



City of
Saskatoon

Office of the City Clerk

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January 24, 2014

Ms. Barbara Beavis
Ms. Ellen Moffat
Mr. Jordan Schwab
Ms. Elizabeth Yonza

Ms. Susan Shantz
Mr. Alan Otterbein
Mr. D.F. Gallo

Dear Jury Members:

**NOTICE OF MEETING
VISUAL ARTS PLACEMENT JURY**

Please take note of the following meeting of the Visual Arts Placement Jury.

DATE: Monday, January 27, 2014

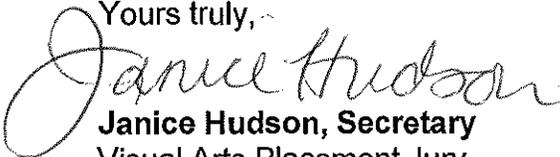
TIME: 4:00 p.m.

PLACE: Committee Room "B", Second Floor, City Hall

A copy of the agenda is attached.

Please notify the City Clerk's Office in advance of the meeting if you are unable to attend.

Yours truly,~


Janice Hudson, Secretary
Visual Arts Placement Jury

JH:rmr

Attachment

cc: Arts and Culture Consultant, Community Development,
Community Services Department (Attention: Alejandro Romero)
Manager, Community Initiatives, Community Development, Community Services
Department
Manager, Community Development, Community Services Department
Urban Design Manager Genevieve Russell, c/o Land Building
City Manager

**P
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C**

Quorum Requirements: 4
The date of the next meeting is February 24, 2014.

A G E N D A

(OPEN TO THE PUBLIC)

VISUAL ARTS PLACEMENT JURY

MONDAY, JANUARY 27, 2014 AT 4:00 P.M., COMMITTEE ROOM B

1. Appointment of Chair & Vice-Chair for 2014
(File No. CK. 175-44)

According to the requirements of all Boards and Committees appointed by City Council, a Chair and Vice-Chair shall be elected at the first meeting each year.

Seanine Warrington was Chair for 2013, Ellen Moffat was Vice-Chair for 2013.

It would now be appropriate to appoint a Chair and Vice-Chair for 2014.

2. Minutes - of regular meeting held on December 16, 2013.

3. Report of the Chair
(File No. CK. 175-44)

Welcome to new member:

- D.F. Gallo – Appointed by City Council December 2, 2013

4. 2013 Annual Report – Draft
(File No. CK. 175-44)

According to its Terms of Reference, the Visual Arts Placement Jury will submit an annual report on its activities to City Council through the Planning and Operations Committee.

Attached is a draft report prepared by Ms. Moffat, the Vice-Chair for 2013, for the Jury's review and approval.

**Agenda
(Open to the Public)
Visual Arts Placement Jury
Monday, January 27, 2014
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5. 2014 Education Program
(File No. CK. 175-44)

At the meeting of December 16, 2013, preliminary discussions were held regarding the potential for partnerships for 2014, guest speakers, events that would coincide nicely with Culture Days in the Fall, and workshops separate from those hosted by the City that could focus on artist proposal development.

This matter is on the agenda for further discussion.

6. 2014 Public Art Placemaker Program - Call for Proposals
and Public Art Workshop
(File No. CK. 4040-4)

At the December meeting, the Jury was advised that the Call for Proposals would be issued mid-January in coordination with a Public Art Workshop for emerging artists.

In this regard, attached is a Public Service Announcement dated January 15, 2014, along with the Call for Proposals and the Public Art Workshop poster.

This item is on the agenda for discussion and follow-up.

Arts & Culture Consultant Romero and/or Urban Design Manager Russell will provide a verbal report on the above.

7. Visual Arts Placement Jury Web Page
(File No. CK. 175-44-1)

Attached is a copy of the Jury's main web page.

Jury members are encouraged to review the VAPJ web page and its links by selecting "V" in the alphabetical index on the City's web page – www.saskatoon.ca, and to bring comments regarding updates/revisions to the meeting for discussion.

**Agenda
(In Camera)
Visual Arts Placement Jury
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8. Publications
(File No. CK. 175-44)

The following item is included for the Jury's information.

- a) *The A Word* – Art Reviews / Criticism in the Saskatoon area by Bart Gazzola
<http://bartgazzola.com/aword/reviews/13-for-13-2013s-year-end-overview/>

ADVISORY COMMITTEE REPORT

DRAFT

TO: Planning and Operations Committee
FROM: Visual Arts Placement Jury
DATE: January ____, 2014
SUBJECT: 2013 Annual Report – Visual Arts Placement Jury
FILE NO: (CK. 175-44)

RECOMMENDATION: that the information be received and submitted to City Council.

BACKGROUND

The following were members of the Visual Arts Placement Jury in 2013:

- Ms. Seanine Warrington, (public at large), Chair
- Ms. Ellen Moffat, CARFAC, Vice-Chair
- Mr. Jordan Schwab (public at large)
- Ms. Barbara Beavis (public at large)
- Ms. Susan Shantz (public – professional arts community)
- Mr. Mike Velonas, Meewasin Valley Authority (until September)
- Mr. Allen Otterbein, Meewasin Valley Authority (replacement)
- Mr. Edward Gibney, Prairie Sculptors' Association (until June)
- Ms. Elisabeth Yonza, Prairie Sculptors' Association (replacement)

The Visual Arts Placement Jury (VAPJ) met 8 times in 2013. It assisted with various activities centred around revising the Placemaker program, selected seven new projects for the 2013 Placemaker program, and reviewed the existing works in the program for the 2014 Placemaker program. The Jury participated in public events around completion of the Moose Jaw Trail Public Art project Jill Anholt and Susan Mavor.

