly sensuous smoothness of body texture."[175]

If one agrees with the arguments set forth by Teitelbaum and White, then Fafard's bulls can be understood as symbols of the prairies. The strong, sexually charged Ceramic Bull is a contradiction containing both the soft delicate "cherry" rendering of the male anatomy, exposed and vulnerable, with a strong bull.[176] The cherry is a slang term used to refer to a woman's virginity. This gives the work an ambiguous meaning as well. Is this a symbol or comment on masculinity? In the agricultural world, the bull is kept for procreation while other males are castrated and fattened up for slaughter. Females are

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kept for their ability to procreate and provide milk. The testicles have another slight visual pun in that they resemble a heart and one can playfully think of a "love-struck bull." The bull's heart/testicles can be read as a comment on the belief that some men's hearts lie in their testicles. However, the heart or cherry appears to be ready to burst, "popping the cherry" or symbolizing a bull in need of relief. This humorous play on and with the testicles makes the work accessible, mocks masculinity and makes the work able to be presented in a public setting. Although Ceramic Bull is part of the Mendel Art Gallery's collection in Saskatoon, Fafard's bulls are also located in public spaces (fig. 3.83), and are therefore examples of public art that could be understood by some to have a slight erotic charge to them. The eroticism in these public works lies in the fact that the animal is a bull, kept for his good genes and ability to procreate. It is an example of masculinity. In addition, Fafard's realistic rendering of the bull means that the pendulous testicles are not omitted. This in itself is counter-hegemonic for the erotic is a peripheral space of permissible sexual representation, and public art does not often accommodate works on the periphery.

The "bandicoot," as Sures' calls it, is a creature that appears in many of his works (figs. 3.84 – 3.89 & 3.91 – 3.92). Gilles Néret states in Twentieth-Century Erotic Art that there is an "old adage whereby the size of the nose is said to imitate the length of the penis."[177] Sures' bandicoots have long noses and are often depicted kissing one another. In some cases, Sures does depict the genitalia of the bandicoots. In Footed Bowl (loving cup), 2002 (fig. 3.87) two bandicoots are placed in the sexual position commonly known as "the 69 position." The female bandicoot is on the bottom and the male is on the top.

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His large phallus can be seen between the two creatures and the female's vaginal opening is also visible (figs. 3.88 & 3.89).

A loving cup is usually a large silver, gold or pewter cup with two handles (fig. 3.90). Historically, in England, it has been shared by a number of people at weddings and banquets for ceremonial drinking, which symbolizes friendship and unity. Loving cups have also been awarded as trophies.[178] Footed Bowl (loving cup) is an example of subversive craft in that it satisfies all three of Kline's categories. The piece is handmade, and jarring subject matter may be found with the bandicoots. The interstitial nature of the work brings it far from the utilitarian metal loving cup. At first glance, Sures' cup appears not to have handles. However, the handles are made from long noses of the bandicoots. These handles are so small that they cannot be used, and this forces the user(s) to hold the cup in a more intimate fashion than if it had handles. Unlike the metal loving cups that would only dint and scratch if dropped while being passed from person-to-person, the ceramic one could break, and, perhaps, thereby echoing the fragility found in human unions. The symbolic notion of unity is repeated up in Footed Bowl (loving cup) work with the union of the two bandicoots found in the middle resembling a yin-yang symbol.

In Prairie Landscape with Bandicoots, 1995-96 (figs. 3.91 & 3.92) located on the second floor of the Cathedral Neighbourhood Community Centre in Regina, groups of bandicoots can be seen interacting with one another.[179] If one views the bandicoots' noses as symbols of the penis, then Sures also brings the erotic into the public realm in a playful way (fig. 3.84, 3.91 & 3.92). In fact, the playful erotic imagination can even be

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read in Bandicoots (fig. 3.84). The angle of the photograph has made the steel work resemble a giant ejaculating penis with bandicoot testicles! In Prairie Landscape with Bandicoots, some of the bandicoots are participating in homosexual activities (fig. 3.91). Depicting homosexual activities in public art is transgressive.

Food is another popular symbol in terms of the erotic. Often, certain vegetables or fruit may be used to symbolize genitals and breasts (figs. 3.93 & 3.94). Cicansky's The First Time, 2001 (fig. 3.95) is filled with puns. It not only has an erotic title but also has visual puns made up of certain types of vegetables. In 1994, Cicansky presented "Erotic Hybrids," with works that combined vegetables on couches and chairs with suggestive titles at the Douglas Udell Gallery in Edmonton.[180] In a 1983 interview, when asked about whether or not his works are consciously gendered, he answered, "I think it comes naturally. How can you avoid it when you're dealing with plants or when you're dealing with a zucchini. I mean, this is the fruit of a particular plant, that's how it generates itself and it's just part of the work."[181] Cicansky describes the sensuous qualities of the tomato in Don Kerr's The Garden of Art: Vic Cicansky, Sculptor: "Funny things happen under the earth, and tomatoes were this luscious ripe fruit ready for the picking...here's this red, juicy thing with folds like an organ."[182]

In The First Time, a pickle and tomato cozy up to each other on a chair. The pickle, a king of cucumber, is a phallic symbol. Cicansky's inspiration for the couches and vegetables came from a memory of his grandmother:

> ...it probably really goes back to the first time I saw a vegetable sitting in a chair, which would have been in my grandmother's garden. She had a table and a couple of chairs on the east side of her house, and she'd go to the garden and pick cabbages, carrots and turnips, or whatever she was

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> using to make a stew or borscht, and she'd put these things down on a chair. It seemed odd to me then to come around and see a big cabbage sitting on a chair.[183]

However, in The Garden of Art it is also noted Cicansky has stated sex does happen on couches.[184]

Cicansky is a Perceptive Parodist. In The First Time, he lampoons the taboos of sex and the seriousness surrounding it. He argues, as he did in the 1983 quote above, that reproduction and regeneration are natural acts. The playful visual references make the work accessible. The combinations of the vegetables, furniture and suggestive titles, give the work an air of ridiculousness. There is a visual and verbal dare within The First Time goading the conservative minded individual to object to it, and other works like it, and then to find himself or herself feeling rather silly for objecting to a bunch of vegetables piled in a chair by a grandmother.

David Gilhooly's[185] Seducing a Rutabaga in an Overstuffed Chair, 1974 (fig. 3.96) also has a chair and vegetable in it. The rutabaga's tip has been split creating a visual allusion to a vagina, and it sits in the frog's lap/crotch. It is also rounded and pregnant in shape with leafy folds on top. As discussed earlier, Gilhooly is a Perceptive Parodist par excellence. In a work such as Seducing a Rutabaga in an Overstuffed Chair, Gilhooly lampoons the serious subject of laws that govern sexuality in a ridiculous manner. He explains, "One of the biggest perversions in the frog world was called misvegenation or in our terms, going to bed with vegetables. Since frogs do not eat and use food just for art, any gumming, licking, or saying tender words to food is considered disgusting."[186] Humour is prevalent in Gilhooly's work:

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> You have to be very careful about political art. In order for a piece to survive in the continuum of time, a piece must first survive as a communication of multiple ideas aesthetically presented, not as a singular statement about the times. The viewer shouldn't have to know what was happening during the particular time the piece was made to appreciate it. It does enhance the enjoyment of the piece, but it shouldn't be necessary. I use humor in my work to get people's attention. Whether they know what was happening during the time I made the piece or not, they can respond to the humor. It's like a refrigerator door. It's very hard to open a refrigerator without the handle on the door, but there is some really great stuff inside. My refrigerator door handle is humor, but many people don't really understand that the piece is addressing something often quite serious, even dark. Often, my humor softens the blow of the real message too well, and people don't get beyond the light heartedness. Some one once called it 'Soft Horror'.[187]

Seducing a Rutabaga in an Overstuffed Chair is funny because not only is it ridiculous to think that it would be a crime to interact with vegetables, but there could also be a veiled comment on the outlawing of certain sexual practices which is a form of relief theory. People use different techniques and paraphernalia in their erotic and autoerotic play, including the use of vegetables and fruit. Gilhooly highlights the absurdity in thinking that this is a wrongful act. The Kronhausens state that erotic art "by its frequent appeal to our sense of humour, can teach us not to take ourselves and our sexuality all that seriously."[188]

Another ceramist to use vegetables and fruit in his work is Charley Farrero.[189] Bons Moments, 1998 (fig. 3.97) is a humorous tableau in a series of four tableaux depicting phases in a courtship.[190] Farrero is a versatile ceramist who creates functional vessels as well as tableaux and sculptures such as Bons Moments that use elements of kitsch and industrially-produced moulds.[191] Erotic, kitschy vessels have been popular

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over the years, as evidenced by objects such as mass-produced cups in the shape of breasts or, in the case of the Stud Mug, a penis (fig. 3.98).

The hand can be seen as another symbol. Néret explains, "The hand with its five fingers is an erotic signifier par excellence. Some people dream of magnificently long fingernails...The length of a male's thumb is said to correlate with the length of his penis."[192] In Bons Moments, the thumbs, which are part of the green skin of the banana, lie directly on the exposed fleshy part of the banana. In addition, the hand also signifies touch, an important erotic sense. The action of the hands in Bons Moments are not apparent. They could be masturbating the banana/phallus or perhaps pushing it towards the female apple. Not only does Farrero use erotic symbolism in this work, but his title, like many of the other ceramists examined so far, is suggestive.

There is also a playful and naughty sense to the work. The banana moves through the green leaves towards an animated, female apple. She is active and her gesture does not appear to be one of fright but perhaps one of anticipation, embrace or excitement. The humour is once again found in the visual puns of the food. Bons Moments either depicts a sexual act, be it masturbation or imminent coupling. Either way, the conservative-minded individual would once again object and then find himself or herself trying to explain why a banana and an apple are so objectionable. Farrero comments about humour in his work:

> I think humour is one of the best treatments for problems in life. To look at things with humour, you don't take yourself really seriously, but I don't take myself so seriously. I take some issues seriously, but you can laugh at yourself, make some corny or strange humorous pieces.[193]

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Anita Rocamora is ceramist who is inspired by the fecundity of nature. She was born in Béziers, France, and studied at the University of Regina.[194] Rocamora was a member of North Star Pottery with Farrero and Mel Bolen,[195] and she currently lives in Meacham, Saskatchewan (see fig. 1.18 and 1.56 for other examples of her work).[196] In a recent exhibition of Rocamora's work at the Canadian Clay and Glass Gallery in Waterloo, Ontario, her work was described as forms that "reference organic shapes and stay true to the principles of purposeful balance...Some of the aspects that she is exploring in these new pieces are the illusion of movement, the odd, asymmetrical balance, the textured surfaces, the overall sense of strength."[197]

In Pod Series #7, n.d. (fig. 3.99) one can see nature's inspiration in the work. It is in the shape of a large pea pod, and it is even split like one. When asked if her seedpods were intentionally erotic, Rocamora answered:

> the shapes in nature that I look at, that interest me, are interactions. The shapes that attract each other in nature, the way things grow, those are universal concepts visually and artistically. Everything fits with each other. There are parts that are made to fit together. That is really the only thing, and we sublimate that as eroticism. I can find something that I look at in a flower, weed, pod, or animals that is simply a total turn on and totally erotic, but it has nothing to do with eroticism in the human sense...but I also think that human beings are a part of nature. We are not built differently from the bees and the blossoms going at it and doing something for each other. I think with clay it is so sensory. It has so much to do with the senses. I mean the response, even the process of building things, can be erotic. I love to introduce that element because that is life. It gives life to things in nature and in objects.[198]

Her works bring to mind adjectives such as mysterious, fragile and bold. In addition, they often have interior spaces that are more than just the inside of a pot and many appear to be hybrid creatures that "fit well with each other" (figs. 3.100 & 3.101) and have a

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sensual quality to them. The term "organic formalism," used by Mathieu in his book Sex Pots, is useful here:

> [The] work makes clear and direct references to nature, to plants and flowers, but also to geology or geography,...micro-organisms, microbes, bacteria and viruses, and other organic systems. References to rocks, earth formation, lava flows and other natural forces can also be discerned...Although the sexual references found in these works are more often than not subtle, occulted, and relegated to the background, they can, sometimes, be quite direct and in-your-face. Nonetheless, it could be said that an interest in form instead of content...is central to their existence...This formalist approach, with a strong focus on abstraction over graphic representation, permits the exploration of sexual metaphors and erotic connotations without the loaded, problematic utilisation of the human form.[199]

Pod Series #7 is an example of organic formalism. It has an interior space filled with cushions of red flesh. The inner lips surrounding the opening are covered in a linear pattern resembling hair. The exterior shell of the pod is covered in large veins giving the piece a sense of life. Mathieu states that organic formalism can be found in works that make "clear and direct references to nature, to plants and flowers...."[200] He goes on to state "This formalist approach, with a strong focus on abstraction over graphic representation, permits the exploration of sexual metaphors and erotic connotations without the loaded, problematic utilisation of the human form."[201] Taking into account Rocamora's statements about her inspiration and interest with nature, examining her work in terms of organic formalism and the fecundity of nature is appropriate.

IN THE EYES OF THE BEHOLDER: THE IMPORTANCE OF CONTEXT AND THE VIEWER

Although Rocamora may not have intentionally made her pieces erotic, the viewer may find them to be. Sometimes works may appear erotic on a formal level, and this can

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be highlighted with comparisons with blatantly erotic works: such is the case with the works of Farrero and Cicansky found in chapter one (figs. 1.60 to 1.66). Farrero's altered globular form Tropica, c. 2003 (fig. 1.62) becomes erotically charged when compared with Hans Bellmer's (1902-1975) work (fig. 1.63). Tropica's altered sections resemble the sections of doll's bodies Bellmer has assembled. The formal movement of Tropica is organic as well and can be read in terms of Mathieu's organic formalism. Cicansky's Pot-encrusted Pot c. 1967 (fig. 1.65) and Soup Tureen, 1967 (fig. 1.66) may appear to have the mushrooms or some other type of food that should be found within the pot placed on the exterior, but when the Cicansky examples are paired with a Bellmer example (fig. 1.64), once again the shapes can be read not only as food but as breasts.

Another example of how a work may be erotic to some and not to others can be seen in the works of Beth Hone. In Fluted Gills #1, c. 1972 (fig. 3.102) and in the photograph of Folded Form, c. 1972 reproduced in this chapter (fig. 3.103), one cannot help but read the works erotically. Without going to Hone and asking her about this work, which is generally how a viewer would experience the work in an exhibition, private collection, or reproduction in a book, Fluted Gills #1 and the photograph of Folded Form appear erotic.[202] Both the works appear to have multiple labial folds and Folded Form can also be seen to resemble an erect phallus. This type of approach to the work plays on its ambiguity by allowing the viewer to see both organic and sexual forms within the work. It allows the viewer to play with notions of the erotic which may or may not be the intention of the maker.

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What has led the eye to see these works erotically? Georgia O'Keeffe (1887-1986) is well known for her paintings of abstract flowers (fig. 3.104) and denial that these works had anything to do with being a woman.[203] Marcia Brennan argues in the "Introduction" to Painting, Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics that O'Keeffe's works were discussed extensively by critics at the time in relation to the female body and O'Keeffe's gender. This resulted in what Brennan calls "embodied formalism":

> Thus the term "embodied formalism" denotes a type of circular logic whereby gender provided critics with a means to discuss actual and symbolic bodies, and in turn such conceptions of embodiment enabled writers to ascribe gendered characteristics to abstract painterly forms.[204]

In the 1970s, works by Judy Chicago (figs. 3.105 & 3.106) and Hannah Wilke (1940-1993) (fig. 3.107) used abstract petal/vulva forms to reference the female body. Critics were once again able to adopt the circular logic of "embodied formalism" to discuss these works. Chicago's essentialist "central core imagery," as seen in Virginia Woolf Plate, compares well to Rocamora's Pod Series #7. Both have cushioned interiors surrounded by lips and pointed oval shapes. Wilke's Pink Champagne is described as a "heroic figure of "cunt positiveness," masturbation, and multiple orgasm. The sculpture is a rippling pink, petal-like, horizontal expansion of pleasure."[205] Hone's Fluted Gills #1 also has rippling porcelain lips, but does not cascade horizontally in an expansion of pleasure. Hone's gills/lips burst out of a stoneware vase or tube, and although they may not literally ripple as Wilke's latex ones do, Hone has successfully created a dramatic sense of movement in Fluted Gills #1. The feminist work of the 1970s has become so well-known, and the "embodied formalism" surrounding it has made it hard not to look at

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works such as Pod Series #7, Fluted Gills #1 and Folded Form without comparing them to vulvar shapes.

Fluted Gills #1 is ambiguous. While Chicago's and Wilke's work definitely references female genitalia, Hone's work addresses many issues including beauty, sexuality and nature, making its meaning ambiguous. Fluted Gills #1 is a hybrid with multiple ambiguous meanings. It is visually similar to porcelain flower clusters manufactured by companies such as Royal Doulton (fig. 3.108). Historically these clusters were created by women and were often collected by aristocratic women to decorate and beautify dwellings. However, Fluted Gills #1 is a mixture of porcelain and stoneware, and the colour is found on the vase part and not the flowers.

The title, Fluted Gills #1, is also ambiguous. A flute is a musical woodwind instrument but a flute is also an ornamental groove. A gill, like the musical woodwind instrument, requires air in order to work: it is the breathing organ with which a fish breathes in water. However, a gill is also the name given to the vertical plates found on the underside of a mushroom cap. These gills, or lamellae, are where the spores are produced, making it the reproductive area of the mushroom. Rather than abstracting the reproductive areas of the flower as O'Keeffe has done, Hone has abstracted the mushroom. The gills of the mushroom, with their multiple forms, resemble female genitalia while the shaft or stem of the mushroom resembles the phallus. From analysing the title, one can understand Fluted Gills #1 on many different levels: it can be a beautification of the underside of a mushroom, the elevation of the fungus from lowly pest to a beautiful centre piece displayed in a vase, or the work may also be understood as

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a reference to breathing, underwater breathing (a rather sensual idea in itself), decorative mark-making and music.

POLITICAL

Although Rocamora's and Hone's works do resemble essentialist vaginal works, they do not have the same political motivation behind their work as Chicago and Wilke. Chicago created works such as The Dinner Party, 1974-79 (fig. 3.105) in order to celebrate women in history, explore artistic practices generally associated with women, reclaim the female body for women and to create a "cunt positive" attitude.[206] Rocamora's and Hone's work do not have this motivation behind them.

Ann James' What's a Nice Girl Like You Doing in a Place Like This?, 1968 (fig. 3.109) is an erotic work with critical social punch to it, predating Chicago's The Dinner Party. James had seen the 1966 Norman Mackenzie Art Gallery's exhibit Edward Kienholz: Assemblages and Tableaus 1957-1966, where she was exposed to West Coast Funk filled with "bad taste" and personal narrative.[207] Jack Severson, a Regina artist, remembers visiting the exhibition and seeing erotically charged works such as Roxy's, 1961 and Back Seat Dodge '38, 1964 (fig. 3.111).[208] Timothy Long, head curator of the MacKenzie Art Gallery, writes: "Although his works were not made of ceramic, James found in Kienholz's socially charged assemblages a confirmation of the direction she was taking in her figurative work."[209]

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What's a Nice Girl Like You Doing in a Place Like This? is socially charged and subversive. Roukes quotes New York gallery owner Peter Joseph in his book Humor in Art: A Celebration of Visual Wit:

> Ordinary furniture or applied art is inherently conservative because it is designed and manufactured to reflect the times rather than to comment on them. Contemporary art furniture, on the other hand, is intentionally provocative. It creates metaphors for its users and compels them to reflect on deeply ingrained, often unconscious, habits of seeing and use.[210]

What's a Nice Girl Like You Doing in a Place Like This? comments on the treatment of women as furniture[211] and prostitutes within James' community.[212] Art history itself has many examples of depictions of women as furniture. Néret explains "[Hans Bellmer's] The Doll, 1938, a work of the early 1930s which can be pulled apart, wielded or flexed into whatever shape one pleases, marked a debut of the so-called 'object woman' in art. Forty years later, it is the table-woman, the chair-woman, and the stool-woman who assume their places in museums – the female patched back together as slave woman."[213] (figs. 3.110 & 3.112) Another example of the woman and chair may be found during the art nouveau period (fig. 3.112), and a German Expressionist example can be found with Franzi In Front of a Carved Chair, 1910 by Kirchner (fig. 3.114). What makes these works erotic depends on the viewer. To some, these works are extremely derogatory towards women, while others will find them erotic in terms of fetishism and masochism.[214]

James creates a nude that is quite different from women found in the examples mentioned above. The majority of the examples above depict idealized women. Their flesh and faces are beautiful and flawless. If they are wearing clothes, the clothes are

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meant to accentuate the eroticism of the work. James' nude is different. What's a Nice Girl Like You Doing in a Place Like This? is a nude without a head or limbs. It is an object par excellence. The nude cannot think or act; it is an object and brings home James' political message. The notion of the abject is also important in this work. It is not an idealized female figure. Instead, the breasts are sagging with nipples pointing to the ground. The clay is bumpy and has cracked, creating a skin covered in bumps, cracks and wrinkles. James was able to subvert the hegemonic image of an idealized female, something Chicago and other feminist had tried in the 1970s. The female grotesque, especially the old pregnant hag as seen in the terracotta figurines of Kerch (photographic examples have not been found), is mentioned in Bahktin's work which is discussed in greater detail in chapter two.[215] Mary Russo describes how Bahktin's notion of the carnivalesque and the grotesque may be applied to the female grotesque:

> The grotesque body is the open, protruding, extended, secreting body, the body of becoming, process and change. The grotesque body is opposed to the Classical body which is monumental, static, closed, and sleek, corresponding to the aspirations of bourgeois individualism; the grotesque body is connected to the rest of the world.[216]

James' chair depicts a changing, old body that is in opposition to the Classical body. Her anti-establishment techniques also embody the grotesque.

It has been recorded that James was trying to make a social comment with her chair. Yet, the work may also be erotic not only because it depicts a naked body but also because of the design of the chair which pushes it into Kline's third category of subversive craft, the interstitial. The chair has been pushed beyond its function. In addition, not only is the subject matter jarring, but should one attempt to use the chair,

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one would experience a physical jolt as well. Male or female, should one sit on the chair, the genitals of both the user and the nude would touch. The examples above do not have this type of intimate contact. Instead, there is a distance between both user and voyeur. This intimacy and James' counter-hegemonic representation of the female nude may explain why the work created a controversy when it was exhibited at the Rothman's Art Gallery in Stratford, Ontario and had to have a Plexiglas cover put over it.[217]

Public and erotic art have similarities and differences. Usually they occupy different spaces, but, as we've seen with the works of Sures and Fafard, there are exceptions. Both erotic and public ceramics can serve as either hegemonic or counter-hegemonic tools, making the work powerful and engaging to a variety of people. Accessibility and humour are important to both erotic and public ceramics. However, what makes these works doubly subversive is their association with craft and the domestic. Kline's categories of subversive craft have helped to outline just how transgressive public and erotic ceramics can be.

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[1] Milton Cummings, Jr. and Richard S. Katz, "Government and the Arts in the Modern World: Trends and Prospects," in The Patron State, eds. Cummings and Katz (New York: Oxford University Press, 1987), 367.

[2] However, there will be examples of public erotic art included in this chapter.

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[3] Dian Marino, "Reframing: Hegemony and Adult Education," in Wild Garden: Art, Education, and the Culture of Resistance (Toronto: Between the Lines Press, 1997), 105.

[4] Malcolm Miles, "The Monument," in Art, Space and the City, Malcolem Miles (London: Routledge, 1997), 66.

[5] Alyce Mahon, Eroticism and Art (Oxford: Oxford University Press, 2005), 37.

[6] Katy Kline, Subversive Crafts (Cambridge, Massachusetts: MIT List Visual Arts Center, 1993), 6.

[7] Kline, Subversive Crafts, 8-9.

[8] Oxford Paperback Dictionary, 4th ed., s.v. "public."

[9] Carol Becker, "The Artist as Public Intellectual," in The Politics of Culture, eds. Gigi Bradford, Michael Gary and Glenn Wallach (New York: The New Press, 2000), 245.

[10] Marcel Hénaff and Tracy B. Strong, "The Conditions of Public Space: Vision, Speech, and Theatricality," in Public Space and Democracy, eds. Marcel Hénaff and Tracy B. Strong (Minneapolis: University of Minnesota Press, 2001), 2-4.

[11] Hénaff and Strong, "The Conditions of Public Space," 5.

[12] Miles, "The Monument," 61.

[13] Miles, "The Monument," 66.

[14] For biographical information on Beug, see chapter two.

[15] The Fieldhouse is located at 1717 Elphinstone Street in Regina.

[16] Informational plaque located beside Patterned Ground. See footnote 17 for more information.

[17] The didactic panel reads: "As part of its ongoing efforts to incorporate artwork in public environments, the City of Regina commissioned Regina artist Lorne Beug to create this large ceramic mural for the Regina Fieldhouse. As its title implies, Patterned Ground depicts the geometric shapes associated with aerial views of Saskatchewan. / By basing the work on the format of an open book the artist has created an association between man's use of the land and his use of books as records of culture. In this context, the images of pools and fields in the work relate to the notion of simulated settings such as the Regina Fieldhouse and the Lawson Pool as examples of culturally determined environments. / In the foreground, the surface of the land gives way to a cross section of geological strata which contains cultural artefacts imbedded in layers of indigenous rock. This portion of the work is a reminder of the overwhelming power of nature's processes and of the comparative transience of civilization and its structures. / Created over an intensive five month period of work, the piece was developed in many separate segments consisting of individually decorated glazed tiles. By August of 1987 the mural was finally assembled and installed in the new Fieldhouse in time for the Western Canada Summer Games."

[18] Lorne Beug, personal interview by author, Regina, Saskatchewan, December 17, 2003, Beug-6.

[19] See below for a general history on the tile.

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[20] Lorne Beug, "Re: Hopefully the last set of questions I will have to ask...," e-mail correspondence with the author, June 10 & July 2, 2006.

[21] Informational plaque located beside Patterned Ground.

[22] All biographical information is gathered from the Lorraine Malach artist file at the MacKenzie Art Gallery. From 1951 to1953, she studied at the University of Saskatchewan, Regina Campus. From 1953 to 1957, Malach studied at the Barnes Foundation, Merion, Pennsylvania, and received an Honours Degree from the Pennsylvania Academy of Fine Arts.

[23] For more information on the Hansen-Ross Pottery, see chapter one.

[24] Folmer Hansen, personal interview by author, Fort Qu'Appelle, May 17th, 2004, Hansen-7.

[25] The Connaught Library is located at 3435 13th Avenue in Regina.

[26] Regina Leader Post, "Sculpture Unveiled," Regina Leader Post, November 16, 1976.

[27] As a child, I remember touching and interacting with the work.

[28] Holy Rosary is located at 2140 Cameron Street in Regina.

[29] Holy Rosary Cathedral, "The Glorious Mysteries by Lorraine Malach, In Ceramic," free photocopied pamphlet available at Holy Rosary Cathedral. The Marian Year, declared by the Pope, celebrates Mary.

[30] Telephone conversation with Holy Rosary church employee Arlene Cornish, held March 28, 2006.

[31] Rev. Robert J. Jaskot and Bishop W. Francis Malooly, The Rosary with the Luminous Mysteries: Scripture Meditation and Prayer from the Liturgy (Baltimore: Barton-Cotton, Inc., 2003).

[32] Holy Rosary Cathedral, "The Glorious Mysteries by Lorraine Malach, In Ceramic."

[33] Holy Rosary Cathedral, "The Glorious Mysteries," Holy Rosary Cathedral, http://users.accesscomm.ca/holyrosary/webpage.html (accessed March 20, 2006).

[34] City of Moose Jaw, "Murals of Moose Jaw," City of Moose Jaw, http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/index.shtml (accessed April 12, 2006).

[35] Maxine Miller, "Some Questions About the Moose Jaw Murals," e-mail correspondence with the author, March 21 & 28, 2006.

[36] Maxine Miller, "Some Questions About the Moose Jaw Murals," e-mail correspondence.

[37] City of Moose Jaw, "Murals of Moose Jaw," (accessed April 12, 2006).

[38] Mira Engler, "Drive-Thru History: Theme Towns in Iowa," Landscape 32, no. 1 (1993): 8-18.

[39] Some of these features include: theatrical tours of the tunnels below the city, which were used during prohibition to smuggle and hide things and people, and a mineral spa.

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[40] Erik Cohen, "Authenticity and Commoditization in Tourism," Annals of Tourism Research 15 (1988): 383.

[41] Bechtold and Cline participated in a weekend workshop and Dusel observed the workshop. After the weekend, the other participants in the workshop did not continue with the project and therefore Dusel joined the remaining two in order to help complete the mural. Source: Jo-Anne Dusel, "Temple Garden 1921 Questions," e-mail correspondence with the author, March 21, 2006.

[42] Jo-Anne Dusel, "Temple Garden 1921 Questions," e-mail correspondence with the author, March 21, 2006.

[43] Grove Art Online, s.v. "mosaic" (by Catherine Harding), http://www.groveart.com/ (accessed April 12, 2006).

[44] Hans Van Lemmen, Tiles: 1,000 Years of Architectural Decoration (New York: Harry N. Abrams, Inc., Publishers, 1993), 11.

[45] Marilyn Stockstad, Art History, 2nd ed. (Upper Saddle River, New Jersey: Prentice-Hall, Inc., 2002), 70.

[46] The Islamic empire eventually extended from the borders of India in the east, through Iran, Mesopotamia, North Africa and into Spain.

[47] Grove Art Online, s.v. "mosaic," (accessed April 12, 2006).

[48] Rob Froese, "Summary of Telephone Conversation," e-mail correspondence with author, April 16, 2006.

[49] Froese, "Summary of Telephone Conversation," e-mail correspondence.

[50] Froese received a BA from the University of Saskatchewan in 1987 and a BFA in ceramics from the University of Regina in 1994. He lived in Japan from 1995 – 2004. He is currently the Artist-in-Residence in Moose Jaw. Source: Series Medicine Hat, "Thrown and Altered Forms: Rob Froese," Medicine Hat College, 2005, http://www.mhc.ab.ca/series/RobertFroese.htm (accessed March 26, 2006).

[51] Froese, "Summary of Telephone Conversation," e-mail correspondence.

[52] Ralph Vawter is credited as the artist of the Degenstein Switch Centre panels in one of two versions of a Regina Downtown "Public Art Guide." The author has tried to find out why the name only appears in one version of the pamphlet but both the City of Regina and the Regina Downtown Association have not been able to answer this or to tell her their source for Ralph Vawter as the artist.

[53] The Degenstein Switch Centre was built in 1957 and Sasktel has a film where two men are seen carving the Tyndall Stone panels at the building on the day it was opened. SaskTel is unable, at this point, to identify the two men. The imagery is based on a popular telecommunications publication at the time called "From Smoke Signals to Satellites." Source: Telephone conversation with SaskTel employee Peter Williamson, August 22, 2006.

[54] Patterson Place was built in 1924. Ron Tillie, Manager of Exhibit Development at the Royal Saskatchewan Museum (the current occupants of the building) believes that the material used for the tympanum is plaster because in some of the chipped areas it is white. Source: Telephone conversation with Ron Tillie, August 17, 2006.

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[55] The images on the murals are not offical images of SaskTel but instead reference subject matter found in telecommunication publications such as "From Smoke Signals to Satellites." It is not known if Froese had seen this early publication but his iconography fits well with the other two examples.

[56] Other collaborations with Hansen Ross Pottery noted on her CV from MacKenzie Art Gallery artist file include Fourteen Stations of the Cross, 1963, located at St. Michael's Retreat House in Lumsden, SK; Sunflower, 1968, part of the Saskatchewan Arts Board Collection and a work in the Catholic Information Centre in Regina.

[57] Jake Ketler is a Saskatoon mason credited with collaborating on the installation of her work in the Sturdy Stone building (Deana Driver, "Lorraine Malach – A Great Talent Plus Inspiration = Disinctive Murals," Prairie Arts 1, No. 5 (Fall 1983): 21), Holy Rosary Cathedral (Holy Rosary Cathedral, "The Glorious Mysteries by Lorraine Malach, In Ceramic," free photocopied pamphlet available at Holy Rosary Cathedral.), Notre Dame Church in Port Alberni, BC (Elaine Carlson, "Lorraine Malach Between Commissions," Regina This Month (June 1982): 4.) completed the installation for The Story of Life, 2003 in Drumheller, AB. Royal Tyrell Museum (Royal Tyrrell Museum, "The Story of Life," Tracks + Traces, Issue 2 (Winter 2003): 4).

[58] Judith Stein, "Collaboration," in The Power of Feminist Art: The American Movement of the 1970s, History and Impact, eds. Norma Broude and Mary D. Garrard (New York: Harry N. Abrams, Inc., 1994), 226.

[59] All seven forms of collaboration are: aesthetic partnership, updated model of the quilting bee, potluck format, forum of a political demonstration, public art, eco feminists and collaboration with a newly discovered heritage.

[60] Stein, "Collaboration," 226.

[61] Donald Goodes, "The Controversy Archive," Plug In: A Disarming Collection, 1998 http://www.plugin.org/disarm/archive.htm#Nugent (accessed November 27th, 2004).

[62] Norma Broude and Mary Garrard, "Introduction: Feminism and Art in the Twentieth Century," in The Power of Feminist Art, eds. Norma Broude and Mary D. Garrard (New York: Harry N. Abrams, Inc., 1994), 23.

[63] Biographical information on Joe Fafard may be found in chapter two.

[64] The inclusion of figure 3.10 is to show the similarities between figure 3.9 and 3.10. There is not a lot of information on this work and I have included it, in part, to make others aware of it and to possibly learn more about it.

[65] The point of Malach's sensitivity to her audience is discussed in my chapter "A Feminist Lens on Six Female Ceramists in Regina," included in the Regina Clay: Worlds in the Making catalogue.

[66] Biographical information on David Gilhooly may be found in chapter two.

[67] Joe Fafard, interview by author, near Lumsden, SK, December 19, 2003, Fafard-16-17.

[68] Fafard's design for the frog won in 1971. Fafard, personal interview, Fafard-17

[69] Fafard, personal interview, Fafard-18.

