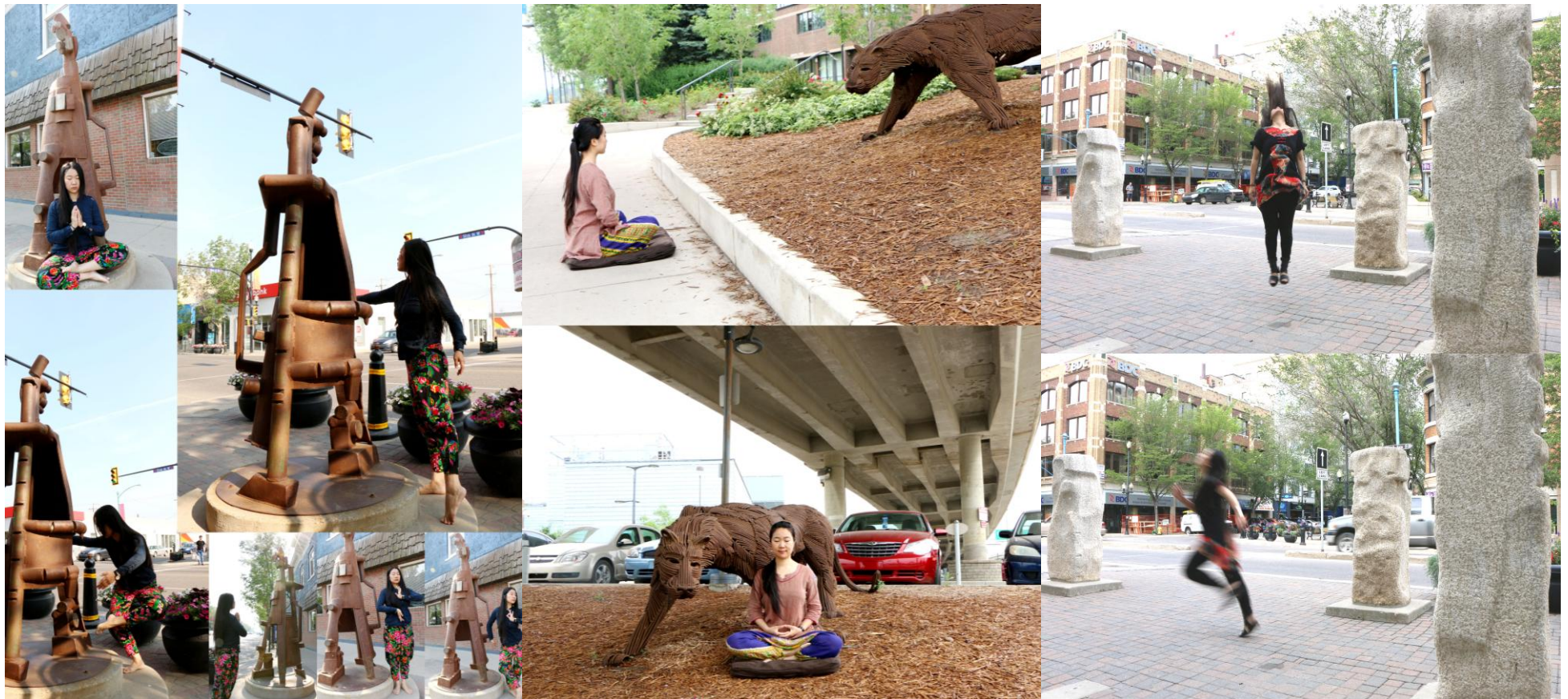


City of Saskatoon 2015

Placemaker 20th Anniversary

66 Physlognomies

Project Report



Brief Description of the Project Report

This project report is to reflect the complete process and experience of *66 Physiognomies*, the selected project by the Public Art Advisory Committee for Placemaker's 20th Anniversary Open Call in 2015. *66 Physiognomies* is commissioned by City of Saskatoon; proposed and led by artist Jinzhe Cui; in collaborated with Andrea Desroches, Jeff Chief, Jiapeli Wang; and coordinated by Genevieve Russell, Liz Hoffman and Alejandro Romero. The project commission fee is in the amount of \$5.5000 for the period June 1, 2015, to December 23th, 2015.

This project report is also an expression of the deepest appreciation to City of Saskatoon, the complete project team and all the participators who make this project possible and successful.



Description of the Project

66 Physiognomies uses a multi-art approach to bring to the public a fresh perspective on the Placemaker Program's history and relevance to contemporary audiences and artists alike. By creating visual and experiential documentation of the 66 Physiognomies, or “faces,” this project infuses the experience of everyday life with awareness of the artworks in their public environment, fostering a contemplative practice among artists and audiences. Through the artistic context of encounter, documentation, and interpretation using video, pen-and-ink drawings (reproduced as cards), and reflecting the whole in a hand scroll Chinese-style ink drawing, this work enacts the public art experience of the Placemaker Program. In doing so it reinforces Saskatoon's reputation as a leading city in public art, reflecting the diverse physiognomies of place through its people, culture and topography.

Physiognomies is the plural of *physiognomy*, which is “the outward appearance of things when taken as offering some insight into the character of a thing or person.” The 66 works of public art in the Placemaker Program have both an outward appearance and a unique history to offer us as well as the feeling and experience communicated to viewers when encountering and exploring their relationship to them. 66 Physiognomies also aims to bring the project team in contact with each artist behind the work to experience the true communication which is possible by viewing, sharing silent presence, and entering the dynamic of being together in the present moment. This endeavor speaks with new voices through the work of participating

local artists, writer, scientist, a group of four men and women including Chinese immigrants, Métis and Indigenous native artists working together in visual, written, video and craft construction. This project team, under the leadership of Jinzhe Cui, proposes to create a multi-media artistic and cultural exploration and connection-building public art documentation, which are introduced through six public events during the project term.

Public art creates an external environment within a specific physical landscape; contemplative practice of silent presence and appreciation creates an inner space within each individual's heart realm. Public art not only infuse the external environment, but also has the potential to create or maintain an inner space within the human heart.

66 Physiognomies introduces the public to artworks produced over 20 years with a fresh perspective. These impressions and associations are in dynamic equilibrium with the environment, and shape the experience of this project through six place-specific events. Meditation cushions created for and placed at each event will invite participants to sit, relax, contemplate, view images and then record their own impressions on cards bearing reproductions of the 66 works which they can keep or send to others. Both the video encounters and the cards will be offered at the events in a multi-level contact for new and returning visitors to Saskatoon's Placemaker sites, celebrating our diverse communities, and fostering the goodness of human connection as the basis of our region's strong cultural diversity.

10 Elements of 66 Physiognomies

1. Researches on Saskatoon's geographical, civilization and contemplative history

by Andrea DesRoches, Jiawei and Zhou Yi

2. Interaction with Placemaker artists:

Kevin Quinlan, Leslie Potter, Moriyuki Kono, Josh Jacobson, Paul Reimer

3. Contemplation with Placemaker artworks:

Saskatoon Cougar, Contrapuntal Jazz, Soaring, The Jam, Open Book

4. An ink rendering long scroll drawing

inspired from the interaction experience with Placemaker's artists and artworks, by Jinzhe Cui

5. A series of artist cards

developed from the ink long scroll drawing, by Jinzhe Cui

6. A video projection- A Story My Granny Told Me

Production team: artist: Jinzhe Cui, video producer: Geordie Triffa, script editor: Suzanne Gilman

audio actor: cougar-Sally Sherman, ancient stones - Diana Goetsch, Jazz man - Geordie Triffa, the girl: Jinzhe Cui, introduction of the Placemaker Project - Steven Bradbury

Meditation teaching: Thich Nhat Hanh

Songs: Plum Village

7. 80 pairs of hand crafted meditation cushions

by Jeff Chief and his production team

8. Six experimental public actions

Components: video contemplation, writing station, free artist cards

Location and time:

September 12 - Broadway Street Fair - 2 to 5 pm

September 18 - Downtown @ Visionairies (2nd Ave & 21st Street) - 6 to 9 pm

September 24 - Station 20 West - 5 to 8 pm

September 26 - River Landing @ I Am Bridge - 7 to 10 pm

October 1 - Sutherland School - 12:30 - 2:30pm; Mayfair Library - 6 to 9 pm

9. An Artist Book

by Jinzhe Cui

Book publisher: by Crystal Bueckert, Object Misarchives, Saskatoon

10. A tour exhibition of the scroll drawing in Saskatoon

Installation Curator: Crystal Bueckert

Location and time:

August 25 to September 7 - City Hall, 222 3rd Avenue North

September 8 to September 30 - Craft Council, 813 Broadway Ave

October 1 to November 2 - Mayfair Library, 602 - 33rd St West

November 3 to November 22 - City Hall, 222 3rd Avenue North

November 23 to November 27 - Gordon Snelgrove Gallery, University of Saskatchewan

December 3 to December 31 - Storefront, 224 20th Street West

Project Reflection on Each Element

No.1 Researches on Saskatoon's natural, civilization and contemplative history

A Research on Saskatoon's Natural History

Zhou Yi, Environment and Sustainability PHD candidate of University of Saskatchewan

A brief summary of Saskatoon Natural history

Introduction

This small document is a brief summary of the natural history of Saskatoon (Saskatchewan). It contains various aspects of the natural history and environment in Saskatoon, including the formation hydrology and water resources (possibly it will intertwine with the demographic distribution in the province), geological history (from the glacial surface to modern geographic topography), cultural landscape (urban), earth resources, and climate and weather.

Brief description of Saskatoon

Saskatoon is a prairie city built around the South Saskatchewan River, which is home to a big area of urban forest, kilometers of riverbank trails and an abundance of wildlife. There are over 120 hectares of riverbank parkland in Saskatoon. The city is also surrounded by streams, wetlands, and an agricultural sector. (Environmental leadership Report of the city of Saskatoon, 2014)

1. Hydrology and water resources

Most natural environment, economy, and society of Saskatchewan are highly tied and sustained by the flow and storage of water. The contemporary hydrology largely determines the type and location of natural vegetation, soils, agriculture, communities and commerce. But the hydrological system is also marked by the characteristics of the scarcity, seasonality, and unpredictability. Also the province's hydrology is also characterized by low precipitation, little evaporation or runoff, and relatively large storage volumes in lakes and groundwater, which means that large-scale water resources are quite limited and are very sensitive to changes in climate and land cover. The perception of plenty caused by seeing stored water in lakes, snow covers and wetlands does not match the reality of low through-flow rate in the hydrological cycles. It is the low annual streamflow rather than large storage

that is the true basis for water supply. Saskatchewan's major rivers arise either outside the province or flow in the sparsely populated north, so their waters are not available for consumption.

The hydrology and water resources of Saskatchewan have been substantially developed and managed since the first agricultural settlement and will likely undergo further development. Modern agricultural practice is more efficient in terms of water consumption than earlier agricultural systems and so retains more rainfall and snowmelt on the field rather than permitting runoff to streams and sloughs. More of the provincial population is now located in several large centers which require secure, high-quality supplies but also produce effluent that must be treated. Saskatchewan is entitled by inter-provincial agreement to receive from Alberta 50 % of the natural flows of this system and to consume 50 % of that which enters the province. Water use in the province is well below this limit and only extensive expansion of irrigation could conceivably put stress on the water supplies of the Saskatchewan River System as a whole.