MANDATE

The Visual Arts Placement Jury was established in 1990 to adjudicate on the appropriateness and quality of art for placement in open space, civic facilities and other City-owned property, with the exception of the Mendel Art Gallery.

The mandate of the Jury includes the following:

- a) To review proposed works of art, communicating with the artist and/or donor, where applicable and as necessary;
- b) To adjudicate proposed works of art according to specific criteria developed through consultation with experts in the field and to table its selection criteria with City Council as information;
- c) To make the final decision on accepting donations of art;

- d) To consider recommendations from the Administration on three suitable locations for each permanent work of art and to provide advice to City Council on the preferred location for the work of art;
- e) To provide advice to City Council on the purchase of works of art;
- f) To provide advice to City Council on proposed amendments to the Visual Arts Placement Policy; and
- g) To work with the Urban Design Committee in selecting sites for the Placemaker Public Art Program; to adjudicate submissions received; to make selections based on criteria specified on the submission call document; and to assist in matching the selections with the appropriate sites.

The Visual Arts Placement Jury is required to submit an annual report on its activities to City Council through the Planning and Operations Committee. This report was prepared in response to that requirement.

REPORT

The Jury had three main areas of focus in 2013: (1) assist with revising the Placemaker program including reviewing the Call for Submissions, jurying submissions, touring existing projects throughout the city, (2) support public programming for the Moose Jaw Trail interpretative project area in Patricia Roe/Mark Thompson Park in Stonebridge subdivision by Jill Anholdt Studio, (3) continue to explore various ways in which the Jury can continue to educate its members and the public in the various new styles of public art appearing outside the community. In addition, the Jury participated in the Commemorative review process for a public art project by the Whitecap Dakota First Nations.

The Jury was enthusiastic in assisting with revising the Placemaker Program giving feedback to the Call for Submissions, selecting new projects for the revised Placemaker Program and assisting with programming around the new works. Seven projects were selected for the 2013 program reflecting local, national and international artists: Sans Facon, Tonya Hart, Keeley Haftner, Paul Reimer, Moriyuki Kono, Tony Stallard, and Josh Jacobson. The Jury reviewed submissions and made recommendations for the short list based on the suitability of the projects for their locations,

As to the Placemaker Public Art Program, installation of the projects was smooth. One project (Tonya Hart's, *Wolves*) was vandalized. As a consequence the work was relocated and repaired. Installation of Sans Facon's project was supported with students from the Art and Art History Dept of the University.

Installation of the Moose Jaw Trail piece was completed in the Fall of 2013. An event was developed by the Community Services Dept to animate historical elements of the project with actors and singers. The event was scheduled to coincide with Culture Days. The VAPJ hosted a public talk and post-talk reception for Jill Anholdt and Susan Mavor at the Frances Morrison Library during their visit to unveil the project. The public event was a lovely way to complete and to celebrate the project.

The Jury took advantage of many opportunities to continue its education program in contemporary public sculpture. Sans Facon and Tonya Hart gave public artist talks at the Gordon Snelgrove Gallery; Sans Facon gave an additional presentation at the Frances Morrison Library.

The Jury met with Stephanie Danyluk from the Whitecap Dakota First Nation concerning a public art project for River Landing. Ms Danyluk presented two versions of the winning proposal. Discussion

The bus tour of the existing Placemaker projects was a useful means of assessing the existing works in the program. It gave the Jury an opportunity to see the state of weathering of the works for assessment, the suitability of location. Recommendations were made about the future of the works.

CONCLUDING COMMENTS

The Jury is pleased with the selection of seven new artworks for the Placemaker Program and with the Dakota First Nations new public art project. The 2014 Call for Submissions for the Placemaker program promises to be a good opportunity for the continued evolution of the Placemaker program.

The Jury is also excited by the growth and acknowledgement by the community regarding the importance of public artwork in the City, and how creative public artwork can become when supported by the City and the community.

The Jury is very thankful for the support provided by the excellent administrative staff. Special thanks goes to several people: Marlene Hall, Deputy City Clerk who retired in July; Janice Hudson as her replacement; Genevieve Russell, Urban Design Section; Land Branch; and Alejandro Romero, Arts and Grants Consultant. The Jury wishes Marlene well in her retirement.

The Jury members would like to thank Ed Gibney and Seanine Warrington for their long-term contributions to the VAPJ.

Written by: Ellen Moffat, 2013 Vice-Chair

Approved by: _____
Seanine Warrington, 2013 Chair
Visual Arts Placement Jury
Signed January __, 2014

Hudson, Janice (Clerks)

From: City of Saskatoon (CY) - News Release/PSA
Sent: January 15, 2014 8:40 AM
Subject: CITY OF SASKATOON INVITES APPLICATIONS FOR THE PLACEMAKER PROGRAM

PSA

For Immediate Release: January 15, 2014

CY14-102

CITY OF SASKATOON INVITES APPLICATIONS FOR THE PLACEMAKER PROGRAM

The City of Saskatoon (City) is pleased to invite independent artists or teams of artists to submit applications for its Placemaker Program that provides temporary public art to key commercial districts in Saskatoon.

Proposals may be two or three dimensional work, installations, interventions, or digital media, such as video projection; proposals may offer participatory experiences or include performance components.

Applications may be submitted for either a completed work in the artist's possession or for a proposed new work. The City's Visual Arts Placement Jury adjudicates the applications and selects the works to be exhibited, in consultation with representatives from the Downtown, Broadway, Riversdale, and Sutherland Business Improvement Districts and civic staff.