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[70] Paulo Freire, Pedagogy of the Oppressed, trans. Myra Bergman Ramos (New York: The Continuum International Publishing Group Inc., 2003), 71-72.

[71] Freire, Pedagogy of the Oppressed, 79-81.

[72] Tom Finkelpearl, "Interview: Paulo Freire: Discussing Dialogue," in Dialogues in Public Art (Cambridge, Massachusetts: The MIT Press, 2000), 277-292.

[73] Finkelpearl, "Interview: Paulo Freire," 278.

[74] Finkelpearl, "Interview: Paulo Freire," 278.

[75] Finkelpearl, "Interview: Paulo Freire," 279.

[76] The Neil Balkwill Civic Arts Centre is located at 2420 Elphinstone Street in Regina.

[77] Information regarding the bench project was supplied by Lorne Beug via e-mail correspondence (Lorne Beug, "Some questions about your benches," e-mail correspondences with author, March 28, 2006 & April 11, 2006.).

[78] According to Beug, some sponsors did voice a preference as to where the bench they sponsored should be located and these requests were accommodated when it was possible.

[79] Kym Pruesse, "Thoughts on Intervention," in Accidental Audience: Urban Interventions by Artists, ed. Kym Pruesse (Toronto: off\site collective, 1999), 7-9.

[80] MacDonald received an Honours Diploma from OCAD in 1996, a BFA from NSCAD in 1997 and an MFA from Alfred University in 1999. Visual Art Department, "People," University of Regina, 2002, http://www.uregina.ca/finearts/visual/people.html (accessed March 29, 2006).

[81] SaskCulture Inc., "Background on SaskCulture Inc. Board," SaskCulture Inc., 2006, http://www.saskculture.sk.ca/SaskCulture/board_bios.htm (accessed March 29, 2006).

[82] Visual Art Department, "People," University of Regina, 2002, http://www.uregina.ca/finearts/visual/people.html (accessed March 29, 2006).

[83] Felipe Diaz and Annette Hurtig, Resisting Arrest: Seeking Sustainability (Regina: Dunlop Art Gallery, 2005), 5-6.

[84] As quoted in Diaz and Hurtig, Resisting Arrest: Seeking Sustainability, 6.

[85] See chapter one for a brief historical explanation of porcelain.

[86] Delores Hayden, The Power of Place: Urban Landscapes as Public History (Cambridge, Massachusetts: The MIT Press, 1999), 15.

[87] Hayden, The Power of Place, 15-16.

[88] Hayden, The Power of Place, 16.

[89] Jeannie Mah, "Jeannie Mah: History + Memory 2 =," What's On, Dunlop Art Gallery, 1997-2000, http://www.dunlopartgallery.org/mah/hist.html (accessed April 3, 2006).

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[90] It is argued here that the ground floor is a public area because, unlike the other floors in City Hall, one does not need to have an "appointment" in order to enter the space.

[91] Mah "Jeannie Mah: History + Memory 2 =," (accessed April 3, 2006).

[92] Jeannie Mah, personal interview by author, Regina, Saskatchewan, December 18, 2003, Mah-9-13.

[93] Mah, personal interview by author, Mah-18.

[94] Hayden, The Power of Place, 9.

[95] As a child, I fondly remember stopping in small-town Saskatchewan during my family's road trips to get a milkshake at the local Chinese restaurant.

[96] The didactic panel consists of an artist's statement, biographical information and three photographs: a current photograph of Mah, a photograph of Mah as a child outside the family store, and an aerial view of city hall with the former location of the family store marked in red.

[97] Cummings and Katz, "Government and the Arts," 351.

[98] Cummings and Katz, "Government and the Arts," 350 & 354.

[99] The term "demonstration project" is described by Cummings and Katz, "Government and the Arts," 356.

[100] Agencies listed in the Sturdy-Stone Artwork publication include: Administrator of Estates, Consumer Affairs, Co-operation and Co-operative Development, Crimes Compensations Board, Culture and Youth, Executive Council, Government Services, Health (Regional and Dental), Highway Traffic Board (Motor Carrier), Industry and Commerce, Law Reform Commission, Revenue, Supply and Services, Saskatchewan Hearing Aid Plan, Saskatchewan Hospital Services Plan, Saskatchewan Mining and Development Corporation, Social Services, Tourism and Renewable Resources, Urban Affairs and Worker's Compensation Board. Note: this list does not reflect the current departments located in the Sturdy-Stone Centre but instead lists the departments occupying the building closer to the date of construction of the artworks.
Merchants listed in the publication Sturdy-Stone Artwork include: Audrianne's Cruise and Leisure Wear, Boe Navarr Jewellers, Dog 'N' Suds Family Restaurant, Eyewear Gallery, Fancy Vixens, Bo-Tek, Flowerland Florist, Holiday Village Travel, It's A Small World, Kiki's Jean Shoppe, Kitchen Things, Nibblers' Nook, O Hair Now Unisex Salon, Phase Two Photo, Sadies for Ladies, Saskatoon Colour and Sound, Snack Shack, Sturdy-Stone Stationary 1980, Wells Studio of Design, Women's World and "A liquor board outlet located within the mall is another service provided to the public." Note: this list does not reflect the current merchants located in the Sturdy-Stone Centre, but instead lists the merchants occupying the building closer to the date of construction of the artworks.
Source: Government of Saskatchewan, Sturdy-Stone Artwork (Saskatoon: Department of Government Services, no date), 1.

[101] Government of Saskatchewan, Sturdy-Stone Artwork, 5.

[102] Caroline Heath, "Saskatchewan Artists for Study Stone," Saskatchewan Arts (Saskatchewan Arts Board) 2, no. 3 (Winter 1980): 6.

[103] Government of Saskatchewan, Sturdy-Stone Artwork, 5.

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[104] Cummings and Katz, "Government and the Arts," 361.

[105] According to Jim Ellemers, he had created a list of ceramists only because he could only envision ceramic work on the outside of the building where the Sures and Woolsy-Hardy pieces are. For continuity, he suggested ceramic inside the building as well. Source: Telephone conversation with Ellemers August 18, 2006.

[106] Billyard lived in Winnipeg until the age of six. He studied at the University of Manitoba with Charlie Scott and received a BFA in 1967. From 1967-1969, Billyard studied with Henry Takamoto at Claremont Graduate School in California. In addition, Billyard managed the arts and crafts in Rankin Inlet from 1970-1973 and was involved with ceramics there. Source: Robert Billyard, "Telephone Conversation Summary", e-mail correspondence with author, March 23 & 24, 2006.

[107] Robert Billyard, "Telephone Conversation Summary," e-mail correspondence with author, March 23 & 24, 2006.

[108] The maquettes were also purchased by the government and are now located in a government building on Idylwyld Drive in Saskatoon. Source: Billyard, "Telephone Conversation Summary," e-mail correspondence.

[109] Billyard, "Telephone Conversation Summary," e-mail correspondence.

[110] Victor Cicansky, Cicansky's Murals and Public Artworks, http://www.cicansky.ca/public (accessed March 26, 2006).

[111] Victor Cicansky, "The Old Working Class," Cicansky's Murals and Public Artworks, http://www.cicansky.ca/public/owc/index.html (accessed March 26, 2006).

[112] Susan Tunick, "Architectural Terra Cotta: Preserving the Inheritance," in Ceramic Millennium, ed. Garth Clark (Halifax, Nova Scotia: The Press of the Nova Scotia College of Art and Design, 2006), 177.

[113] More study is needed to find out whether or not terra cotta has been used as extensively in Saskatchewan.

[114] Tunick, "Architectural Terra Cotta," 180.

[115] Ralph Nilson, Discover Saskatchewan: A Guide to Historic Sites (Regina: Canadian Plains Research Centre, 1998), 160.

[116] Victor Cicansky, "The New Working Class," Cicansky's Murals and Public Artworks, http://www.cicansky.ca/public/nwc/index.html (accessed March 26, 2006).

[117] Don Kerr, The Garden of Art: Vic Cicansky, Sculptor (Calgary: University of Calgary Press, 2004), 25.

[118] Phyllis Kronhausen and Eberhard Kronhausen, Erotic Art: A Survey of Erotic Fact and Fancy in the Fine Arts, Volume 1 (New York: Bell Publishing Company, 1968), 8.

[119] Paul Mathieu, Sexpots: Eroticism in Ceramics (New Brunswick, New Jersey: Rutgers University Press, 2003), 14.

[120] Mathieu, Sexpots, 14.

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[121] Grove Art Online, s.v. "erotic art" (by Peter Webb), http://www.groveart.com/ (accessed July 13, 2006).

[122] Encyclopedia Britannica Online, s.v. "pornography," http://search.eb.com/eb/article-9060885 (accessed July 13, 2006).

[123] Lynda Nead, The Female Nude: Art, Obscenity and Sexuality (London: Routledge, 1992), 93.

[124] Tomas Kulka, Kitsch and Art (University Park, PA: The Pennsylvania State University Press, 2002), 13-14 and Nead, The Female Nude, 94.

[125] Nead, The Female Nude, 85.

[126] For this chapter, the realms of the pornographic, erotic and transcendental nude will reflect my idea of what they are. These are based in part on what stimulates me, what causes me to think and laugh and what causes me to contemplate formal qualities. Someone else may have a totally different idea as to what constitutes a transcendental nude or whether something like it even exists.

[127] Nead, The Female Nude, 91-92.

[128] Hans-Jürgen Döpp, The Erotic Museum in Berlin (London: Parkstone Press, 2000), 28.

[129] Nicholas Roukes, Artful Jesters: Innovators of Visual Wit and Humor (Berkeley: Ten Speed Press, 2003), 5-6.

[130] Roukes, Artful Jesters, 6.

[131] Roukes, Artful Jesters, 6.

[132] Mikhail Bakhtin, "Laughter and Freedom," in Contemporary Critical Theory, ed. Dan Latimer (San Diego: Harcourt Brace Jovanovich, Publishers, 1989), 300-301.

[133] Nicholas Roukes, Humor in Art: A Celebration of Visual Wit (Worcester, Massachusetts: Davis Publications, Inc., 1997), 14, 83-85.

[134] Roukes, Humor in Art, 51.

[135] David Gilhooly, "A question about your FrogFred's Erotic Frog Colouring Book," e-mail correspondence with the author, July 15, 2006.

[136] Tee A. Corinne, The Cunt Coloring Book (San Francisco: Pearlchild, 1975; San Francisco: Last Gasp, 1988). Also published as Labiaflowers (Tallahassee, FL: Naiad Press, 1981).

[137] Mathieu, Sexpots, 50.

[138] Edward Lucie-Smith, Sexuality in Western Art (1991; repr., London: Thames and Hudson, 1997), 171.

[139] Laura Mulvey, "Visual Pleasure in Narrative Cinema" and "Afterthoughts on "Visual Pleasure and Narrative Cinema" inspired by Duel in the Sun," in Feminism and Film Theory, ed. by Constance Penley (New York: Routledge, 1988).

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[140] Rosemary Betterton, "How do Women Look? The Female Nude in the Work of Suzanne Valadon," in Looking on: Images of Feminity in the Visual Arts and Media, ed. Rosemary Betterton (London: Pandora, 1987), 221.

[141] There is folklore regarding the availability of prostitutes in Moose Jaw for the cost of two dollars. Louise Krueger relates that there was a joke about a shortage of two-dollar bills in Regina because they all went to Moose Jaw.

[142] The torn-away walls may have been inspired in an indirect way by the work of Ric Gomez and Gordon Matta-Clark (1943-1978). Jack Severson, a former student of Gomez, remembers Gomez's work and describes it: "He [Gomez] did this house kind of a piece where he took a corner of a house, walls and part of a floor, or made it look like that at least. He had this section of hardwood floor and part of a wall. It's like he took a saw and cut out a great big chunk out of a house. I think he was influenced by Matta-Clarke." Source: Jack Severson, personal interview by author, Regina, Saskatchewan, December 13, 2003, Severson-8.

[143] Bruce W. Ferguson and Carol A. Phillips, Victor Cicansky: Clay Sculpture (Regina: Norman MacKenzie Art Gallery, 1983), 13.

[144] It is interesting to note that both Degas and Colville have created works where women have been using binoculars to gaze back at the viewer.

[145] Anthea Callen, "Degas' Bathers: Hygiene and Dirt – Gaze and Touch," in Dealing with Degas: Representations of Women and the Politics of Vision, eds. Richard Kendall and Griselda Pollock (New York: Universe, 1992), 172.

[146] Callen, "Degas' Bathers ," 173 & 177.

[147] Mulvey, "Visual Pleasure in Narrative Cinema," 59.

[148] Callen, "Degas' Bathers," 164.

[149] James attended the University of Saskatchewan, Regina Campus in 1969. At the University, she studied with Ken Lochhead, Art McKay, Ric Gomez and Jack Sures. All biographical information is gathered from the Ann James artist file at the MacKenzie Art Gallery which includes several CVs.

[150] See chapter two for biographical details on Beth Hone.

[151] Albert Gatin, personal interview by author, Regina, Saskatchewan, December 27, 2003, Gatin-1,7 & 8.

[152] Stephen Little, ...isms: Understanding Art (New York: Universe Publishing, 2004), 103.

[153] Little, ...isms, 103.

[154] Gill Perry, "Primitivism and the "Modern"," in Primitivism, Cubism, Abstraction: The Early Twentieth Century, Charles Harrison, Francis Frascina and Gill Perry (New Haven & London: Yale University Press, 1994), 4.

[155] Lesley Gillilan, Kitsch Deluxe (London: Octopus Publishing Group Ltd., 2003), 34 & 36.

[156] Jack Sures, personal interview by author, Regina, Saskatchewan, December 12, 2003, Sures-7.

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[157] Examples do exist where erect penises may be found on functional ware. For example, the erotic wares of ancient Greece contain examples of men with erect penises.

[158] Sures, personal interview, Sures-16.

[159] Roukes, Humor in Art, 14.

[160] See chapter two for more biographical information on Levine and Arneson.

[161] See chapter two for a more detailed discussion on the funk aesthetic.

[162] Roukes, Humor in Art, 14.

[163] With the advent of Viagra, more attention has been brought to this subject. It is interesting to note that many of Viagra's advertising campaigns use humour to approach the subject.

[164] All biographical information is from telephone and e-mail correspondences with Ledingham.

[165] Ledingham studied sociology and fine art at the University of Saskatchewan, Regina Campus from 1967-70. She then studied painting and drawing in Paris, France from 1970-1972. Upon her return to Regina, she studied at Extension from 1972-1973.

[166] Ledingham taught at the 5th Street Studio, Saskatoon from 1975-1980. She was a sessional lecturer at the University of Saskatchewan, Saskatoon from 1978-1996, and from 1986-2002 she taught at the SIAST Woodland Campus in Prince Albert Saskatchewan.

[167] Artist statement provided by Ledingham.

[168] Sarah Carr-Gomm, Dictionary of Symbols in Art: The Illustrated Key to Western Painting and Sculpture (London: Duncan Baird Publishers, Ltd., 1995), s.v. "butterfly".

[169] Nead, The Female Nude, 98.

[170] Nead, The Female Nude, 98.

[171] Lucie-Smith, Sexuality in Western Art, 256.

[172] See Joe Fafard: Cows and Other Luminaries by Matthew Teitelbaum and Peter White, pp. 15-20 and "Working in the Flatland: An Interview with Joe Fafard" by Robert Enright, p. 15, for a discussion on Fafard's use of the cow as a means to solve problems.

[173] Nancy Tousley, "Community Spirit," Canadian Art 5, no. 1 (Spring/March 1988): 60.

[174] Matthew Teitelbaum and Peter White. Joe Fafard: Cows and Other Luminaries 1977-1987 (Saskatoon: Mendel Art Gallery, 1987), p. 16.

[175] Teitelbaum and White, Joe Fafard, 17-18.

[176] An interesting comparison is Saskatoon's Patrick Traer's Teabagging Series that explores, among other things, the fragility and feminine aspects of testicles with furniture, sadomasochism, homoeroticism and the sporting world (punching bags). See Helen Marzolf, Matchless (Saskatoon: Kenderdine Art Gallery, 2003).

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[177] Gilles Néret, Twentieth-Century Erotic Art, eds. Angelika Muthesius, Burkhard Riemschneider and trans. Craig Reishus (Köln: Benedikt Taschen, 1993), 90.

[178] Encyclopaedia Britannica Online, s.v. "loving cup," http://search.eb.com/eb/article-9049139 (accessed July 11, 2006).

[179] The Cathedral Neighbourhood Centre is located at 2900 13th Avenue in Regina.

[180] Victor Cicansky, "CV," located in the MacKenzie Art Gallery's corresponding artist file.

[181] Robert Enright, "Vic Cicansky 'of clay and craven I sing'," Arts Manitoba (Summer 1983): 11.

[182] Kerr, The Garden of Art, 53.

[183] Nancy Tousley, "Sexy Veggies: Artist Victor Cicansky Challenges Censorship with Ceramic Sculptures of Sensuous Vegtables," Calgary Herald, May 14, 1995: E1 & E3.

[184] Kerr, The Garden of Art, 53.

[185] See chapter two for biographical information on David Gilhooly.

[186] David Gilhooly, "Seducing a Rutabaga in an Overstuffed Chair, 1974," The Frog World and Other Animals, Camille Chang, 2006, http://www.davidgilhooly.com/03/s05excess.htm (accessed May 2, 2006).

[187] David Gilhooly, The Frog World and Other Animals, Camille Chang, 2006, http://www.davidgilhooly.com/03frogworld.htm (accessed May 2, 2006).

[188] Phyllis Kronhausen and Eberhard Kronhausen, Erotic Art: A Survey of Erotic Fact and Fancy in the Fine Arts, Volume 2 (New York: Bell Publishing Company, 1968), 9.

[189] See chapter one for more biographical information on Farrero. Chapter one also discusses Farrero's functional work in more detail.

[190] The other three, Recontre, Distance and Separation, depict phases in a courtship.

[191] Tim Nowlin, Three of a Kind: Bolen, Farrero, Rocamora (Regina: Rosemont Art Gallery Society Inc., 1999), 3.

[192] Néret, Twentieth-Century Erotic Art, 98-99.

[193] Charley Farrero, personal interview by author, Meacham, Saskatchewan, May 8, 2004, Farrero-9.

[194] Rocamora studied at the University of Regina from the winter semester of 1974 until the spring semester of 1976. Source: Anita Rocamora, correspondence with author, November 8, 2005.

[195] See chapter one for more information on the North Star Pottery.

[196] Rocamora was a member of the North Star Pottery from 1976-1980. She then moved to Meacham for a year and then returned to Meacham again in 1986. Source: Rocamora, correspondence with author, November 8, 2005.

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[197] Canadian Clay & Glass Gallery, "Vessel-Essense [*sic*]: Anita Rocamora," Canadian Clay and Glass Gallery, 2005, http://www.canadianclayandglass.ca/Anita%20Rocamora.html (accessed November 13, 2005).

[198] Anita Rocamora, personal interview by author, Meacham, Saskatchewan, May 11, 2004, Rocamora-8-9.

[199] Mathieu, Sexpots, 195 & 197.

[200] Mathieu, Sexpots, 195.

[201] Mathieu, Sexpots, 197.

[202] During research for a paper I wrote on women ceramists in Regina, Hone related that her work is inspired by fungal forms found around her house rather than the human body.

[203] Stockstad, Art History, 1107.

[204] Marcia Brennan, "Introduction," in Painting, Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics, Marcia Brennan (Cambridge, Massachusetts: The MIT Press, 2001), 8.

[205] Joanna Frueh, "The Body Through Women's Eyes," in The Power of Feminist Art: The American Movement of the 1970s, History and Impact, eds. Norma Broude and Mary Garrard (New York: Harry N. Abrams, Inc., Publishers, 1994), 201.

[206] Frueh, "The Body," 191.

[207] Timothy Long, "Regina Clay: Worlds in the Making," in Regina Clay: Worlds in the Making, ed. Timothy Long (Regina: MacKenzie Art Gallery, 2005), 31.

[208] Jack Severson, personal interview by author, Regina, Saskatchewan, December 13, 2003, Severson-36-37.

[209] Long, "Regina Clay," 31.

[210] Roukes, Humor in Art, 62-63.

[211] Long, "Regina Clay," 31.

[212] Comments made during a round-table discussion at the MacKenzie Art Gallery in Regina on November 19, 2005.

[213] Néret, Twentieth-Century Erotic Art, 145.

[214] The inclusion of examples of Carabin, Bellmer and Kirchner's work is meant to give the reader a sense of how women have been depicted as chairs in the past. To discuss each of these works and the problematic depiction of the women as objects is beyond the scope of this paper.

[215] Mary Russo, The Female Grotesque: Risk, Excess and Modernity (New York: Routledge, 1995), 63.

[216] Russo, The Female Grotesque, 62-63.

[217] Long, "Regina Clay," 49.

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Conclusion

Saskatchewan ceramics is a varied and exciting field. My hope is that my Prairie Pots and Beyond: Saskatchewan Ceramics 1950 – 2005 will generate more excitement and research about this rich topic.

All of the ceramists whom I examined have either lived or are currently living in Saskatchewan. Their works have been compared not only to each other, but also to other ceramists both past and present, as well as other types of art. It is important to examine ceramics from a variety of different viewpoints. All too often, ceramic magazines are filled with technical information, and little space is devoted to examining how a ceramist's work fits into a larger picture. As Garth Clark states: "It is obvious now that the prize for creativity does not go to the potter with the best throwing skills, the most unique glazes or the biggest kiln."[1]

Some Saskatchewan ceramists have been left out of this thesis. It is not my intention to discredit their work, but rather it is a case of having to make tough decisions due to space and time. As it is, I realize that I have significantly exceeded the normal length of an MA thesis. I hope others will question my choices, and take it upon themselves to write about those I have omitted, and to expand on those I have included.

The next step to take when examining the works of Saskatchewan ceramists is to record and analyse a ceramist's oeuvre. Once again, Clark points out that "Scholarship in ceramics has not yet reached the level where a potter's output is so clearly analysed that we can identify their masterworks."[2] Fafard, Gilhooly, Levine and Cicansky have had a number of catalogues dedicated to their work and are approaching a level where

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reproductions of their work are accessible and allow scholars to see the development of their practice. For others, there is a desperate need for someone to sit down and "get their hands dirty" recording their work. Many ceramists have a few pieces that have been reproduced a number of times, but beyond those "key" pieces, little has been recorded or analysed.

If ceramics is to be taken seriously and move beyond the hobby stigma, more scholarly research is needed. Prairie Pots and Beyond: An Examination of Saskatchewan Ceramics from the 1960s to Present has attempted to not only give the reader factual and technical information, but it has also attempted to give the reader tastes of methodologies for a critical approach to ceramics.

There obviously is so much more that could be done to examine this subject from a historical or theoretical perspective. I felt it was necessary to take a broad perspective of Saskatchewan ceramics because one cannot focus on specifics until an overall understanding has been established. I also wrote it at a time when many of the key figures in Saskatchewan ceramics were still accessible and willing to participate in the interview process. I hope that the lengthy third volume of interviews will provide oral history that increases the value of the thesis proper and enriches its content. I conclude acutely aware of how much more I could say and how much more remains to be done, but also aware that this is already an exceptionally long MA thesis. Take both of these as signs of my great enthusiasm for and dedication for my subject.

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[1] Garth Clark, "Between a Toilet and a Hard Place: Is the Ceramic Avant-Garde a Contradiction in Terms?," in Shards, ed. John Pagliaro (New York: Distributed Art Publications, 2003), 347.

[2] Clark, "Between a Toilet," 335.

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PRAIRIE POTS AND BEYOND:

AN EXAMINATION OF SASKATCHEWAN CERAMICS FROM THE 1960s TO PRESENT

.....

by

Julia Krueger, BA (Honours)

A thesis submitted to the Faculty of

Graduate Studies and Research in partial fulfilment

of the requirements for the degree of

Master of Arts

In Canadian Art History

VOLUME 2

Carleton University

OTTAWA, Ontario

September 1, 2006

2006, Julia Krueger

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Introduction – Images

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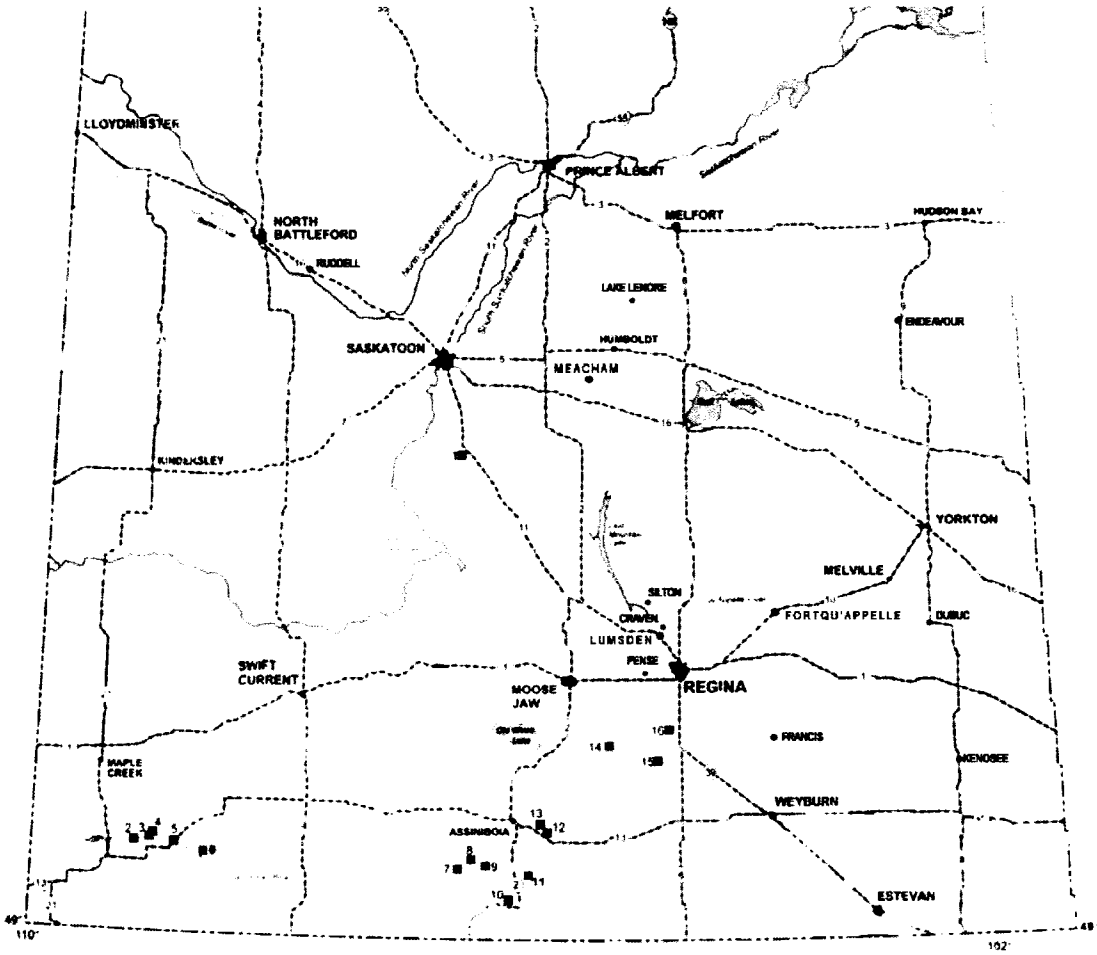

Figure 0.1 – Southern and Central Saskatchewan Map Highlighting Clay Resources

1. Saskatoon clay quarry and plant (Cindercrete Products)
2. Ravenscrag clay quarry (brick) (IXL Industries Ltd.)
3. PR-1 clay quarry (stoneware) (Plainsmen Clays)
4. PR-3 clay quarry (stoneware) (Plainsmen Clays)
5. Eastend quarry
6. Frenchman clay prospect
7. Wood Mountain – Fir Mountain kaolin prospect
8. Flintoft clay pit (refractory and ball clay) (closed)
9. Gollier Creek kaolin deposit
10. Rockglen clay pit (brick clay) (IXL Industries Ltd.)
11. St. Victor bentonite deposit (swelling bentonite)
12. Readlyn ball clay deposit
13. Willows clay pit (refractory and ball clay)
14. A.P. Green Claybank brick plant (closed)
15. Truax bentonite quarry (stoneware) (Canadian Clay Products Inc.)
16. Wilcox bentonite plant (Canadian Clay Products Inc.)

Source: Map is based on a Saskatchewan Energy and Mines map 1999 Edition.

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Figure 0.2 – Joe Fafard
Frog, 1971
Collection: University of Regina
Location: College Ave., Regina
Note: The author's brother and sister are in this photograph.
Photograph was taken in the mid 1980s.
Source: Yolande Krueger

Figure 0.3 – Probably made by ancestors of the Cree
Jacobsen Bay Pot, c. 1500
Found in Anglin Lake near Prince Albert National Park
Collection: Royal Saskatchewan Museum
Source: http://www.royalsaskmuseum.ca/research/collections/aboriginal_history/neat_stuff_archaeology.shtml (accessed May 6, 2006).

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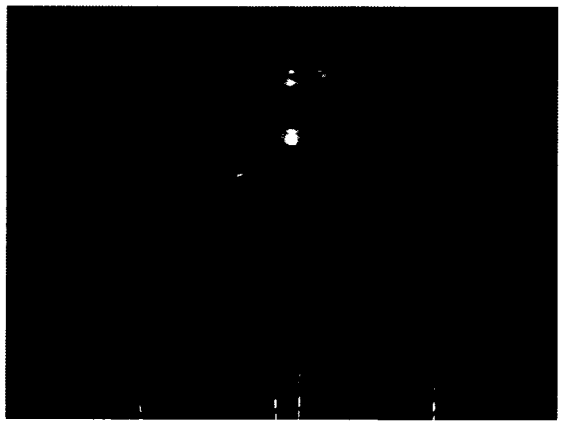

Figure 0.4 – William H. Phipps
Moss Green Bowl, c. 1932
Aprox. 17.1 cm x 8.9 cm
Collection: University of Saskatchewan, Engineering Department
Source: Julia Krueger

Figure 0.5 – Bottom view of Figure 0.4
*Note markings including the WHP stamp.

Figure 0.6 – Example of William H. Phipps' initials on the bottom of a vessel.

Source: Julia Krueger

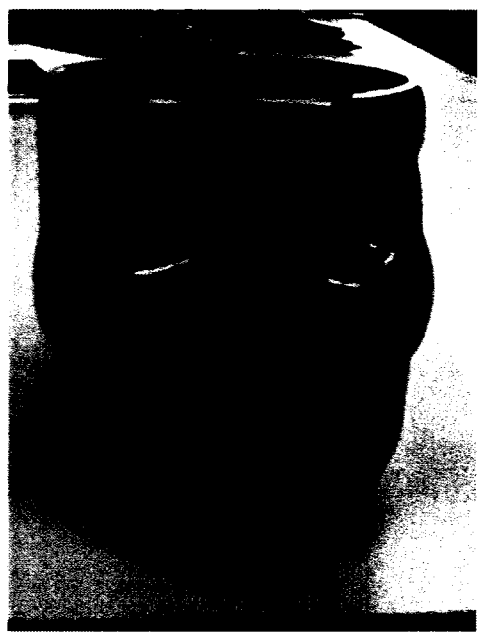

Figure 0.7 – University of Saskatchewan Ceramics Department
Skull Mug, "MEDS", 1951
Collection: Private
Source: Julia Krueger

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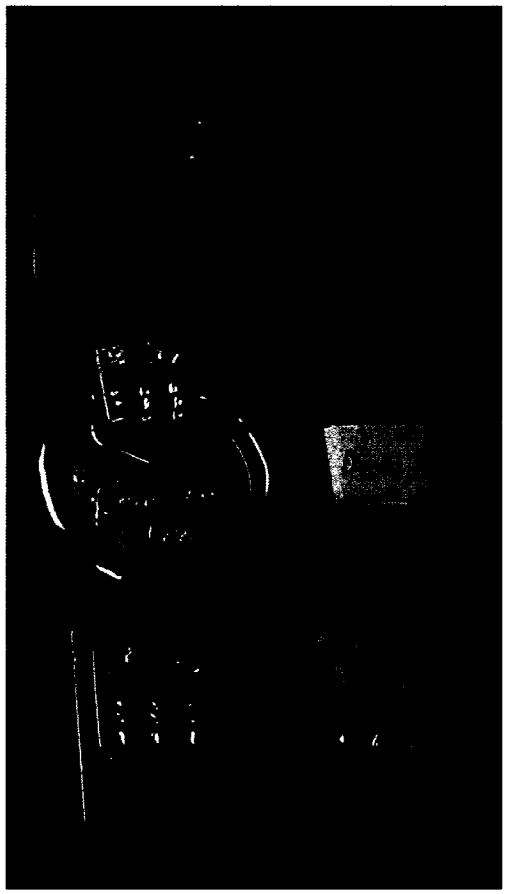

Figure 0.8 – University of Saskatchewan Ceramics Department Examples of desk sets and plaques
Collection: University of Saskatchewan, Engineering Department
Source: Julia Krueger

Figure 0.9 – University of Saskatchewan Ceramics Department Ashtray examples
Collection: University of Saskatchewan, Engineering Department
Source: Julia Krueger

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Chapter 1 Images

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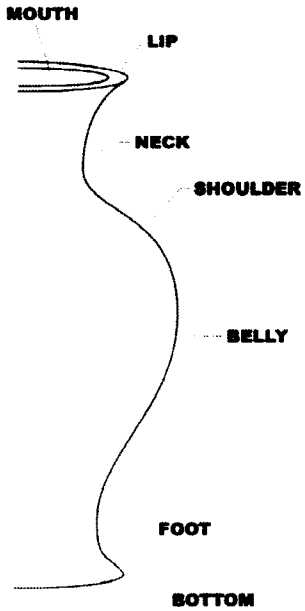

Figure 1.1 – Parts of the Vessel
Source: Poetry of the Vessel
By Christopher D. Tyler
p. A1.

Figure 1.2 – Marilyn Levine
Whyte Eice, 1995
Ceramic and mixed media
15.9 x 10.2 x 19.1 cm
Source: Marilyn Levine's website
http://users.lmi.net/ml/artworkframeset.html
(accessed January 11, 2006).