2. Flora and Fauna in Canadian Prairie

Plants

Almost 95% of the Prairies have been converted into farmland, with predictable effects on the original plant populations. Trees and shrubs are most commonly found in the eastern region. Trees found in the Prairies include white spruce, black spruce, balsam fir, tamarack, water birch, Bebb willow, peachleaf willow, wolf willow, lodgepole pine, box elder, choke cherry, black cottonwood, eastern cottonwood, bur oak, trembling aspen, and balsam poplar. Just a few of the other plants that grow here are spear grass, wheat, blue grama grass, sagebrush, yellow cactus, prickly pear, buckbrush, chokecherry, Saskatoon berry bush, alkali grass, wild barley, red sampire, sea blite, Parry oat grass, June grass, yellow bean, sticky geranium, bedstraw, chickweed, needle grass, thread grass, snowberry, American silverberry, rose, silverberry, dryland sedge, black hawthorn, greasewood, plains larkspur, death camas, wild lupine, smooth aster, prairie sedge, and cattail.

Animals

The widespread alteration of the natural habitat has resulted in diminished populations and ranges of many animals, and the Prairies contain a disproportionate number of threatened and endangered species. Animals which are native to Saskatchewan include arctic fox, bald eagle, beaver, bison, black widow spider, Blue Jay, Canada Goose, Canada Lynx, Caribou, Common garter snake, Fisher, flying squirrel, grasshopper, great blue heron, lady bug, Monarch butterfly, moose, pacific loon, peregrine falcon, porcupine, prairie rattlesnake, pronghorn, raccoon, red fox, ruffed grouse, snowy owl, striped skunk, white-tailed deer, wolf, and wolverine.

Mammals

The only large carnivore in the Prairies is the black bear. Large herbivores include whitetail deer (a recent invader), mule deer, pronghorn antelope, elk, and moose. Small carnivores include coyote, badger, red fox, longtail weasel, mink, river otter, black-footed ferret, and striped skunk. Rodents are numerous, such as the black-tailed prairie dog, white-tailed jack rabbit, snowshoe hare, Richardson's ground squirrel, Franklin's ground squirrel, thirteen-lined ground squirrel, least chipmunk, northern pocket gopher, olive-backed pocket mouse, Ord's kangaroo rat, white-footed mouse and beaver.

Birds

Some of the birds of prey are the ferruginous hawk, red-tailed hawk, Swainson's hawk, burrowing owl, northern saw-whet owl, short-eared owl, long-eared owl, and turkey vulture. Songbirds include black-billed magpie, northern oriole, Audubon's warbler, grasshopper sparrow, lark sparrow, ruby-throated hummingbird, cedar waxwing, lark bunting, chestnut-collared longspur, and black-billed cuckoo. Birds of the forest that are found here include ruffed grouse, sharp-tailed grouse, sage grouse, northern flicker, downy woodpecker, red-headed woodpecker, and western meadowlark. Some of the waterfowl found here are the American avocet, great blue heron, snow goose, Canada goose, northern pintail, blue-winged teal, mallard, gadwall, redhead, western grebe, lesser scaup, ring-necked duck, canvasback, Eskimo curlew, piping plover, and whooping crane.

Reptiles and Amphibians

Among the amphibians that can be found here are the northern leopard frog, striped

chorus frog, plains spadefoot, American toad, Great Plains toad, and tiger salamander. The area has several species of snakes and lizards, including the plains garter snake, gopher snake, western rattlesnake, western terrestrial garter snake, short-horned lizard, and prairie skink.

Insects

Just a few of the insects are the German cockroach, boreal spittlebug, silver-spotted skipper, spring azure, American copper, monarch butterfly, mourning cloak, eastern black swallowtail, migratory grasshopper, and pallid-winged grasshopper.

Molluscs

Three of the mollusc species in the Prairies are the valve snail, umbilicate promenetus, and globular pea clam.

Fish

Fish species in South Saskatchewan River include walleye, sauger, yellow perch, northern pike, lake trout, rainbow trout, goldeye, Lake Whitefish, cisco, lake sturgeon, burbot, quillback, longnose sucker, white sucker and shorthead redhorse.

Humans

The Prairies are the most altered of the ecozones. Agriculture covers almost all of the land, and almost none of the original ecosystems are left aside from tiny remnants. Despite the huge amounts of land given over to farming, farmers comprise less than 10% of the four million people, and 80% of the population lives in urban areas. Mining and services are the employers of most of the population.

3. Geological history

Saskatoon, which is located in the province of Saskatchewan, is built upon a foundation of Precambrian bedrock (Precambrian time lasted from Earth's beginnings until the Phanerozoic Eon and is divided into the Archean and Proterozoic Eons). The Precambrian Shield areas of the world represent the portion of preserved crust that was accumulated prior to 0.54 billion years. The bedrock is only exposed in the northern third of the province, but extends southward under a maximum thickness of 3.3 km of relatively flat-lying Phanerozoic cover. Exposed portion of bedrock in the northern Saskatchewan is part of Canadian Shield, which has recorded billions of

years of geological history. Learning the shield could help to understand the past geological history through the accumulated effects of cyclic deformation (including uplift and erosion) and metamorphism. Also, the mineral deposits within the Precambrian Shield are extremely important to Saskatchewan's economy, including gold and base metals (copper, zinc, and lead). The modern landscape is strongly impacted by successive continental ice sheets that advanced and retreated for at least 8 times. From the last ice sheet retreated, erosion and deposition processes by water and huge wasting along the slopes, and Aeolian activities, have further modified the landscape.

Phanerozoic strata cover the Precambrian shield in the southern two-thirds of Saskatchewan, where Saskatoon is located. The strata recorded changes in the past 540 million years, 16% of Earth's history. The oil, gas, potash, coal, diamond, and other resources are found within the strata, which also are important parts of the province's economic wealth. During the Phanerozoic Era, much of the Saskatchewan was covered by a succession of shallow seas in which marine sediments were deposited. For the following Mesozoic Era, conditions slowly changed to produce more terrestrial sedimentation. The history of marine transgression (advance of the ocean over the land) and regression (retreat of the ocean from the land) coupled with deposition and erosion of sediments, was influenced by the sequence of plate tectonic movements.

Global plate tectonics which brought about the formation, break-up and movement of continental landmasses are very important in Saskatchewan geographic history, main stages include: break-up of Proterozoic supercontinents, formation of Pangea through collision, break-up Pangea leading of present-day distribution of continents.

The Quaternary period of the Cenozoic Era is the last 2 million years or so of Earth's history, which can be divided into Pleistocene and Holocene Epochs (present time period). During the Pleistocene Epoch, Earth's climate varied from warm conditions much like today to periods of intense cold heralding a large scale glaciations. The retreat of the last continental glacier 10,000 BP is the beginning of Holocene Epoch. **The Earth is entering the new epoch of Anthropocene, which is a period marked by rapid change of topography and climate caused by human activities.**

4. Cultural landscape

Development of the city of Saskatoon

The settlement in Saskatoon was founded in 1882 on the banks of the South Saskatchewan River as part of the temperance colonization company headed by John Neilson Lake. The colony on the east bank was linked by a ford to a small outpost on the west bank, then the ford was superseded by a ferry. Growth of the settlement was fostered in 1890. Until 1901, the western settlement was sufficiently to be a village. The name Saskatoon was appropriated from the original colony. On July 1, 1906, Saskatoon, Nutana and Riverdale (population of 4,500) amalgamated to form the city of Saskatoon.

5. Climate and weather

Saskatoon occupies an interior location in North America. The climate is one of extremes, where "normal" and "abnormal" years to seasons may happen with about equal frequency. Three major controls of the province where Saskatoon is located are latitude, continentally, and the presence of a significant mountain barrier to the west. Summer days are considerably longer, and the sun's rays strike more directly on land and water surfaces, thereby providing much more heat energy. Continentality results in extreme variation of temperature variation. The great distance from the oceans also lead low annual precipitation in Saskatchewan. The forth control, passages of synoptic-scale low-pressure system, bring cloud and precipitation, reaching Saskatchewan in spring and summer. Because of the humidity and temperature in spring and summer, frequent convective cloud and thunderstorms are generated in June, July, and August. Summer is wet season in Saskatoon, while winter is dominated by cold, dry, and stable air. Cloud in winter is stratus, while in summer, it is cumulus cloud. Based on Hare and Thomas (1979), Saskatoon is the climate type of Dfb (humid continental with cool summer).

Through studies of the lake sediments and sand dune deposits in southern Saskatchewan and nearby in western Alberta, it is known that the early Holocene was relatively warm and dry, and that peak warmth and aridity occurred in the mid-Holocene. Following a subsequent shift to a cooler and wetter climate, which was periodically interrupted by drier conditions, such as during the Medieval Warm Period from the ninth to fourteenth centuries, and the little ice age of the fifteen to nineteenth centuries. From the termination of the little ice age to recent global warming, the past two centuries may encompass the full range of variation in

temperature of the past millennium. It was also suggested that the twentieth century was favorable for the settlement of Saskatoon /Saskatchewan because the sustained droughts of preceding centuries did not occur. Last century may have experienced the most benign climate of the past 750 years in the Canadian Prairies.

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A Brief Developing History of Saskatoon Civilization

Jiapei Wang, Postdoctoral Fellow of University of Saskatchewan

Saskatoon is a lovely little prairie city located approximately in the centre area of Saskatchewan passed through by South Saskatchewan River between. That part of the earth where Saskatoon now stands has been covered by mountains, oceans (four times) and great fern forests. For the last million years it has been covered by glaciers. The duration of glaciations was divided into at least four separate periods, the last of which began its retreat 20,000 years ago and which formed the South Saskatchewan River [1, 2]. The western civilization was developed in Saskatoon from around the end of 19th century, while the earliest aboriginal peoples inhabiting the 'Saskatoon Region' could be traced to approximately 11,000 years before [3], during which time they established self-sustaining societies. Archaeological evidence suggested that around 9000 BC aboriginal hunter entered the northern plains following the last glacier [3]. James V. Wright believes that eastern Early Archaic peoples migrated to the western plains around 6000 BC, where they came into contact with the Plano peoples [4]. From 9000 BC to 3000 BC, the Bison hunts has been being developed, instead of using simple fluted spear points, using more advanced spear points with distinctive rippled flaking [5]. First Nations traditional cultures were based upon ideologies, 'Circle of Life', developing relationships and striving for well-being [6]. This circle has a centre as the creator, followed by eight circles: first (wind, fire, rock, and water), second (stars, sun, earth, and moon); third (trees, flowers, grass, and vegetable), forth (four legged, two legged, winged ones, and swimmers), fifth (old age, infancy, childhood, and adulthood), sixth (harmony, control, order, and balance), seventh (purity, love, honesty, unselfishness), and eighth circle (north-winter, east-spring, south-summer, and west-autumn). These translations maybe not fully express the exactly original meaning, but we still can see First Nations' appreciative and peaceful philosophy and comprehension to nature. Some traditional activities, reflected inherited until today, reflected their worldview and spiritual dimension, such as the burning of sweet grass represented communication with the spirit world; the thirst (or rain) dance symbolized the process of renewal of life [7]. From 17th century, the contact with Europeans brought dramatic effects on the lives of Aboriginal people [3]. After more than two hundreds of years, the peace of this area was finally

achieved by the signing of treaties between Canada government and First Nations. Now, the proper self-ascribed names of the First Nations of Saskatoon probably include (but not limit) Nehiyawak (plains Cree), Nahkawinwak (Saulteaux), Nakota (Assiniboine), Dakota and Lakota (Sioux), and Denesuline (Dene/Chipewyan) [8]. Nowadays, there is a growing interest in traditional aboriginal art forms such as beading and hide work, and the contemporary aboriginal art has also become the important portion of contemporary art. In 1999, the aboriginal cultural leader in Saskatoon founded to build the Saskatchewan Native Theatre [3]. It is without a doubt to proudly address that the great contribution on human civilization development were made by aboriginal peoples; however, further more researching on aboriginal history, especially the period from thousands of years before until 17th century before contact with Europeans, is solicitously expected from historian and archaeologist.