The deadline for applications is April 8, 2014. For an information package and application form, please visit www.saskatoon.ca and search under "P" for Placemaker Program.

In partnership with PAVED Arts, the City is hosting a public art workshop for emerging artists to better understand the art commissioning process, what it is, how it works, the application process, and how to submit proposals. The workshop will be Saturday, January 25th, 2014, from 10 a.m. to 1 p.m. in the boardroom of Ideas Inc. (near the Farmers Market - 120 Sonnenschein Place, Saskatoon).

For more City of Saskatoon Public Service Announcements, News Releases, Traffic Detours and Service Alerts, visit www.saskatoon.ca or connect with the City of Saskatoon on Twitter and Facebook.

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call for proposals

**PLACEMAKER
PROGRAM 2014**

13 Pages



urban design &
community development

introduction

The City of Saskatoon is pleased to invite applications for its Placemaker Program in the Downtown, Broadway and Riversdale Business Improvement Districts, and River Landing, College Drive and 33rd Street areas.

The City of Saskatoon invites independent artists or teams of artists to submit applications to this program. Applications may be submitted for either an existing work in the artist's possession or for proposed new work. In consultation with representatives from each of the Business Improvement Districts and City staff, the City of Saskatoon's Visual Arts Placement Jury (VAPJ) adjudicates the applications and selects the works to be exhibited.

purpose

The mandate of the Placemaker Program is to enrich and add significance to civic spaces, to engage with audiences and to promote an appreciation for contemporary art practices through temporary public art. Public Art refers to artwork that has been planned and executed in the public domain, in any media, that is visible and accessible to all. Artists are requested to submit proposals that respond to the sites.

summary

The objective of the Placemaker Program is to make contemporary arts more accessible to the public, to raise awareness of the importance and meaning of a place and its relationship with the environment, and to transform public places in Saskatoon. Proposals may be two or three dimensional work, installations, interventions or digital media such as video projection; they may offer participatory experiences to make a place more interesting and encourage links between artists and others; or they can include performance components.

Proposals should outline the concept clearly. If the proposal is intended for a specific location in Saskatoon, for a specific time of the year or for a specific event, please indicate that in the submission. The selected artists will implement the artworks in 2014. Installation may occur anytime from May until mid-December. Work for long and medium term exhibit (up to 3 years) must be installed in 2014, work for short-term exhibit (e.g. 2 weeks) must be completed in 2014.

All proposals will be considered by the VAPJ and selected based on the criteria stated in this call. The City of Saskatoon will only respond to successful submissions.

If a proposal is selected, the artist will be contracted to implement the artwork working closely with the City's public art team and other relevant stakeholders on feasibility and proposed budget requirements.

The closing date for submissions is Tuesday, April 8, 2014.

eligible projects

Proposals may include:

- Site specific projects.
- Concepts for development and design of public places and spaces.
- Specific proposals for artworks and/or design features to be integrated into urban design developments.
- Community-engagement projects in public places.
- Artworks that use contemporary or traditional materials, processes and media including (but not limited to) mosaics, ceramics, glass, kinetic sculpture, new media (video, sound, light), murals, installations, performance, relational art practices.

site and context

The VAPJ adjudicates applications with regard to the context of the site. It is highly recommended that the artist personally visit or research and explore the sites for which the applications are submitted. The City of Saskatoon will carry out only minor modifications to sites to accommodate technical installation requirements. The artist may contact the Urban Design Manager, Genevieve Russell (see page 8) for additional information regarding a particular site.

Artists may propose a design for a specific site or a specific time of year, however, artists are advised that the VAPJ may relocate a selected artwork to a different site or request that it be installed at a different time. The VAPJ's desire is to find the best curatorial approach between the site and the artwork. If the site or installation schedule selected by the VAPJ is not acceptable to the artist, the artist may reserve the right to withdraw the proposal from the program. However, the VAPJ will not be obligated to select an alternative site. If the VAPJ does not find a suitable artwork for a particular area, that area may be left vacant until a future call.

installation and removal

The artist will be responsible for the artwork's transportation, installation, and its subsequent removal at the end of the contract period. The artist must co-ordinate the installation and removal of the artwork with the Urban Design Manager.

If it becomes apparent that the artist will not complete the installation before the installation deadline, the VAPJ and the City of Saskatoon reserve the right to cancel any planned installation and payment. After the expiration of a contract, artwork removals must occur within two weeks of a written removal request by the City of Saskatoon.

For educational and promotional purposes, successful artists will be required to provide a one page interpretative statement of the work and artist biography upon acceptance of the project. Artists are requested to be available for an informal "Meet the Artists" event following installation/completion of the artwork. The City of Saskatoon will make the arrangements for the "Meet the Artists" event.

call for proposals

budget and schedule

A total budget of \$40,000 is available for new projects for the Placemaker Program for 2014. Amounts are allocated for particular areas, as follows.

A budget of up to \$5,000 is available for each of the following areas (see appendix a):

- Broadway BID
- Riversdale BID
- Partnership BID
- River Landing Area

A budget of up to \$10,000 is available for each of the following areas (see appendix a):

- College Drive Area
- 33rd Street Area

Projects may be proposed for long term (upto 3 years), medium term (e.g. 6 months or a season) or short term (e.g. 2 weeks or during an event). Long and medium term projects must be installed by mid-December, 2014, and maintenance manuals and other required documents must be submitted by the end of 2014. Short term projects must be completed by mid-December 2014.

The City will make three equal payments to the artist/team as follows unless otherwise proposed.:

- an initial payment at project start-up for materials;
- a payment following installation; and
- a final payment at project completion or once a maintenance manual and/or a project protocol is submitted.

adjudication

The Visual Arts Placement Jury, an advisory committee to City Council, in consultation with the BID Executive Directors and City staff, will select the artwork.