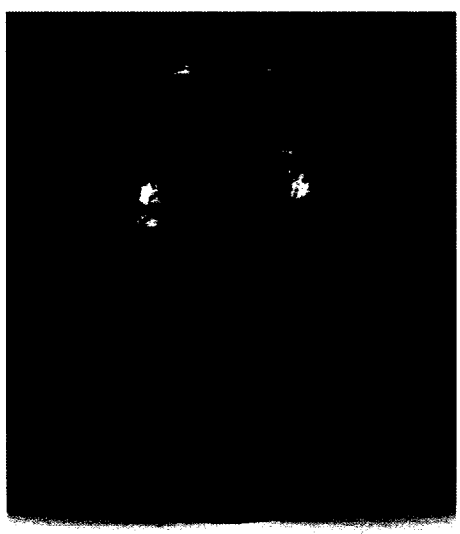

Figure 1.3 – Bernard Leach
Vase, 1946
Stoneware
24 cm high
Source: A Potter's Art
By Garth Clark
p. 150.

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Figure 1.4 – Shoji Hamada
Bottle, c. 1920-3
Stoneware
24 cm high
Source: A Potter's Art
By Garth Clark
p. 148.

Figure 1.5 – Michael Cardew
Salad Bowl, c. 1929
Slipware
34 cm in diameter
Source: A Potter's Art
By Garth Clark
p. 155.

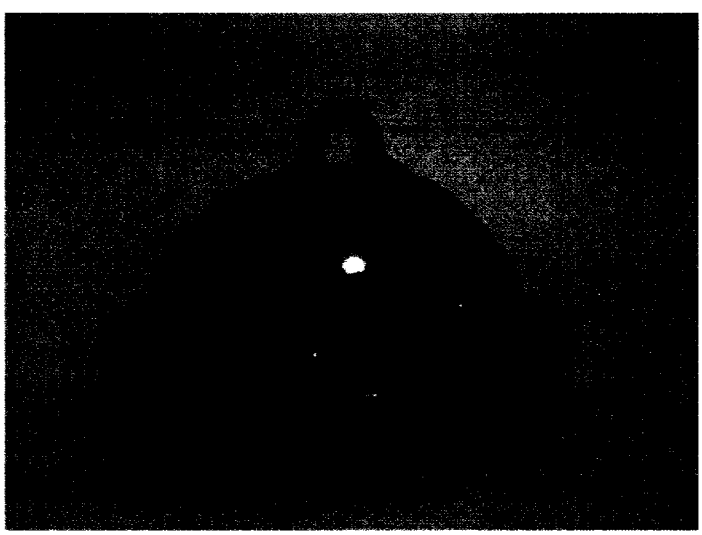

Figure 1.6 – Wayne Pollock
Covered Butter Dish, c. 2003
Stoneware
10 cm high, 15.5 cm diameter
Collection: Krueger Family
Source: Julia Krueger

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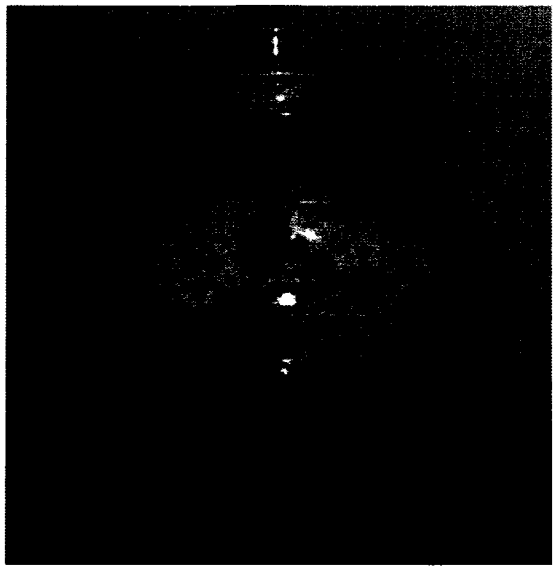
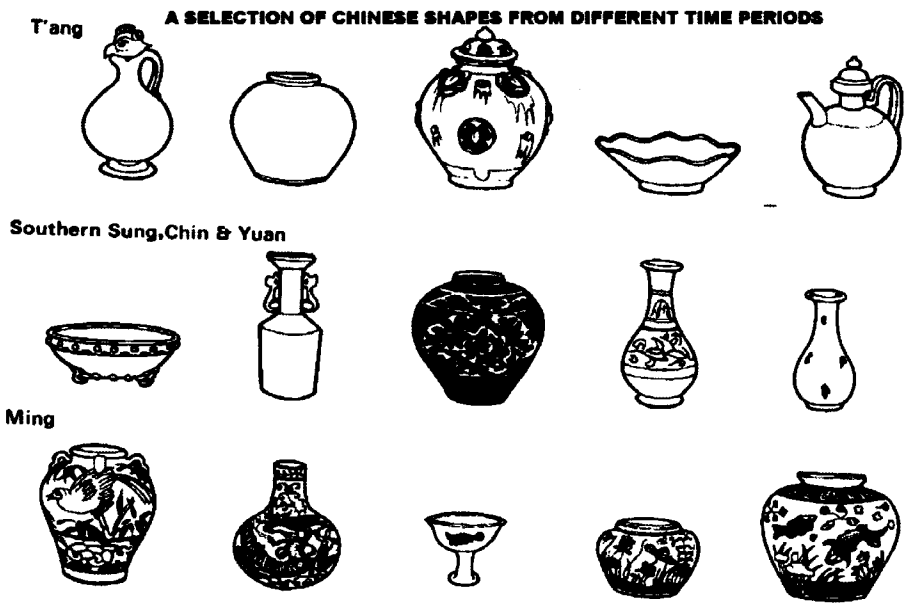


Figure 1.7 – Wayne Pollock
Lamp, c. 2003
Stoneware
32 x 30 cm
Collection: Krueger Family
Source: Julia Krueger

Figure 1.8 – Jar with Purple Splashes
Thirteenth to fourteenth century
Jun Ware, China
Collection: Portland Art Museum
Source: Portland Art Museum
http://web.pam.org/asp/collections/collection_listing/asian/china/catalog/36.53%20pottery.html (accessed March 13, 2006).

Graph 1.1 -



Selections from Appendix I "Ceramic Form Through the Ages" in Chinese Ceramics by W.B.R. Neave-Hill.

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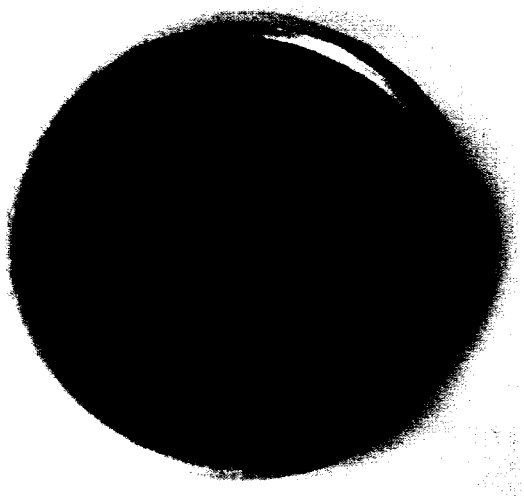

Figure 1.9 – Gerald Morton
Plate, 2005
Stoneware and combed glaze
26 cm in diameter
Collection: Krueger Family
Source: Julia Krueger

Figure 1.10 – Detail of Figure 1.9

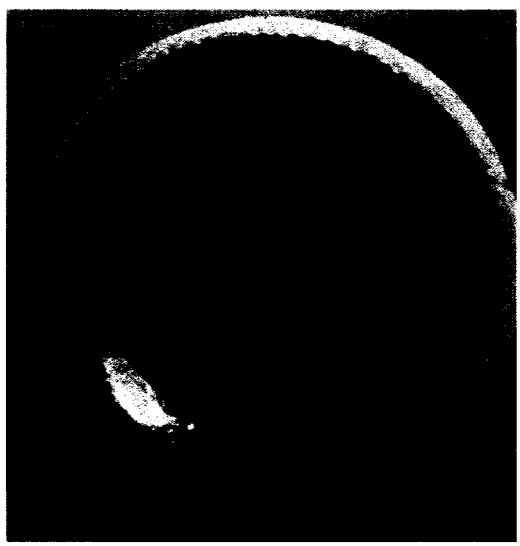

Figure 1.11 – Bernard Leach
Combed Slipware
Oven Dish, n.d.
White slip over black
Source: A Potter's Book by Bernard Leach, illustration 20.

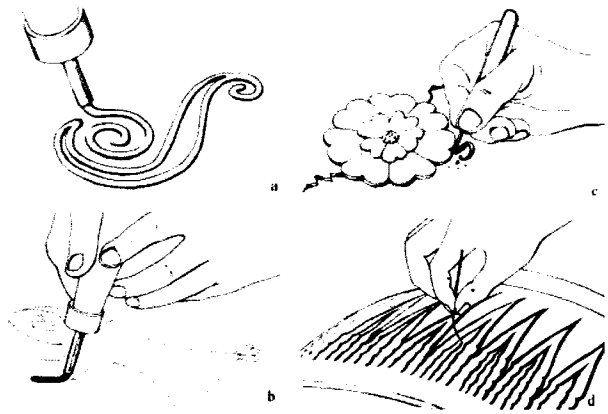

Figure 1.12 – Slip Techniques
(a) trailing with a cow horn or with a tool fitted with a quill or reed
(b) trailing into linear relief on a press moulded dish
(c) sgraffito: incising patterns through a dried slip ground to expose the contrasting body beneath
(d) combing multiple slip-trailed lines to form a 'feathered' effect
Source: "Regional Decorative Traditions in English Post-Medieval Slipware" by David Gaimster, p. 128.

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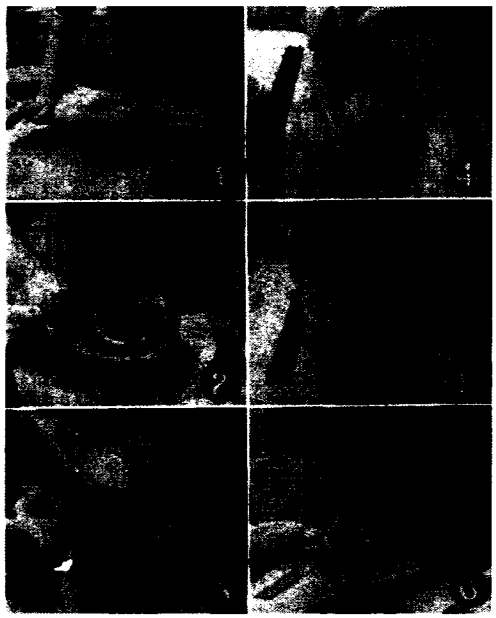

Figure 1.13 – David Ross (Sask. Government photo)

(1) making a slab
(2) pressing and shaping slab in a mould
(3) apply thin layer of slip
(4) applying "blobs" of slip with a tool
(5) tapping and shaking to create a marbled effect
(6) combing the slip

Source: "A Way with Clay" by David Ross.

Figure 1.14-Thomas Toft
Dish Showing a Mermaid, 1671-77
Earthenware
Collection: Victoria and Albert Museum
Source: http://www.vam.ac.uk/images/image/14200-popup.html (accessed March 14, 2006).

Figure 1.15 – Rupchan's first kiln on SW3-38-5-W2 (Sask. Archives Board photo).
Source: Made in Saskatchewan by Judith Silverthorne, p. 27.

Figure 1.16 – Peter Rupchan
Detail of Jug, n.d.
Source: Peter Rupchan: Spirit of a Prairie Potter (video) directed by Erv Fehr.

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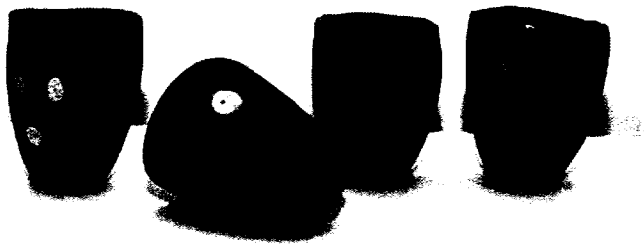
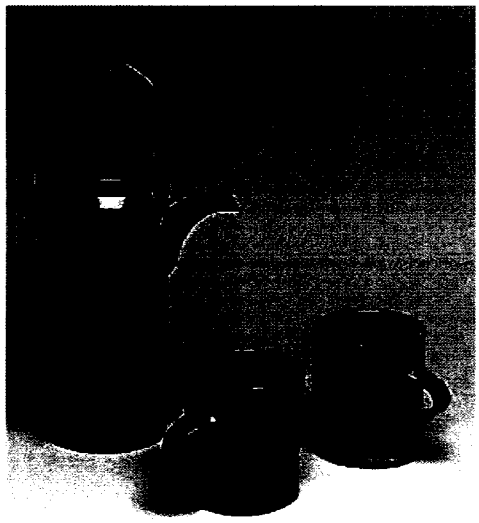
Figure 1.17 – Peter Rupchan
Bowl, n.d.
Earthenware
16 cm high, 30 cm diameter
Collection: Canadian Museum of Civilization
Source: http://collections.civilization.ca/public/pages/cmccpublic/emupublic/Display.php (accessed March 4, 2006).

Figure 1.18 – Anita Rocamora
Four Cups, c. 2004
Wood-fired stoneware
25.4 x 20.3 cm each
Source: Handwave Gallery http://www.handwave.ca/HexAR04.html (accessed March 12, 2006).





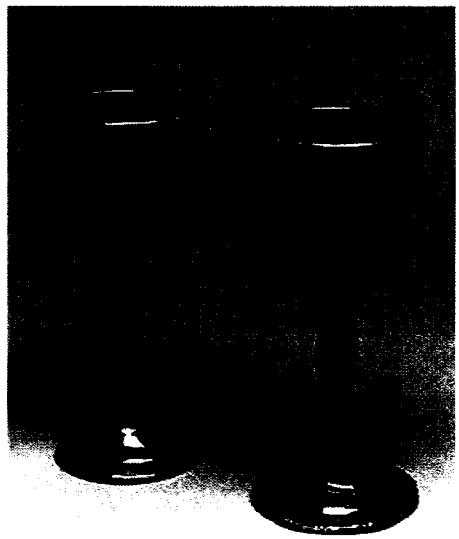


Figure 1.19 – Zane Wilcox
Carbon Trap Shino Teapot and Mugs, 2002
Source: Traditions Handcraft Gallery Source: http://www.traditionshandcraftgallery.ca/seasonalmarket1.htm (accessed March 12, 2006).

Figure 1.20 – Ken Wilkinson
Prairie Grasses Goblets, n.d.
Source: Traditions Handcraft Gallery http://www.traditionshandcraftgallery.ca/seasonalmarket5.htm (accessed March 12, 2006).

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Figure 1.21 – Pithoi beside storage magazine at the Palace of Knossos, Crete, c. 1450-1400 BCE
Source: Greek Art and Archaeology by John Griffiths Pedley, p. 67, fig. 3.3.

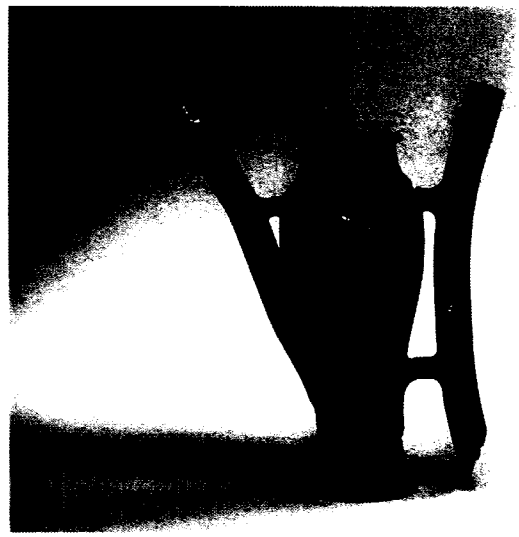

Figure 1.22 – Judy Tryon
Very High Tea, 2001
Stoneware (medium fired)
40.5 x 42.5 x 9.8 cm
Source: 500 Teapots by Suzanne Tourtillott, p. 93.

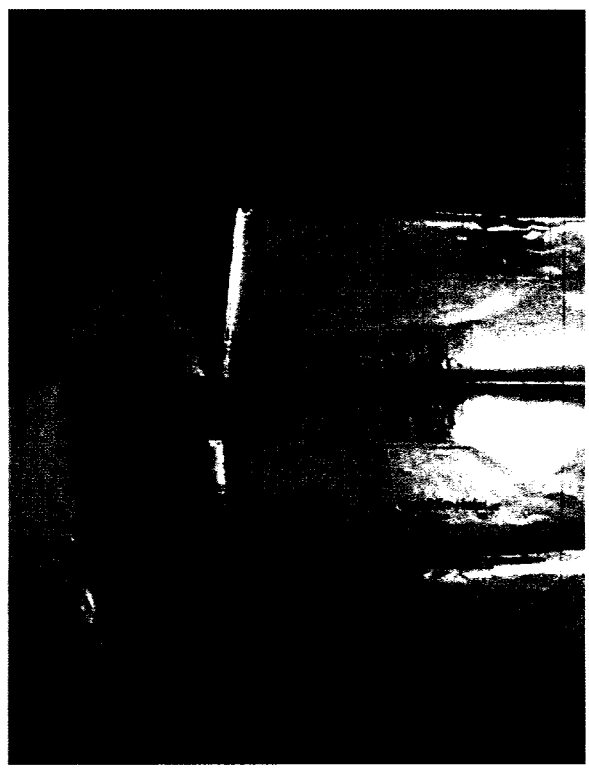

Figure 1.23 – Fifth Street Studio Poster, 1978
Source: Daniel Shapiro, Saskatoon

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Figure 1.24 – Ron and Rusty Kurenda
Saskatoon Berry Pottery Line, post 1993
Source: http://www.prairiepottery.com/saskberry.htm (accessed March 14, 2006).

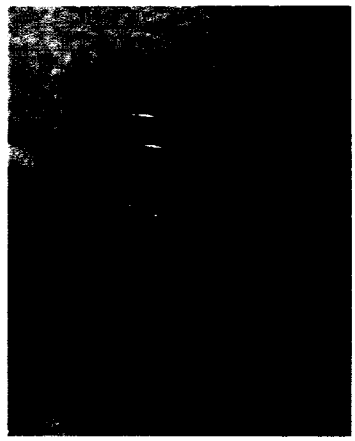

Figure 1.25 – Example of George Will's pottery
Source: Regina Potter's Guild http://reginapottersguild.itshop.ca/will.html (accessed March 14, 2006).

Figure 1.26 – Hansen-Ross Pottery
Don Parker
Ginger Jar, 1978
Stoneware
32.9 x 28.6 cm
Collection: Mr. and Mrs. D.E. Kramer
Source: Hansen-Ross Pottery by Virginia Ebbels, cat. no. 5.

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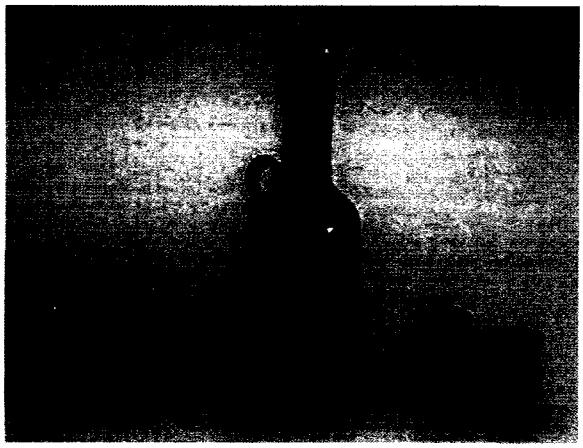

Figure 1.27 – Hansen Ross Pottery
Decanter Set with Four Cups, 1970
Decanter: 28.4 x 10.8 cm
Cups: 8.1x 5.2 cm
Collection: Saskatchewan Arts Board
Source: Qu'Appelle: Tales of Two Valleys edited by Dan Ring, p.104, cat. no. 43.

Figure 1.28 – Hansen Ross Pottery
Folmer Hansen
Decanter Set with Five Cups, 1987
Decanter: 18 x 14 cm
Cups: 6 x 5.5 cm
Collection: Krueger Family
Source: Julia Krueger

Figure 1.29 – Gertrud Vasegaard
Vase (from private studio), c. 1940s
13.5 cm high
Collection: Liebhaveren Antiques, Denmark
Source: http://www.trocadero.com/uniqueforms/items/495227/item495227store.html#item (accessed March 5, 2006).

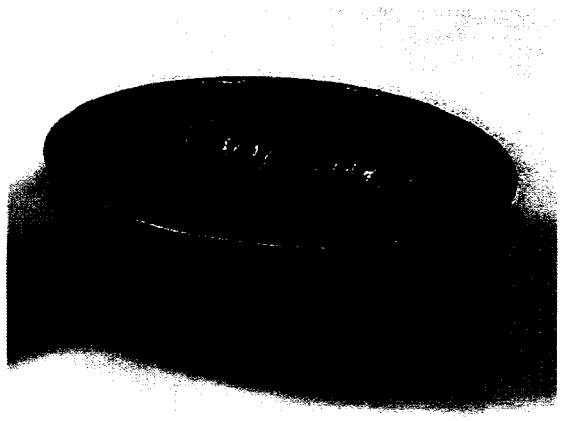

Figure 1.30 – Royal Copenhagen
Gerd Hjort Pedersen
Stoneware Bowl, 1960s
7 cm high, 19 cm diameter
Collection: Freeforms 20th Century Ceramics and Glass Gallery, New York
Source: http://www.freeformsusa.com/ceramics/copen.htm (accessed March 5, 2006).

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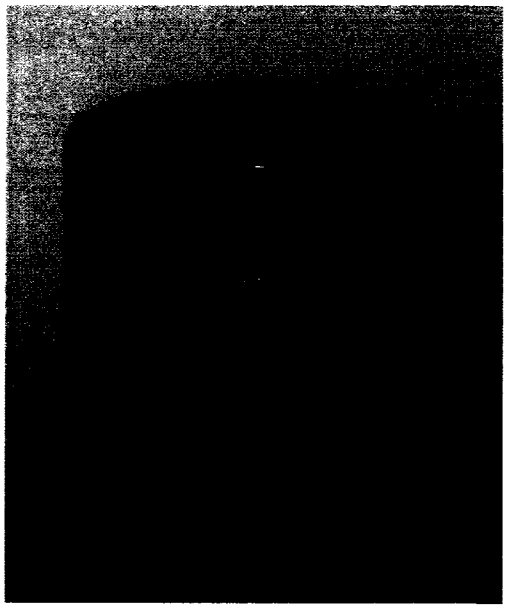

Figure 1.31 – Hansen-Ross Pottery
Don Parker
Sgraffito Container, 2001
12 cm high, 9.5 cm diameter
Collection: Krueger Family
Source: Julia Krueger

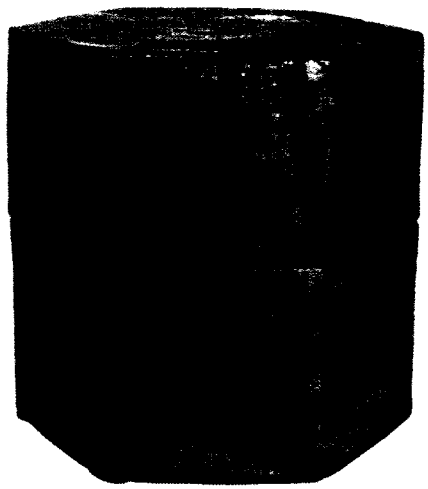

Figure 1.32 – Gertrud Vasegaard
Box and Cover, 1985
Stoneware
22 cm high
Collection: Victoria and Albert Museum
Source: Scandinavia Ceramics and Glass in the Twentieth Century by Jennifer Hawkins Opie, p. 32, cat. no. 99.

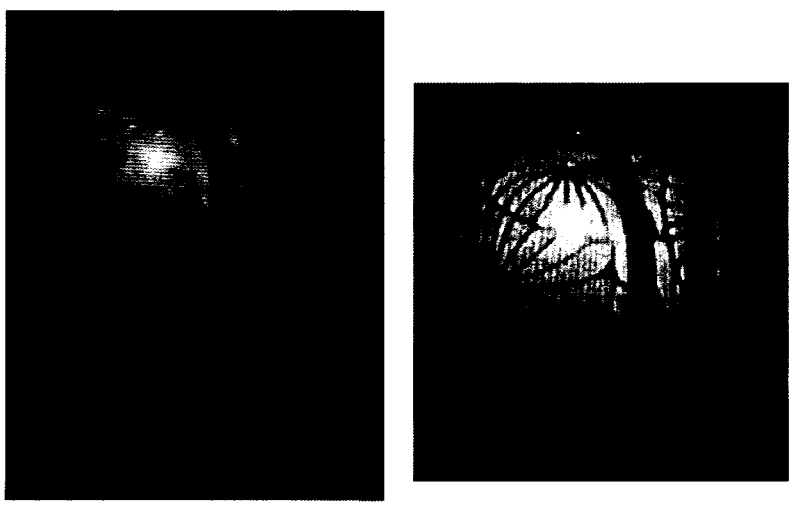

Figure 1.33 – Views of a Hansen-Ross vase from a 1973 video
Source: HR Pottery (video) written and directed by Bill Le Touzel.

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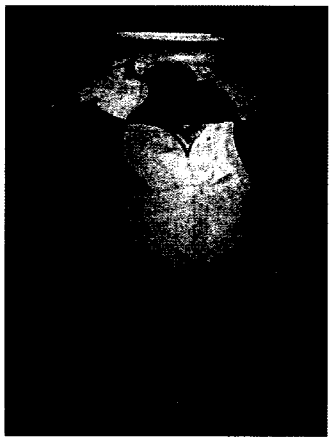

Figure 1.34 – Kaehler Keramik possibly Jens Thirslund Vase, 1919-1942 Earthenware with red lustre on a white ground 25 cm high
Collection: Victoria and Albert Museum
Source: Scandinavia Ceramics and Glass in the Twentieth Century by Jennifer Hawkins Opie, p. 38, cat. no. 28.

Figure 1.35 – Jacques Pagé Ciborium, c. 1720-25 Silver and gold 27.8 high x 13.6 in diameter
Collection: National Gallery of Canada
Source: Quebec Silver by René Villeneuve, fig. 9, p. 32.

Figure 1.36 – Ken Wilkinson Fantastic Bottle, n.d. Thrown, handbuilt, burnished & pit-fired 20.3 x 20.3 x 45.7 cm
Source: Traditions Handcraft Gallery http://www.traditionshandcraftgallery.ca/wilkinson3.htm.

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Figure 1.37 – Mateos family of Mexico firing pots in their yard, 2001.
Source: Women Potters: Transforming Traditions by Moira Vincentelli, p. 147.

Figure 1.38 – Sandra Ledingham Maelstrom, 1984
Smoke-fired porcelain & acrylic
59.7 x 17.8 cm
Source: Sask Terra Member Profile http://www.saskterra.sk.ca/archive1.htm#sandyprofile (accessed March 12, 2006).

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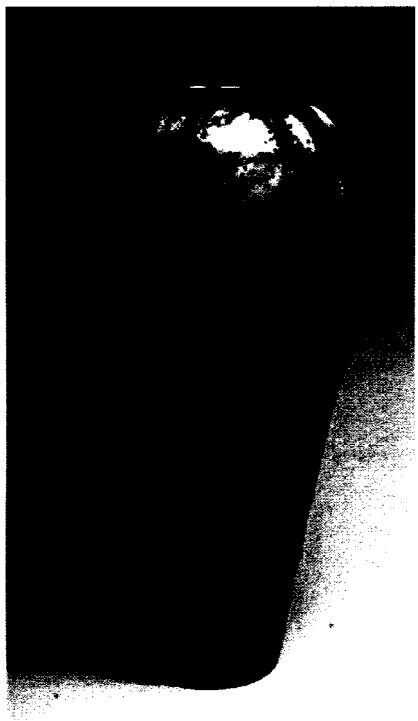

Figure 1.39 – Lorraine Sutter
Fire Dance, 2004
Wheel thrown porcelain, burnished, smoke-fired with horsehair & sugar
30.5 x 17.8 cm
Source: Sask Terra group show "In the Round" - http://www.saskterra.sk.ca/exhibitionst/InTheRound/ITRpage.html (accessed March 12, 2006).

Figure 1.40 – Chojiro (d. 1589)
Oguro (Great Black), tea bowl, late sixteenth century
Earthenware
8.5 cm high, 11.5 cm diameter
Collection: Private Collection, Japan
Source: Inside Japanese Ceramics by Richard L Wilson, colour plate 12.

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Figure 1.41 – Melvin Malkin
Gold Sheep 2, n.d.
Raku
approx.7.5 x 7.5 cm
Source: Sask Terra Member Profile
http://www.saskterra.sk.ca/archive1.htm#malkinprofile (accessed March 14, 2006).

Figure 1.42 – Donovan Chester
Tall Jar, 2003
Raku
24 x 26 x 21 cm
Source: EXP'04, by Saskatchewan Craft Council, p.12.

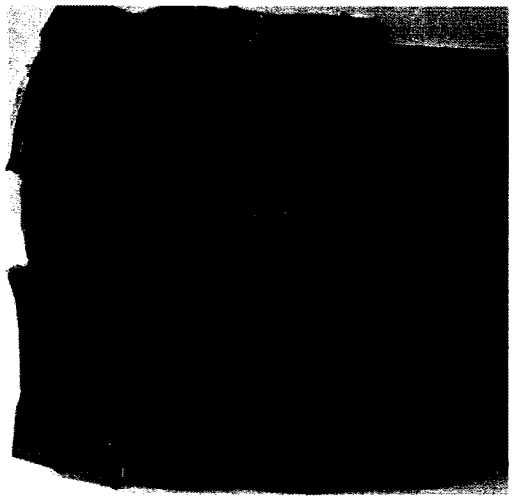

Figure 1.43 – Melvin Malkin
2.3.3.05, 2005
Raku
38.1 x 38.1 cm
Collection: Assiniboia Art Gallery
Source:
http://www.assiniboia.com/dynamic/Artwork/Melvyn_Malkin_display_Melvyn_Malkin_23305_4619_22.asp (accessed March 9, 2006).

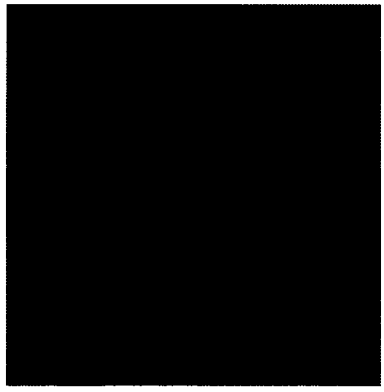

Figure 1.44 – Melvin Malkin
11.12.04, 2004
Pastel on paper
22.9 x 22.9 cm
Collection of Assiniboia Art Gallery
Source:
http://www.assiniboia.com/dynamic/Artwork/Melvyn_Malkin_display_Melvyn_Malkin_11_12_04_3998_22.asp (accessed March 7, 2006).

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Figure 1.45 – Paul-Emile Borduas
3+4+1, 1956
Oil on canvas
199.8 x 250 cm
Collection: National Gallery of Canada
Source:
http://cybermuse.gallery.ca/cybermuse/search/artwork_e.jsp?mkey=6440 (accessed March 9, 2006).

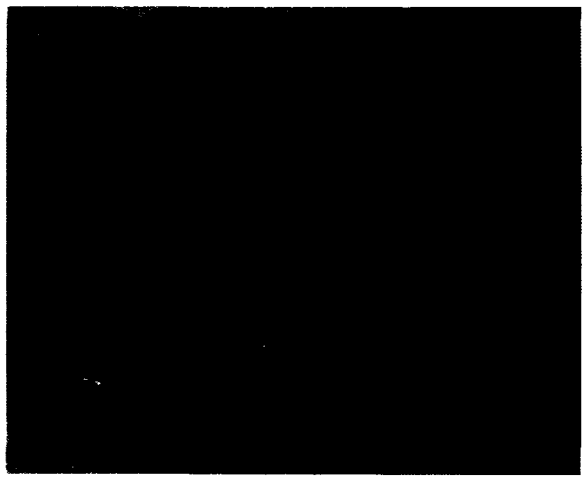

Figure 1.46 – Donovan Chester
Square Tray, 1995
Raku with walnut support
10 x 43 x 43 cm
Source: Interregnum by Jack Anderson, p. 7.

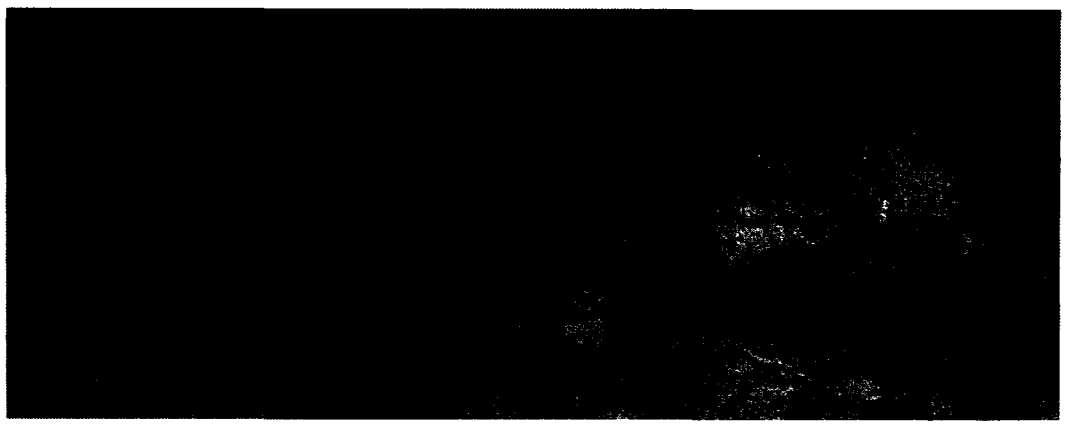

Figure 1.47 – Donovan Chester
Broken Fan: Butterfly Dreams, 1993
Acrylic and perlite on canvas
96 x 238 cm
Source: Interregnum by Jack Anderson, p. 7.

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Figure 1.48 – Salt-firing in Niersback, south-west Eifel, Germany, c. 1955
Source: "Stoneware Production in Medieval and Early Modern Germany" by David Gaimster, p. 127.