The western civilization was settled down in Saskatoon from the end of 19th century, although there is a longer history in Saskatchewan area. In order to escape the liquor trade and look for a "dry" community, Toronto Methodists led by commissioner John Neilson Lake inspected this land in 1882, then arrived and settled down at the prairie region in 1883 [9]. Because at that time the railway had yet reached Saskatoon, they firstly arrived at Moose Jaw from Ontario by railway, and then took the horse-drawn cart to the final site of what is now called Saskatoon. The name, Saskatoon, is derived from the Cree word "Mis-Sask-quah-toomina," for the locally abundant Saskatoon berry [10]. From 1885 to 1888, the first hospital (for military use) and the first school (Victoria School) were built. Now this small school is still located on 11th Street East, now called the "Little Stone Schoolhouse". The Saskatchewan Railway reached Saskatoon in 1890 and its crossing the South Saskatchewan River caused a boom in development on the west side of the river. In 1901, Saskatoon's population hit 113. From 1903, another economic boom was fostered by the Barr colonists including the west, south and east settlement at Saskatoon, until 1906 Saskatoon became a city with a population of 4,500 [9]. In 1905, the first Premier of Saskatchewan, Walter Scott, planned to establish a provincial university and agricultural college. Moose Jaw, prince Alberta, Saskatoon, Regina, Qu'Appelle, Indian Head and Battle ford were all under consideration for this location. Finally, President Walter Murray and the Board of University Governors voted in favour of

Saskatoon in 1907 [11]. And also at the same year, the geographical barrier, South Saskatchewan River between East and West Saskatoon, was overcome with the

- Temperance colony settlement of the late 19th century.
- Economic surge created by the Barr colonists from 1903.
- Saskatoon becoming western Canada's railway network hub.
- Acquisition of the University of Saskatchewan.

Because of World War I and II, Saskatoon was not only designed as a centre of the British Commonwealth Air Training Plan, but also became a major regional

building of the Traffic Bridge [12, 13]. In 1913, Saskatoon was celebrating boom years. The main contributing factors of the exponential growth were [9, 14]:

distribution and service centre [12]. During the 1950s, a healthy farm economy and population shift from the countryside made Saskatoon one of Canada's fastest-growing cities [10]. During the 1960s, the CNR (Canadian National Railway) rail yards were relocated to Chappell Drive, making room for the Midtown Plaza in the first Saskatoon Downtown revitalization project. After that, technological, educational and cultural amenities have also expanded to meet the increased demand in this growing city [9]. Nowadays, Residents of Saskatoon are called Saskatonians. It's also the largest city in the province with an estimated population of 257,300 by 2014 and an estimated metropolitan area population of 300,634 [15, 16]. The demographics made by 2006 showing the composition of race group as below [17, 18]:

Canada 2006 Census		Population	% of Total Population
Race Group Source	White	164,970	82.8
	First Nations	10,855	5.4
	Metis	8,605	4.3
	Chinese	4,185	2.1
	Other visible minority	2,470	1.3
	South Asina	2,210	1.1
	Filipino	1,855	0.9
	Black	1,825	0.9
	Latin American	1,045	0.5
	Southeast Asian	1,005	0.5
	Inuit	60	0.03
Total Population		199,385	100

Like other part of Canada, Saskatoon is also known as an immigration city. The provincial government design a series of immigration policy to attracting the new immigration from all over of the world [19].

Now, city of Saskatoon gradually became a vibrant, balanced, and sustainable society:

University, college, and Post secondary schools

- The University of Saskatchewan (U of S) was established as a Canadian public research university. It is also the largest education institution in the Canadian province of Saskatchewan and the only Canadian University with partnership with University of Oxford. A wide variety of programs and courses are offered including Agriculture and Bioresources, Arts and Science, Biotechnology, Business, Dentistry, Education, Engineering, Graduate Studies and Research, Kinesiology, Law, Medicine, Nursing, Pharmacy and Nutrition, Physical Therapy, and Veterinary Medicine.
- Saskatoon college and Post secondary schools are committed to maintaining its position as the benchmark for the highest quality post-secondary career training and to making lifelong learning a rewarding option for persons of all ages and levels of expertise, including:
 - Academy of Learning College
 - Saskatoon Business College (SBC)
 - Gabriel Dumont College
 - Horizon College and Seminary
 - Saskatchewan Indian Institute of Technologies
 - Saskatoon Theological Union
 - Saskatchewan Institute of Applied Science and Technology (SIASST)
 - St. Thomas More College
 - Western Academy Broadcasting College

Library

- Saskatoon Public Library was established in 1913 and is also another important public educational resource including eight branches through the Saskatoon named Frances Morrison Library, Alice Turner Library, Carlyle King Library, Cliff Wright Library, J. S. Wood Library, Library on 20th Street, Mayfair Library, and Rusty Macdonald Library.

Art gallery

- Mendel Art Gallery is a major creative cultural centre in Saskatoon and was built in 1964. It was the 16th largest public art gallery and 6th highest overall attendance in Canada [20]. It is housing more than 7500 permanent works of local, regional and national public art collection [21]. Now the Mendel Art Gallery has closed as to prepare for the opening of Remai Modern Art Gallery of Saskatchewan still located in Saskatoon in 2016.
- Gallery within University: Kenderding Art Gallery and Gordon Snelgrove Gallery
- Other public Gallery: Diefenbaker Canada Centre Wanuskewin Heritage Park Gallery, The Gallery at Frances Morrison Library, and Affinity Gallery (Saskatchewan Craft Council)
- Art gallery run by Artist: Paved Art & New Media Gallery and A. K. A. Gallery.
- Commercial and private art gallery includes but not limited to: The Gallery/art placement inc, Collector's Choice Art Gallery, Rouge Gallery, Darrell Bell Gallery, The Stall Gallery, Void Gallery, and Kehrig Fine Art Gallery.

Museum

- The Saskatchewan Western Development Museum is a network of four museums in Saskatchewan located in Saskatoon, Moose Jwa, North Battleford, and Yorkton. It preserves and records the social and economic development of Saskatchewan by various theme including transportation, agriculture, economy, and people.

- Museum of Natural Science was built by the Department of Biology and Geological Sciences within University of Saskatchewan. It outlines evolution throughout geological time to illustrate the breadth and diversity of the geological and biological sciences by displaying the living plants, animals, fossils, rocks and minerals.
- The Children's Discovery Museum in Saskatoon is a place where children learn through play by exhibiting and programming foster creativity, curiosity, and a lifelong love of learning.

Theatre and cinema

- Seven theatres are all over the city, including Persephone Theatre, Broadway Theatre, Cineplex Odeon Centre Cinemas, Galaxy Cinemas Saskatoon, 25th Street Theatre Centre Inc., Rainbow Cinema Saskatoon, and Greystone Theatre.

Stadium

- Sask Tel Centre is a Sports Complex with seating up to 13000, hosting Hockey, Concerts and other Event.
- Griffiths Stadium is a stadium located on the grounds within University of Saskatchewan. It presents the capacity of 6171 people and the 2006 Vanier Cup was a sellout of 12567 fans with temporary seating added for the event [22].

The Saskatoon government made great efforts to implement Saskatoon's Culture Plan, maintaining the significant diversity of Saskatoon society and culture by connection of aboriginal people, European Canadian and all other new immigration [23]. The history of Saskatoon was still being written by me, you, and entire people living in this growing and lovely city.

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Contemplative and Meditation Practices in Saskatoon: A Short History and Summary of Current Activities

By Andrea DesRoches, MA, Researcher

Introduction

The following is a report on various contemplative practice groups that are currently, or have in the past been, operating in Saskatoon. These practices come from various cultural and religious traditions, including Indigenous, Buddhist, Christian, Hindu, and martial arts.

Background

Andrea DesRoches, Jinzhe Cui, and Jaipai Wang all practice mindfulness meditation with the Saskatoon Insight Meditation Community under the teacher Jeanne Corrigan. Andrea also practices mindfulness meditation with the Saskatoon Community of Mindful Living.

Definitions

Contemplative practices are defined as practices which may have a background in a specific cultural, religious or spiritual tradition that focus on silence, stillness and reflection. These practices often include components of thoughtful or long observation or deep consideration. Often these practices include concentrating the mind or attention on a specific object.

Some examples of contemplative practices considered for this project include meditation, centering prayer, sweat lodges, yoga, tai chi, and labyrinths. Other practices may include vision quests, religious or cultural ceremonies or rituals, storytelling, journalling, qi gong, martial arts, music, art, mandalas, singing, and chanting.

Indigenous Cultural Practices

Saskatoon is home to many Indigenous groups who have a history stretching back thousands of years. Indigenous peoples native to Saskatoon include First Nations and Métis. There are a number of Indigenous cultural practices that could be considered contemplative in nature, and these include sweat lodges, sun dances, and the pipe ceremony, among others. It should be noted that Indigenous cultural practices are rarely described as “religious,” as they are considered an integral part of an entire lifestyle or holistic life-way, and cannot be separated into a separate aspect of one’s way of living (Asikinack, 2007a).

Sweat Lodge Ceremony

The sweat lodge ceremony is perhaps one of the most well-known ceremonies of Aboriginal culture. It is practiced by many First Nations groups across Saskatchewan and all over North America (Asikinack, 2007d). To perform the ceremony, first a site for the sweat lodge is carefully chosen, and a fire pit is dug where rocks will be heated. A number of rocks will be chosen that can hold heat for a long time. A pit is then dug in the center of the place where the lodge will be built to hold the hot rocks during the ceremony. Saplings are gathered and bent to form a dome, and then covered with layers of blankets and sometimes canvas tarps. During the ceremony, the fire keeper remains outside to look after the heated rocks and place them inside the pit during the ceremony. A fire is built and the rocks are heated to the point that they are considered ready, and participants will strip naked or to light undergarments and enter the lodge on hands and knees. Participants sit in a circle around the centre pit. Once all the participants are inside, the fire tender passes the heated rocks inside. The entry is closed and the host begins to pray, and participants can say their prayers during this time. After some time has passed, everyone leaves the lodge and comes back in to prevent any health hazard. The process can be repeated as many as four times. After the ceremony is over, a traditional feast is often held by the family of the host.