The VAPJ may short list the applications and conduct a studio visit before making a final decision. The VAPJ reserves the right to reject an artwork, which was selected on the basis of a maquette or design proposal if it considers the finished artwork does not conform to the proposal. The VAPJ, therefore, must approve any deviations in design, colour, scale, or proportion in advance.

The VAPJ may reject incomplete, inaccurate, or improperly documented submissions. Images will be returned to the artist within 2 months of the completion of the selection process upon artists requests in stamped, self addressed envelopes provided by the artist. The artist must pick up maquettes during this period as well. Although care will be taken with the material submitted, the City of Saskatoon will not be responsible for damaged or lost materials.

selection criteria

Selected works must have high artistic merit. Additional criteria are outcome goals.

Artistic Merit

The VAPJ will take into account the following factors:

- Demonstrates a high standard of artistic excellence;
- Responds to the proposed site through consideration of the site's context (cultural, historical, population, environmental, etc.);
- Presents opportunities for Saskatoon artists; and
- Considers the accessibility of an artwork.

The following criteria are mandatory. All proposals must:

- Take place within the areas shown on the map (appendix a);
- Demonstrate appropriate consideration of public safety and the public's access to and use of the public domain; and
- Indicate credible maintenance and durability requirements in respects to the proposed time on site.

Outcome Goals

Priority will be given to proposals that demonstrate at least 3 of the following:

- New, contemporary artistic practices that reinforce Saskatoon's reputation as a centre for innovation.
- Reflect the City's sense of place through its people, history, culture or topography.
- Celebrate/represent Saskatoon's First Nations and Métis communities, creating opportunities for indigenous community groups.
- Celebrate/represent Saskatoon's diverse communities, creating opportunities for diverse community groups.
- Demonstrate how Saskatoon residents will be engaged in the development of public art activity.
- Initiate and implement programs to communicate and educate people about Saskatoon's public art activity.
- Directly contribute to social and economic change and urban revitalisation in Saskatoon and reflect strengths of contemporary public art production.

Note: The fit with a specific public art outcome will be weighed against the artistic merits of the proposal.

submission requirements

Applications may be submitted for an existing work in the artist's possession or for a proposed new work. A hardcopy and PDF copy on a CD or USB drive must be submitted. The application must include:

1. Submission of an APPLICATION FORM for each piece (Appendix B).
2. Either: A) three high resolution images of the proposed work, if existing, showing different angles; B) a scaleable maquette (scale ratio of 1:10 strongly recommended) or; C) well-developed concept drawings or images of the proposed new work. Rough sketches of proposed work will not be acceptable. Consider including a maquette base and the adjacent site context to communicate how the work fits into its setting.
3. Submission of the ARTIST BIOGRAPHY and Curriculum Vitae, including education and years of experience in the arts.
4. Minimum four high resolution images showing previous works. The images must include at least two different pieces. One such set of images per artist is sufficient in the case of multiple submissions from one artist.
5. An image list detailing the image number, name of the piece, year completed, and materials used.
6. If the artist would like the materials returned, include one self-addressed stamped envelope. An artist must make his/her own arrangements for the delivery and pickup of maquettes.
7. A detailed budget must be submitted which includes all travel expenses, taxes, proposal fees, and all project costs for design, fabrication/production, insurance, installation and removal of the artwork.
8. A detailed schedule must be submitted which includes installation, duration of work, removal, "Meet the Artist" event and community engagement process if any.

call for proposals

timetable

- | | | |
|----|------------------------|--|
| 1. | January 15, 2014: | Release of Call for Proposals |
| 2. | April 8, 2014, 2:00pm: | Deadline for Submissions |
| 3. | April 28, 2014: | Adjudication and Notification to Successful Applicants |
| 4. | May-December 2014: | Artwork Installation |

contact

All submissions should be addressed to:
Placemaker Program 2014
Urban Design, Planning and Development
Land Building, City of Saskatoon
201 3rd Avenue North
Saskatoon, Saskatchewan, S7K 2H7

For any additional information please contact:

Genevieve Russell
Urban Design Manager, Neighbourhood Planning
tel: 306-975-2620 email: genevieve.russell@saskatoon.ca

or

Alejandro Romero
Arts & Culture Consultant, Community Development
tel: 306-657-8671 email: alejandro.romero@saskatoon.ca

For an information package and application form in Adobe Acrobat PDF format go to www.saskatoon.ca and search under P for Placemaker.

appendix list

- appendix a: designated areas for public art
- appendix b: application form
- appendix c: submission checklist

call for proposals

appendix a: designated areas for public art



call for proposals

appendix b: application form

Please complete this application form and attach the required support materials. Refer to the SUBMISSION REQUIREMENTS.

Submission deadline: April 8, 2014, 2:00pm.

Submit to: Placemaker Program 2014, Urban Design, Planning and Development, Land Building, City of Saskatoon, 201 3rd Avenue North, Saskatoon, Saskatchewan, S7K 2H7.

contact details

Name of Artist:

Mailing Address:

Postal Code:

Phone (home):

(work)

Email:

Location of Studio:

Location of Proposed Installation:

proposed work (attach additional pages if required)

Title of Artwork:

Artwork media:

Size in meters:

:height

: width

: depth

:weight

Scale of maquette:

(ratio of 1:10 preferred)

Description of installation procedures and other technical details regarding fabrication and materials:

Estimated market value:

Are adjustments required to the site? No:

Yes:

If Yes, please describe them briefly:

Describe maintenance requirements:

Please provide a brief artist's statement for the art and describe how it fits into the physical, community and cultural context of your preferred site:

Describe how this work is innovative to Saskatoon's public art program:

Describe the level of community engagement, if any:

call for proposals

budget details (attach additional pages if required)

Artist fees:

Design:

Materials:

Transportation:

Fabrication/production:

Installation:

Removal of artwork:

Travel expenses:

Insurance:

Contingency (5%):

Taxes:

Other project costs:

schedule details (attach additional pages if required)

Please note that in consideration for the Program as a whole, the VAPJ may request changes to the project schedule.