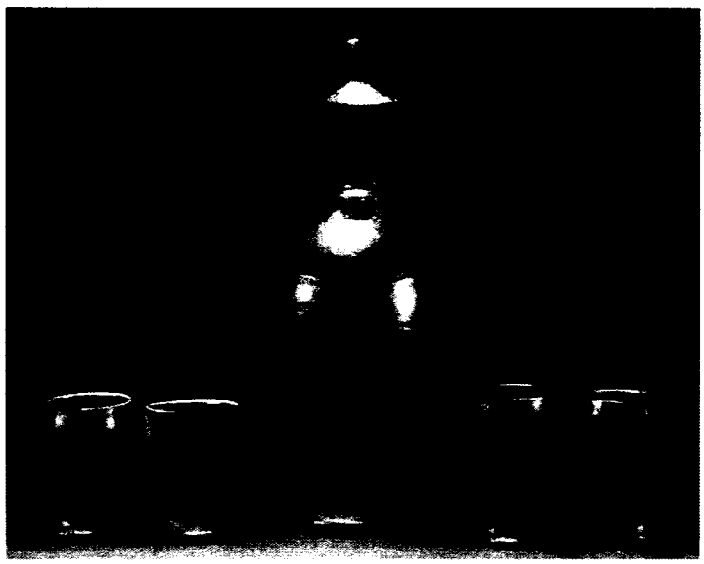

Figure 1.49 – Martin Tagseth
Scotch Service, 2000
Soda-fired stoneware
24 cm high
Source: Canadian Clay and Glass Gallery, Artists Online
http://collections.ic.gc.ca/artistsonline/main.asp?name=MTagseth&bracket=three&display=0
(accessed February 9, 2006).

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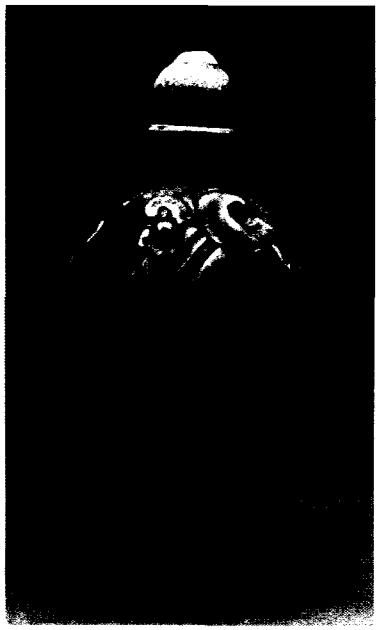

Figure 1.50 – Martin Tagseth
Whiskey Flask, 2001
Wood- and salt-fired stoneware
18 cm high
Source: Canadian Clay and Glass Gallery, Artists Online
http://collections.ic.gc.ca/artistsonline/main.asp?name=MTagseth&bracket=three&display=0 (accessed March 12, 2006).

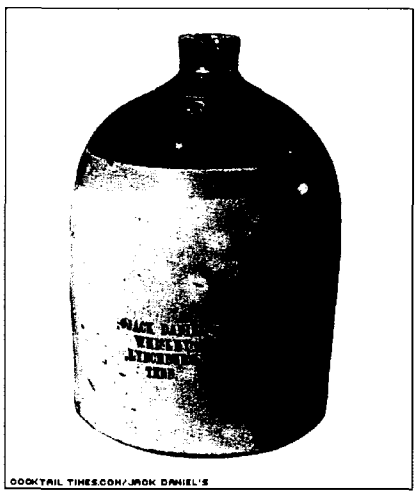

Figure 1.51 – Jack Daniel Jug, c. 1865-1870
Dark brown, sand coloured with three-gallon capacity
38.1 cm high
Source:
http://www.cocktailtimes.com/gallery/jd.bottle/005.shtml (accessed March 12, 2006).

Graph 3.2 - Amphorae Shapes

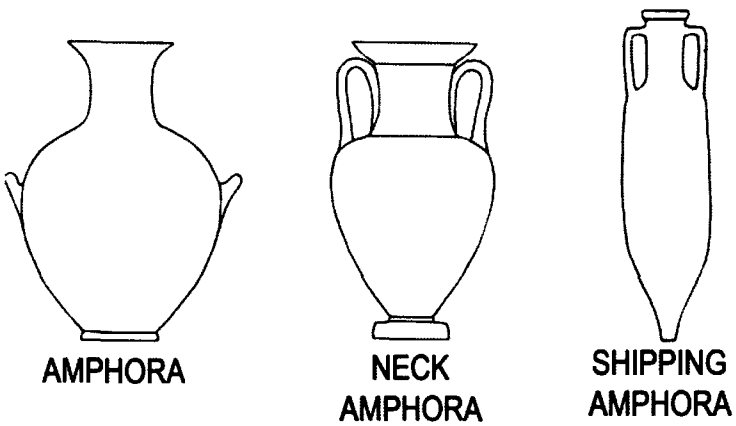

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Figure 1.52 – Mel Bolen
Pat, 2001
Salt-glazed stoneware & bone
79 x 40 cm
Collection: Krueger Family
Source: Craft Factor, Winter 2002, Vol. 26.2, cover image.

Figure 1.53 – Camulodunum "Carrot" Amphora, c. first century CE
Excavated in 1974 in Exeter City, UK
Source: http://www.exeter.gov.uk/timetrail/02_romanfortress/object_detail.asp?photoref=2_29 (accessed March 12, 2006).

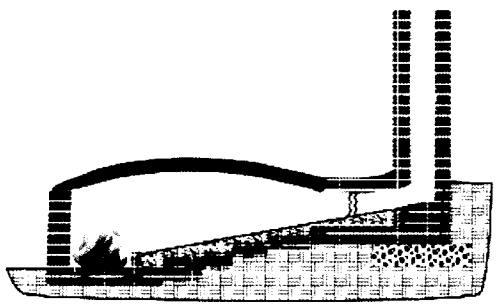

Figure 1.54 – Anagama kiln
Source: Wikipedia
http://en.wikipedia.org/wiki/Anagama_kiln
(accessed March 14, 2006).

Figure 1.55 – Five chambered noborigama kiln
Source: Working with Clay by Susan Peterson, p. 117.

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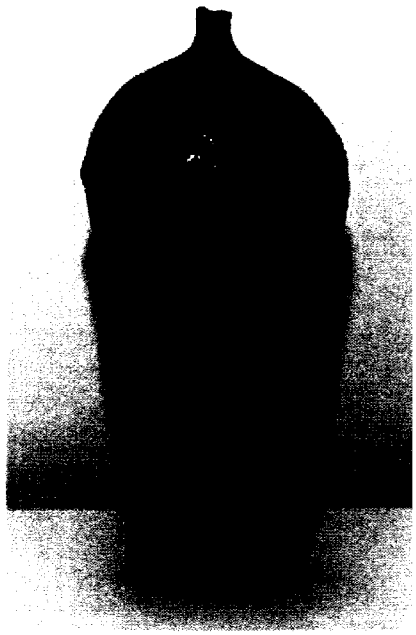

Figure 1.56 – Anita Rocamora
Large Tall Vase, 2004
Stoneware, wood-fired
31 x 14 x 10 cm
Source:
http://www.saskterra.sk.ca/profile.htm
(accessed June 6, 2006).

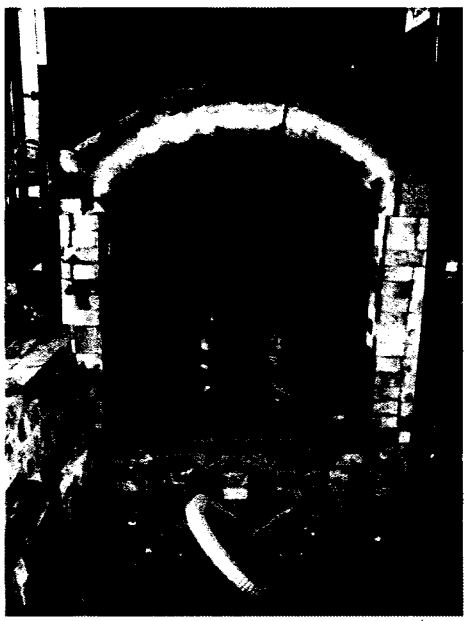

Figure 1.57 – L'Agamine, located in Meacham, Saskatchewan
Source: Julia Krueger

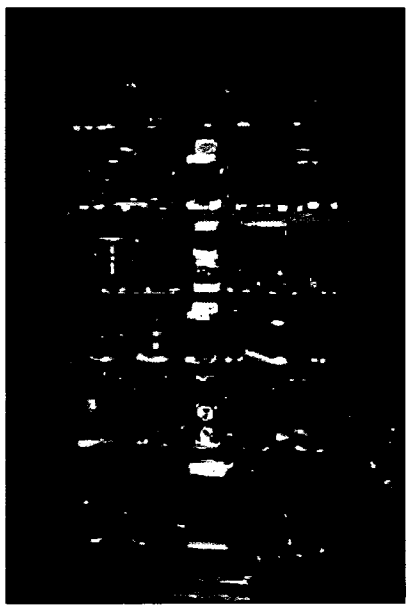

Figure 1.58 – Prairie Fire 2005, Rudell, Saskatchewan
View of second chamber
Source: Sask Terra, "Bulletin Board"
http://www.saskterra.sk.ca/whatnew.htm
(accessed March 14, 2006).

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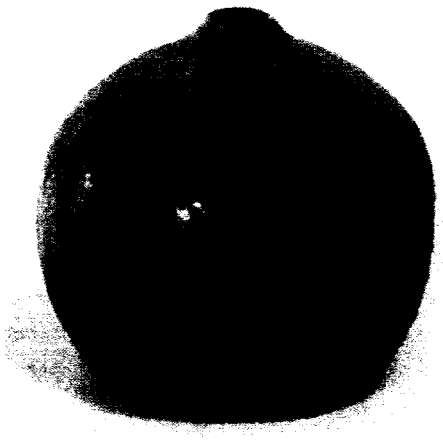

Figure 1.59 – Charley Farrero
Sajoi, 2003
Stoneware,
wood-fired
21.2 x 22 x 22
cm
Source: L'Agamine by Timothy Long, pamphlet image.

Figure 1.60 – Charley Farrero
Chouchoute, c. 2003
Wood-fired
18 x 18 cm
Source: The Hand Wave Gallery
http://www.handwave.ca/HexhibAGA.htm
(accessed March 12, 2006).

Figure 1.61 – Sanage Ware, nineth to tenth century,
Heian Peroid
Natural ash glaze
24.6 cm high
Collection: The British Museum
Source: http://www.thebritishmuseum.ac.uk/ (March 16, 2006).

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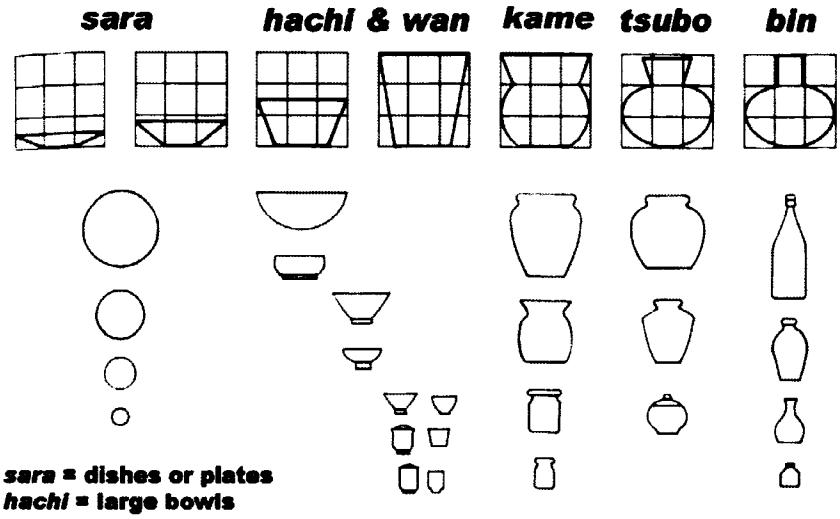
GRAPH 3.3 - COMMON JAPANESE FORMS



sara **= dishes or plates**
hachi **= large bowls**
wan **= small bowls**
kame **= wide-necked jars**
tsubo **= narrow-necked jars**
bin **= bottle form**
Source: Inside Japanese Ceramics by Richard L. Wilson, fig. 2, p. 19.

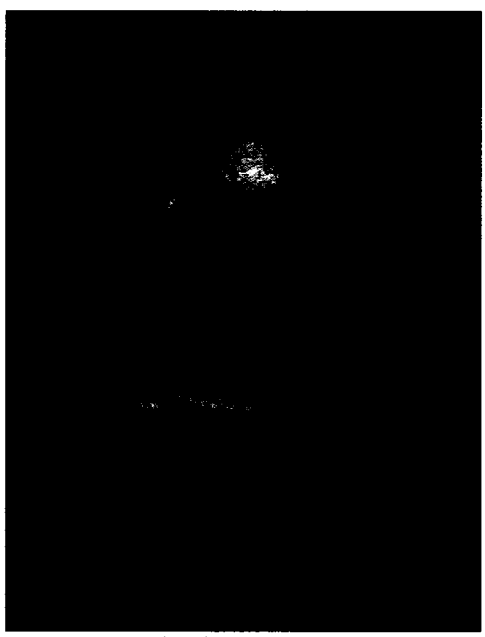


Figure 1.62 – Charley Farrero
Tropica, c. 2003
20 cm high x 14 cm in diameter
Source: The Hand Wave Gallery
http://www.handwave.ca/HexhibAGA.htm (accessed June 6, 2006).

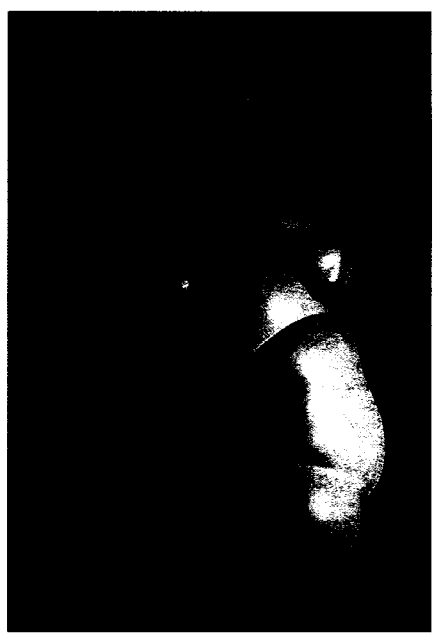


Figure 1.63 – Hans Bellmer
The Centre of the Doll,
1935-36
Painted aluminum
45.7 x 15.2 x 22.2 cm
Source: Hans Bellmer by Sarane Alexandrian, p. 80.

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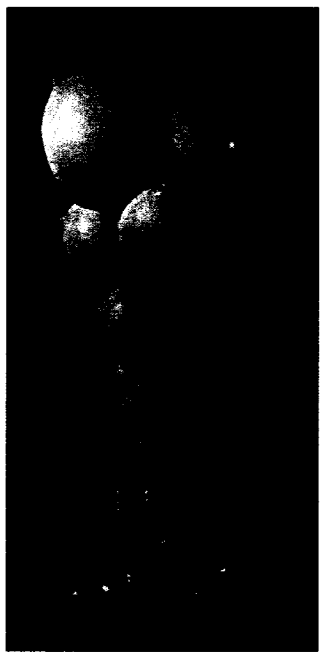

Figure 1.64 – Hans Bellmer
The Spinning Top, n.d.
Painted bronze
Source: Hans Bellmer by Sarane Alexandrian, p. 80.

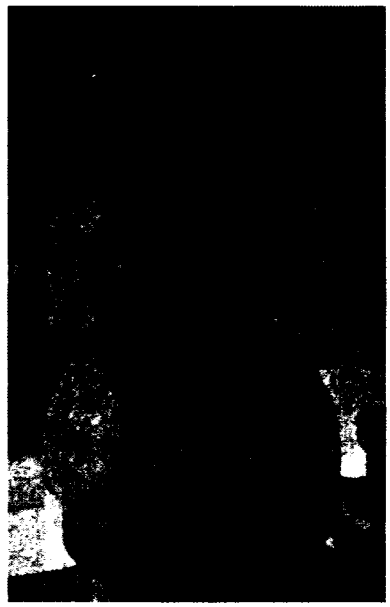

Figure 1.65 – Victor Cicansky
Pot-encrusted Pot, c. 1967
Source: MacKenzie Art Gallery's artist file: "Victor Cicansky".

Figure 1.66 – Victor Cicansky
Soup Tureen, 1967
Stoneware, glaze, rolled in oxide and dry clay
23.9 x 23.8 x 23.8 cm
Collection: Saskatchewan Arts Board
Source: Regina Clay: Worlds in the Making by Timothy Long, cat. 6, p. 17.

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Figure 1.67 – Randy Woolsey
Bottle, 1980
Stoneware, natural ash glaze
30.5 x 44.5 cm
Collection: Randy Woolsey
Source: Randy Woolsey: Recent Work at the Dunlop Art Gallery, p. 2.

Figure 1.68 – Fujiwara Kei
Tokkuri, n.d.
13.7 x 8.6 cm
Source: Japanese Pottery Online Gallery
http://www.trocadero.com/japanesepottery/items/504882/item504882store.html (accessed March 12, 2006).

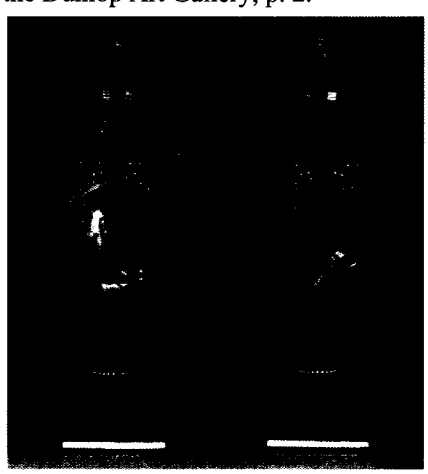

Figure 1.69 – Sèvres Factory
Pair of Vases, n.d.
Soft-paste porcelain
31.6 cm high
Source: Ten Thousand Years of Pottery by Emmanuel Cooper, p. 168.

Figure 1.70 – Kamares Ware Cup
Source: Dunlop Art Gallery Website
http://www.dunlopartgallery.org/mah/kamares.html (accessed March 14, 2006).

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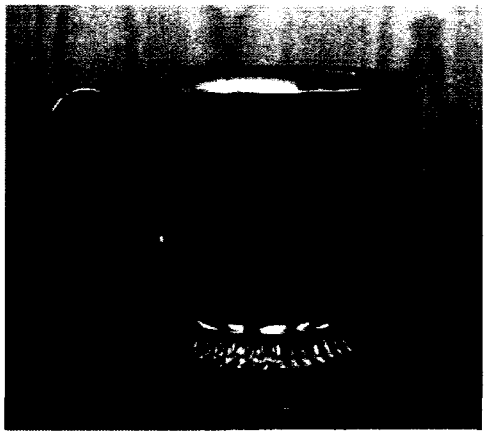

Figure 1.71 – Sèvres Teacup, n.d.
Source: Dunlop Art Gallery Website http://www.dunlopartgallery.org/mah/kamares.html (accessed April 15, 2003).

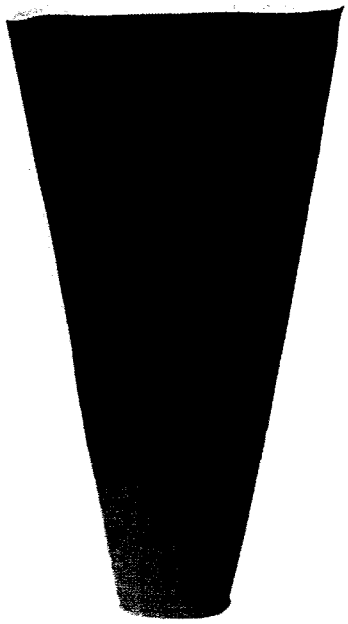

Figure 1.72 – Jeannie Mah
Cup from Révolution + Luxe: Jardin de Luxembourg, de 1871 jusqu'à nos jours, 2001
Porcelain
Source: Cineramics: Jeannie Mah, Greg Payce by Mary-Beth Laviolette, p. 4.

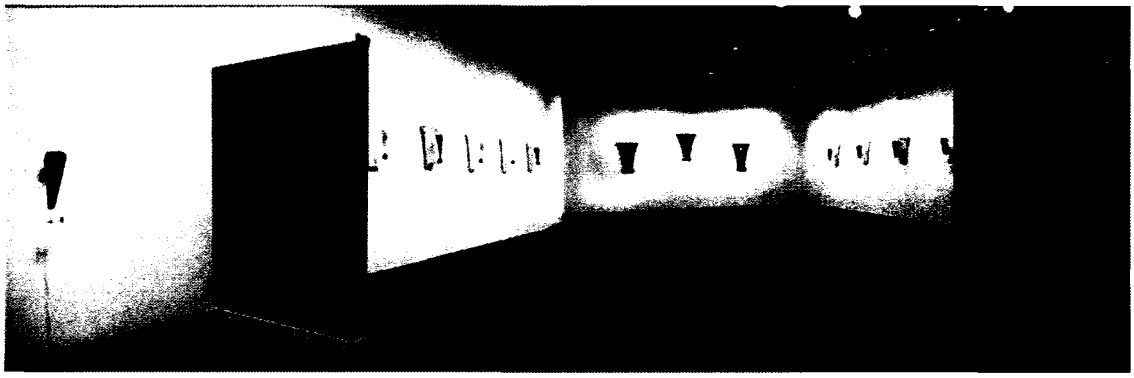

Figure 1.73 – Jeannie Mah
"ouvrez les guillemets..." installation view
Dunlop Art Gallery, Regina, September 27 – November 12, 1997
Source: A Question of Identity: Ceramics at the End of the Twentieth Century edited by Ann Roberts p. 55.

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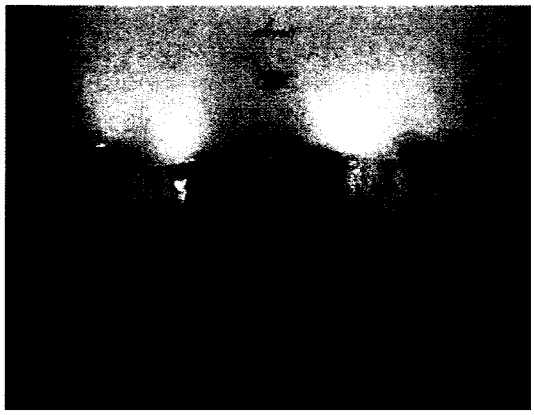

Figure 1.74 – Jeannie Mah "donc" part of "ouvrez les guillemets…" installation
Source: "Jeannie Mah: 2 or 3 Things I Know About Her" by Amy Gogarty, fig. 5.

Figure 1.75 – Jeannie Mah "néanmoins 5" part of "ouvrez les guillemets…" installation
Source: Canadian Clay and Glass Gallery, Artists Online http://collections.ic.gc.ca/artistsonline/main.asp?name=JMah&bracket=one&display=0 (accessed March 12, 2006).

Figure 1.76 – Ruth Chambers Beneath the Skin, 2001 Installation at the Art Gallery of Calgary
Source: Giardino Segreto by Brenda Barry Byrne, p. 12.

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Figure 1.77 – Ruth Chambers
Giardino Segreto installation view
Estevan Art Gallery and Museum
February 25 – April 28, 2002
Source: Giardino Segreto by Brenda Barry Byrne, pp. 5-6.

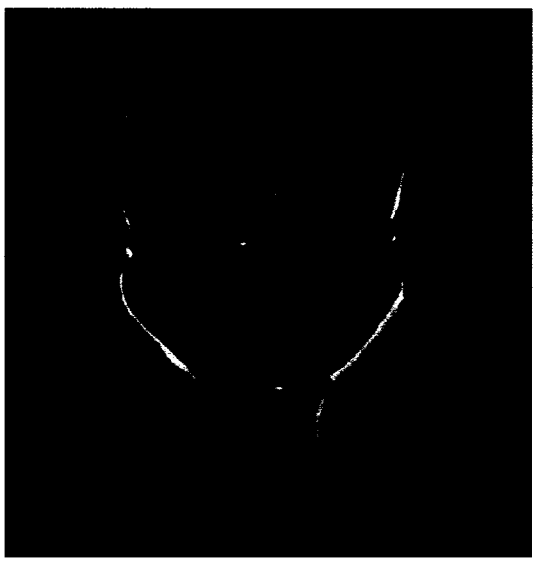

Figure 1.78 – Ruth Chambers
Giardino Segreto,
detail
Source: Giardino Segreto by Brenda Barry Byrne, p. 11.

Figure 1.79 – Wedgwood
Urn with Cover and Pedestal, c. 1780-1800
Green, white and cane colour jasper
54 cm high
Source: A Potter's Art by Garth Clark, p. 63.

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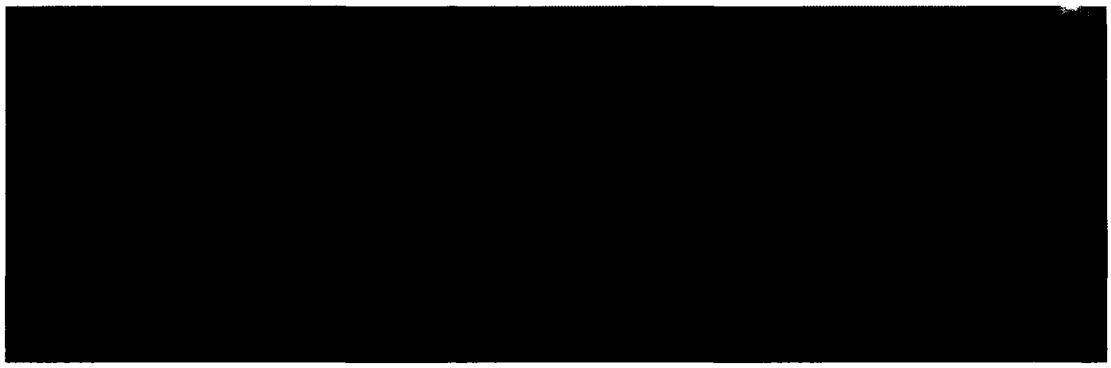

Figure 1.80 – Henry Flitcroft and Henry Hoare
The Park at Stourhead, Wiltshire, England
Laid out 1743, executed 1744-65, with continuing additions
Source: Art History by Marilyn Stockstad, p. 955, fig. 26-24.

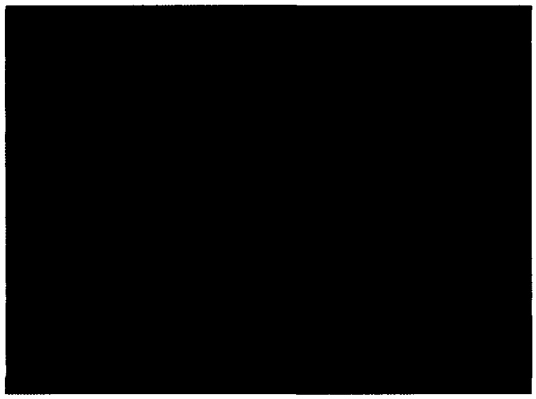

Figure 1.81 - Ruth Chambers
Giardino Segreto,
detail
Source: Giardino Segreto by Brenda Barry Byrne, p. 16.

Figure 1.82 - Jeannie Mah
"néanmoins 5" part of
"ouvrez les guillemets..."
installation
Source: "Jeannie Mah: 2 or 3 Things I Know About Her" by Amy Gogarty, fig. 5.

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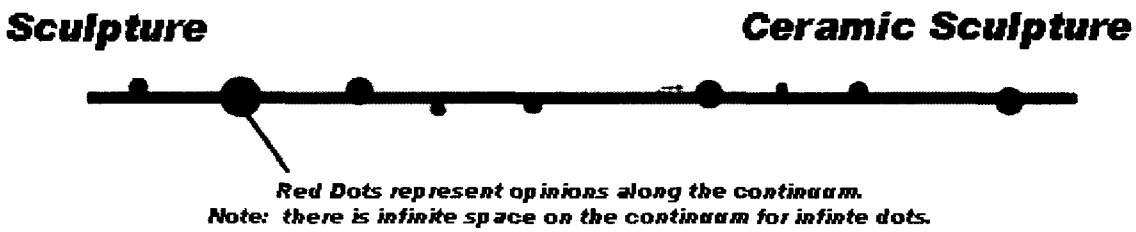
Chapter 2 – Images

(all measurements listed as height x width x depth unless indicated otherwise)

Figure 2.1 – Jeff Koons
Michael Jackson and Bubbles, 1988
Porcelain
106.68 x 179.07 x 82.55cm
Collection: San Francisco Museum of Modern Art
Source: http://www.sfmoma.org/msoma/artworks/88.html (accessed November 20, 2005).



Graph 2.1 – Author's Visualization of the Linear Continuum

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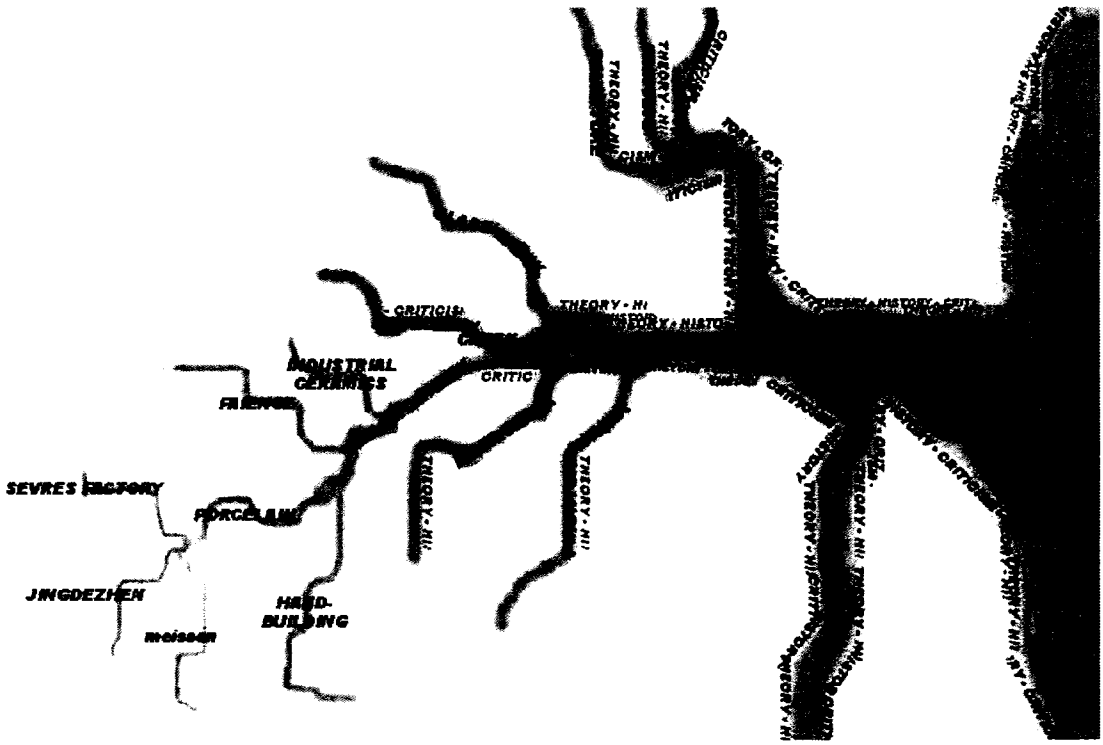

Graph 2.2 – Author's Visualization of the River Metaphor

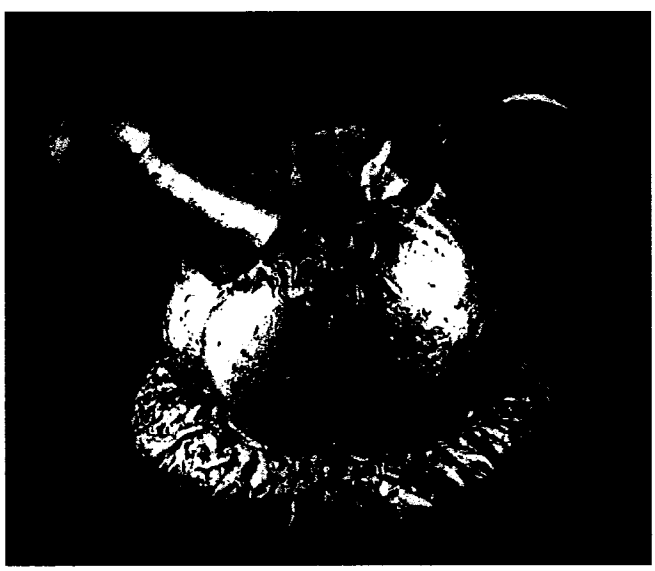

Figure 2.2 – Robert Arneson
A Tremendous Teapot, 1969
Lustered earthenware
25 cm high
Source: Contemporary Canadian Clay Sculpture by Wendy Marshall, vol. 2, p. 15.

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Figure 2.3 – Robert Arneson
Funk John, 1963
Source:
http://www.davidgilhooly.com/davisfunk/ra/index.htm (accessed November 2, 2005).

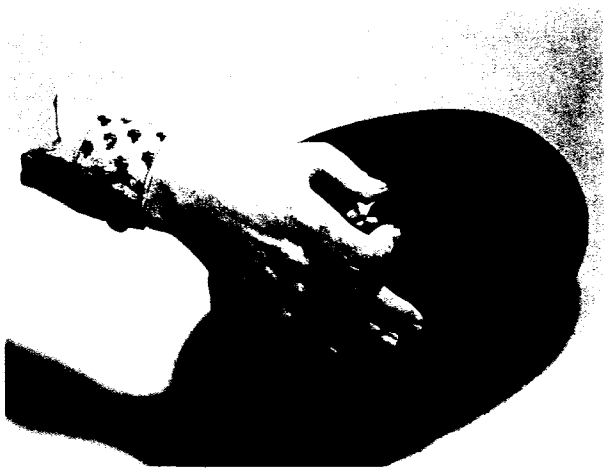

Figure 2.4 – James Thornsbury
Ripe Watermelon, 1975
Talc clay and low fire glazes
22.9 x 25.4 x 35.6 cm
Source: Major Saskatchewan Artists, p. 22.