Sun Dance

The Sun Dance is a ceremony practiced by First Nations groups from the grasslands of Saskatchewan (Asikinack, 2007c). The purpose is to gather to celebrate the renewal of life, good growing seasons, a safe community, good health, etc. To perform the ceremony, a Sun Dance lodge is built in a circle with the entry facing east. A centre pole will have been chosen and a group of men will bring the pole to the site and place it standing in the centre of the lodge. At the top of the pole sits the Thunderbird nest, and dancers will always face the centre pole with their eyes on the Thunderbird nest. During the Sun Dance, the host and participants will dance in shifts for several days to the beat of the drum. They will say prayers for the good of family, community, and Mother Earth. Once the ceremony is over, a traditional feast is held at another site.

Pipe Ceremony

The pipe ceremony was used in the past to open negotiations between different nations, or to encourage truthfulness and respect, and for participants to abide by any decisions and agreements (Asikinack, 2007b). The ceremony uses tobacco that has been blessed, and the pipe is kept in a sacred bundle owned and handled only by the pipe carrier or their helper. To begin the ceremony, participants sit in a circle with the pipe carrier. The helper places tobacco into the pipe and lights it, and the pipe carrier sends prayers to the Seven Directions. The pipe is passed around the circle to participants, who can either touch or smoke it, and this can be repeated several times. The tobacco is allowed to “die,” and the pipe is disassembled and returned to the bundle. The pipe carrier may speak a few closing words of gratitude, and participants are also invited to speak similar words. The ceremony is then considered complete.

Groups in Saskatoon

Aboriginal Groups

Sweat Lodges

Regular sweat lodge groups are organized by various Aboriginal organizations in Saskatoon, including the University of Saskatchewan Aboriginal Students’ Centre.

Buddhist Meditation in Saskatoon

Mick Graham’s Group

James Mullens was involved in founding the first known meditation group among Westerners (not of Asian immigrant background) in Saskatoon (D. Larson, personal communication, July 3, 2015; S. Shum, personal communication, July 1, 2015). The University of Saskatchewan’s Department of Religious Studies was founded sometime in the 1960’s, and it had an Eastern Religions Component. Dr. Herbert Guenther, originally from Austria, was a scholar at the department. Dr. Guenther was a very well respected international translator and Buddhist scholar, and he had a strong influence on his students. Dr. James Mullens was a member of the department, and later the department head. Dr. Mullens started a meditation sitting group, and Mick Graham and Sandy Ervin were also members in the early days. Later Mick Graham hosted the group in his home. The group was probably started sometime in the 1970’s. The group used to call themselves “Free Range Buddhists” as they didn’t stick to any particular tradition. Most likely the style of meditation practice would have been similar to Zen. They didn’t have a teacher, and it has always been a small group. It is unknown if the group still meets today, but it is possible they are still active.

Saskatoon Insight Meditation Community

Insight meditation (also known as *Vipassana*) comes from the Theravadan Buddhist tradition of Southeast Asia and Sri Lanka. In North America, the primary centres for Insight meditation are Insight Meditation Society in Massachusetts and Spirit Rock in California. Insight meditation focuses on silent meditation practice as the means for enlightenment. The tradition also emphasizes “loving-kindness” meditation, which is a formal practice to cultivate kindness and compassion.

The Saskatoon Insight Meditation Society was founded by Doris Larson. Doris started practicing meditation in Saskatoon in 1996. She participated in Mick Graham’s group but wanted to find something better suited for her. She found out about an Insight meditation group in Regina. Doris sat on a few retreats and invited Joanne Broatch from Vancouver to come to Saskatoon to lead a retreat in 1999. Joanne came annually for the next 10 years, and was unofficially the group’s guiding teacher. In 2001 Joanne encouraged Doris to start a meditation group to meet weekly for members to deepen their experience and to create a sense of community. Doris initially held the group in her home, and they had meditation there for several years, but it was a very small group. They would only meditate together but didn’t have a reading. Doris decided it would be better to have the group meet elsewhere, and they started meeting at a yoga studio, which continued for several years. Once Donna Angelie came from Regina to do a series of teachings every weekend for 6 weeks as a sort of study group. The group seemed to have fewer participants come, so one week Doris brought a reading from Pema Chodron, and it transformed the group. The group began to grow, it became a lot livelier, and there was a sense of community. It became a peer-led group where people took turns bringing reading and having discussions. The last retreat Joanne Broatch taught for SIMC was in 2009. Adrienne Ross from Vancouver is now the guiding teacher.

Jeanne Corrigan finished Community Dharma Leader Program training through Spirit Rock in California in 2011 and became the teacher for SIMC. The group uses a silent guided mindfulness meditation, led by Jeanne, as well as a short group activity. Once a month the meditation is a “loving-kindness” meditation, also lead by Jeanne.

Prairie Insight Meditation Community

The second and newer Insight meditation group in Saskatoon is Prairie Insight Meditation Community, which is also of the Insight (Vipassana) tradition. Jennifer Keane came to Saskatoon around 2005 or 2006, and she had just finished the Community Dharma Leader Program at Spirit Rock in California. From the beginning she had taught meditation classes at the Refinery. After a year or two she realized her students needed some places to continue their practice and receive consistent ongoing instruction. Jennifer started a group at the Refinery around 2007 or 2008, and the group has continued to this day. The group uses a silent guided mindfulness meditation, led by Jennifer, each week. PIMC and SIMC co-organize retreats together.

Saskatoon Community of Mindful Living

The Saskatoon Community of Mindful Living follows the Mindfulness tradition of Thich Nhat Hanh, who is a Vietnamese Zen monk who has been living in France for the past 40 years. The tradition focuses on mindfulness as the means to peace and happiness, and there is a strong emphasis on the art of mindful living, or bringing mindfulness to all daily activities (mindful walking, mindful eating, mindful speaking and listening, etc.).

The SCML was founded in 2004 after inviting a group of monastics from California to teach a retreat at St. Peter’s Abbey in Humboldt. The group has never had a resident teacher, but lay Dharma teacher Rowan Conrad from Montana has been coming to lead retreats once or twice every year since 2007. The group is peer-led and experienced group members take turns leading the group. The meeting format is silent sitting and silent walking meditation.

Chinese Ch'an Dharma Drum

The Chinese Ch'an tradition comes from the Zen tradition of China. The Chinese Ch'an group was started approximately between 1997 to 2000 by Simon and Doris Shum. Simon and Doris met a teacher in Vancouver in the Dharma Drum Mountain tradition of Chinese Ch'an Buddhism. They used to bring in a teacher from Vancouver every year regularly for retreats. They started a sitting group in their home, where they have silent sitting meditation.

Saskatoon Kammathamma

The group does not meet regularly but hosts a retreat about once per year taught by Thanissuru Bhikkhu. Thanissuru Bhikkhu is a monk and a very well-known and respected scholar of Buddhism. The group is in the Thai Forest tradition of Theravadan Buddhism. Their website lists 2009 as the earliest year that Thanissuru taught a retreat ("Saskatchewan Kammathanna", accessed July 10, 2015)

Christian Prayer Groups

Religious Society of Friends

The Religious Society of Friends, also known as the Quakers, have a group in Saskatoon (L. Bayer, personal communication, July 9, 2015). Quakers come out of the Christian tradition, but there is debate now about whether they are considered Christians. Quakerism is based on the belief that "there is that which is God in each of us," which could also be described as there is spirit or light within each person. When friends gather together, it is considered "corporate discernment" where within the gathering there is energy created that allows the members to go deeper or to listen to where they are led or what speaks to them. The group setting allows the members to listen more deeply than they would be able to do individually. The group sits in silence, but if a member feels the need to speak out of the silence, or even sing, they

will do so. The Saskatoon group is considered a fairly quiet group and might have a member speak during the meetings once per month. Another practice the group does is "holding someone in the light," or wishing for the greatest good or clarity or understanding for someone.

The group meets for an hour on Saturday mornings, and usually there is about 7 to 10 people attending. Everyone sits in silence for an hour, and then there might be visiting or socializing for 20 to 30 minutes afterwards. The group has been active since the 1960's when there was a strong movement in Saskatoon. The Saskatoon Quakers hosted the national gathering of members from all over Canada. Membership was fewer in the 1980's, and picked up again in the early 2000's. Group members are also strongly committed to social justice and activism, including peace and, especially more recently, environmentalism.

St Thomas More Centering Prayer

St Thomas More (STM) College is a Catholic liberal arts college affiliated with the University of Saskatchewan. STM started a Centering Prayer group recently, within the past few years, and the group is open to STM faculty, staff, and students (M. MacLean, personal communication, July 2, 2015). Mostly faculty and staff attend the group regularly, and the group has 20 minutes of prayer. The purpose of CP is to empty oneself of words and thoughts and just be in the presence of God. CP can be considered quite opposite or counter to what people would normally do and how they normally approach prayer. When thoughts come up, instead of going with the instinctual reaction of suppressing thoughts or pushing them back down, in CP one simply just acknowledges the thought and then lets it go. An analogy is used where the stream of consciousness is like a stream of water, and someone will move with the stream of water and let things pass them by. Someone might use a prayer or word to come back, and the word might be, "Jesus," "God," "love," or a phrase might be a passage from scripture, such as, "Be still and know that I am God." Instead of trying to fill the void of silence, someone can allow God to fill the silence, and they can connect with God.

Queen's House Centering Prayer

Queen's House of Retreats in Saskatoon has had a Centering Prayer group for at least a couple of years (M. MacLean, personal communication, July 2, 2015).

St. John's Cathedral Centering Prayer

The Centering Prayer (CP) group at St. John's Cathedral was started late 2012 or early 2013 (S. Donnelly, personal communication, July 3, 2015). The teacher is Sarah Donnelly, and she has a ten minute instruction followed by 20 minutes of prayer. The group meets just before Sunday morning Mass service at the Cathedral, so once the group finishes everyone goes to Mass. Ms. Donnelly is unsure if she will continue the group this fall, as there has been less interest lately compared to when the group first started.

Tai Chi

Tai Chi is a physical exercise and a martial art, and the main purpose is to build up "chi," or energy, and to get the energy flowing. Tai Chi has been described as movement meditation, but in contrast to meditation, one isn't instructed to focus the mind (Anonymous, personal communication, July 10, 2015). Instead, someone will only follow the movements of the instructor. If someone focuses the mind on any specific body part, it could create "blockages," in "chi," or energy. Instead, someone will just try to keep everything flowing and moving smoothly. Focusing on anything isn't needed when practicing Tai Chi because the body knows what to do and the mind knows what to do. Additionally, in contrast to any meditation instruction to empty the mind, in Tai Chi someone just focuses on the movement and the mind will empty itself. Practitioners do report mental benefits of practicing Tai Chi, including clarity and relaxation, although these benefits may take some time to develop as it takes a long time to learn the art.