Installation:

Removal:

Meet the artist event:

Payments:

Community engagement process, if any:

Other key project dates:

appendix c: submission checklist

This information will be used by the Visual Arts Placement Jury as background information in the adjudication process.

- Completed application form
- 150 word biography
- Curriculum Vitae (only one per artist required)
- Artist Name, location and contact information
- Fine Art Education
- Apprenticeship [if appropriate]
- Selected exhibition / publication history
- A scaleable maquette or 3 images of proposed installation, as applicable
- Four coloured images or other media, as appropriate, of previous work (at least two different works)
- 150 word conceptual description of work for education and promotional purposes
- Detailed Budget
- Detailed Schedule



Public Art Workshop

PLACEMAKER
PROGRAM 2014

The City of Saskatoon, in partnership with PAVED Arts, is hosting a public art workshop for emerging artists to better understand the art commissioning process, what it is, how it works, the application process, and how to submit proposals. The workshop will be:

Public Art Workshop
Saturday, January 25th, 2014
10 a.m. to 1 p.m.
Ideas Inc. - 2nd floor boardroom
120 Sonnenschein Place
(near the Farmers Market)

For an information package about the Placemaker Program, please visit www.saskatoon.ca and search under "P" for Placemaker Program. The deadline for Placemaker Program applications is April 8, 2014.

7.



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Visual Arts Placement Jury

Purpose: The function of the jury is to adjudicate on the appropriateness and quality of art for placement in open spaces, civic facilities and other City-owned property with the exception of the Mendel Art Gallery.

Reporting Relationship: The Jury reports to the Planning and Operations Committee.

Contact Person:

Ms. Janice Hudson, Committee Assistant
City Clerk's Office
(306) 975-3240

Composition: The Jury consists of seven members, at least three of whom will be from the professional arts community (including representation from CARFAC Saskatchewan Visual Artists and the Prairie Sculptors Association). The Jury will also include a representative from the Meewasin Valley Authority, and three members of the general public.

The representation of the current committee membership is as follows:

- Mr. D.F. Gallo (Chair) - public
- Ms. Ellen Moffat (Vice-Chair) - CARFAC Sask
- Ms. Barbara Beavis - public
- Mr Jordan Schwab - public
- Ms. Susan Shantz - public - arts community
- Mr. Mike Velonas - Meewasin Valley Authority

Qualifications: Jury members must have an awareness of, and demonstrated interest in, public art.

Term: One year (maximum term - six years; first-time appointments are for two years).

Alejandro Romero, Arts & Culture Consultant, Community Development Branch, Community Services Department, acts as the administrative contact for the Visual Arts Placement Jury.

Meetings: The Jury meets at 4:00 pm on the third Monday of each month except for July, August and December.

Committee Members:

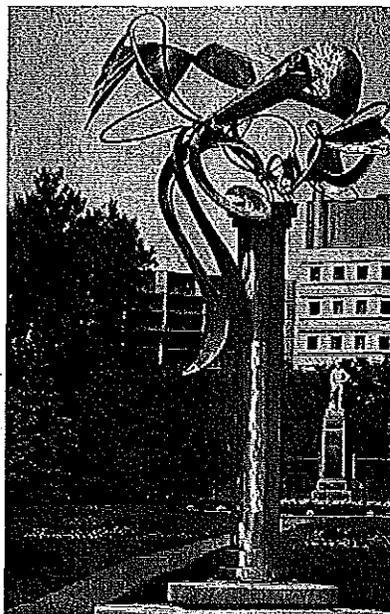
- Ms. Barbara Beavis
- Mr. D.F. Gallo
- Ms. Ellen Moffat
- Mr. Allan Otterbain
- Mr. Jordan Schwab
- Ms. Susan Shantz
- Ms. Elizabeth Yonza

More Information:

- Schedule of meetings
- Agendas and minutes
- Visual arts placement policy
- Application - Public Commemoration
- Donations of artwork
- 2011 Annual Report

Announcements:

- There are no announcements for this committee at this time.



("Unfurled" - Douglas Bentham, 2004)

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Contact Us

City of Saskatoon
222 3rd Ave. North
Saskatoon, Saskatchewan
S7K 0J5

8.

The A Word

Art Reviews / Criticism in the Saskatoon area by Bart Gazzola

- [Home](#)
- [About the A Word](#)
- [Contact](#)
-

13 for 13: 2013's year end overview

January 3 2014 Categorized Under: [Reviews](#)

In deciding what would be my "13 for 13", as I've been calling it, I was reminded of something that was said of my writing last year. I was told that I don't really write for Saskatoon or Saskatchewan, as I tended to position this place, and my understanding of it, in a larger context, often national or international. That's reflected in what I've chosen as being noteworthy for 2013 in Saskatoon's visual arts community: some of it matters primarily to this place, and some of it is bigger than that, in which this place is a piece of a larger discourse and discussion.