Figure 2.5 – Jack Severson
Football Head, 1970-71
Mixed Media
Collection: Jack Severson
Source: Jack Severson

Figures 2.6 – Beth Hone
Silver Coils, c.1972
Stoneware and porcelain
21 x 15 cm
Collection: Krueger Family
Source: Julia Krueger

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Figure 2.7 – Patricia Leigh Wiens
Cup, n.d.
Source: New Clay in Regina by Nancy Dillow, p. 29.

Figure 2.8 – Marilyn Levine
Punch Bowl, 1967
Stoneware
35.3 x 49.2 x 49.2 cm
Collection: Leonard and Judith Ghan
Source: Marilyn Levine: A Retrospective by Maija Bismanis, fig. 2, p. 12.

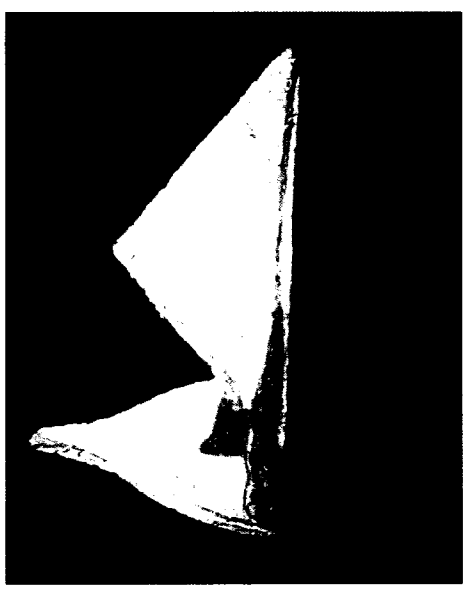

Figure 2.9 – Ricardo Gomez
Untitled, 1966
Stoneware and oxide
3.8 x 18.1 x 15.2 cm
Collection: Patricia Wiens
Source: Regina Clay: Worlds in the Making by Timothy Long, cat. 50, p. 18.

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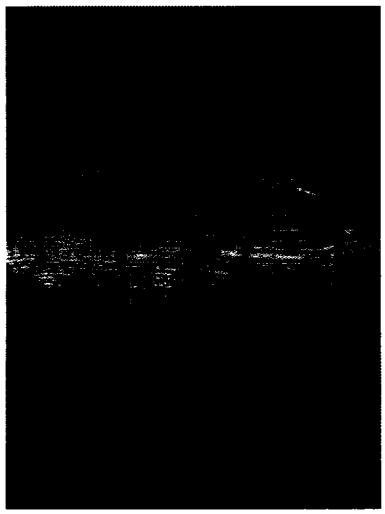

Figure 2.10 – René Magritte
Le Modèle Rouge III, 1937
Oil on canvas
136 x 183 cm
Collection: Museum of Boijmans Van Beuningen, Rotterdam
Source: http://boijmans.medialab.nl/engels/collec/mk/mk5.htm (accessed November 5, 2005; site now discontinued).

Figure 2.11 – Victor Cicansky
Brown Boot with Green Toes (Clodhopper), 1970
Ceramic and glaze
13.8 x 23.3 x 8.5 cm
Collection: The MacKenzie Art Gallery
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=2224 (accessed April 8, 2006).

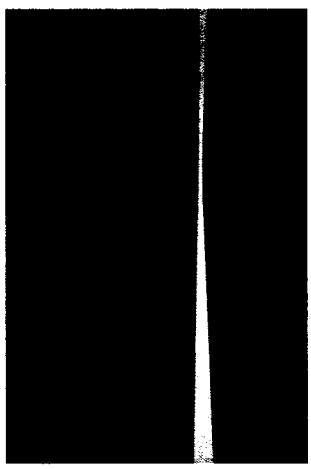

Figure 2.12 – Art McKay
Image of Clarity, 1961
Latex and stovepipe enamel on hardboard
182x121.7cm
Collection: Mendel Art Gallery
Source: Art McKay: A Critical Retrospective by David Howard, cat. 27, p. 36.

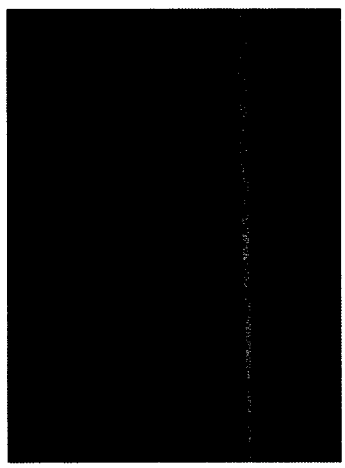

Figure 2.13 – Barnett Newman
Two Edges, 1948
Oil on canvas
122x91.9cm
Collection: MOMA, New York
Source: http://www.moma.org/collection/browse_results.php (accessed April 8, 2006).

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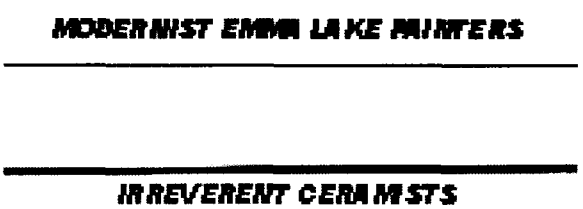
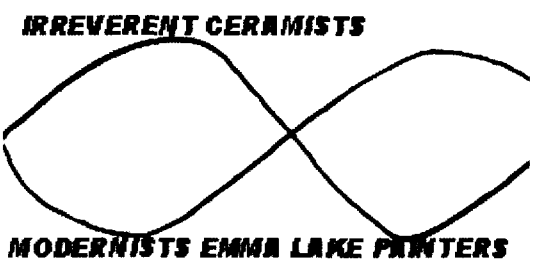
Figure 2.14 – Joe Fafard
Portrait of Russ, 1969-1970
Plaster, oil, lacquer and steel armature
161.2 x 50 x 35.5 cm
Collection: MacKenzie Art Gallery, University of Regina Collection
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=1275 (accessed April 8, 2006).

Figure 2.15 – Maija Peeples-Bright
Peacock Peaks, c. 1970-71
Earthenware and glaze
28 x 44 x 53 cm
Collection: Burlington Art Centre
Source: Regina Clay: Worlds in the Making by Timothy Long, cat. 102, p. 75.



Graph 2.3 – Author's Visualization of Parallel Lives



Graph 2.4 – Author's Visualization of Intertwined Lives

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Figure 2.16 – Russell Yuristy
Self Portrait (Aries), 1973
Earthenware, glaze and paint
28.8 x 23.6 x 29.8 cm
Collection: MacKenzie Art Gallery, University of Regina Collection
Source: Regina Clay: Worlds in the Making by Timothy Long, cat. 128, p. 88.

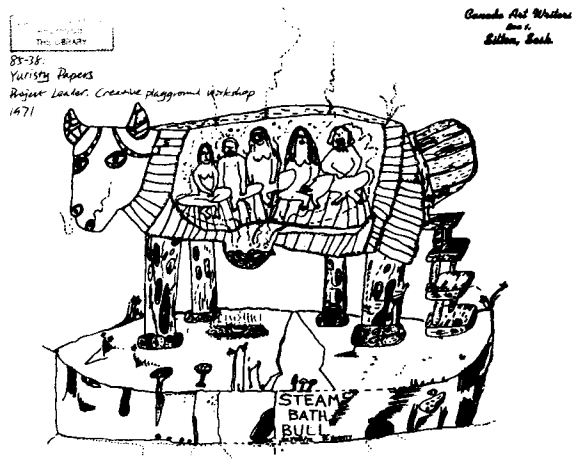

Figure 2.17 – Russell Yuristy
Steam Bath Bull, 1972
Photocopy on paper
21.6 x 27.9 cm
Collection: University of Regina Archives and Special Collections
Source: Yuristy Papers 85-38, "Project Leader: Creative Playground Workshop," 1971

Figure 2.18 – Russell Yuristy
Elephant, 1972
Wood piles, logs and paint
609.6 x 304.8 x 916.6 cm
Location: Silton, Saskatchewan
Source: Russell Yuristy Sculpture 1971-1981 in Photographs and Drawings by Russell Yuristy, p. 6.

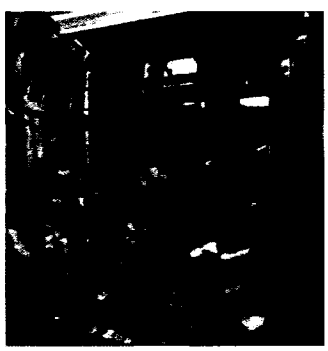

Figure 2.19 – Russell Yuristy
Elephant (interior view), 1972
Source: Russell Yuristy Sculpture 1971-1981 in Photographs and Drawings by Russell Yuristy, p. 6.

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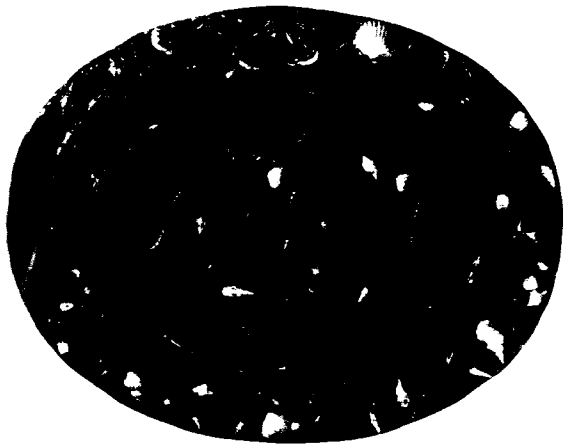

Figure 2.20 – Workshop of Bernard Palissy
Dish, c. 1575-1600
Earthenware and glaze
52.3 cm long
Collection: British Museum
Source: Ten Thousand Years of Pottery by Emmanuel Cooper, p. 125.

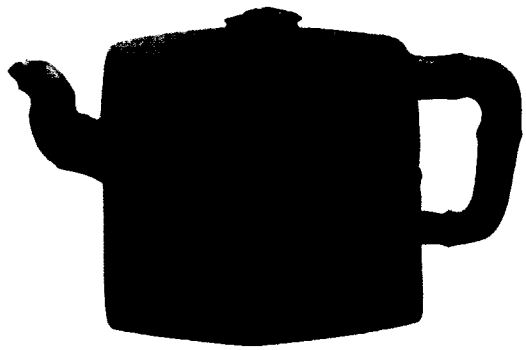

Figure 2.21 – Yixing Ware Teapot, c. 1700
High-fired earthenware or stoneware
10 cm high
Collection: Hastings Museum
Source: Ten Thousand Years of Pottery by Emmanuel Cooper, p. 70.

Figure 2.22 – Coalport
Cabbage Form Tureen with Underdish, c. 1830
Porcelain
23.5cm
Source: The Potter's Art by Garth Clark, p. 83

Figure 2.23 – Vincent Van Gogh
Pair of Shoes, 1886
Oil on canvas
37.5x45cm
Collection: Van Gogh Museum, Amsterdam
Source: http://www.vangoghmuseum.nl/collection/catalog/vgmpainting.asp (accessed Apr 8, 2006).

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Figure 2.24 – Marilyn Levine
Bob's Cowboy Boots, 1973
Ceramic
Left: 33.7 x 34.1 x 13 cm
Right: 33.3 x 33.5 x 15.4 cm
Collection: Robert W. Hayes
Source: Marilyn Levine: A Retrospective by Maija Bismanis, cat. 27, plate 7, p. 41.

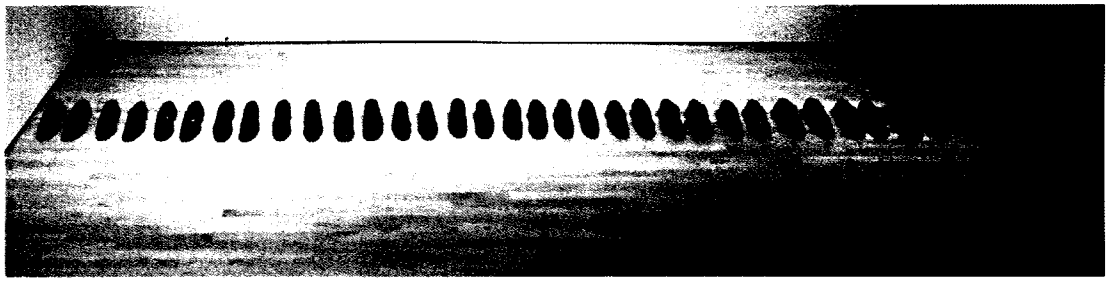

Figure 2.25 – Gathie Falk
Eighteen Pairs of Red Shoes with Roses, 1973
Red glazed ceramic with decals
16.5 x 584.2 x 30.5 cm
Collection: National Gallery of Canada, Ottawa
Source:
http://cybermuse.gallery.ca/cybermuse/search/artwork_e.jsp?mkey=1418
(accessed November 12, 2005).

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Figure 2.26 – Jack Sures
Garden of Delight, c. 1975
Earthenware painted with oils and acrylics
22.5inches in diameter
Source: Black and white - Jack Sures by Nancy Dillow, no. 10 and colour - Jack Sures fond at UofR archives 99-38, box19.

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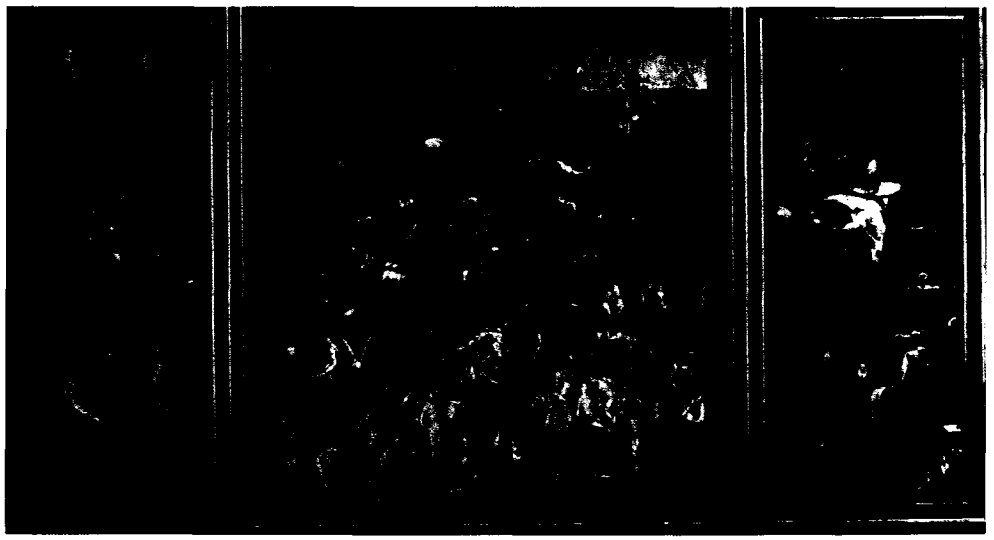

Figure 2.27 – Hieronymus Bosch
Garden of Earthly Delights, c. 1505-15
Oil on wood panel
Centre panel: 220 x 195 cm, each wing: 220 x 97 cm
Collection: Museo del Prado, Madrid
Source: Art History by Marilyn Stockstad, fig. 18-72, p. 745.

Figure 2.28 – Jack Sures
Down the Garden Path, 1975
Felt pen on paper
66 x 45.7 cm
Source: Jack Sures by Nancy Dillow, no. 18.

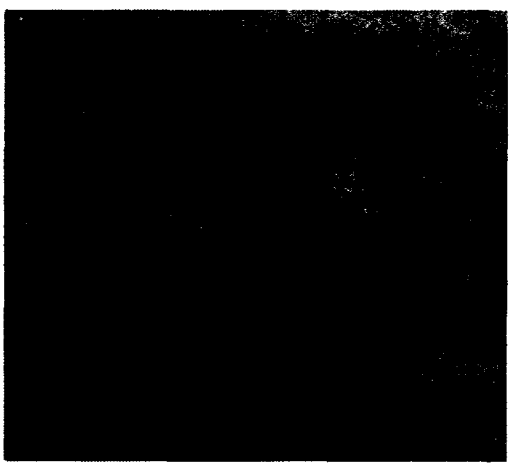

Figure 2.29 - The Guthlaca Roll
St. Bartholomew Giving a Scrouge to Guthlac as he is Tormented by Demons, c. 13thcent
Ink and pigment on vellum
Source: http://www.collectbritain.co.uk/personalisation/object.cfm?uid=011HRL0000000Y6U00008000&largeimage=1#largeimage (accessed November 12, 2005).

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Figure 2.30 – Peter Bruegel the Elder
Seven Deadly Sins, Lust, c. 1557
Source: Bosch: The Garden of Earthly Delights by Jacqueline and Maurice Guillaud, fig. 76, p. 265.

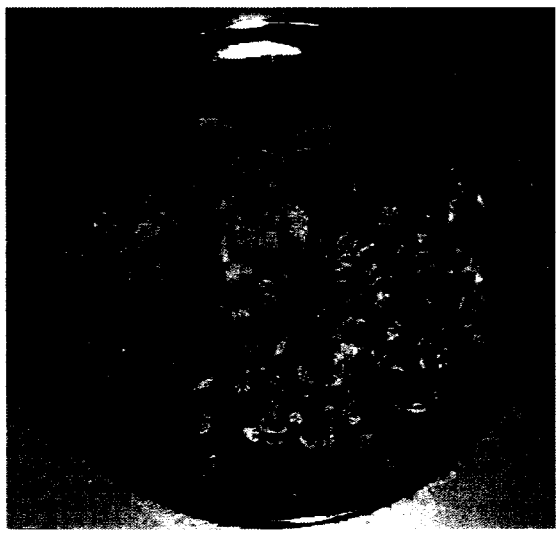

Figure 2.31 – Bill Bell for Franklin Mint
A Doggone Egg-stravaganza, n.d.
21 cm in diameter
Source: http://countryjoe.bizland.com/collector_plates.html (November 12, 2005; image no longer on site).

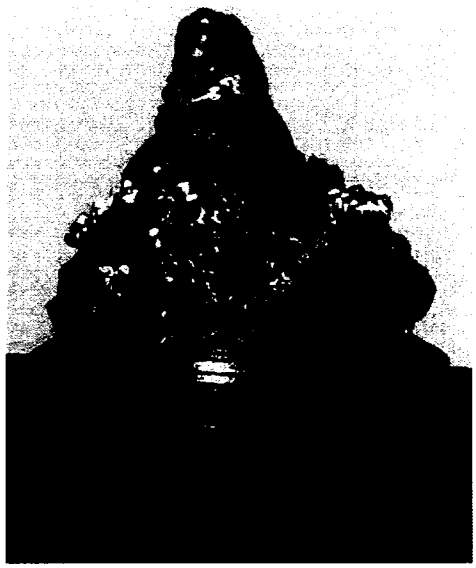

Figure 2.32 – David Gilhooly
Clark Gable and Rhonda Fleming on the Slopes of Kilamenjaro Incense Burner, 1966
30.5 cm high x 30.5 cm in diameter
Source: http://www.davidgilhooly.com/funkjpg/incense.htm (accessed October 26th, 2003). Note: the website has since changed.

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Figure 2.33 – David Gilhooly
The Anatomy Lesson of Dr. Tulip, 1970
White earthenware and commercial glaze
27.3 x 23.2 x 22.8 cm
Collection: Montreal Museum of Fine Arts
Source: The Flat Side of the Landscape edited by John O'Brian, fig. 16, p. 50.

Figure 2.34 – Rembrandt Van Rijn
The Anatomy Lesson of Dr. Tulp, 1632
Oil on canvas
169.5x216.5cm
Collection: Mauritshuis, The Hague
Source: http://www.wga.hu/frames-e.html?/html/r/rembran/painting/group/anatomy.html (accessed November 1, 2005).

Figure 2.35 – Amber glazed "Po-shan-lu" jar and cover. Han period (206 BCE – 220 AD) (Confirmed with Gilhooly to be like the ones he saw).
24.1cm high
Collection: Victoria and Albert Museum, London
Source: The Chinese Potter by Margaret Medley, p.53.

Figure 2.36 – Puzzle Jug, 1771
Delftware
21.5 cm high
Source: A Potter's Art by Garth Clark, p. 33.

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Figure 2.37 – Frog Mug, n.d.
Earthenware, transfer-printed in black with hand-colouring in red, yellow, green and pink lustre.
12.7 x 9.3 cm
Collection: National Maritime Museum of London
Source: http://www.nmm.ac.uk/collections/explore/object.cfm?ID=AAA5153 (accessed April 6, 2006).

Figure 2.38 – Frog Mug, c. 1840
12.7 x 8.9 cm
Source: http://www.leatherwoodantiques.com/pottery.htm (accessed April 6, 2006; image no longer on site).

Figure 2.39 – Joe Fafard
The Art Critic, 1971
Earthenware, glaze and paint
35.7 x 37 cm
Collection: Private Collection
Source: University of Regina Archives and Special Collections, 99-52 Joe Fafard Papers.

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Figure 2.40 – Tomb Figures, Tang dynasty (618 – 906). Painted terracotta
Collection: British Museum
Source: Ten Thousand Years of Pottery by Emmanuel Cooper, p. 60.

Figure 2.41 - Honoré Daumier Jacques Lefévre (1777-1856), Banker and Deputy, 1833
Unfired clay, oil and paint
Collection: Musée D'orsay
Source: http://www.abcgallery.com/D/daumier/daumier.htm (accessed November 4, 2005).

Figure 2.42 – Joe Fafard Don and Terry, 1971
24.3 x 13.5 cm and 28 x 15.5 cm
Source: University of Regina Archives and Special Collections, 99-52 Joe Fafard Papers.

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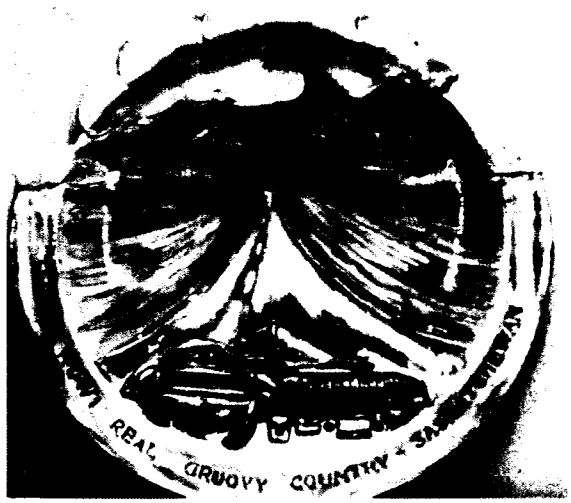

Figure 2.43 – Victor Cicansky
Saskatchewan Plate, 1969
Collection: Private Collection
Source: Victor Cicansky: Clay Sculpture by Bruce Ferguson, p. 10.

Figure 2.44 – Views of Winnipeg, Manitoba, n.d.
22.9 cm in diameter
Collection: Krueger Family
Source: Julia Krueger

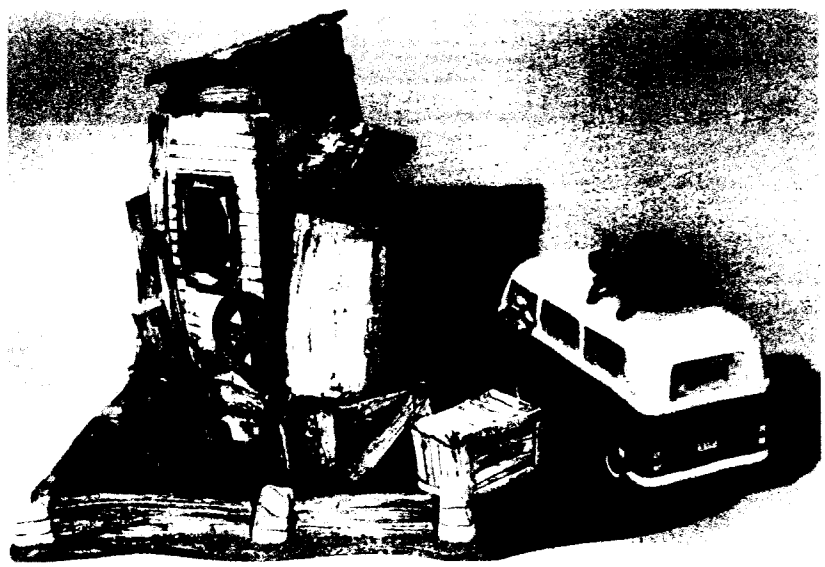

Figure 2.45 – Victor Cicansky
Prairie Gamblers, 1973
Earthenware, glaze, wood, sand and plastic flowers
46 x 75 x 49 cm
Collection: The Canada Council Art Bank
Source: Victor Cicansky: Clay Sculpture by Bruce Ferguson, cat. 8, p. 13.

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Figure 2.46 – Department 56
New England Village Series, "Harper's Farmhouse", 1999
Ceramic
22.9 x 12.7 x 16.5
Source: http://www.department56.com/ (accessed November 4, 2005).

Figure 2.47 – Jan Gerrit Wyers
These Good Old Thrashing Days, c. 1955
Oil on fabric
71.1 x 99.1 cm
Collection: MacKenzie Art Gallery, University of Regina Collection
Source: Jan Gerrit Wyers: 1888-1973 by Andrew Oko, cat. 15, cover.

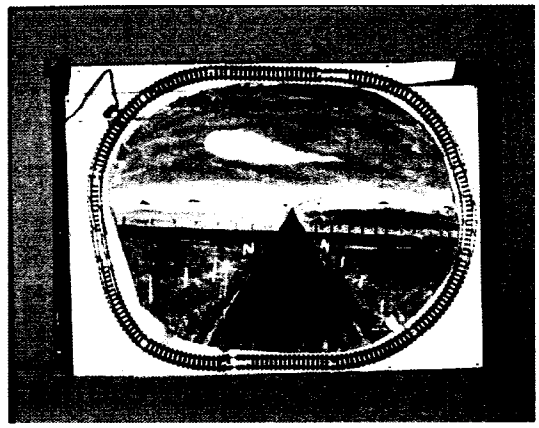

Figure 2.48 – W.C. McCargar
Untitled, 1960
Mixed media
61 x 86.3 cm
Collection: MacKenzie Art Gallery, University of Regina Collection
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=1105 (accessed April 8, 2006).

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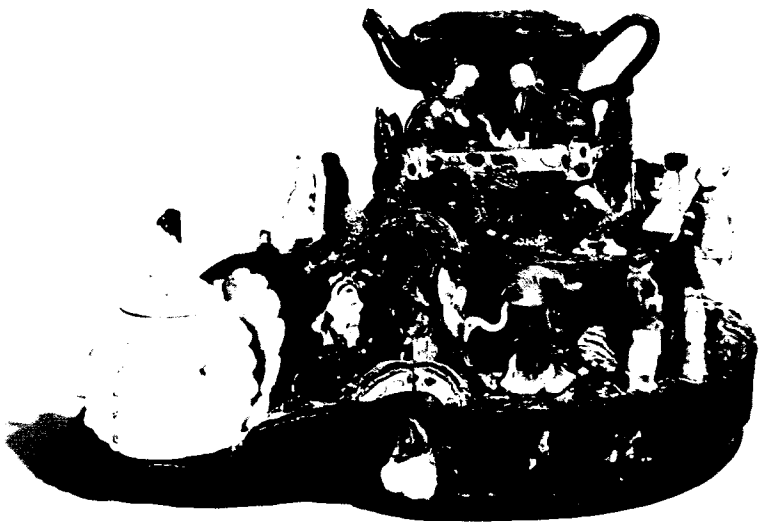

Figure 2.49 – David Thauberger
Tea for Two, 1974
Ceramic and found objects
Source: Regina High Tea by Katherine Ylitalo, p. 22.

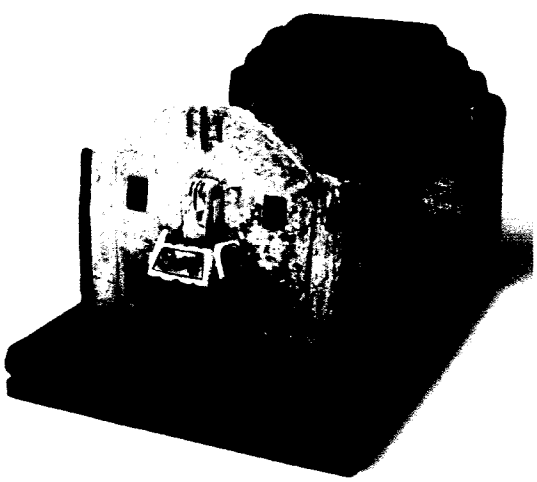

Figure 2.50 – David Thauberger
The Grand, 1975
Earthenware, glaze, acrylic and wood
25 x 35 x 26 cm
Collection: Glenbow Museum, Calgary
Source: Regina Clay: Worlds in the Making by Timothy Long, cat. 122, p. 98.

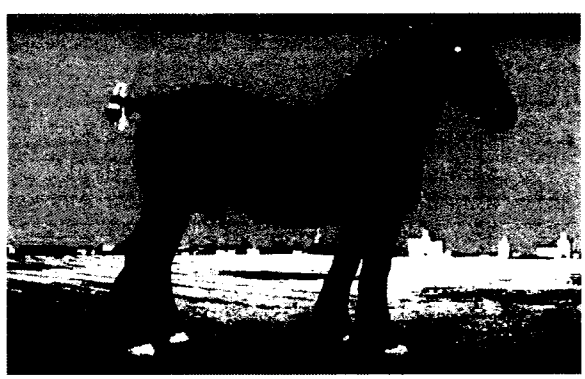

Figure 2.51 – David Thauberger
Icon, 1981
Screenprint with flocking on paper
63.5x96.5cm
Collection: MacKenzie Art Gallery, University of Regina Collection
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=1373 (accessed April 6, 2006).

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Figure 2.52 – Dorothy Knowles
North Saskatchewan River, 1989
Oil on linen
122 x 91.5 cm
Collection: MacKenzie Art Gallery
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=3245 (accessed April 6, 2006).

Figure 2.53 – Enterprise Fourth Annual Fair, 1924
Colour woodblock poster
69.8 x 53.1 cm
Collection: Al and Shirley Fairground Collection, Toronto
Source: David Thauberger Paintings 1978-1988 by Peter White, fig. 11, p. 28.

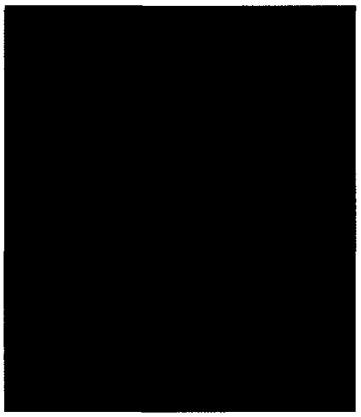

Figure 2.54 – David Thauberger
Black Velvet Bunnies, 1977
Screenprint on black velvet
97 x 83.5 cm
Collection: MacKenzie Art Gallery
Source: http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=1681 (accessed April 6, 2006).

Figure 2.55 – Andy Warhol
24 Marilyns, 1964
Silkscreen
Source: Kitsch Deluxe by Lesley Gillilan, p. 11.

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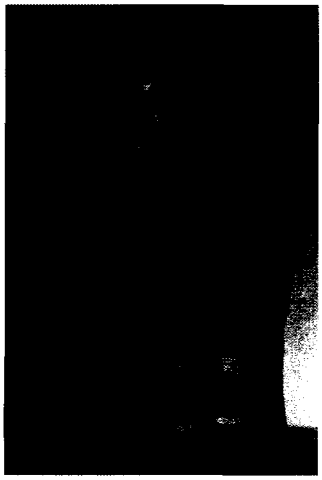

Figure 2.56 – Joe Fafard
Michael Haynee, 107 Years Old, 1971
Clay, glaze and acrylic paint
37.1 x 19.1 x 27.8 cm
Source: Joe Fafard, Cows and Other Luminaries by Michael Teitelbaum, p. 11.

Figure 2.57 – Joe Fafard
Portrait of Jan Gerrit Wyers, 1973
Ceramic
38.5 x 44.3 x 36.5 cm
Collection: Winnipeg Art Gallery
Source: Jan Gerrit Wyers 1888-1973 by Andrew Oko, fig. 9, p. 66.

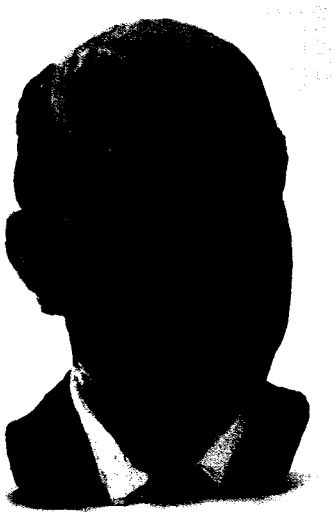

Figure 2.58 – Joe Fafard
My Art Critic, 1980
Clay and acrylic paint
60.0 x 37.1 x 20.5 cm
Source: Joe Fafard Cows and other luminaries by Michael Teitelbaum, p. 22.

Figure 2.59 – Joe Fafard
My Art Critic (side view), 1980.

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Figure 2.60 – Victor Cicansky
Pint of Cauliflower, 2002
Slipcast earthenware, glaze and lustre
10.5 cm high
Collection: Krueger Family
Source: Julia Krueger

Figure 2.61 – Victor Cicansky
Game Preserve, 1988
Slipcast earthenware, glaze and lustre
11.5 x 7.7cm
Source: The Garden of Art Victor Cicansky Sculptor by Don Kerr, p. 125.

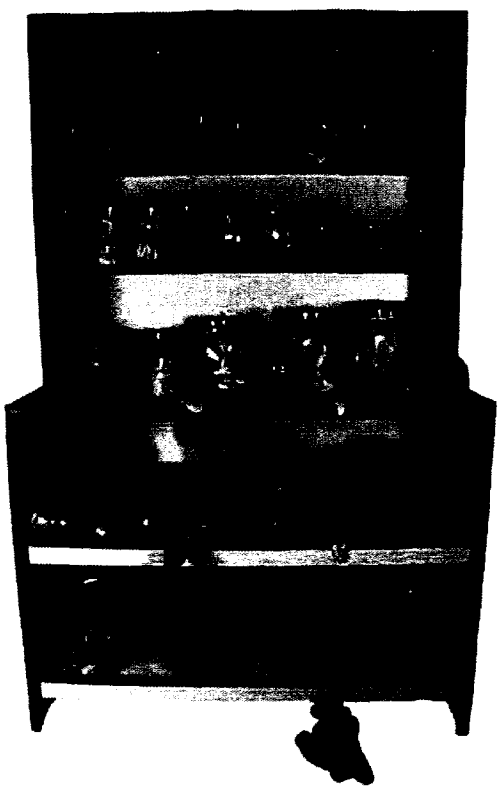

Figure 2.62 – Victor Cicansky
Spring Pantry, 1982
Slipcast earthenware, glaze, lustre, wood and paint
186 x 108.5 x 55cm
Collection: Burlington Art Centre
Source: http://www.virtualmuseum.ca/Exhibitions/Fire_Earth/Artists/Cicansky/SpringPantry/SpringPantryEn.html (accessed November 5, 2005).