It is unknown for exactly how long Tai Chi has been practiced in Saskatoon. Currently there are a number of groups that offer classes of various levels through instructors in the city. A Star Phoenix article from 1996 describes that Kent Marks, Tai Chi master,

had been teaching in Saskatoon for 30 years (Craig, 1996). Tai Chi has been described as "a slow moving exercise which combines deliberate physical movement with mental concentration" (Craig, 1996a, par. 3). Saskatoon celebrated International Tai Chi Day in April 1999 (The Star Phoenix, 1999).

Yoga Studios

Yoga comes from the Hindu tradition, and yoga classes often include mindfulness meditation at the end of the physical routine. There have been a wide variety of yoga studios in Saskatoon for a number of years. Usually participants must pay to take yoga classes from a certified teacher at a yoga studio, but there are also classes offered by donation at various locations. It is unknown exactly how long yoga classes have been taught in Saskatoon, but a Saskatoon Sun article from 2005 describes the JNS Yoga Studio as Saskatoon's first yoga studio, and in 2005 it celebrated its 15th anniversary (Saskatoon Sun, 2005). The article mentions that Jo Ann Sutherland had been instructing yoga in Saskatoon since 1984.

Past Groups

Saskatoon Sangha/ Saskatoon Buddhist Meditation

This group no longer exists. It was started around 1995 when a number of different groups were just starting or were newly started and gaining popularity among members in Saskatoon (D. Larson, personal communication, July 3, 2015; S. Shum, personal communication, July 1, 2015). The purpose of the group was for members from different meditation traditions to get together and sit and have a discussion, but not to try to make any participants join any particular group or tradition. Meetings were held every couple of months. Different groups would invite teachers in from different traditions to lead retreats. The group only lasted a couple of years before people became more interested in following their own specific traditions.

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Project Reflection on Each Element

No.2 Interaction between placemaker artists:

Kevin Quinlan
Leslie Potter
Moriyuki Kono
Josh Jacobson
Paul Reimer

With Jinzhe Cui

Interaction Between Placemaker Artists

Kevin Quinlan and JinzheCui



Jinzhe Cui and Kevin Quinlan are meditating beside his Placemaker artwork *Saskatoon Cougar*



Kevin Quinlan is sharing his experience of artist life and the creation of *Saskatoon Cougar* with Jinzhe Cui



Kevin Quinlan is teaching Jinzhe Cui the basic Tai Chi movement after their conversation

Interaction Between Placemaker Artists

Leslie Potter and JinzheCui





Leslie Potter and Jinzhe Cui are exchanging their experience of art practice and Placemaker project

Interaction Between Placemaker Artists

Moriyuki Kono and JinzheCui



Moriyuki Kono and Jinzhe Cui are meditating together through video call

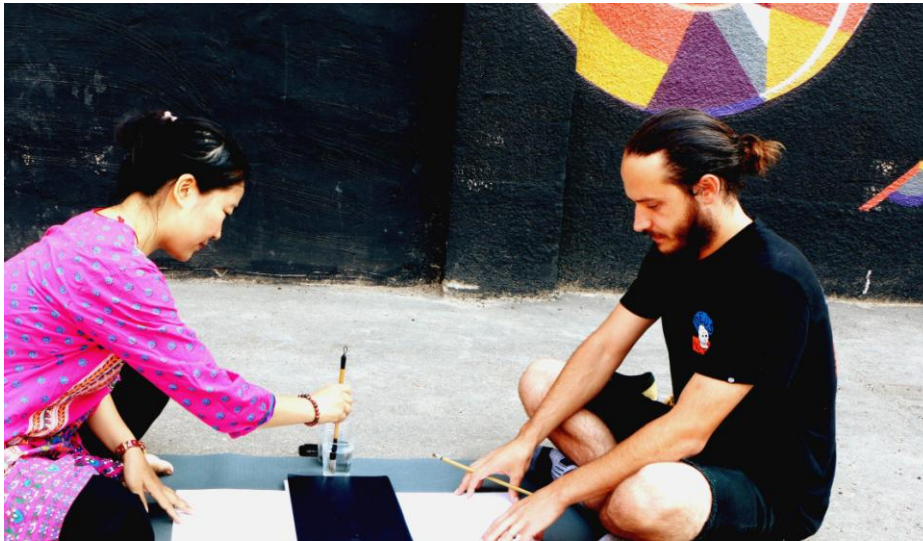


Jinzhe Cui and Moriyuki Kono are writing and reading consciousness poems for each other

Interaction Between Placemaker Artists

Josh Jacobson and JinzheCui



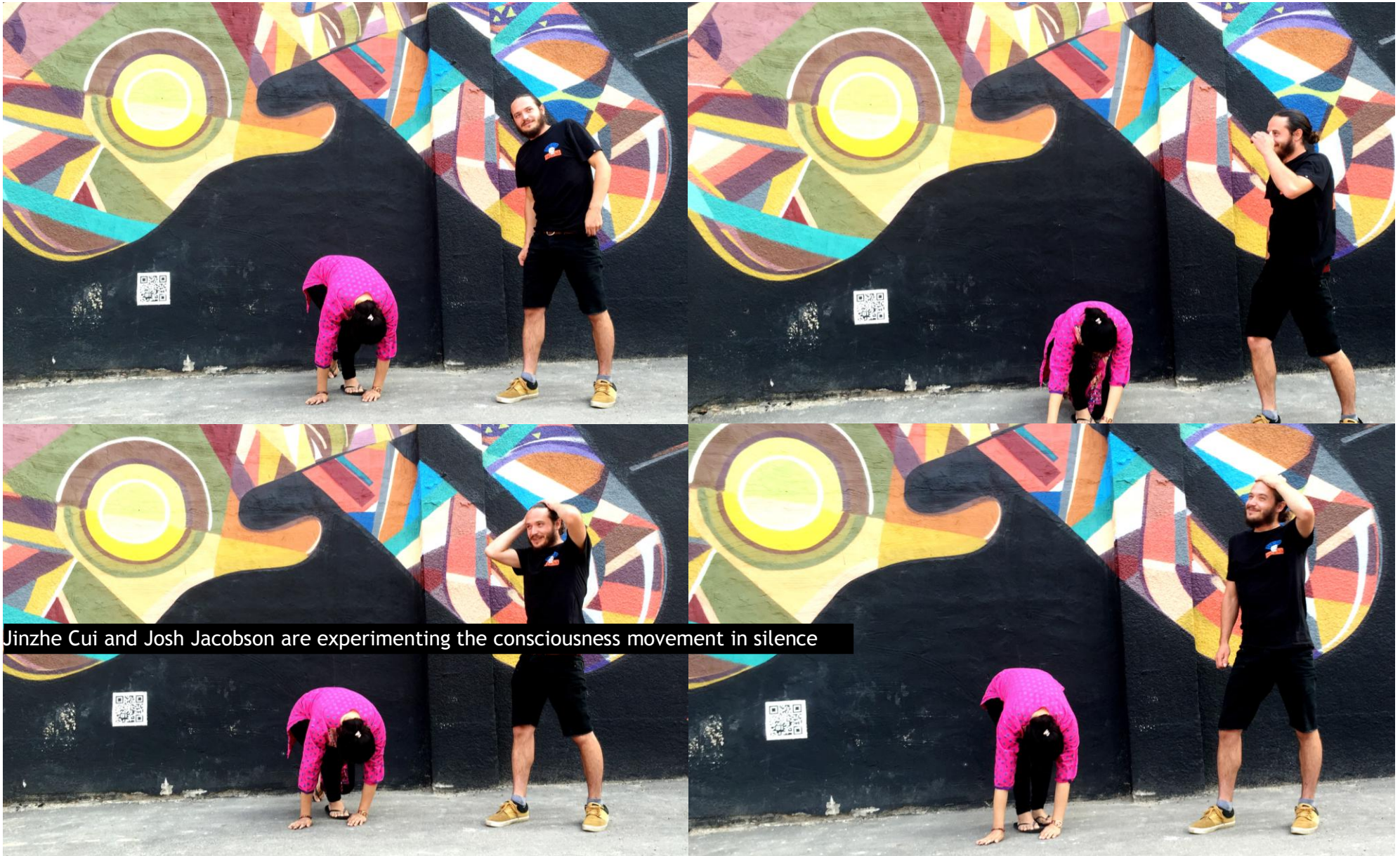


Jinzhe Cui and Josh Jacobson are meditating in front of his Placemaker mural project *Jam*









Jinzhe Cui and Josh Jacobson are experimenting the consciousness movement in silence

Interaction Between Placemaker Artists

Paul Reimer and JinzheCui



Jinzhe Cui is participating Paul Reimer's sculpture mode installation and his presentation for a proposed sculpture on the central avenue.

Project Reflection on Each Element

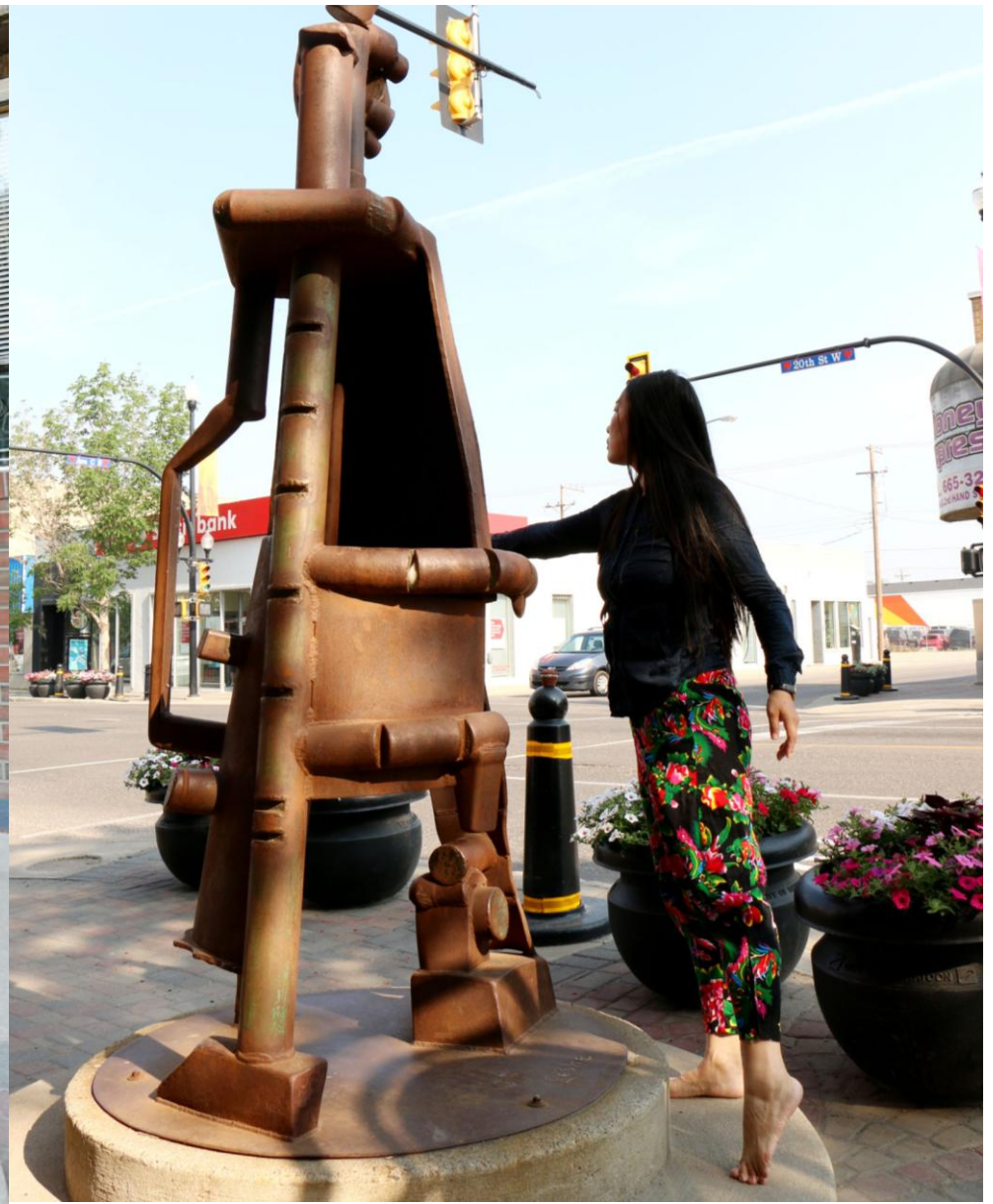
No.3 Contemplation with Placemaker artworks by Jinzhe Cui:

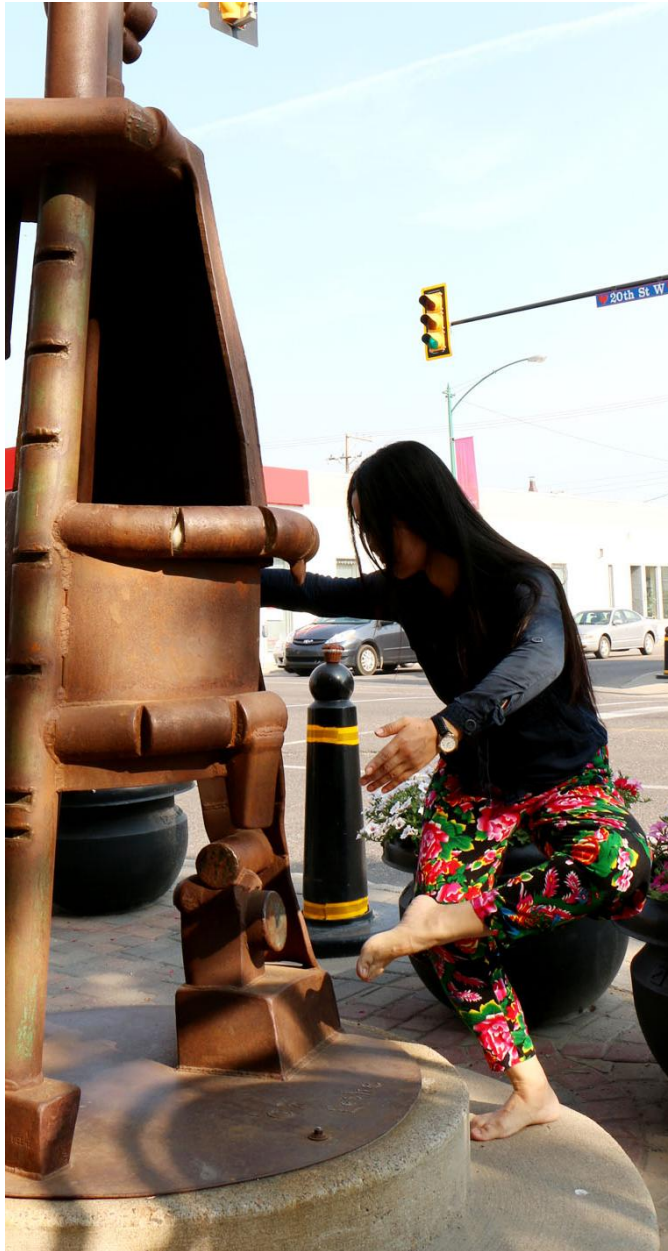
Saskatoon Cougar
Contrapuntal Jazz
Open Book
Visionaries
The Jam
Soaring

Kevin Quinlan
Leslie Potter
Paul Reimer
Leslie Potter
Josh Jacobson
Moriyuki Kono







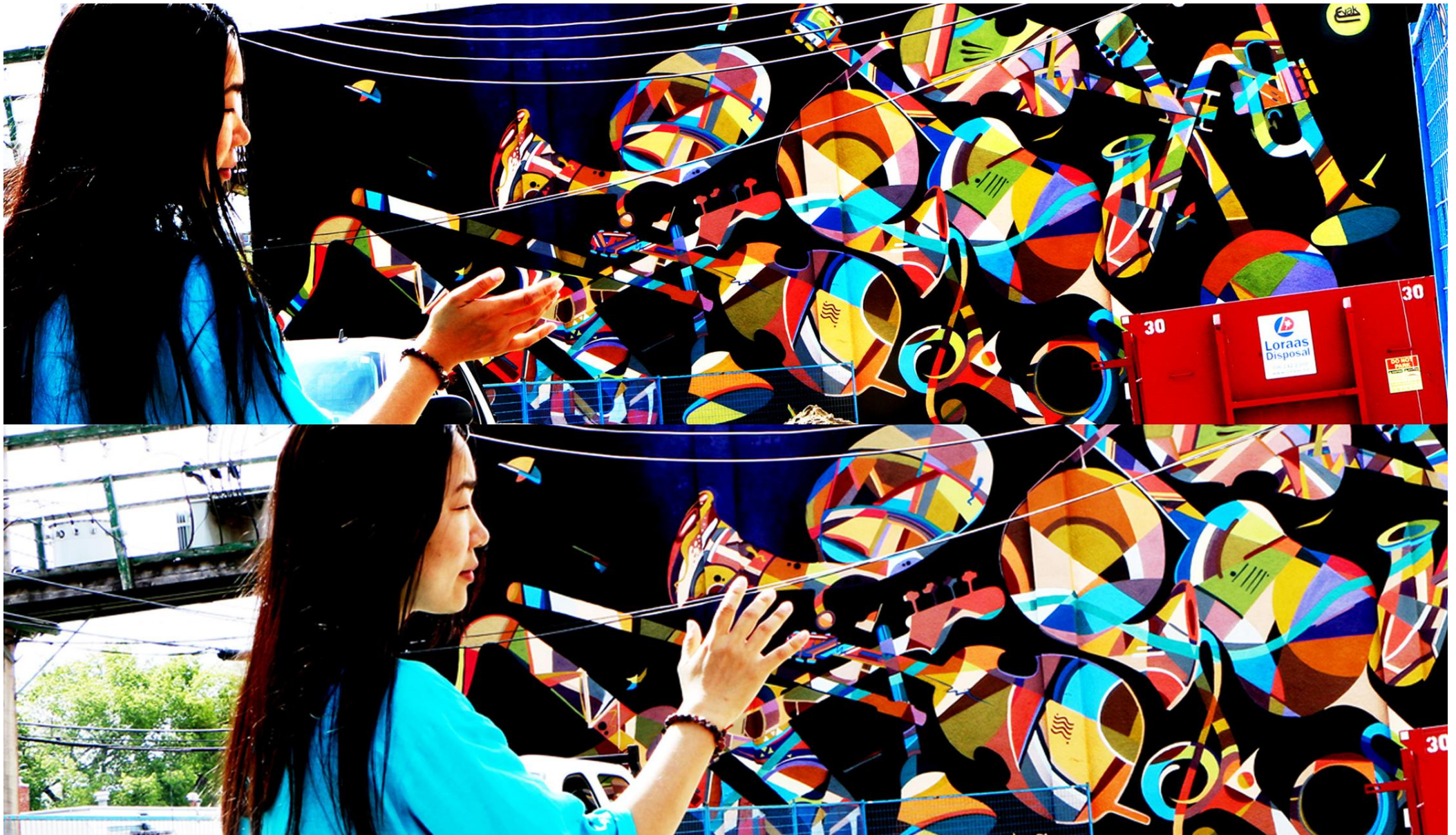


















Project Reflection on Each Element

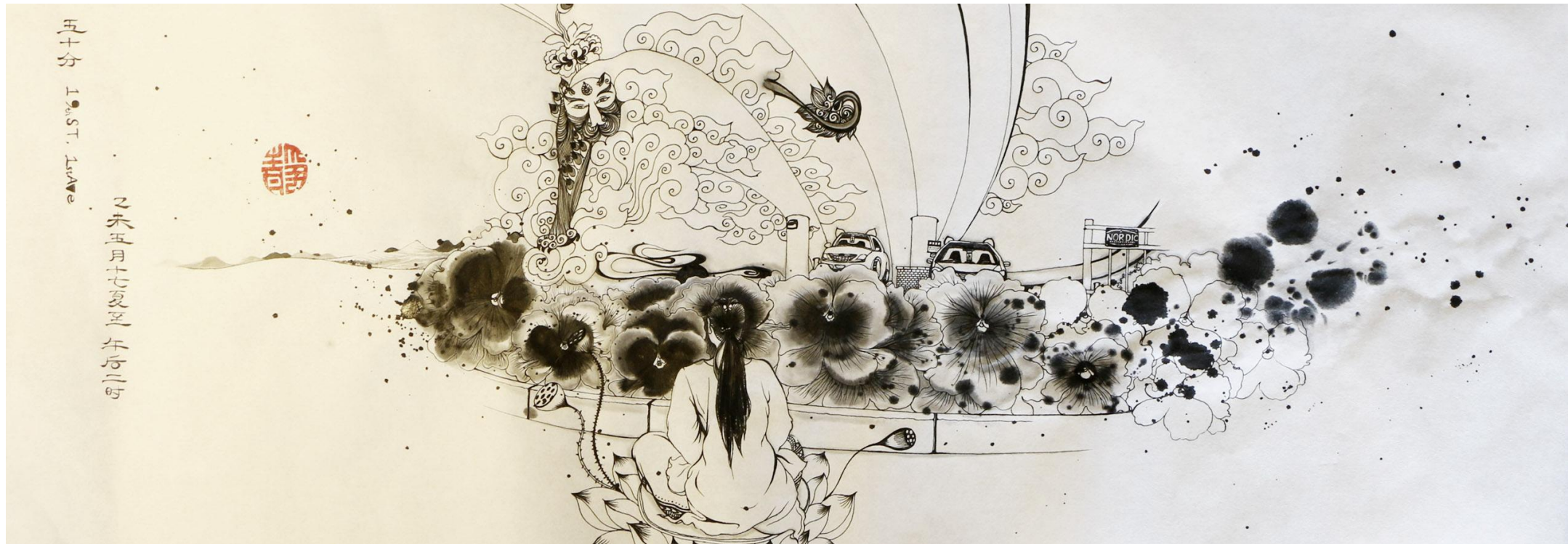
No.4 An ink rendering long scroll drawing