And, of course, the choices are my own, and I will paraphrase (okay, steal) that line from Turner Prize™, and state I am an unreliable and subjective narrator. The difference between myself and some of my critical brethren is that I openly admit this, and the impossibility of transcending it, as if I would try....

So, here are 13 important events of the past year: I give you the good with the bad, and some, in fact, are quite ugly, as well. They're not really in a specific order, though some are mentioned in tandem with others, and sometimes this is due to overlap, or opposition. But 2013 was, for the most part, a very good year: I say this as the art critic from hell™, but also in terms of my own work and practice, and hope that many of you had the same.

The ground has been broken for the Remail Art Gallery of Saskatchewan. I mention this first, in my 13 for 13, for those whom did all they could (as pathetic and misguided as it was) to prevent this. Dave Geary, whom has never worked in a gallery or institutional space, but thinks he can tell you how to run one; Margi Corbett, whose ignorance of the old space was only matched by her ignorance of the new; Wayne Eyre, who must have some kind of dirt on the StarPhoenix, as they run his inane letters religiously, even when he claims there's "never" been any pollution from fracking, but facts never were his strong point in opposing the new gallery, either. There are a few others, as there was about three or four main letter writers to the SP, and I must say I have no interest in taking the high road on this, but enjoy mocking the ignorant.

And considering some of the comments that were made about me, at their meaningless and misguided online petition, I'm showing generous restraint.

But never mind: they don't matter. The ground has been broken; the city has ponied up money, and the misinformed "cost cutting" measures enacted by some of the interim people have been corrected, so the original award winning architectural design is in play. Go to LUGO this year and think about what that could be like in the new space, too. I might be serving you beer, at that event.

Gregory Burke has been hired as the CEO / Director of the Remai Art Gallery. The former director of Toronto's Power Plant took the helm in 2013, after an unusually long search. This brings an element of national and international concern to the gallery, so that not only will it be a space that can physically host any show, but one that will be looking to a variety of sites (literal and metaphorical) for what it can be, and what it can do. Considering the ignorance former "director", Fenton, displayed in his obsession with karaoke modernism recently, it is a good and necessary thing to not wear regionalist blinders, in this position, but to think of bigger and better ideas, artists and art work.

The Dreaming Painting Panel. The College / Kenderdine Galleries, Mendel and aka artist run collaborated to bring their respective programming together, to make a whole more than the parts. The College space had presented an extensive show by Janet Werner, an engaging exhibition by Melanie Rocan was in the older space in the agriculture building, and aka was featuring the works of nationally acclaimed painter Tammy Salzl (oh, those fleshy, bloody joints and knuckles in her figures...I enjoyed seeing that show nearly every day for six weeks). It was a rare and exciting opportunity to bring them together in a panel at the Mendel, to talk about their work and the larger ideas at play in their paintings, and in the expansive and excellent world of Canadian painting.

Many in this community are stupid and cling to the idea that I 'hate' painting: I praised all three of these exhibitions, and the panel was an excellent indicator that the age of karaoke modernism here has been a condom to genuine painting, but that thankfully, that time is past. And Joyce Wieland, Agnes Martin and Mary Pratt would be pleased (yet not surprised, I expect) that the best painting we're seeing is being done by women.

Rewilding Modernity. This was Chief Curator Lisa Baldissera's first endeavour at the Mendel, and it was, in many ways, a show whose eyes were almost too big for it's stomach. There were at least five ways to approach this show, that Baldissera described as a laboratory to explore ideas of (M) modernism, Emma Lake, and wider ideas / myths / assumptions of regionalism and history. Truly, the accompanying panel (Call of the Wild) is why I mention this show, not for the self aggrandizing reason of my own participation, but because my presence on that panel reflected Baldissera's "cheeky" approach to the history of this place, and the notion of the "fallow ground" of modernism was a point that came up again and again in said discussion. It's also good to have conversations and debates that are dangerous in what they propose, and re inject some of that recklessness and danger and daring that was intrinsic to the Modernist proposal...

There's also an echo of the point I made before about Burke, as the net was cast wider than the usual regionalist karaoke modernist acolytes in exploring this history, with Barry Schwabsky, the art critic for the Nation, and the artist / writer Robert Youds.

There's been extensive and better quality coverage of Saskatoon's visual arts scene from elsewhere. This manifested in a variety of ways, from Canadian Art paying much more attention to events and exhibitions here this past year, to some excellent coverage of Saskatoon in terms of tourist information that went deeper than the usual superficial stories, mentioning aka, paved, Darrell Bell and other sites of significance. But perhaps the high point was that Osler based artist Clint Neufeld was featured in Hot Rod Magazine this year, and you can decide if that's more relevant to more people than any article in Canadian Art.

This continues in how CA has listed Amalie Atkins' upcoming solo exhibition as one of the ten shows they're eagerly anticipating in 2014. After all, we DO live on the edge of disaster and act like we are in a musical.....

The Death of Art Writing? This was something that was talked about in a few different art magazines this year, from CA to C Magazine to a number of online forums. Frankly, the "debate" featured by CA had people speaking on "death" that can be held responsible for the decline and degradation of this discourse, and I mention this as there's rumblings at art schools about "teaching" art writing. Frankly, art schools have degraded art making, curating, and much of the discourse about art, so it would be good if they all stayed away from this. This is a point I made when I spoke to the MFA Critical Issues class at the U of S this past winter, but thankfully, many art schools won't be around in ten years, and their Ponzi scheme of the PhD has exposed many of these sites and their protagonists for the greedy pigs they are.

Conversely, lest I be accused of being too hard on institutions, this was also the year that the Star Phoenix, continuing its "excellent" coverage of visual arts in this city, letting one of their writers describe one of Canada's most significant photographers, Evergon, as a "butterball".