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Figure 2.63 – Victor Cicansky
Angel Food, 1998
Slipcast earthenware, glaze and lustre
18.5 x 22cm
Source: The Garden of Art Victor Cicansky Sculptor by Don Kerr, p. 145.

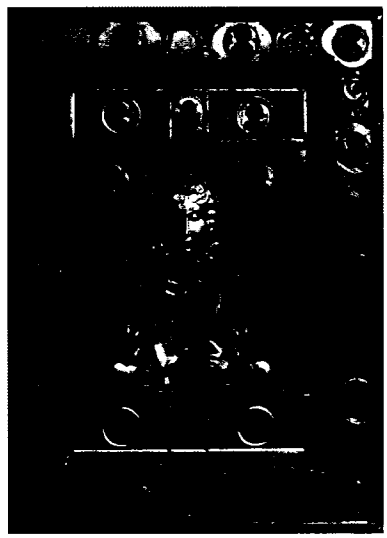

Figure 2.64 – Archangel Michael, late 10th or early 11th century
Silver gilt with enamel
48 x 36 cm
Treasury of the Cathedral of Saint Mark, Venice
Source: Art History by Marilyn Stockstad, fig. 7-49, p. 335.

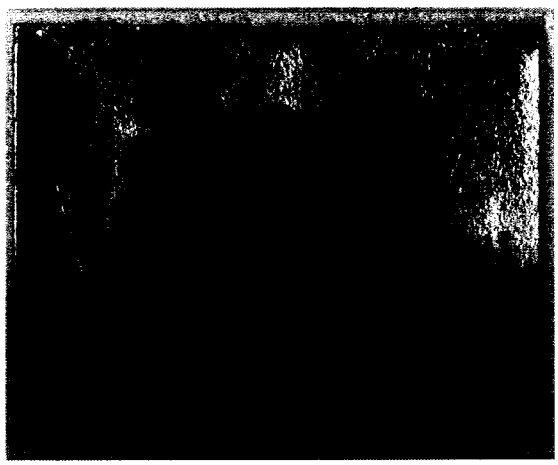

Figure 2.65 – David Thauberger
Stormy Weather/Silver Lining, 1995/2004
Watercolour, pastel, silver leaf, glitter star, hardground and aquatint etching
16 x 13 cm
Collection: Krueger Family
Source: Julia Krueger

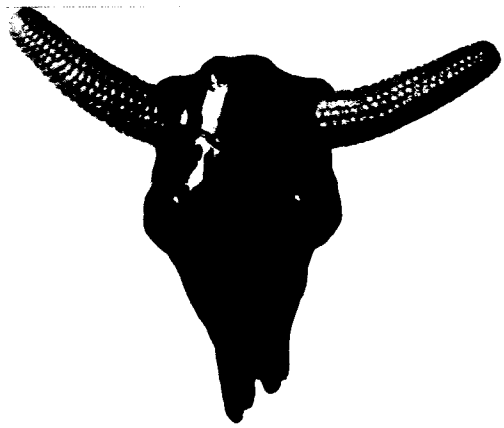

Figure 2.66 – Victor Cicansky
Red Corn Hybrid, 2003
Clay and glaze
40 x 52.5 x 21cm
Source: The Garden of Art Victor Cicansky Sculptor by Don Kerr, cover and p. 153.

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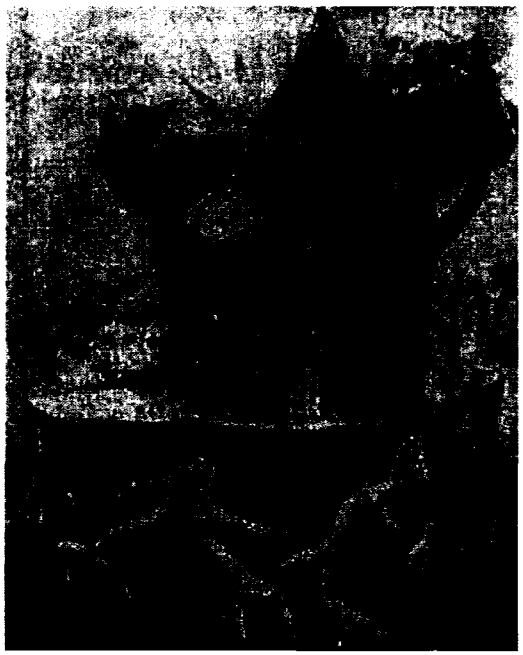

Figure 2.67 – Lorne Beug
Paul and Wanda's Garden, 1975
Source: Leader Post, "Art Exhibits Spring into action" by Lora Burke March 25, 1975.

Figure 2.68 – Lorne Beug
Archimedean Beach, 1983
Coloured clays and glazes
32 x 47 x 35 cm
Collection: Burlington Cultural Centre
Source: Artists With Their Work by Norman Zepp, back cover photo.

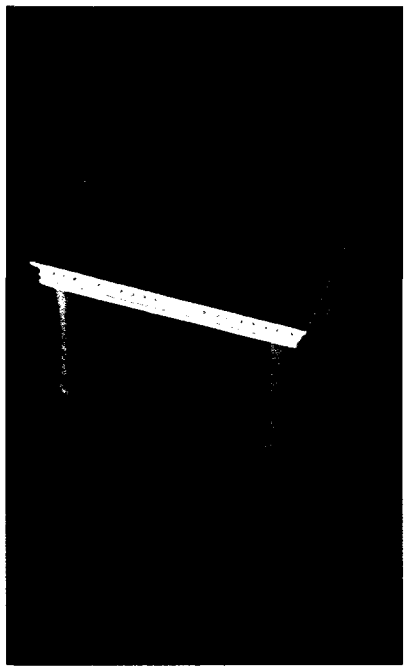

Figure 2.69 – Lorne Beug
Piles O'Bone, 1985
Ceramic, leaded glass, wood and oil paint
121 x 50 x 49 cm
Collection: Mendel Art Gallery, Saskatoon
Source: Artists With Their Work by Norman Zepp, cover image.

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Figure 2.70- Lorne Beug
Interior view of Museum showing Herm-man, 1989
Ceramic and enamel on wood
149 x 25 x 10 cm
Source: Two Pavilions: Museum and a Tent by Suzanne Probe, p. 2.

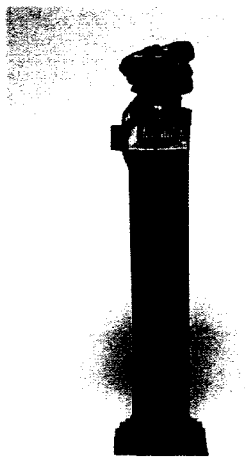

Figure 2.71 - Attributed to the workshp of Boethos of Kalchedon
Herm with Dionysos Bust, 100-500 BCE
Bronze and ivory
Collection: The Getty Museum
Source: http://www.getty.edu/art/collections/objects/o9917.html (accessed November 12, 2005).

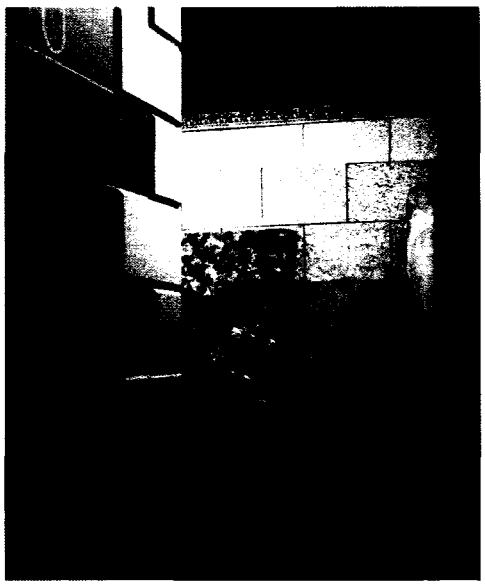

Figure 2.72 – Lorne Beug
Entrance to Museum with Giant Head, 1989
Newspaper, acrylic medium, cheesecloth, Styrofoam, wire and wood
179 x 112 x 40 cm
Source: Two Pavilions: Museum and a Tent by Suzanne Probe, p. 14.

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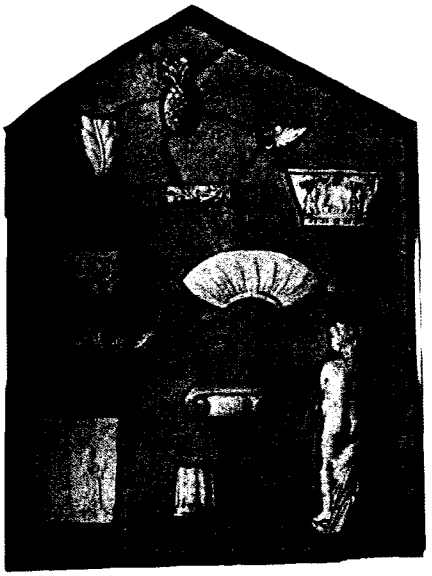

Figure 2.73 – Lorne Beug
Mud Museum, 1995
Ceramic, cement and brass
34 x 27 x 2.5cm
Source: A Question of Identity by Ann Roberts, p. 29.

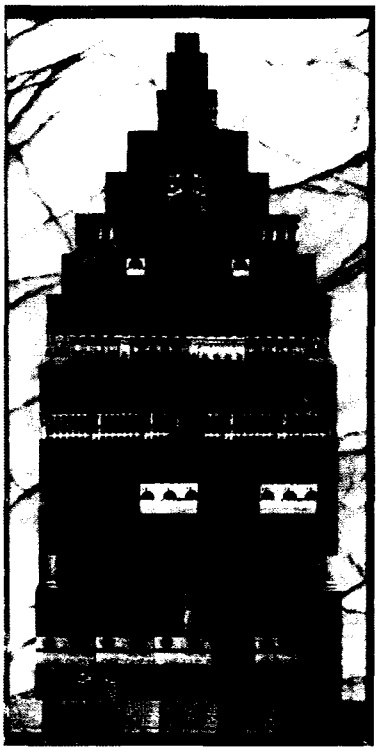

Figure 2.74 – Lorne Beug
Rebuilding Regina, 1986-87
Colour photographic prints and enamel on masonite
138 x 91.5 x 4 cm
Collection: City of Regina
Source: Two Pavilions: Museum and a Tent by Suzanne Probe, p. 9.

Figure 2.75 – Wendy Parsons
Flying Dragon, n.d.
27 x 19 cm
Collection: Krueger Family
Source: Julia Krueger

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Figure 2.76 – Wendy Parsons
Monster Pouring Water on Cat, c. 2002
25.4 x 25.4 cm
Source: http://www.saskterra.sk.ca/exhibitionst/itspouring/itsp.html (accessed April 8, 2006).

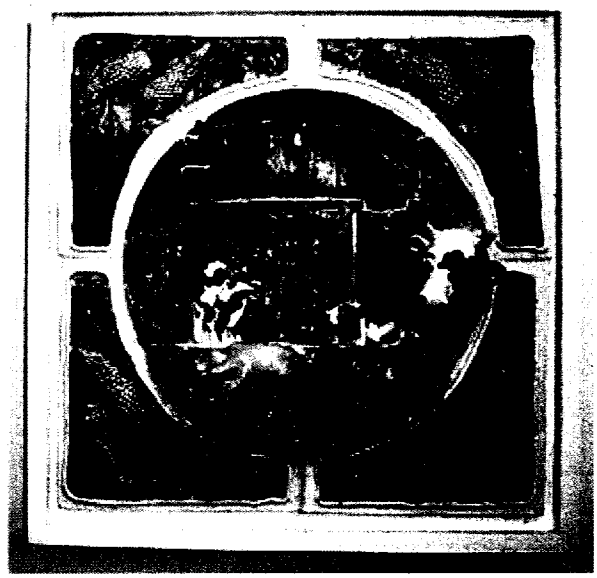

Figure 2.77 – Wendy Parsons
Sam's Dreaming (day), 2005
Handbuilt, grouted porcelain on painted wood board frame
51.25 x 50.5 x 11.25
Collection: Krueger Family
Source: http://www.handwave.ca/Hexhibition.html (accessed December 12, 2005).

Figure 2.78 – Robert Wallace Martin
Two Bird Vessels, 1898
Saltglazed stoneware
Left 40.5cm high & right 35.5cm high
Source: The Potter's Art by Garth Clark, p. 125.

Figure 2.79 – Robert Wallace Martin
Grotesque Pitcher, 1887
Saltglazed stoneware
21.5 cm high
Source: The Potter's Art by Garth Clark, p. 126.

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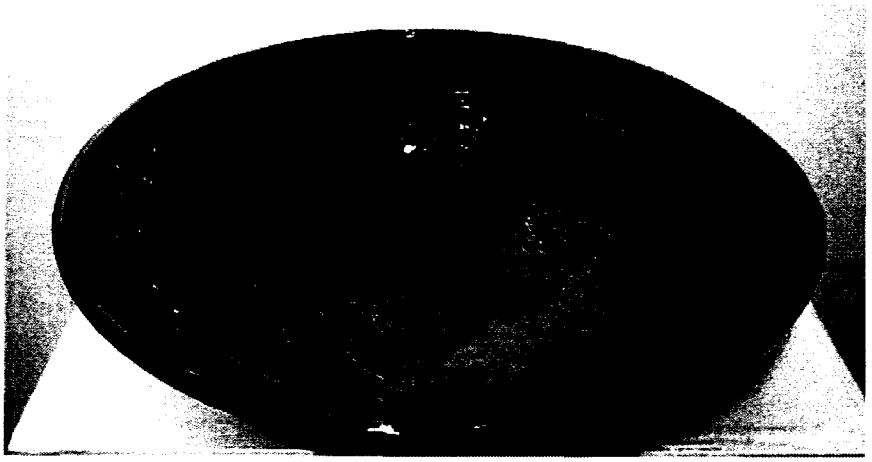

Figure 2.80 – Zach Dietrich
Looking Out My Window – Large Bowl, 2005
Thrown porcelain with slip trailing
11.25 cm high and 41.75 cm in diameter
Source: http://www.handwave.ca/Hexhibition.html (accessed December 12, 2005).

Figure 2.81 – Mino Ware, Narumi Oribe Type
Lozenge-shaped Dish with Bridge Handle, Momoyama Period (1573-1615) or Edo Period (1615-1868)
Glazed stoneware
17.7 x 24.1 x 26.8 cm
Collection: Kitamura Museum, Kyoto
Source: http://www.metmuseum.org/special/Oribe/turning_feature.htm (accessed April 8, 2006).

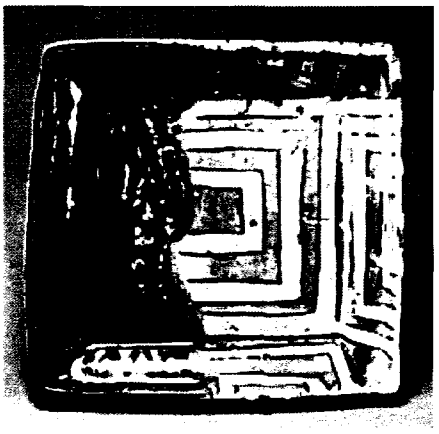

Figure 2.82 – Mino Ware, Narumi Oribe Type
Square Dish with Design Stripes, Momoyama Period (1573-1615)
Glazed stoneware
5.5 x 21.4 x 20.4 cm
Collection: Tokyo National Museum
Source: http://www.metmuseum.org/special/Oribe/turning_feature.htm (accessed April 8, 2006).

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Figure 2.83 – Zach Dietrich
Keep the Crow Tea Set, 1983
Porcelain and lusters
Source: Regina High Tea by Katherine Ylitalo, p. 9.

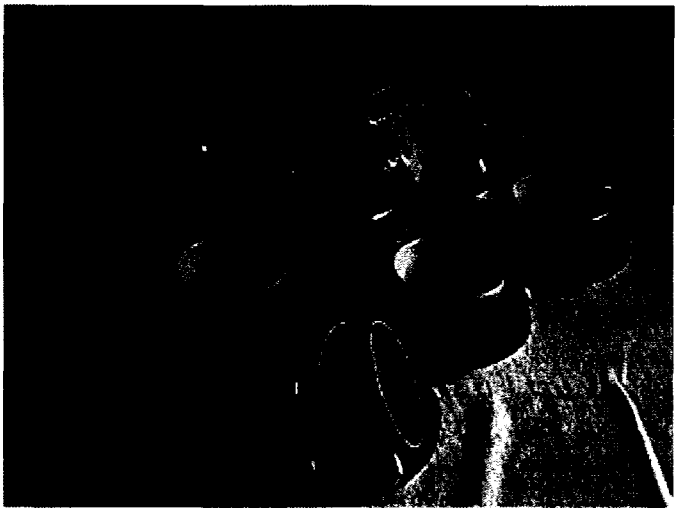

Figure 2.84 – James Broadhurst & Sons Ltd.
Charles and Diana Wedding Tea Set, n.d.
Source: http://www.easier.com/view/Miscellaneous/Pottery,_Porcelain_and_Glass/item-26540.html (accessed April 8, 2006).

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Figure 2.85 – Wendy Parsons & Zach Dietrich
Monster Tea Set, c. 2004-2005
Teapot: 20 x 25 cm Cups: 10 x 16 cm
Collection: Krueger Family
Source: Julia Krueger

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Chapter 3 – Images

(all measurements listed as height x width x depth unless indicated otherwise)

Figure 3.1 – R.W.G. Heugen of Montreal's Ross & MacDonald, assisted by Regina architect Francis H. Portnail
The Cenotaph, 1926
Stanstead grey granite
Location: Victoria Park
Collection: City of Regina
Source: Louise Krueger

Figure 3.2 – Sonia De Grandmaison
Sir John A. MacDonald, 1966-67
Cast bronze
187.4 x 190.5 x 51.8 cm
Location: Victoria Park
Collection: City of Regina
Source: Louise Krueger

Figure 3.3 – View of Patterned Ground through the exterior window/wall of the Fieldhouse.
Source: Louise Krueger

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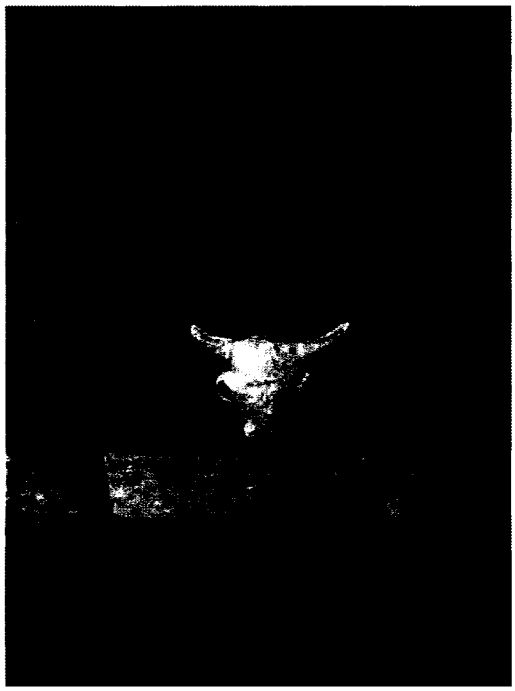

Figure 3.4 – Patterned Ground (detail)
Source: Julia Krueger

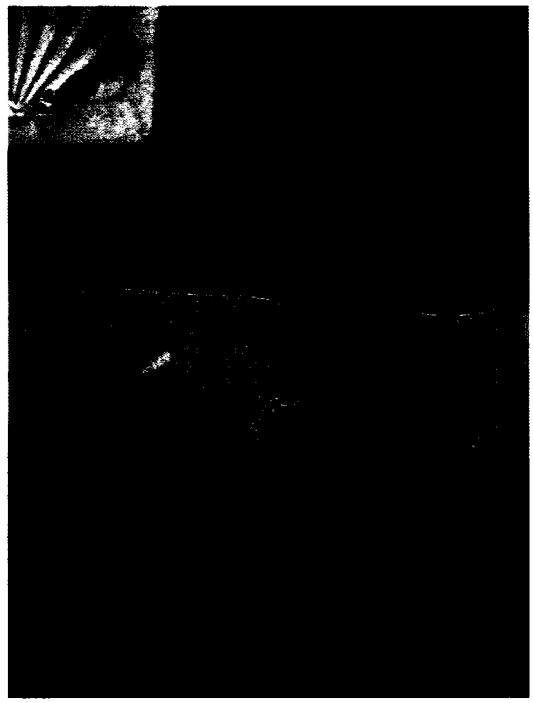

Figure 3.5 – Patterned Ground (detail)
Note the fossils in the Tyndall Stone.
Source: Julia Krueger

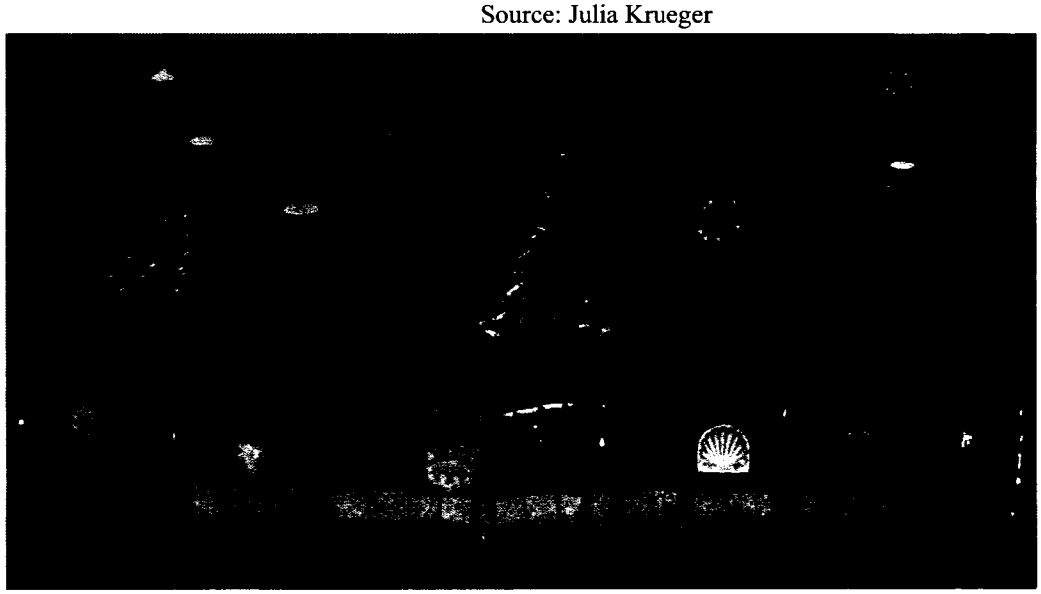

Figure 3.6 – Lorne Beug
Patterned Ground, 1987
Ceramic tile and mixed media
305 x 549 cm
Location: Fieldhouse, Regina
Collection: City of Regina
Source: Julia Krueger

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Figure 3.7 – Lorraine Malach
Memorial to Ena, 1976
227.5 x 112.7 cm
Location: Connaught Public Library, Regina
Source: Julia Krueger

Figure 3.8 – Lorraine Malach with Hansen-Ross Pottery
Fall and Winter, 1966
121.92 x 60.96 cm
Collection: St. Michael's Retreat House, Lumsden
Source: Julia Krueger

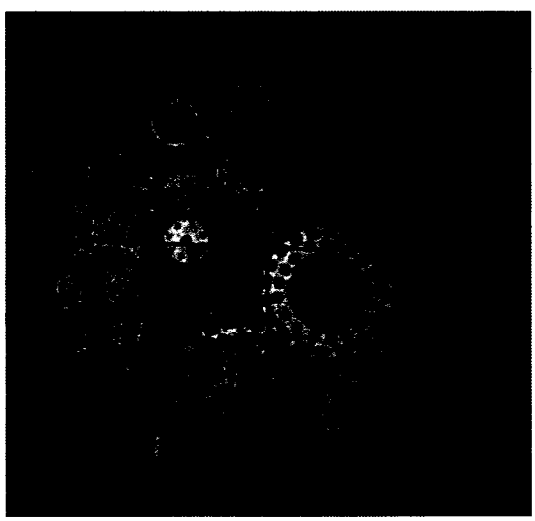

Figure 3.9 – Lorraine Malach
Opera Singer from The Entertainers Series, n.d.
Approx. 162.5 x 146.25 cm
Location: Unknown
Source: "Lorraine Malach – A Great Talent Plus Inspiration = Distinctive Murals" by Deana Driver, p. 21.

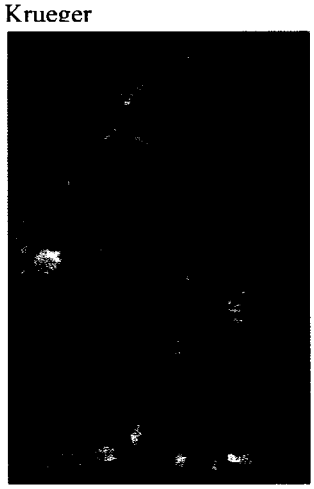

Figure 3.10 – Lorraine Malach and Hansen-Ross Pottery
Clockwork, c. late 1960s to early 1970s
Location: Hansen-Ross Pottery, Fort Qu'Appelle
Collection: Folmer Hansen
Source: Julia Krueger

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Figure 3.11 – View of the interior of Holy Rosary Cathedral from the main entrance. Note Malach's mural is located in the apse.
Location: Holy Rosary Cathedral, Regina
Source: Louise Krueger

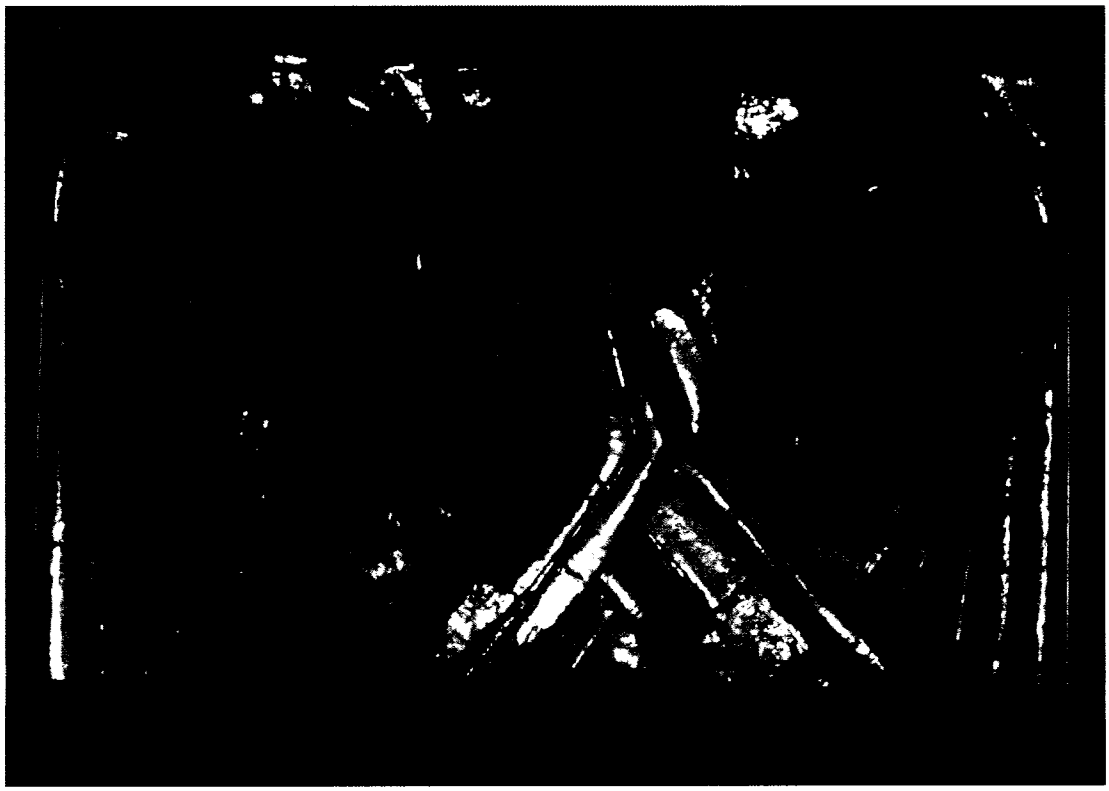

Figure 3.12 – Lorraine Malach
The Glorious Mysteries, 1988
224 x 360 cm
Location: Holy Rosary Cathedral, Regina
Source: Julia Krueger and Wayne Tunison

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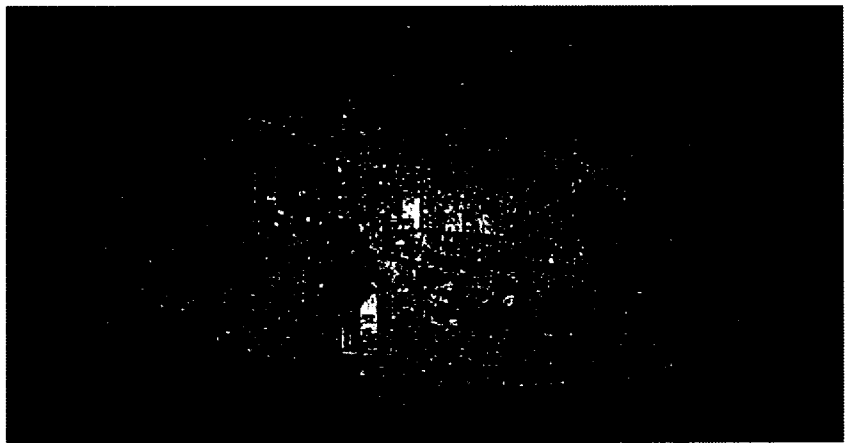

Figure 3.13 – Violet Bechtold, Jo-Anne Dusel and Dale Cline
Temple Gardens 1921, 1994
Mosaic made of broken pieces of china
162.5 x 325 cm
Location: Temple Gardens Mineral Spa, Moose Jaw
Collection: City of Moose Jaw
Source:
http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/pages/temple_gardens_1921.shtml (accessed May 6, 2006).

Figure 3.14 – Rob Froese
Discovery, 1994
Handmade low-fire ceramic tiles
520 x 650 cm
Location: Sasktel Building at 83 Ominica St W. in Moose Jaw
Collection: City of Moose Jaw
Source:
http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/pages/discovery.shtml (accessed May 6, 2006).

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Figure 3.15 – Jo-Anne Dusel
Our Ukrainian Heritage, 1992
390 x 1300 cm
Location: 510 4th Avenue S.W., Moose Jaw
Collection: City of Moose Jaw
Source:
http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/pages/our_ukrainian_heritage.shtml (accessed May 6, 2006).

Figure 3.16 - Grant McLaughlin
Hopes and Dreams, 1991
390 x 585 cm
Location: West wall of Moose Jaw Police Station
Collection: City of Moose Jaw
Source:
http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/pages/hopes_and_dreams.shtml (accessed May 6, 2006).

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Figure 3.17 – Wee Lee
Sunday Outing, 1991
260 x 520 cm
Location: 105 Ominica St. W. in Moose Jaw
Collection: City of Moose Jaw
Source:
http://www.citymoosejaw.com/tourism/attraction/muralsofmoosejaw/pages/sunday_outing.shtml (accessed May 6, 2006).

Figures 3.18 – David Thauberger
Green and White Painting, 1978
Acrylic and glitter on canvas
114.3 x 175.9 cm
Collection: University of Lethbridge
Source: David Thauberger Paintings 1978-1988 by Peter White, p. 21, plate 9, cat. 2.

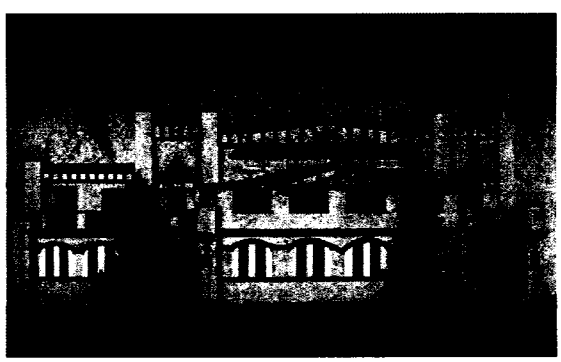

Figure 3.19 – David Thauberger
Temple Gardens, 1990
Silkscreen on paper, edition of 50
55.9 x 76.2 cm
Collection: Nouveau Gallery
Source:
http://www.nouveaugallery.com/index.php?pNum=824&caller=261 (accessed April16, 2006).

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Figure 3.20 – Villeroy & Bosch
Pfund Dairy, 1892
Note: Tiles cover the floor, wall and ceiling to create an attractive and hygienic surface.
Location: Dresden
Source: Tiles: 1,000 Years of Architectural Decoration by Hans Van Lemmen, p. 125.

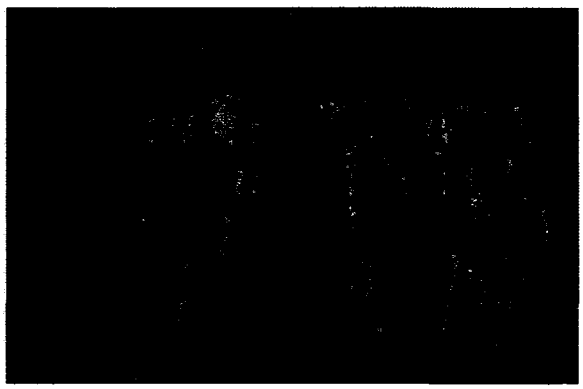

Figure 3.21 – Emperor Justinian and His Attendants, c. 547
264 x 365 cm
Location: San Vitale, Ravenna
Source: Art History by Marilyn Stockstad, p. 317, fig. 7-29.