inspired from the interaction experience with Placemaker artists and artworks

11in x 30 feet

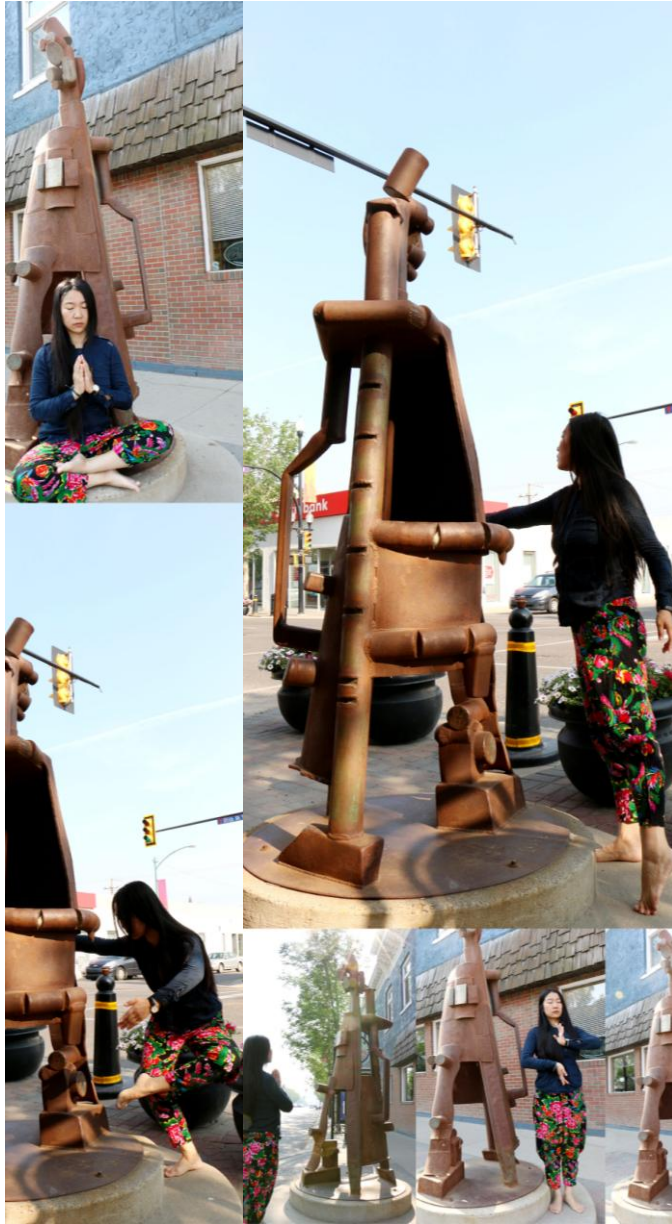
Ink and pen on scroll rice paper

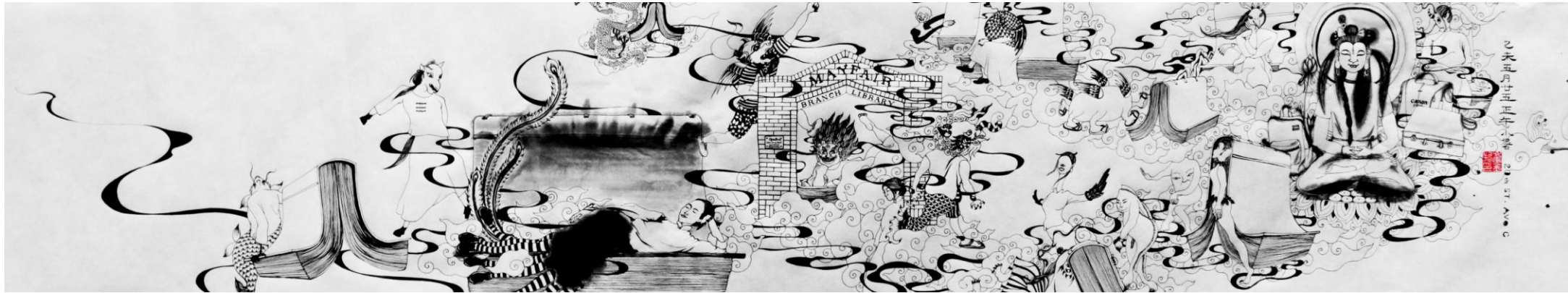
by Jinzhe Cui



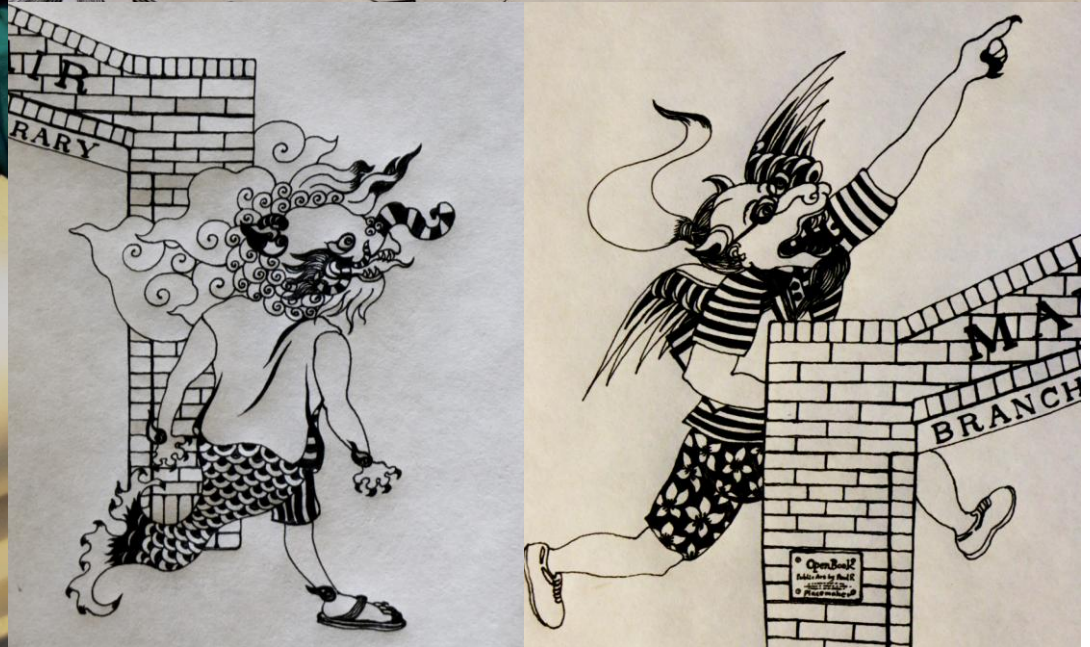




























Project Reflection on Each Element

No.5 A series of artist cards

developed from the ink long scroll drawing, by Jinzhe Cui

17pieces

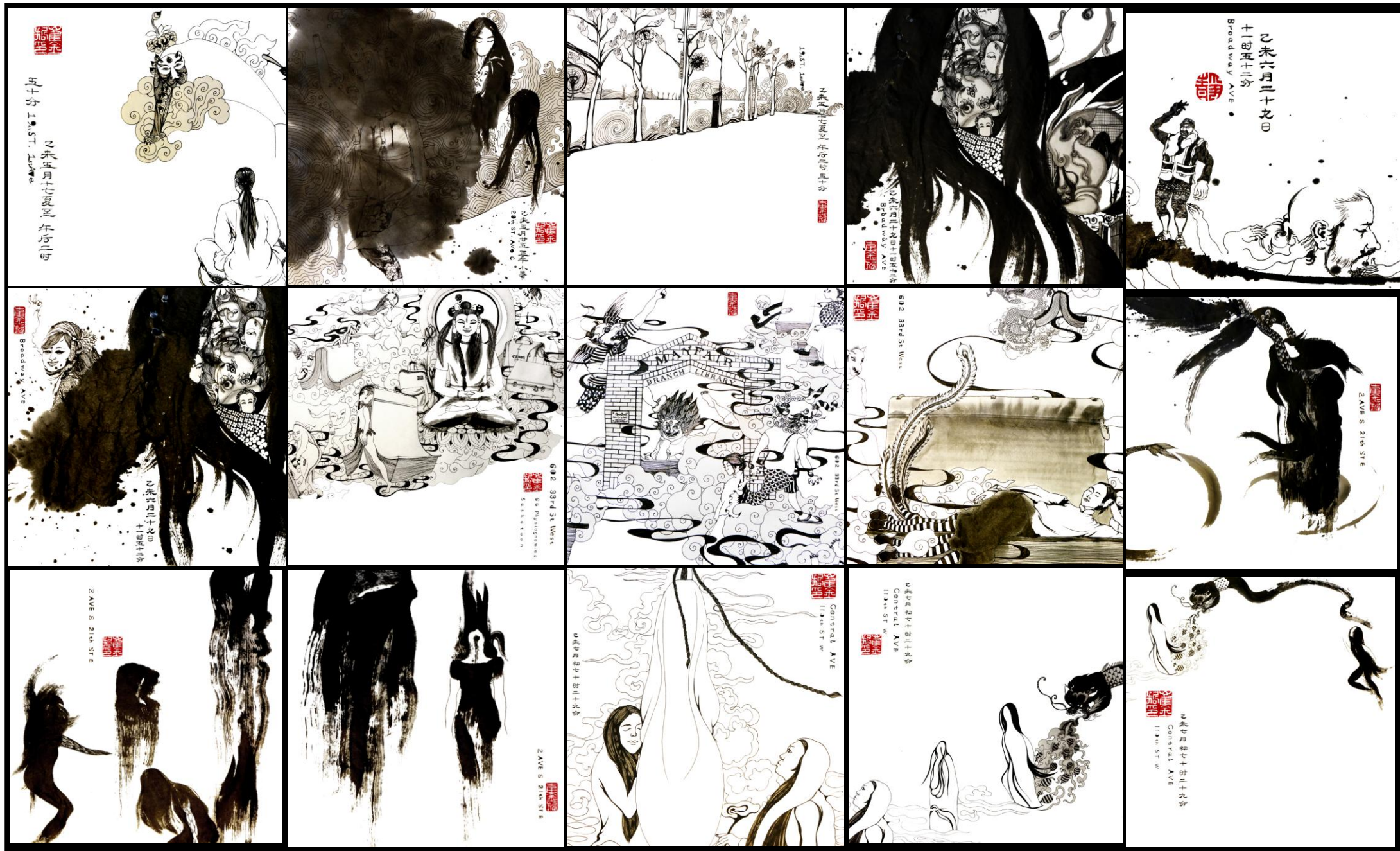


66 Physiognomies

placemaker 20th anniversary

city of Saskatoon







Project Reflection on Each Element

No.6 A video projection - A Story My Granny Told Me

25 minute 52 second DVD included in the project report

Production team:

artist: Jinzhe Cui

video producer: Geordie Triffa

scrip editor: Suzanne Gilman

audio actor: cougar-Sally Sherman, ancient stones - Diana Goetsch, Jazz man - Geordie Triffa,

the girl: Jinzhe Cui, introduction of the Placemaker Project - Steven Bradbury

Meditation teaching: Thich Nhat Hanh

Songs: Plum Village



Project Reflection on Each Element

No.7 80 pairs of hand crafted meditation cushions
by Jeff Chief and his production team