I wade into the morass of this debate not just as the art critic of more than a decade for Planet S, in all its populist "glory", but as someone who's written for Canadian Art, FUSE, BlackFlash and was Editorial Chair of the latter for five years or so. And my dissent is well researched, and well earned.

Never before has there been so much "art" made, and conversely, so much of the "infrastructure", like writing, proliferates like a sycophantic entourage around it: we should always ask if it's needed, necessary, or simply nonsensical and akin to white noise....

As I was writing this yesterday, I happened to read Earl Miller's Q & A about art writing, and he commented very succinctly that only art critics take art criticism seriously, and he posits a few things to think about it, in light of that.

 **City of Saskatoon Public Art Placemaker Program.** This is a theme that will run through the next few notable mentions, in the 13: Saskatoon has had a year in which public art stepped up to the next level. The city (thankfully, long overdue) put together a program of artists of international (Tony Stallard, with his work on the side of the Persephone), national (Tonya Hart, Sans façon) and regional (in a good way, with Keeley Haftner) renown. When I was praising this endeavour to the main person responsible, Cesar Romero with the city, I also commented how the real resistance wouldn't come from "coffee row", but from the entitled and lethargic "artists" whom hold the primary responsible for the rusted metal abortions around this city that have deflated any excitement for public artworks. But I'll return to Tony Stallard's work as a fine example of the new program, as not only is he internationally recognized, but he worked with TRIBE to have a conversation with three local Aboriginal artists, in different media, about this site and how to do a work that is relevant to this place. The age of "plop" art may be done here. Thank god, and long overdue, and may we never be tormented by Doug Bentham's "art" again.

Street Meet: Saskatoon's First Annual Public Art Festival. This series of performances, installation, interventions and talks was a welcome tonic to the aforementioned stagnation of public art here, which is mostly engaged in a form of necrophilia with the works of Anthony Caro or Richard Serra. Keynote speaker Anna Waclawek set the tone of playful but potent discourse about public spaces and the art that we expect, or are presented with, in those sites. Shelley Millar's *Sugar Bomb* was "iced" along 20th, and placed third in the aforementioned Planets S "best public sculpture" category, but David LaRiviere's *Liquid Bacon* was also a favourite.

I was taking a photograph of Corey Bulpitt's mural, still on the back of the Twenty Above Building on 20th, just two days ago, and talking to people who make their way through the back alley who also were taking photographing it.

The temporality of some works and the interaction with communities both artistic and pre-existing in these sites was something that I'm pretty sure informed the new direction of the Placemaker program. This festival WILL be happening again this year, and will be bigger...as it should be. Keep an eye out for this, in the summer of 2014.

Sounds Like III Audio Art Festival. This was voted the best art 'exhibition' in the Planet S Best of Saskatoon 2013 poll, and for once I agree with the Planet. Ken Gregory, Christof Migone, Gary James Joynes, Gary Mentanko, and many others took the festival to a new level, in terms of national and international audio artists, installation and aural works, and even out into the street, as with Migone's "Duet". This festival is maturing and making waves (hah, couldn't resist).

Joni Mitchell's insidious whine may finally be muffled. The ignorant, "paint myself as Van Gogh" diva whined and puled and compared Saskatchewan to Alabama, not that she had a problem with this place when the Mendel hosted an undeserved solo show of sloppy crap painting, or when she still had hopes of her prom dress being exhibited by a taxpayer subsidy. Enough of that ignorant baby boomer, though I would postulate two interesting points. One is that she's like a lot of her boomer generation, who call places racist or this or that, but in the same breath talk about how they "changed the world" or "made the world a better place"... right. And it was interesting to me how many of the Anti Remain types also wanted my tax dollars to fund a Joni Mitchell Mausoleum...oh, sorry, museum. Don't let the door hit your ass on the way out, honey.

Lies, damned lies and TransformUS. Speaking of entitled failures like Mitchell, this has to be the one seriously disappointing spot of 2013. I've very publicly described TransformUS' position on the Studio Art area at the U of S as being like someone who encounters an unpleasant leaving in a public toilet bowl, and decides they don't care and won't bother to flush.

The TransformUS report was hilarious, as it described the Studio Art area at the University of Saskatchewan as having "strong community connections": I think aka, paved, Make Work Projects, TRIBE, Sasipenita, VOID gallery and many other organizations would differ on that – but it's not like they were asked (the Mendel tries to play nicely with everybody, but more on the dangers of that, when I get to 13 of 13).

Funny story: I don't think there's been a visiting artist / curator lent to the U of S art department by aka or paved since Biliiana Velkova, the former director of paved, had to loudly remind the faculty person introducing Cathy Busby and Keegan McFadden that they were here due to paved and aka, and that the U of S shouldn't take credit for things they haven't done. This is a common theme, and I know when I showed at paved with Evergon, the idea of speaking at the U of S was dismissed, as there is a lack of respect, and no resources. Frankly, many of us have no desire to associate with an institution that has a deserved reputation for bullying and a less than enlightened position on race.

That leads to the other hilarious aspect of the TransformUS report: it also stated that the studio art area has an "Aboriginal Focus"... hmmm. I'm thinking this exposes an essential issue with the TransformUS process, as I know they didn't talk to TRIBE, or Sasipenita, about that, and I would point out that Adrian Stimson has washed his hands of the art department after their questionable handling of complaints of academic bullying and systematic racism. I'd be curious to hear what Ruth Cuthand, the 2013 LG award winner (a high point of 2013, so props to Ruth) has to say about that specious assertion...