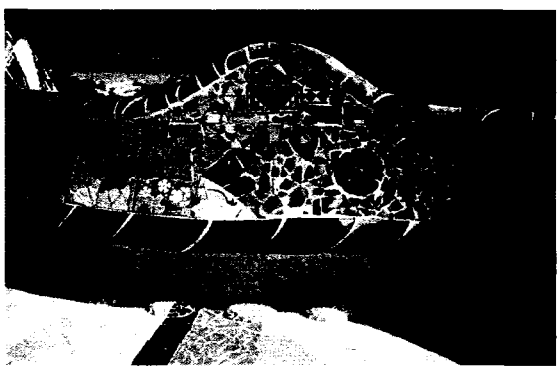

Figure 3.22 - Antonio Gaudí
Park Güell Bench, 1900-1904
Source: http://www.bluffton.edu/~sullivanm/spain/barcelona/gaudipark/gaudipark5.html (accessed May 6, 2006).

Figure 3.23 – Dome of the Rock, c. 687-91
Location: Jerusalem
Note: the blue colour covering the exterior of the building is made up of tiles.
Source: http://archnet.org/library/images/one-image.tcl?location_id=1432&image_id=28876 (accessed May 6, 2006).

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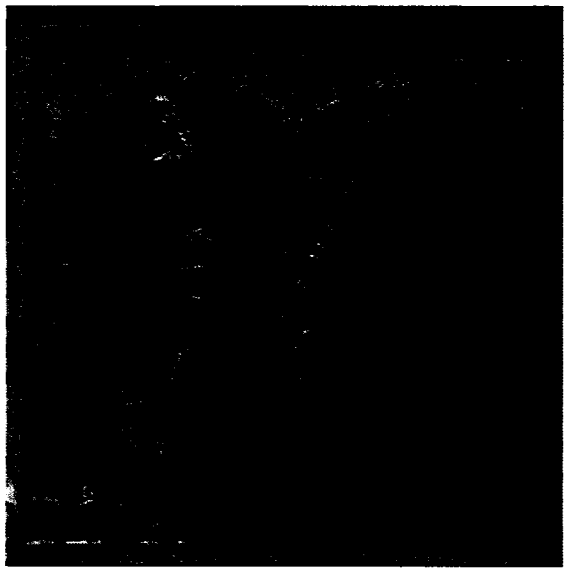

Figure 3.24 – Attributed to Ralph Vawter
Degenstein Switch Centre Panel 1,
c. 1957
Tyndall Stone
Location: 1800 block Lorne Street, Regina
Source: Wayne Tunison and Amber Fife

Figure 3.25 – Attributed to Ralph Vawter
Degenstein Switch Centre Panel 2,
c. 1957
Tyndall Stone
Location: 1800 block Lorne Street, Regina
Source: Wayne Tunison and Amber Fife

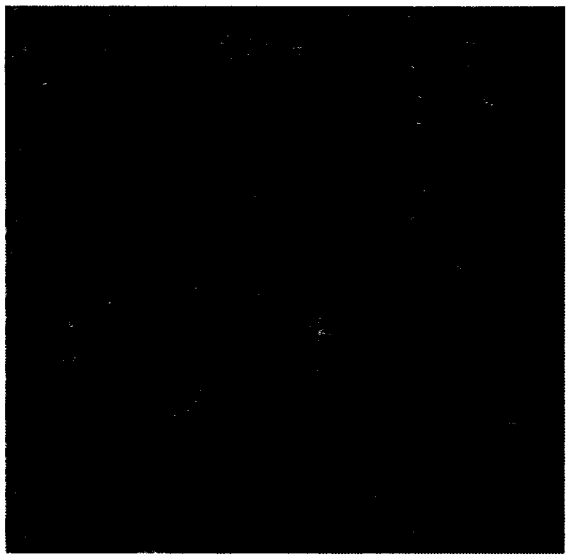

Figure 3.26 – Attributed to Ralph Vawter
Degenstein Switch Centre Panel 3,
c.1957
Tyndall Stone
Location: 1800 block Lorne Street, Regina
Source: Wayne Tunison and Amber Fife

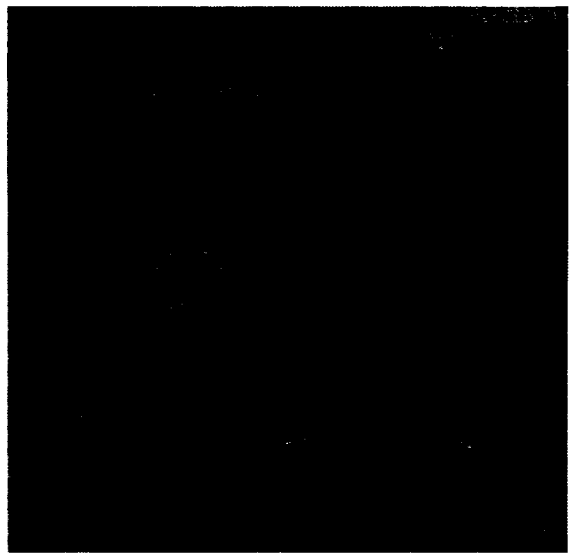

Figure 3.27 – Attributed to Ralph Vawter
Degenstein Switch Centre Panel 4,
c. 1957
Tyndall Stone
Location: 1800 block Lorne Street, Regina
Source: Wayne Tunison and Amber Fife

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Figure 3.28 – Attributed to Ralph Vawter
Degenstein Switch Centre Panel 5,
c. 1957
Tyndall Stone
Location: 1800 block Lorne Street, Regina
Source: Wayne Tunison and Amber Fife

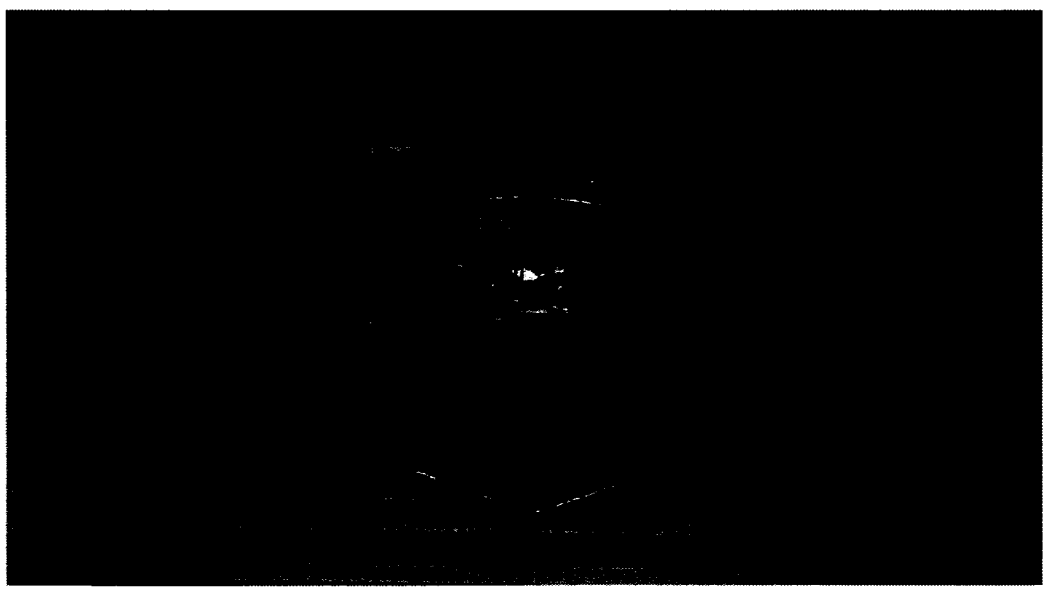

Figure 3.29 – Patterson Place tympanum, c. 1924
Plaster or possibly terra cotta
Location: main entrance of 2340 Albert Street, Regina,
Source: Wayne Tunison and Amber Fife

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Figure 3.30 – John Nugent
No. 1 Northern, 1975
Location: Canadian Grain Commission Building
Source: http://wbi.lib.umanitoba.ca/WinnipegBuildings/viewBuilding.action?id=137 (accessed January 17, 2006).

Figure 3.31 – Joe Fafard and students
Frog, 1971
Location: College Ave., Regina
Collection: University of Regina
Source: Julia Krueger

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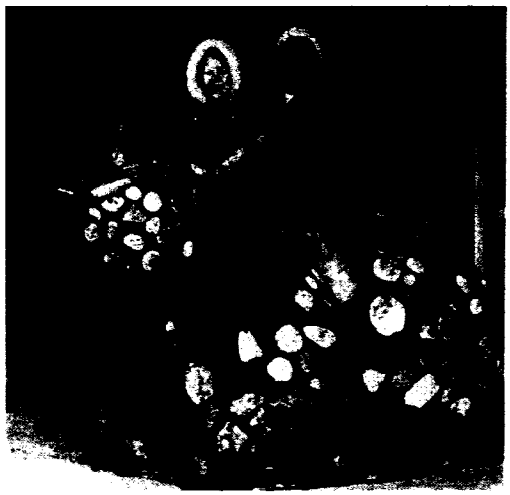

Figure 3.32 – Joe Fafard and students
Cow, early 1970s
Moved to a housing co-op.
Source: University of Regina archives

Figure 3.33 – Joe Fafard and students
Bust of MacKenzie, early 1970s
Destroyed
Source: University of Regina archives

Figure 3.34 – Joe Fafard and students
Woolly Mammoth, early 1970s
Moved to a housing co-op, moved to Pense and then destroyed.
Source: University of Regina archives

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Figure 3.35 – View of Connaught Library on the corner of Elphinstone and 13th Ave in Regina. Beug's bench is to the right.
Source: Louise Krueger

Figure 3.36 – Lorne Beug and students from Sheldon Williams Collegiate
Untitled, 2002
Sponsor: Cathedral Community Association
Location: Elphinstone St. beside the Connaught Library
Source: Julia Krueger

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Figure 3.37 - View of the Neil Balkwill Civic Arts Centre Centre in Regina. Beug's bench is against the wall of the building.
Source: Louise Krueger

Figure 3.38 - Lorne Beug and students from Sheldon Williams Collegiate
Untitled, 2000
Sponsor: Sherwood Credit Union
Location: Neil Balkwill Civic Arts Centre
Source: Julia Krueger

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Figure 3.39 – Rory MacDonald
Curb Works, 2005
Location: Sherwood Village Branch Library in Regina, now destroyed
Source: Louise Krueger

Figure 3.40 – Rory MacDonald
Curb Works, 2005
Location: Sherwood Village Branch Library in Regina, now destroyed
Source: Louise Krueger

Figure 3.41 – Tankard with a Dragon-Shaped Handle, early 15th century, Ming Dynasty
Made in Jingdezhen, China
Porcelain with cobalt decoration
14 cm high
Collection: British Museum
Source: http://www.thebritishmuseum.ac.uk/compass/ (accessed March 29, 2006)

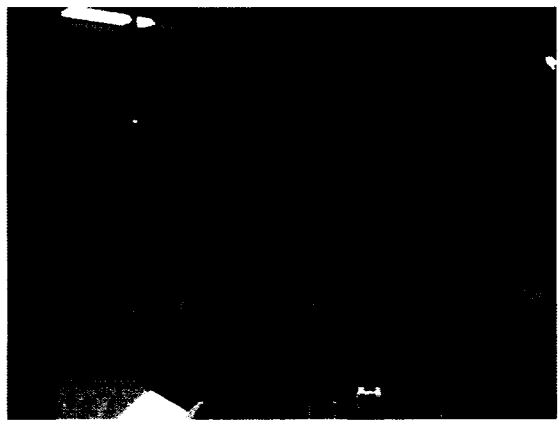

Figure 3.42 – Jeannie Mah
History + Memory^2=,
1992
Porcelain
62.1 x 490.2 x 32.8 cm
Location: City Hall, Regina
Collection: City of Regina
Source: Julia Krueger

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Figure 3.43 – Jeannie Mah
History + Memory^2= (detail of right Plexiglas box)
Source: Julia Krueger

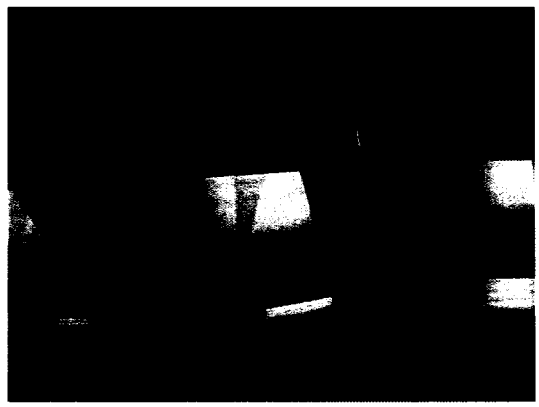

Figure 3.44 – Jeannie Mah
History + Memory^2= (detail of left Plexiglas box)
Source: Julia Krueger

Figure 3.45 – Jeannie Mah
History + Memory^2=
(detail of cup located in right Plexiglas box)
Source: Julia Krueger

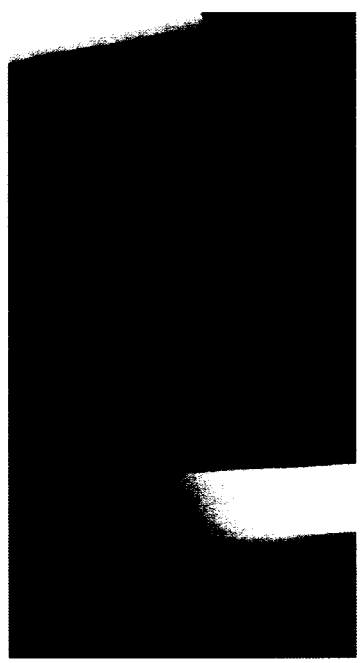

Figure 3.46 – Jeannie Mah
History + Memory^2=
(detail of centre Plexiglas box)
Source: Julia Krueger

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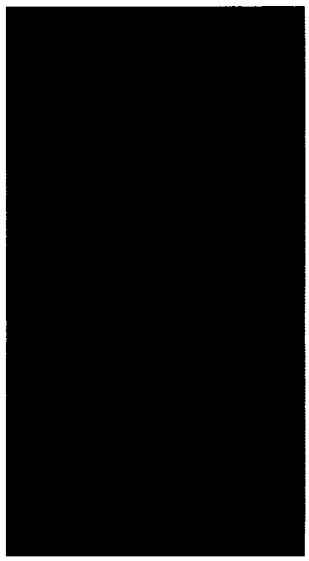

Figure 3.47 – Mah at the age of four outside the Willingdon Grocery Store.
From a didactic panel in City Hall.
Source: Julia Krueger

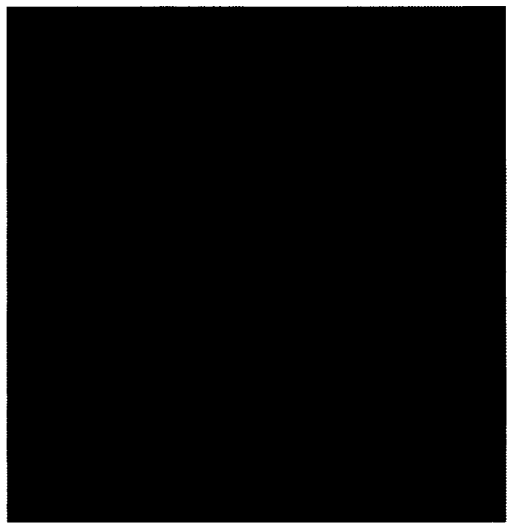

Figure 3.48 – Aerial view of City Hall; the Willingdon Grocery store's former whereabouts is marked in red.
From a didactic panel in City Hall.
Source: Julia Krueger

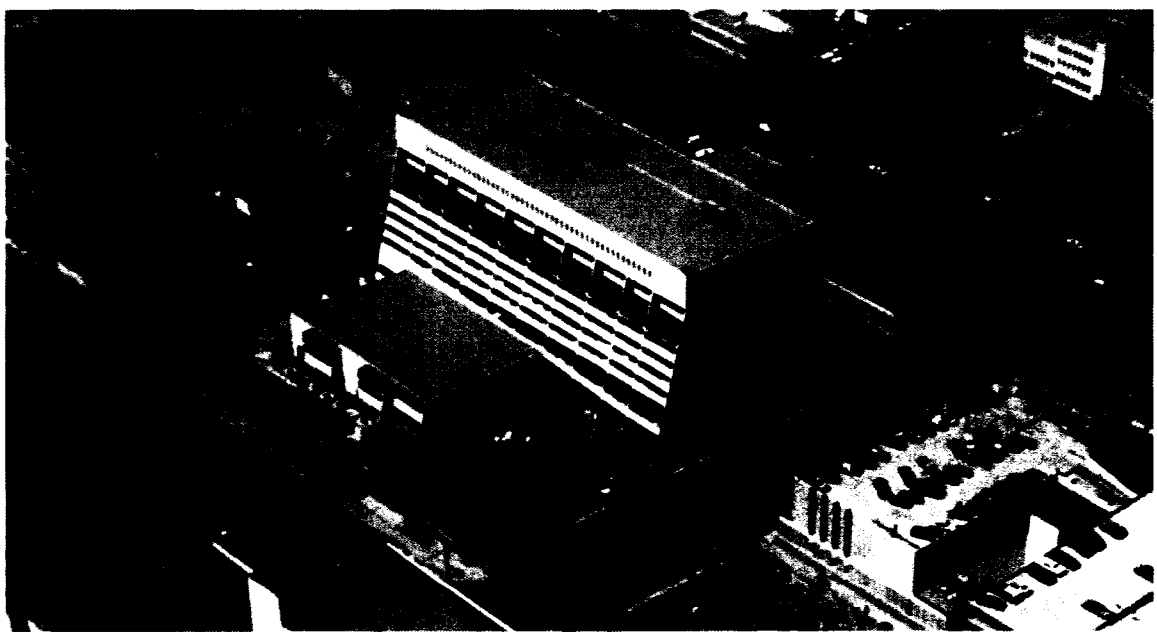

Figure 3.49 – P.M. Scott (architect)
Sturdy-Stone Centre, 1977
Location: 122 – 3rd Ave. South, Saskatoon
Source: Sturdy-Stone Artwork by Department of Government Services, p. 20.

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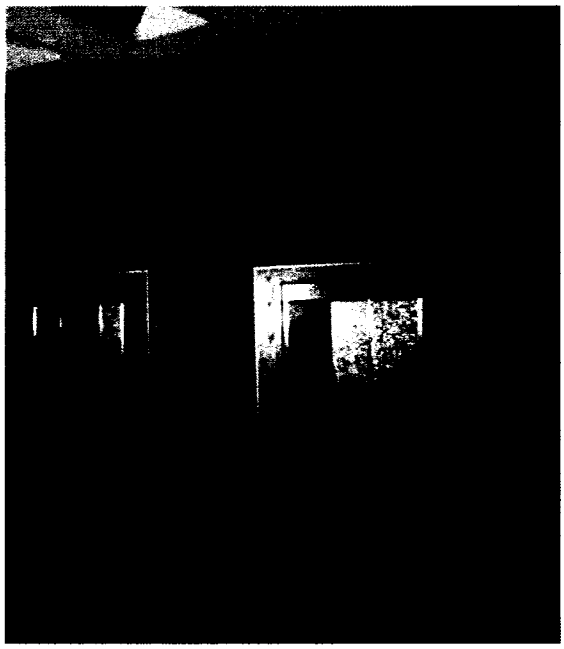

Figure 3.50 – Victor Cicansky
The Old Working Class, 1978
Terra cotta
Location: Sturdy-Stone Centre, ground floor
Source: Sturdy-Stone Artwork by Department of Government Services, p. 17.

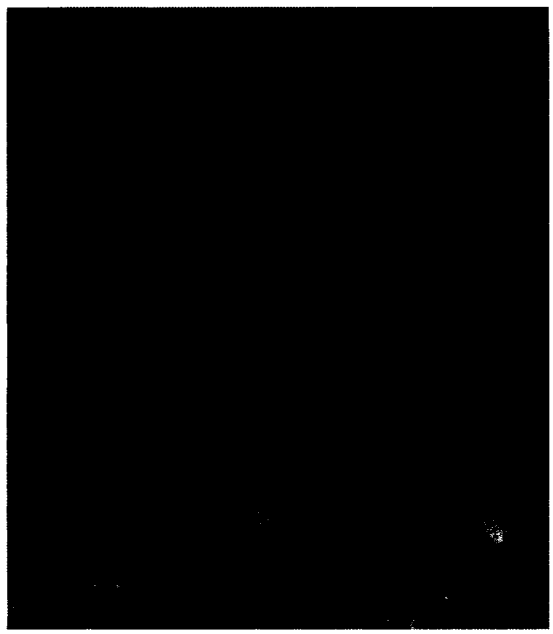

Figure 3.51 – Victor Cicansky
The Old Working Class III, 1978
Terra cotta
152 x 183 x 38 cm
Location: Sturdy-Stone Centre, ground floor
Source: Sturdy-Stone Artwork by Department of Government Services, p. 17.

Figure 3.52 – Lorraine Malach
Untitled, 1977-79
325 x 325 cm
Location: Sturdy-Stone Centre, ground floor
Source: Sturdy-Stone Artwork by Department of Government Services, p. 9.

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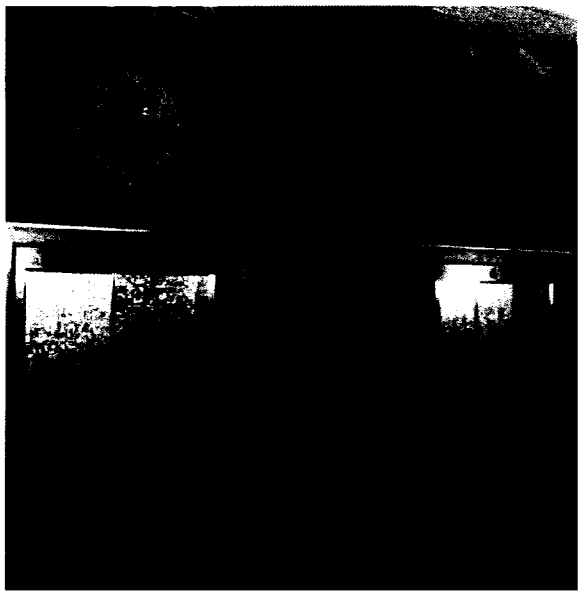

Figure 3.53 – Robert Billyard
Untitled, 1979
High fired stoneware
Location: Sturdy-Stone Centre, 2nd floor
Source: Sturdy-Stone Artwork by Department of Government Services, p. 13.

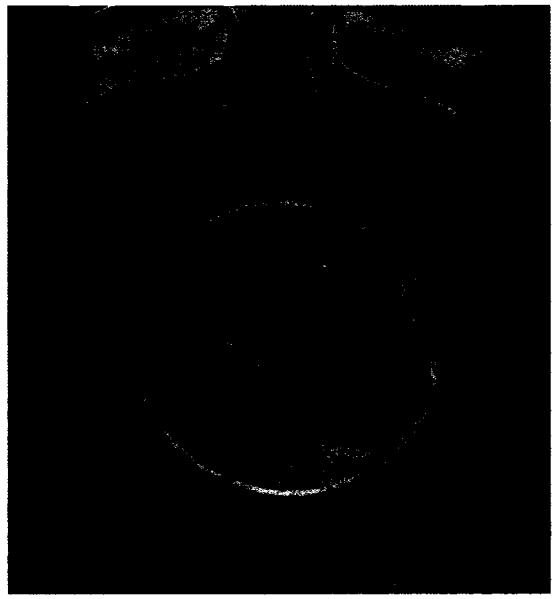

Figure 3.54 – Robert Billyard
Untitled, 1979
High fired stoneware
Location: Sturdy-Stone Centre, 2nd floor
Source: Sturdy-Stone Artwork by Department of Government Services, p. 11.

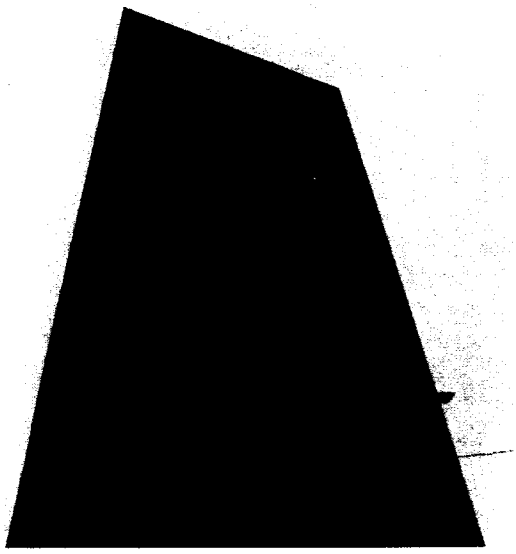

Figure 3.55 – Jack Sures
Untitled, 1979
Approx. 2,900 square feet
Location: Sturdy-Stone Centre, west wall
Source: Sturdy-Stone Artwork by Department of Government Services, p. 7.

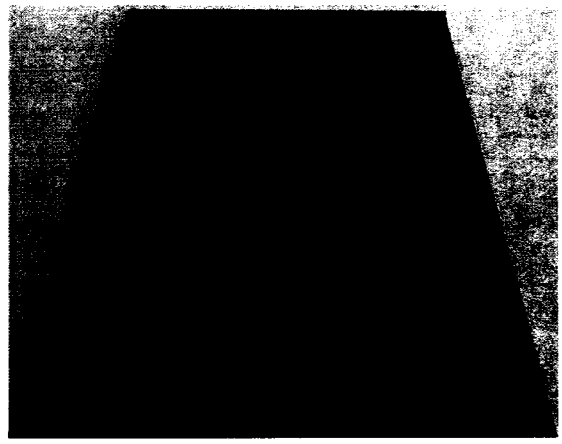

Figure 3.56 – Greg Hardy and Randy Woolsey
Untitled, 1979
Approx. 4,000 square feet
Location: Sturdy-Stone Centre, east wall
Source: Sturdy-Stone Artwork by Department of Government Services, p. 19.

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Figure 3.57 – Victor Cicansky
The New Working Class: Supermarket Clerk, 1981
122 cm in diameter
Location: Sturdy-Stone Centre, 9th floor
Source: http://www.cicansky.ca/murals/supermarketclerk.htm (accessed October 25, 2003).

Figure 3.58 – Lorraine Malach
Untitled (Soccer Players), 1983 (detail)
Location: Sturdy-Stone Centre, 8th floor
Source: Julia Krueger

Figure 3.59 – Randy Woolsey
Untitled, early 1980s
Location: Sturdy-Stone Centre, 10th floor
Source: Julia Krueger

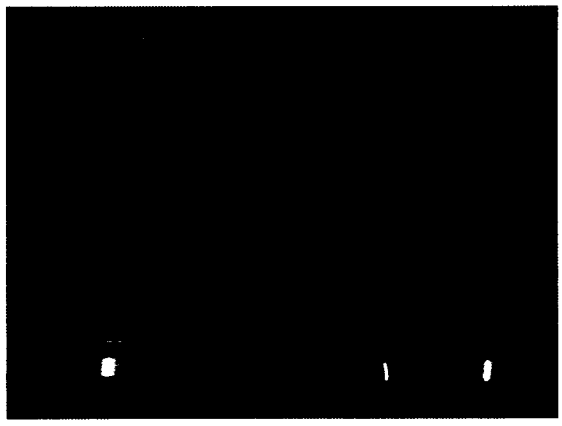

Figure 3.60 – Randy Woolsey
Untitled, early 1980s
Location: Sturdy-Stone Centre, 10th floor
Source: Julia Krueger

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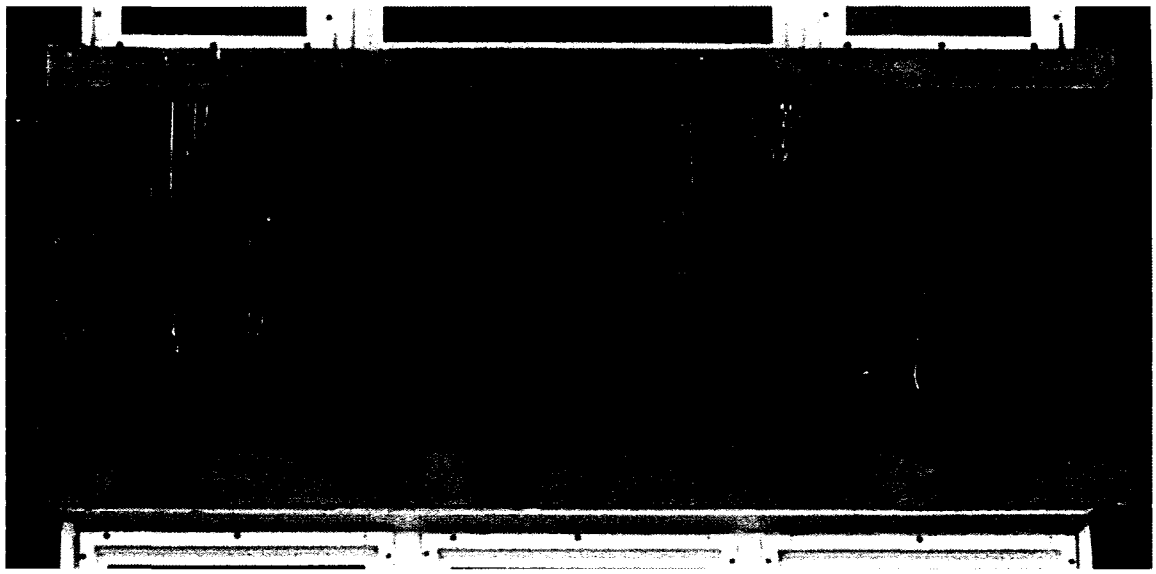

Figure 3.61 – Lorraine Malach with the Hansen-Ross Pottery
Untitled, 1970
Approx. 162.5 x 292.5 cm
Location: Cathedral Courts/Sacred Heart Academy, Regina
Source: Wayne Tunison

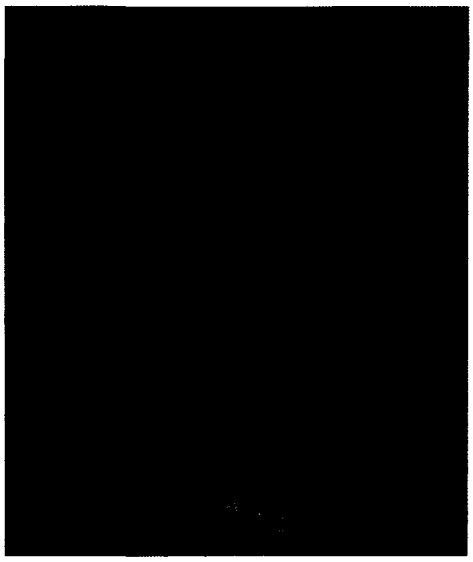

Figure 3.62 – Hector Guimard
Entrance to Castel Béranger, 1897-8
Location: Paris
Source: Tiles: 1, 000 Years of Architectural Decoration by Hans Van Lemmen, p. 163.

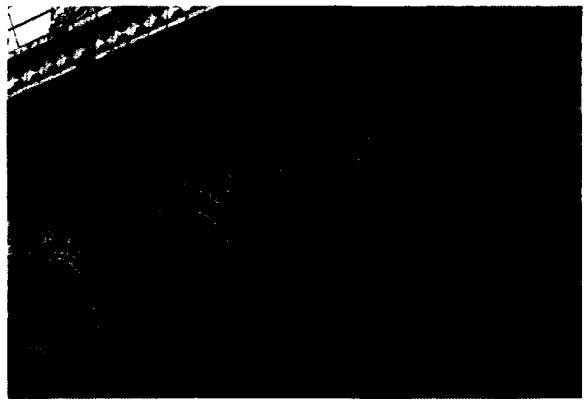

Figure 3.63 – Designed by Louis Sullivan and ceramic cladding made by Perth Amboy Terra Cotta Company
Bayard-Condict Building, 1897-99
Location: New York City
Source: "Architctural Terra Cotta: Preserving the Inheritance by Susan Tunick, p. 181.

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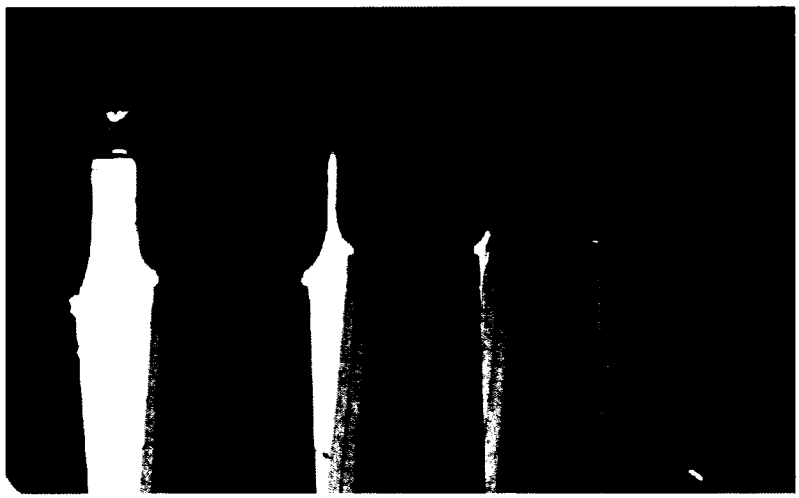

Figure 3.64 – Puntin, O'Leary and Coxall (architectural firm) Albert StreetBridge, 1930
Location: Regina
Source: http://www.worldisround.com/articles/70508/photo2.html (accessed July 15, 2006).

Figure 3.65 – Luca della Robbia Cappuccini Tondon, c. 1400s Glazed terra cotta
Collection: Museo Nazionale del Bargello, Florence
Source: http://www.artrenewal.org/asp/database/image.asp?id=12270 (accessed November 7, 2006).

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GRAPH 3.1: THE REALM OF THE EROTIC

PORNOGRAPHIC

Safe and appropriate location for consumption: Adult bookstore, shop, section of a store or theatre, private home and the Internet.

There is a sense of a private intimate contact with the material.

- Mass produced.
- Viewer responds to content.
- Private.
- Incites vicarious behaviours (or makes the viewer feel like he or she could behave vicariously).
- Offers pleasures and desires beyond boundaries.
- Designed to sexually gratify the viewer.
- Sense of commodification.
- Similarities to advertising.
- Repetitive, literal and unmetaphoric.
- Optimization of visibility.
- Figure is depicted as realistically as possible.

EROTIC

Safe and appropriate location for consumption: depends on the work and therefore there can be an intimate or distanced contact with the work.