The handmade bag containing three sets of meditation cushions are submitted to the City of Saskatoon for the project archives

Project Reflection on Each Element

No.8 Six experimental public actions

Components: video contemplation, writing station, free artist cards

Location and time:

September 12 - Broadway Street Fair - 2 to 5 pm

September 18 - Downtown @ Visionairies (2nd Ave & 21st Street) - 6 to 9 pm

September 24 - Station 20 West - 5 to 8 pm

September 26 - River Landing @ I Am Bridge - 7 to 10 pm

October 1 - Sutherland School - 12:30 - 2:30pm; Mayfair Library - 6 to 9 pm



September 12 - Broadway Street Fair - 2 to 5 pm





Free artist cards for the participants, September 12 - Broadway Street Fair - 2 to 5 pm



Video Contemplation, September 12 - Broadway Street Fair - 2 to 5 pm



September 18 - Downtown @ Visionairies (2nd Ave & 21st Street) 6-9 pm



Video Contemplation, September 18 - Downtown @ Visionairies (2nd Ave & 21st Street) - 6 to 9 pm



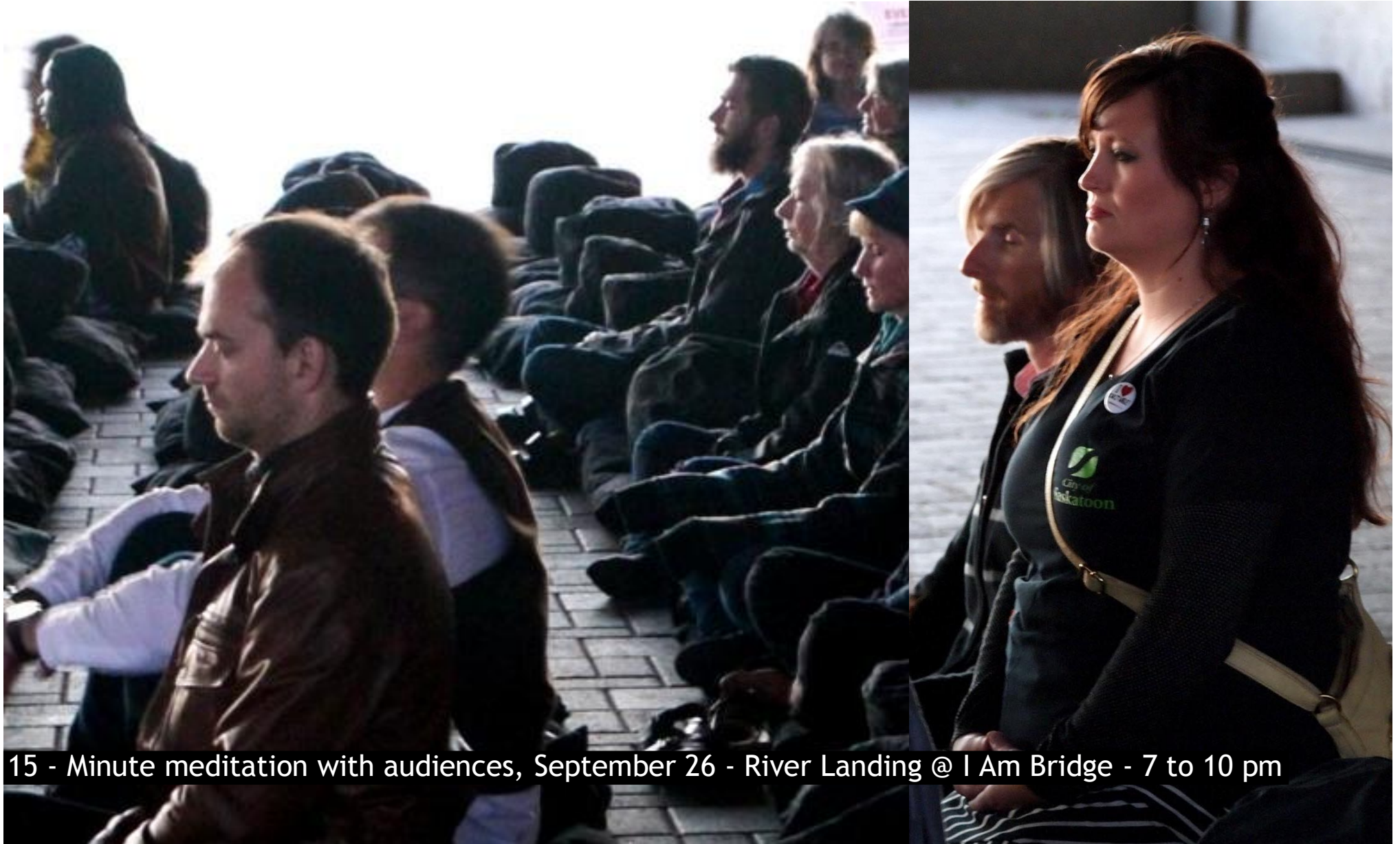
Writing station, September 18 - Downtown @ Visionairies (2nd Ave & 21st Street) - 6 to 9 pm



September 24 - Station 20 West - 5 to 8 pm



September 26 - River Landing @ I Am Bridge - 7 to 10 pm



15 - Minute meditation with audiences, September 26 - River Landing @ I Am Bridge - 7 to 10 pm



October 1 - Sutherland School - 12:30 - 2:30pm



Teach students to breathe deeply for returning 'home' , October 1 - Sutherland School - 12:30 - 2:30pm



Ask students how do they feel in their body, October 1 - Sutherland School - 12:30 - 2:30pm



Video contemplation with students, October 1 - Sutherland School - 12:30 - 2:30pm

Project Reflection on Each Element

No.9 An Artist Book

by Jinzhe cui / Book publisher: by Crystal Bueckert, Object Misarchives, Saskatoon





The artist book containing in this handmade bag are submitted to the City of Saskatoon for the project archives

Project Reflection on Each Element

No. 10 A tour exhibition of the scroll drawing in Saskatoon

Location and time:

August 25 to September 7 - City Hall, 222 3rd Avenue North

September 8 to September 30 - Craft Council, 813 Broadway Ave

October 1 to November 2 - Mayfair Library, 602 - 33rd St West

November 3 to November 22 - City Hall, 222 3rd Avenue North

November 23 to November 27 - Gordon Snelgrove Gallery, University of Saskatchewan

December 3 to December 31 - Storefront, 224 20th Street West



66 Physiognomies Reflection Exhibition, Gordon Snelgrove Gallery, University of Saskatchewan
November 23 to November 27



University students are walking in the 66 Physiognomies Reflection Exhibition, November 25

Project Review

How to Eat: embodiment and representation in the work of Jinzhe Cui

Marcus Miller, Director of Gordon Snelgrove Gallery, Department of Art & Art History
University of Saskatchewan

Jinzhe Cui was commissioned to create a public art project for Saskatoon that recognized the temporary public art projects that the city had commissioned over 20 years through its innovative “Art Placement” program. This is a short analysis of one of the many iterations (Gordon Snelgrove Gallery) that she produced for the project.

Jinzhe Cui straddles worlds and feeds from many bowls. She makes things special, and pays attention to the unnoticed moments and things that fall in between the remarkable and the extraordinary. She draws and writes. She meditates and prepares food. Nothing particularly noteworthy. But in the gallery, Cui integrates these activities with great self-consciousness and precision. They are performed unannounced and produced for the camera. The gallery is a retreat. The actions are banal, but they are radically here and now. They undergo a heightening and ritualization as they are enacted. Preparedness, acknowledgement and great seriousness mark the performances – a gravitas that have a much lighter and playful off-camera persona.

Her drawings are exquisite. Versed in traditional Chinese pen, brush and ink techniques, Cui’s compositions swirl around the page with carefully rendered figures and patterns, all choreographed around chance spatters and big splotches. Her palette is black and white with red punctuations and a range of grey washes. Line is the thing. Beautiful and highly disciplined, curvaceous lines thread the compositions together in dynamic, all-over arrangements that reveal a masterly calligraphic hand.

But there is one action performed for the camera that is decidedly not banal (perhaps only for the Snelgrove): climbing. The artist prepares a route from the gallery entrance, over a wall and down to a secluded area she designates as her workspace. She arranges overturned chairs, tables and ladders, close enough together for support and so she won’t have to touch the floor, as she carefully balances over it all in a slow, precarious dance that ends when she climbs down safely to her space. This is a special space.

Her installation is stark and minimal with lots of room to breath. The negative space between the art and architectural features of the gallery is carefully modulated. It encourages interior reflection and action. That’s the first space and of course, it’s really a backdrop for the artist’s actions since there are few prompts for viewers to do anything themselves – except for an other, unlit space behind partitions.

A darkened space to one end of the gallery; with beautifully made, black cushions laid across the floor, beckons people to meditate. A video documentary, projected on one wall immediately gives the space an orientation and directs attention to the works of public art the artist addresses with this project.

This is *66 Physiognomies*: Jinzhe Cui’s homage to the 66 works of temporary public art commissioned by the City of Saskatoon over the past 20 years. The documentary; produced with the help of Jeff Chief (Aboriginal artist and designer), Andrea des Roches (Metis researcher, writer and editor) and Jiapei Wang (Researcher and Chemist), features scenes with the artist dancing, climbing and meditating with the artworks, and voice-over narration remarking on the confluence of spiritual practices around the globe. We are invited to identify with the artist as she acknowledges, reacts and pays respect. Like the caption that secures the meaning of an ambiguous photograph, the disembodied voice of the narrator focuses all wayward imaginings back to the job at hand: honouring the works of art.

In her work, Cui demonstrates great trust in the intelligence and creativity of her viewers. She allows for multiple, different and even contradictory experiences. But *viewer*, with its connotations of *receiver* and *empty vessel*, doesn’t really capture the more anarchistic relationship Cui establishes through her work. *User* is better. Users are unpredictable. They have independent agency. Users are creative and do what they want. They add themselves to the things they encounter. In fact, they can’t be trusted.

Users can’t be trusted to receive a message as it was intended. They take a representation and add to it to make it their own. Derrida refers to this addition as a “Dangerous Supplement.” What cannot be transmitted through the written word or

painted canvas is made up for, by the user. The artist's inherent inability to fully render any subject is (imperfectly) requited by the user. This reading operates as both an insufficiency (of the representation) and an unpredictable bonus or *supplement* (of the user's experience and imagination). Misreading in this scheme is either a given or it is irrelevant since the perfect conveyance of any message is impossible.

66 *Physiognomies* caters to many interests. Commissioned as a work of public art, it must address the commissioners, elected officials, the artists whose works are the subjects, and above all: the *public*. But the *public* is an inherently unstable and fluid

beast. Judging from the wild swings of approval and rejection with historically significant public projects of the past (consider the fluid reception of the Eiffel Tower, the Vietnam War Memorial in Washington D.C. or the Henry Moore sculpture at Toronto City Hall, among countless examples), its only dependable features are that it changes its mind and that it's extremely heterogeneous.

With this polyvalent tribute, Jinzhe Cui works both as a model (for living) and an image (of living). Doing and showing: embodiment and represent