I would also mention that the first tenured faculty person they have, who's Aboriginal, is the one who tried to recruit me to be a part of the complaint about systematic racism and bullying (the latter is what I was concerned with, but I'm a bit of a Cassandra: I declined involvement, as I knew they'd investigate themselves, and I can hear David Parkinson or Peter Stoicheff saying "nothing to see here, move on" quite clearly).

RBC's Announcement of their Sponsorship of the Artist by Artist program. The Mendel's Artist by Artist series has been an engaging and interesting space for emerging artists to be mentored by more established artists, with all the perks that come from showing in a gallery that doesn't ghettoize the show (CARFAC Saskatchewan could learn a great deal from this ongoing series, as their mentorship program is often anything but professional or helpful to emerging artists, and seems to be made up too often of Sunday painters and people who should not be in the same room as the word "mentor"). RBC made a major donation to this program at the Mendel this year, and I mention this as the Remai has been seeing significant financial support from various organizations and individuals, but this is to a specific program that has featured work by worthy emerging artists like Cory Shewega or Barbara Reimer, and past artists whose careers have blossomed include Zachari Logan or Yuka Yamaguchi.

And the 13th for 13 is a bit of a hodge podge. There were a number of things this year, which helped to point towards 2013 having been a very good year, for the most part, in Saskatoon and Saskatchewan. Michelle LaVallee's exhibition **7: Professional Native Indian Artists Inc.** at the MacKenzie received much well deserved praise, and it's always good to see institutions that have privileged too much regionalist karaoke examine a real, and genuine history. I mentioned Ruth Cuthand winning the 2013 LG award, and the LG awards revamped this year, and like the City's Placemaker program, have a renewed relevance and quality. Tony Stallard's work in the Placemaker program being on display concurrent to Joi Arcand's billboard at aka bookends Saskatoon well, and Buffy Sainte-Marie's exhibition at Wanuskewin (like Joi's billboard, a project from Sasipenita, so major props to them) were all works that speak to a genuine Aboriginal focus in artmaking, and public sites, this past year in Saskatoon.

David R. Harper and Jillian McDonald, who showed concurrently at the College and Kenderdine spaces, created a haunting and haunted conversation on campus. Tammy Salzl's fleshy figures at aka, Evergon's exhibition (with me, woo woo) at paved, and paved welcoming a new director in Alexander Rogalski, and BlackFlash a new Managing Editor in Travis Cole, are also worth mention.

But what I truly want to mention here is also a warning: I commented earlier, in terms of the U of S Studio Art area's egregious lies about strong community ties, that the Remai / Mendel likes to play nice with everyone. This can be worse, sometimes, than simply telling a vampiric leech to go away: many of us in the community won't work with the U of S studio faculty as many have demonstrated a bullying dismissal of this community (Susan Shantz, head of the department at the time, allowing her child to disrupt a talk by Governor General award winning artist Rebecca Belmore at the Mendel is still a raw wound for many here, as it should be). **So, this year, when the Mendel announced new board members, and one of the ones "appointed" was the "dean" of Fine Arts and Humanities, Peter Stoicheff, many of us reacted with outrage and disgust.** I put the term "dean" in quotation marks as this is the administrative sycophant who wrote an op ed in the Star Phoenix, indicating the cutbacks from TransformUS are a necessary thing. This reminds me of our gold plate pensioned politicians telling us that the problem with the CPP is that we're just not "saving enough".... hypocrisy abounds.

Side note: 2013 also saw the very last sessional position eliminated from the Department of Art and Art History. And the classes those sessionals taught will disappear with their positions, so that the Photography and Digital area now offers less digital than Evan Hardy high school. But Stoicheff says it is necessary and good, and surely, they are all honourable men, all honourable men....

It's also strangely hypocritical, that the Mendel had a show all about Emma Lake this past year, and then allowed Stoicheff to ooze and slither onto the board of the Mendel, when the "shuttering" of Emma Lake marks his tenure as "dean".

Another side note (I warned this one would be a hodge podge): Crystal Bueckert and Cam Forbes have produced **Emma Lake Archive**, a bookwork that celebrates the history of that site. You can purchase a book here, and see all the information you need about it there, as well. This is a more realistic, and less ideologically hobbled stance than the **Keep Kenderdine** movement, which lacks real community focus and is made up of a few too many old hippies that don't understand that dealing with the U of S is not for those with weak stomachs, unwilling to call out the Stoicheffs.

I suspect that this board membership is an attempt – as when the studio art area has attempted to pass off the works and achievements of other organizations as their own – to leech off the positive energy and ideas of the Remai / Mendel, to try to hitch the lethargic and lousy art department to the gallery. **So, I mention this as my 13 (unlucky 13) as a warning: many of us support the Mendel / Remai. Many of those also don't support the Art Department, and are affronted at our community being used as a crutch to their inadequacies. And perhaps I put this here as a warning: board members should support the Remai / Mendel in its endeavours, as we've seen with Ineke Knight, Darrell Bell or Charlie Clark. They're not there to bleed the integrity of an organization for their own pathetic survival.**

So, that was the way I saw 2013: and there's a number of other events and happenings that didn't make the list, but are also of note, such as Alison Norlen's solo show at the Mendel, or the roundtable about art writing, hosted by aka as part of the Rewilding Modernity show, that I know both engaged and enraged some participants, and left me wanting to kick a number of lazy, entitled whiners hard in the ass. It was a hard list to put together; simply for the number of positive events that took place this year, and in light of that, some things that didn't get mentioned (such as the Saskatchewan Party Government's befuddled notions of Creative Saskatchewan, or the final death knell of the Film Industry) can only be mentioned in passing....



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