- Viewer may respond to content and formal qualities on a physical and/or intellectual level.
- It can be a one-of-a-kind piece or a mass-produced work.
- Social.
- Popular.
- May draw on aspects of pornography – ie: the depiction of sexual organs but this is not for sexual arousal alone.
- Subversive, transgressive or counter-hegemonic.
- Can use humour.
- May employ sexual imagery as a shocking means to express social, religious and political criticism.
- The power dynamic between the viewer is not necessarily a given power imbalance.
- Can be literal or metaphoric.
- Is historically aware and may reference past pornographic or transcendental works.

Note: The interstitial nature of the erotic allows it to borrow characteristics from either side.

TRANSCENDENTAL NUDE

Safe and appropriate location for consumption: art gallery or museum. Physical distance is imposed.

- One-of-a-kind.
- Viewer responds to formal qualities.
- Social.
- Elitist.
- Pleasure is experienced aesthetically.
- Designed for contemplation and transcendence.
- Metaphoric.
- Idealization of figure.
- Classically inspired.

These boundaries are controlled by those in power, and are culturally and historically specific

Sources: The author's own thoughts and information gathered from The Female Nude: Art Obscenity and Sexuality by Lynda Nead and Eroticism and Art by Alyce Mahon.

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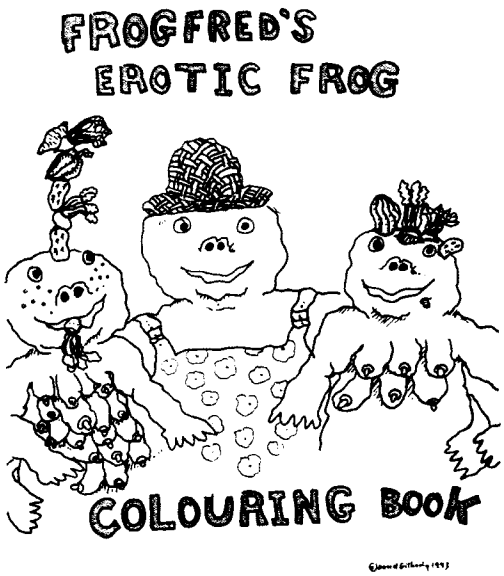

Figure 3.66 – David Gilhooly
FrogFred's Erotic Frog Colouring Book, 1993
Source: David Gilhooly by Kenneth Baker, Tony Williams, John Natsoulas and Terry Ann Tafoya, p. 101, c. 17.

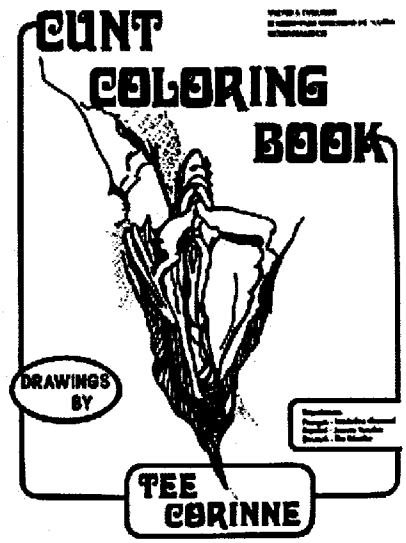

Figure 3.67 – Tee Corinne
Cunt Coloring Book, 1975, 1981 & 1988
Source: http://www.babeland.com/page/TIB/PROD/KO090090 (accessed July 15, 2006).

Figure 3.68 – Victor Cicansky
Moose Jaw Woman, 1974 (details)
- see Figure 3.69 for more information.

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Figure 3.69 – Victor Cicansky
Moose Jaw Woman, 1974
Earthenware, glaze, wire and wood
52.8 x 42 39.5 cm
Collection: Burlington Art Centre
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 85, cat.16.

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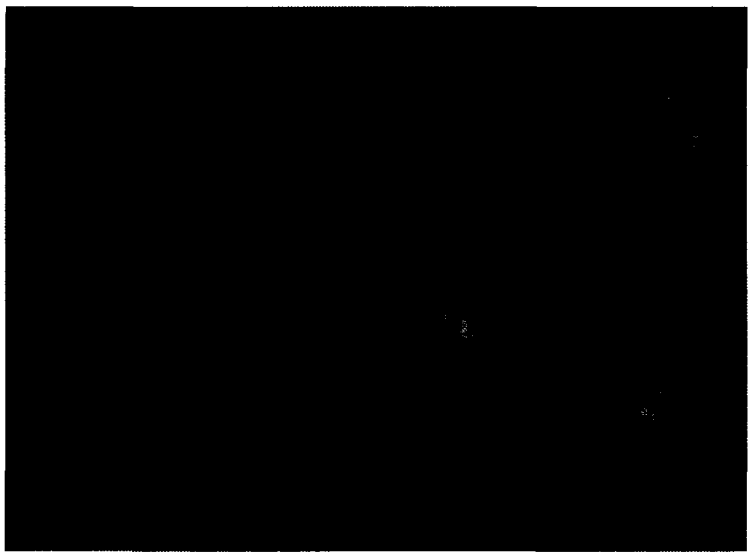

Figure 3.70 – Edgar Degas
The Tub, 1884
Pastel
45 x 65 cm
Collection: Glasgow Museums and Art Galleries
Source: Dealing with Degas by Griselda Pollock, plate 7.

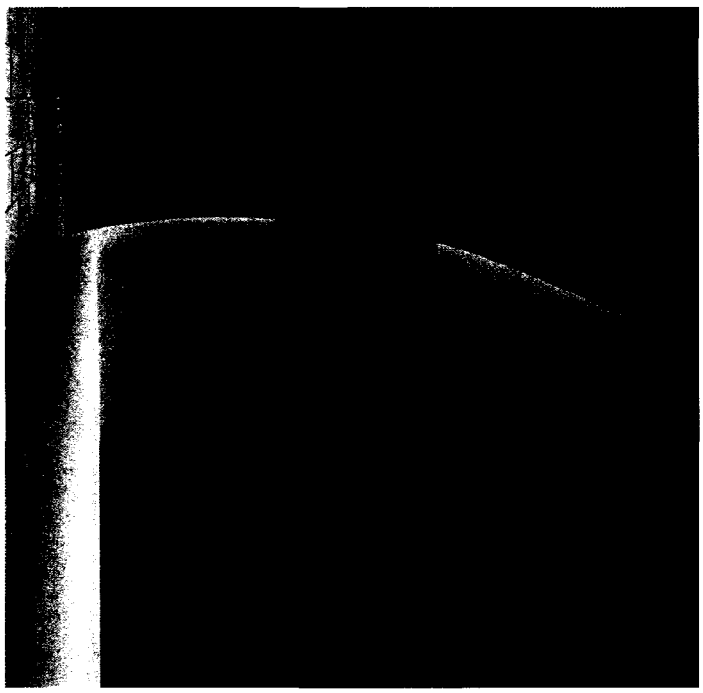

Figure 3.71 – Alex Colville
Woman in Bathtub, 1973
Acrylic polymer emulsion
86.3 x 86.3 cm
Collection: Art Gallery of Ontario
Source: Alex Colville by David Burnett, p. 224, cat. 89.

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Figure 3.72 – Ann James
South Sea Odalisque, pre 1975
Ceramic, glaze, paint and wood
47 x 61 x 46 cm
Collection: The Canada Council Art Bank
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 74, cat. 75.

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Figure 3.73 – Paul Gauguin
Te Arii Vahine (The King's Wife), 1896
Oil on canvas
97 x 130 cm
Collection: The Pushkin Museum of Fine Art, Moscow
Source: http://www.abcgallery.com/G/gauguin/gauguin113.html (accessed July 9, 2006).

Figure 3.74 – Lucas Cranach the Elder
Reclining River Nymph at the Fountain, 1518
Oil on wood
59 x 92 cm
Collection: Museum der Bildenden Künste, Leipzig
Source: http://www.wga.hu/frames-e.html?/html/c/cranach/lucas_e/2/07nymph.html (accessed June 10, 2006).

Figure 3.75 – Jack Sures
Untitled, n.d.
Source: University of Regina archives

Figure 3.76 – Ernst Ludwig Kirchner
Girl Under a Japanese Parasol, c. 1909
Oil on canvas
92.5 x 80.5 cm
Collection: Kunstsammlung Nordrhein-Westfalen, Dusseldorf
Source: http://artchive.com/artchive/K/kirchner/japanese_parasol.jpg.html (accessed July 15, 2006).

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Figure 3.77 – Marilyn Levine
Soft Empties 7-Up, 1970
Earthenware, glaze & 7-Up bottles
19.7 x 23 x 22 cm
Collection: Robert Hayes
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 58, cat. 85.

Figure 3.78 – Robert Arneson
Six Pack 16 oz, 1964
25.4 x 24.1 x 17.8 cm
Collection: George Adams Gallery
Source: http://www.artnet.com/artwork/424123889/robert-arneson-six-pack-16-oz.html (accessed April 30, 2006).

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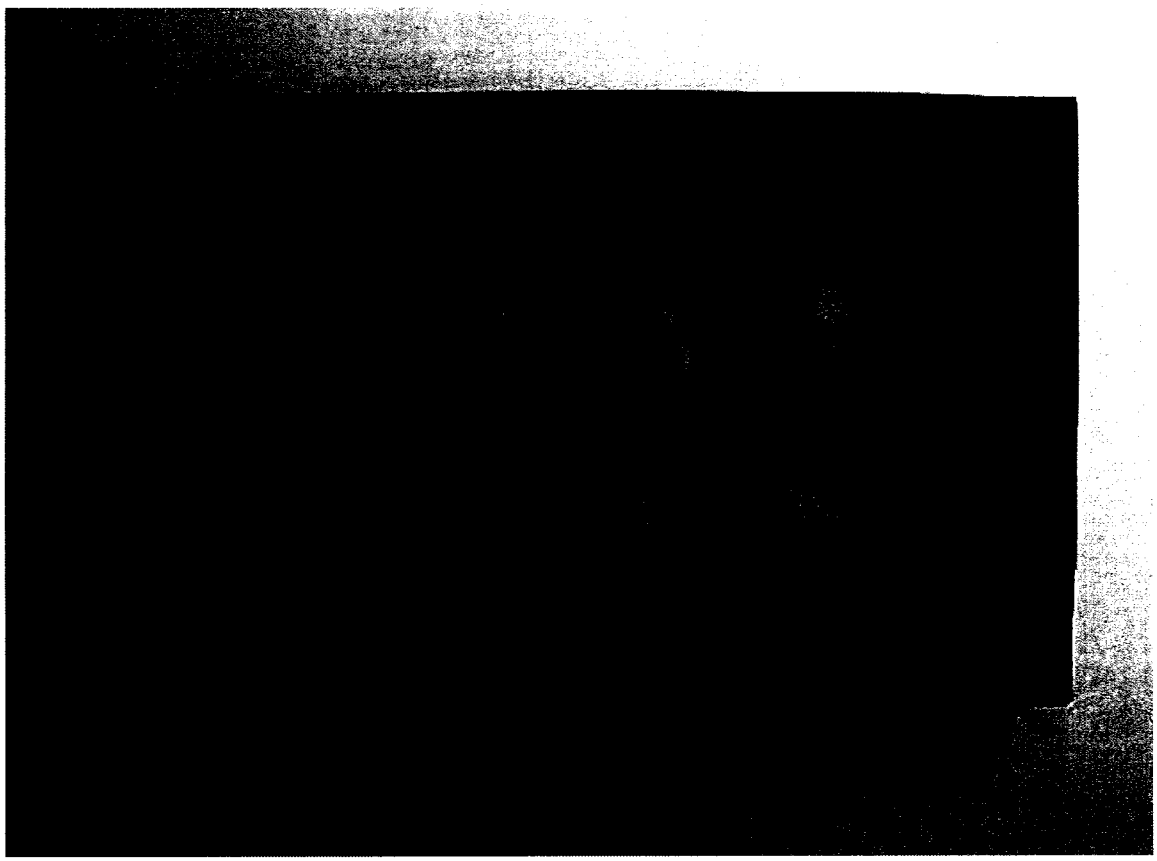

Figure 3.79 – Sandra Ledingham
Specimen, 2003
Ceramic, transparency and scientific specimen box
Collection: Sandra Ledingham
Source: Sandra Ledingham

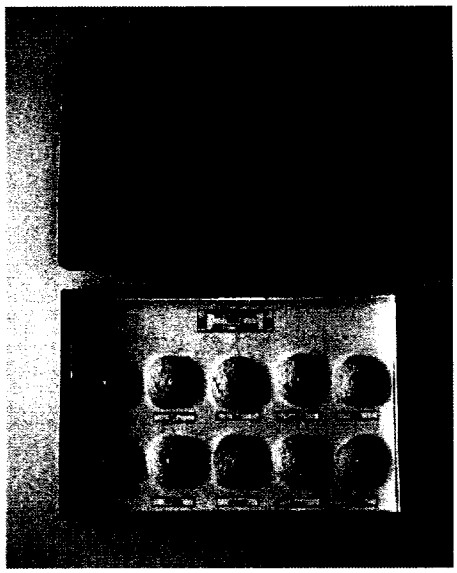

Figure 3.80 – Sandra Ledingham
View of Specimen
with the top
removed
Source: Sandra Ledingham

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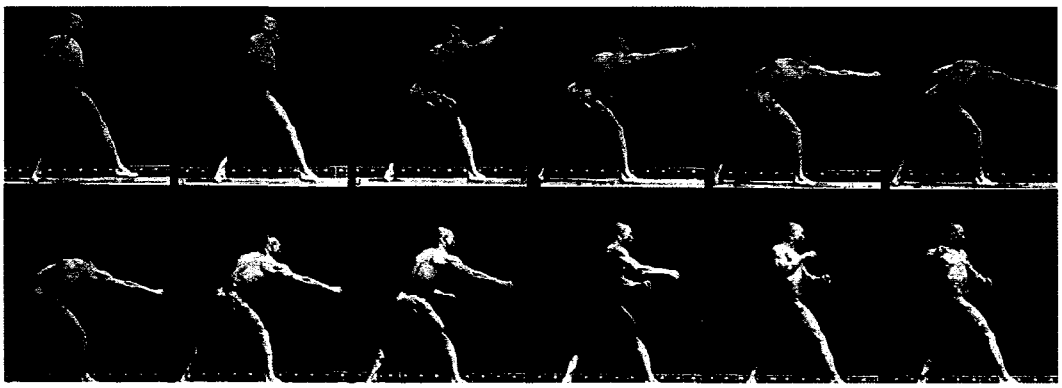

Figure 3.81 – Eadweard Muybridge
Pugilist Striking a Blow, from the book of Animal Locomotion, c. 1887
Collotype on paper
18.1 x 44.5 cm
Collection: Smithsonian American Art Museum,Washington,DC-
Source: http://americanart.si.edu/ (accessed July 15, 2006).

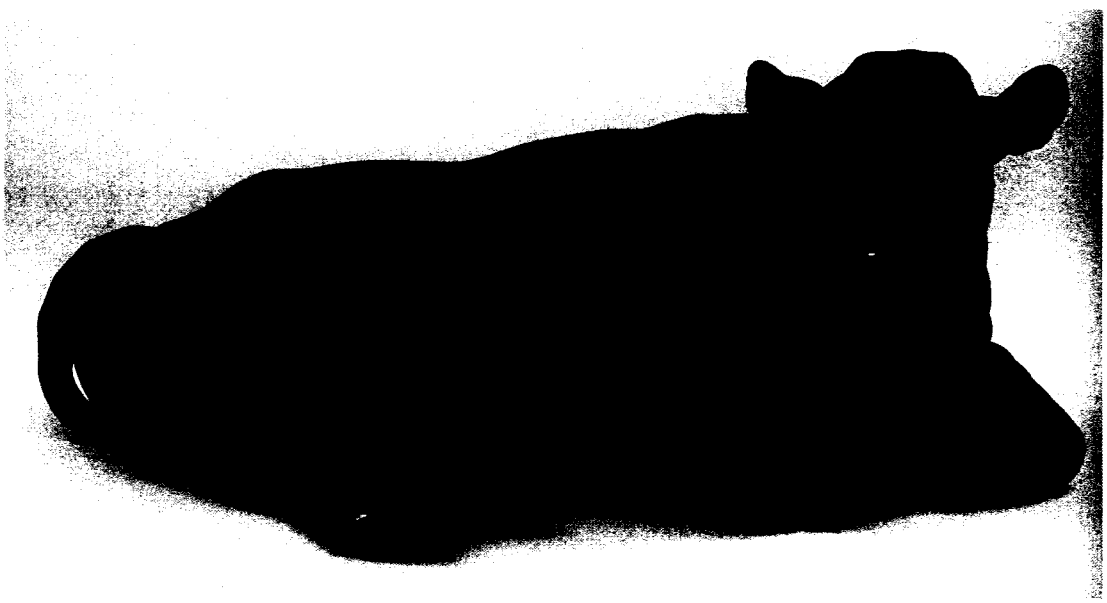

Figure 3.82 – Joe Fafard
Ceramic Bull, 1980
Clay, glaze & acrylic paint
29.4 x 69 x 43.5 cm
Collection: Mendel Art Gallery
Source: Joe Fafard: Cows and Other Luminaries 1977-1987 by Matthew Teitelbaum and Peter White, p. 14, cat. 9.

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Figure 3.83 – Joe Fafard
Royal Sweet Diamond, 2000
Bronze
Over life size
Location: Vancouver, BC
Collection: West Coast Reductions
Source: http://www.joefafard.com/joe%20web%20page/publicworks/royalpublicworks.html (accessed July 16, 2006).

Figure 3.84 – Jack Sures
Bandicoots, n.d.
Steel
Location: Neil Balkwill Civic Arts Centre, Regina
Collection: City of Regina
Source: Julia Krueger

Figure 3.85 – Jack Sures
Detail of a rim of a carved plate, 2004
Collection: Krueger Family
Source: Julia Krueger

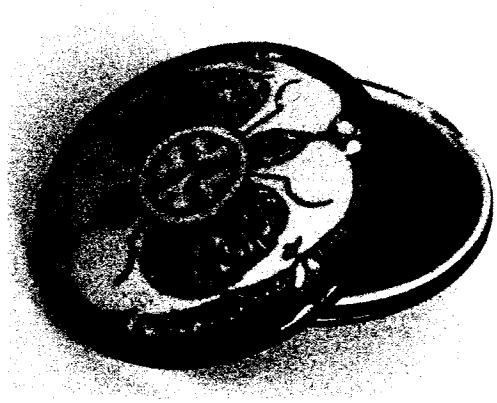

Figure 3.86 – Jack Sures
Small covered box, 2003
Porcelain, sgrafitto drawing
11.4 cm in diameter
Collection: Krueger Family
Source: Julia Krueger

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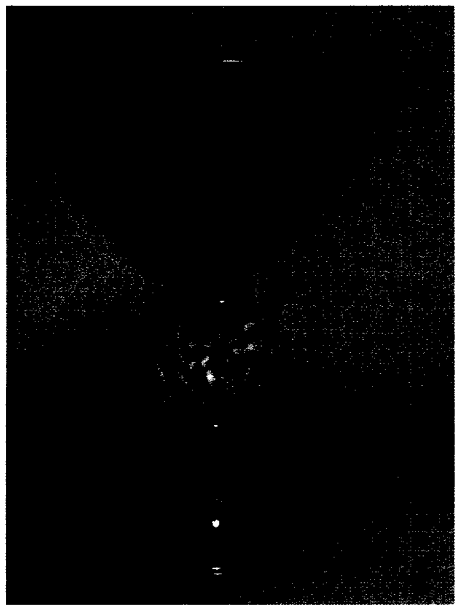

Figure 3.87 – Jack Sures
Footed Bowl (loving cup), 2002
Porcelain
30.5 cm high x 21.6 cm in diameter
Collection: Krueger Family
Source: Yolande Krueger

Figure 3.88 – Jack Sures
Footed Bowl (loving cup), 2002
Detail of male
Source: Julia Krueger

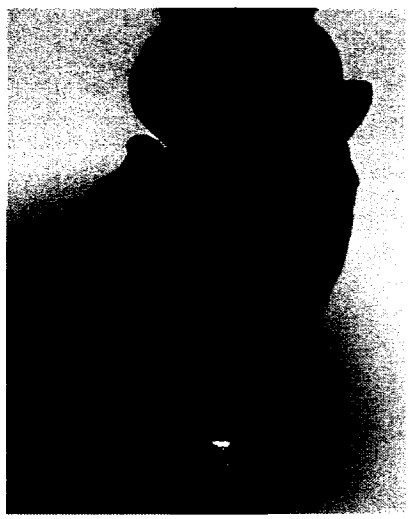

Figure 3.89 – Jack Sures
Footed Bowl (loving cup), 2002
Detail of female
Source: Yolande Krueger

Figure 3.90 – Paul Lamerie (1688 –1751)
Loving Cup with Cover, 1742-43
Silver gilt
38.4 x 24.1 cm
Collection: The Metropolitan Museum of Art, New York
Source: http://www.metmuseum.org/toah/hd/esilv/ho_25.15.58ab.htm (accessed July 11 2006).

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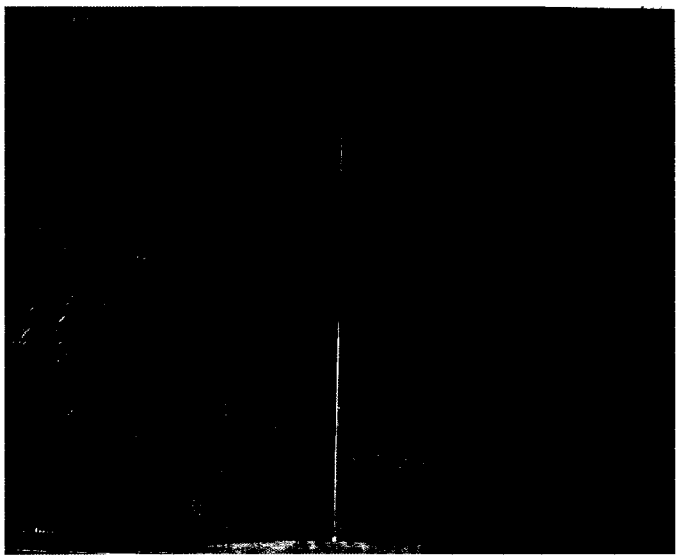

Figure 3.91 – Jack Sures
Prairie Landscape with Bandicoots, 1995-96 (detail)
70 x 90 cm
Location: Cathedral Neighbourhood Centre, Regina
Source: Julia Krueger

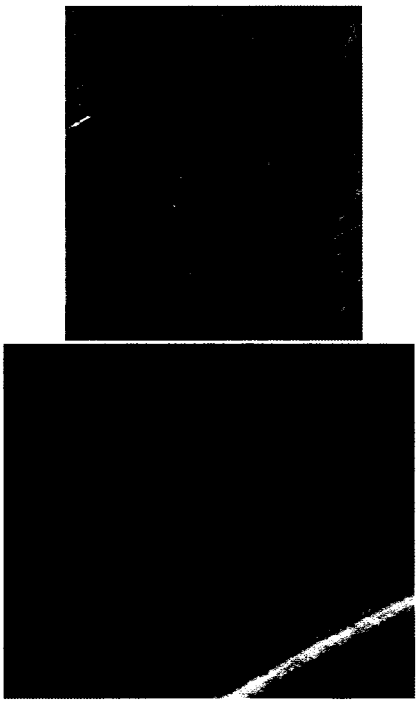

Figure 3.92 – Jack Sures
Prairie Landscape with Bandicoots (detail views of bandicoots)

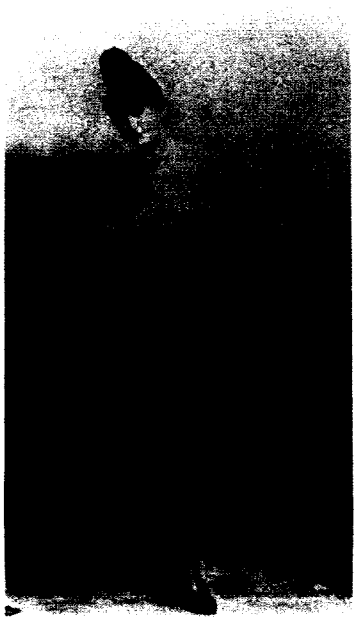

Figure 3.93 (left) – Buy My Apples, late 19th century French photograph
Source: "Starting from Scratch" by Linda Nochlin, p. 136.

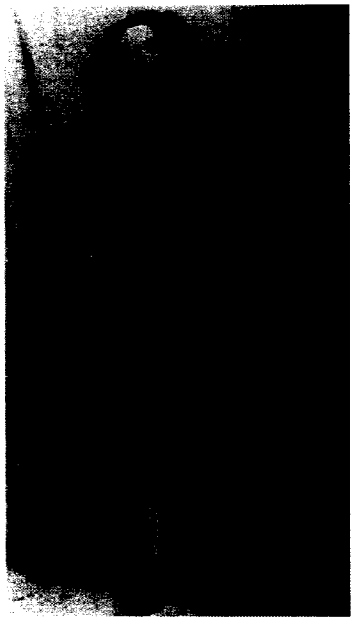

Figure 3.94 (left) – Linda Nochlin
Buy My Bananas, 1972
Photograph
Source: "Starting from Scratch" by Linda Nochlin, p. 136.

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Figure 3.95 – Victor Cicansky
The First Time, 2001
Clay and glaze
19.1 x 19.1 x 15.9 cm
Collection: Krueger Family
Source: Julia Krueger

Figure 3.96 – David Gilhooly
Seducing a Rutabaga in an Overstuffed Chair, 1974
Source: http://www.davidgilhooly.com/03/s05excess.htm (accessed May 6, 2006).

Figure 3.97 – Charley Farrero
Bons Moments, 1998
Stoneware & porcelain
41 x 27 x 14 cm
Collection: Krueger Family
Source: http://www.farrero.ca/wallweb/fwall.htm (accessed May 9, 2006).

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Figure 3.98 – Examples of Tourist Sex Souvenirs, n.d.
8 to 15 cm
Source: Sex Pots by Paul Mathieu, p. 137.

Figure 3.99 – Anita Rocamora
Pod Series #7, n.d.
Porcelain
12 x 50 cm
Collection: Krueger Family
Source: Julia Krueger

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Figure 3.100 – Anita Rocamora
Big Blue, 1999
Porcelain with underglazes
22 x 18 x 27 cm
Source: http://www.saskterra.sk.ca/profile.htm (accessed May 6, 2006).

Figure 3.101 – Anita Rocamora
Thistle, 1999
Clay & porcelain
21.6 x 13.3 x 13.3 cm
Source: The Hand Wave Gallery pamphlet.

Figure 3.102 – Beth Hone
Fluted Gills #1, c. 1972
Porcelain, stoneware, glaze and lustre
18 x 17.8 x 17.8 cm
Collection: Beth Hone
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 70, cat. 64.

Figure 3.103 – Beth Hone
Folded Form, c. 1972
Porcelain and glaze
21.4 x 16.3 x 9.8 cm
Collection: Saskatchewan Arts Board
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 18, cat. 63.

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Figure 3.104 – Georigia O'Keeffe
Narcissa's Last Orchid, 1941
Pastel
54.5 x 69.1 cm
Collection: Princeton University Art Museum
Source: http://www.princetonartmuseum.org/curators/coll_cura_prin.cfm (accessed July 16, 2006).

Figure 3.105 – Judy Chicago
The Dinner Party, 1974-79
Mixed media
Each side measures approx. 14.6 meters
Source: "Collaboration" by Judith Stein, p. 227.

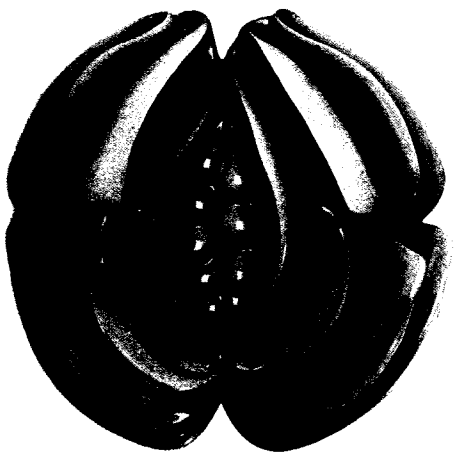

Figure 3.106 – Judy Chicago
Virginia Woolf Plate (part of The Dinner Party), 1974-79
Source: The Dinner Party: A Symbol of Our Heritage by Judy Chicago.

Figure 3.107 – Hannah Wilke
Pink Champagne, 1975
Latex and rubber snaps
144.8 x 45.7 cm
Source: "The Body Through Women's Eyes" by Joanna Frueh, p. 202.

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Figure 3.108 – Royal Doulton
Flower Cluster,
c.1970s
Bone china
6 cm high x 9.5 cm
in diameter
Source:
http://www.antiquesattimewas.com/items/351903/item351903store.html (accessed April 7, 2006)

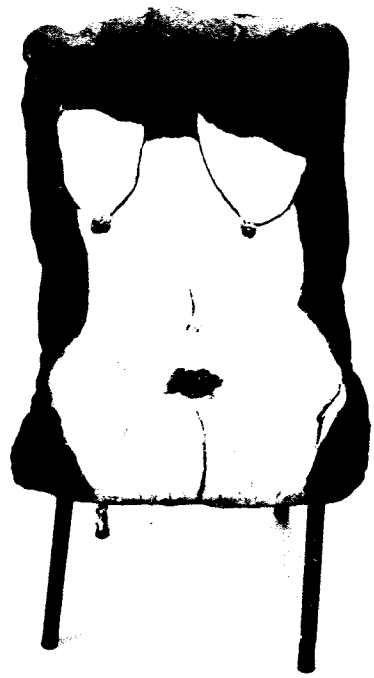

Figure 3.109 – Ann James
What's a Nice Girl Like You Doing in a Place Like This?, 1968
Ceramic & metal pipe
79 x 48.5 x 60 cm
Collection: The Canada Council Art Bank
Source: Regina Clay: Worlds in the Making by Timothy Long, p. 72, cat. 66.

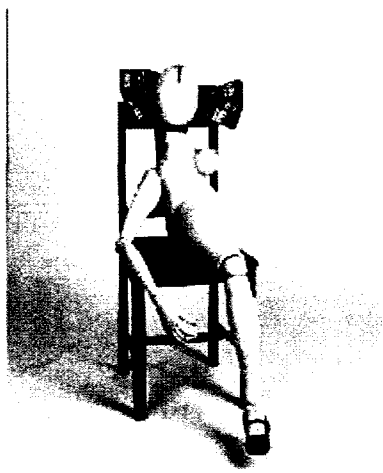

Figure 3.110 – Hans Bellmer
La Demie Poupée, 1971
Wood, paint & assemblage
Doll: 90 cm
Collection: Art Gallery of New South Wales
Source:
http://collection.artgallery.nsw.gov.au/collection/ (accessed May 1, 2006).

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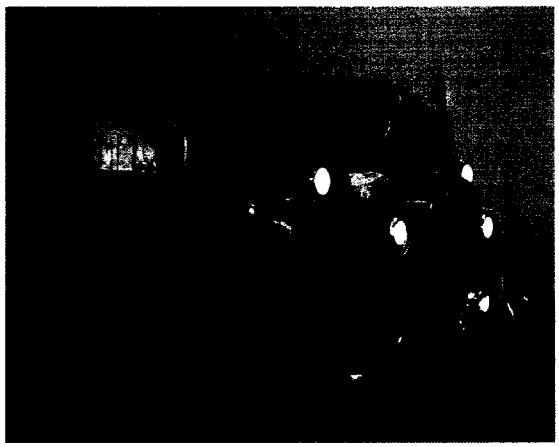

Figure 3.111 – Edward Kienholz
Back Seat Dodge '38, 1964
Mixed media
167.6 x 609.6 x 365.8 cm
Collection: Los Angeles County Museum of Art
Source: http://artchive.com/artchive/K/kienholz/back_seat_dodge.jpg.html (accessed May 1, 2006).

Figure 3.112 – Allen Jones
Chair, 1969
Painted plastic
77.5 x 57.1 x 99.1 cm
Collection: Tate Collection
Source: http://www.tate.org.uk/servlet/ViewWork (accessed May 9, 2006).

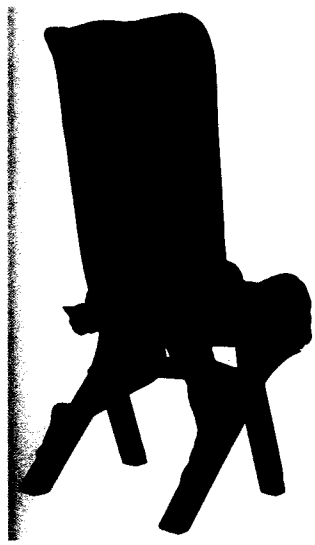

Figure 3.113 – Rupert Carabin
Armchair, 1896
Wood
Collection: Private Collection
Source: Art Nouveau and the Erotic by Ghislaine Wood, p. 39, fig. 29.

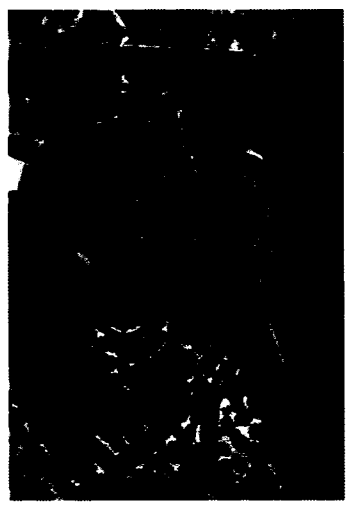

Figure 3.114 – Ernst Ludwig Kirchner
Franzi in Front of a Carved Chair, 1910
Oil on canvas
10.6 x 7.5 cm
Collection: Thyssen-Bornemisza Museum, Madrid
Source: http://www.oceansbridge.com/art/customer/product.php (accessed July 14, 2006).

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PRAIRIE POTS AND BEYOND:

AN EXAMINATION OF SASKATCHEWAN CERAMICS FROM THE 1960s TO PRESENT

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by

Julia Krueger, BA (Honours)

A thesis submitted to the Faculty of

Graduate Studies and Research in partial fulfilment

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In Canadian Art History

VOLUME 3

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Carleton University

OTTAWA, Ontario

September 1, 2006

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