

We Are All Linked  
**Public Art by Monique Martin**  
Placemaker Program - Saskatoon Public Art  
Installed in 2014

<http://moniqueart.com/linkedcolonycollapse/linkedcolonycollapse.html>



Photo Credit : Jannik Plaetner

Title of Artwork: **We are all Linked**

Name of Artist: **Monique Martin**

Mailing Address: **1818 Madden Ave, Saskatoon** Postal Code: **S7H 3M8**

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Location of Studio: **1818 Madden Ave, Saskatoon**

Location of Proposed Installation: **Mendel Art Gallery to Meewasin Valley Center along the trail**

**The goal of the project was:**

Various types of interlinked hexagons made of clay and covered in beeswax.

60 clusters of the interlinked clay hexagons will be installed in the trees with the majority from the riverbank from approximately Mendel Art Gallery to the Meewasin Valley Center.

As well as:

- 3 clusters in the trees on the Boulevard on Broadway BID
- 3 clusters in the trees on 20<sup>th</sup> St between Ave E and F
- 3 clusters in the trees at Riverlanding area by the Farmers Market
- 3 clusters in the trees by the University
- 3 clusters in trees on 33<sup>rd</sup>
- 3 clusters in Breevort Park (my area)
- 1 cluster in front of each school involved in the project

The exhibition is a comment on how we are all “linked” so I felt it was important to have a visual link within as many areas of Saskatoon as possible, and visual links to the people involved.

**Size in meters:** height : 0.5 -0.75m width :0.5 -0.75m depth :0.5 -0.75m weight: 1-1.5kg

**Scale of maquette:** 1.1 ratio

Each maquette will be slightly different with a varying number of hexagons. Each tree is unique as will each cluster be unique. I have included in the maquette box a few hexagons covered in beeswax to give you a sense of what they will smell and look like. I enclosed these wax-covered hexagons in plastic because the smell can be quite intense.

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

The installation will require ladders or a cherry picker and zip ties. The trees will not be damaged in any way during installation or removal. No branches will be removed but rather the existing shape of the trees will help to hold the clusters in place.

All people involved in the installation will have their own health insurance to cover any possible injuries.

**Estimated market value:** 3000.00

**Are adjustments required to the site?** No

**Describe maintenance requirements:** I will make weekly inspections to see if any of the clay rings have been damaged by weather and will adjust the pieces accordingly. It is expected that some of the links (hexagons) will break but this chance occurrence will intensify the meaning of the work, as the installation deals with colony collapse and some hexagons not there will be a great symbol of that.

**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:**

I am trying to create a visual, olfactory and sound installation to compliment my exhibition at the Mendel Art Gallery in January 2015, which focuses on the bees and its link to our lives. Concurrent with

my exhibition; my students will be creating papier-mâché bees for a beehive-like installation, and a colony collapse sculpture from clay, that will be installed at the Meewasin Valley Centre. I want to create a multi-sensory link between the two exhibitions along the riverbank, creating a temporary art walk.

My vision is to install clay honeycomb shapes in the trees, in clusters. These hexagons that are interlinked and can't separate will be dipped in beeswax; that's where the sense of smell comes in. I want to install these in the trees about every 50 meters along the riverbank from the Mendel (beginning in the Conservatory) to the Meewasin (ending inside the 3D beehive made by my students) in January and February of 2015. It is estimated that there will be 45 clusters for the riverbank walk and another 15 for the other locations as outlined above. The interconnected hexagons are a symbol of colony collapse and the interconnectedness of all of us in the world. The hexagons will move in the wind and will create an interesting sound along the riverbank.

Many Saskatchewan potters who are members of SASK Terra will be involved in the project, making hexagons in their studio, sending them to me and I will interconnect them in my studio. This part of the project will really create the sense of a beehive where many people work together to create one piece.

I think it will be interesting introduce the visual and the smell of beehives to the trail in the middle of winter. It will be totally unexpected and will create conversation, which is what I like to do with my work. Plus, smelling part of summer in winter can't hurt in a place that is so cold.

## **Artist Statement**

### **Linked**

We are all linked through relationships, the environment, our community and our past experiences. The interlinked hexagons are a symbol of this linkage, specifically the linkage to the environment. The environment functions in an absolute way so that the loss of one link creates a huge problem. As wind and weather play a part in this exhibition one important link may break causing the entire cluster to fall to the ground. This is an ephemeral ever changing exhibition, each link is only as strong as the one next to it the same as our environment.

The beehive is an example of the absolute way of things. Each hive exists and functions with no changes, no creativity, no going their own direction. It is the massive amount of organization in the hive that is explored in the repetition, the patterns and the sensory input.

The absolute way of things is fragile in its need for understanding from the world surrounding it. Bees are disappearing in vast numbers around the world. Is this cause for concern that our way of things is about to change? Have we done irreparable damage that cannot be reversed? Is the bee a thermometer with which we measure our impact, or lack of understanding?

The intricacy with which bees create their home is a marvel and a wonder, this wonder is explored through the linking of clay tiles.. Specialist bees work in various areas with an innate understanding of their job when they are born. It is this understanding of their place in the world that is fascinating, as humans often spend years discovering where to live, what they want to be, and then shift and change, sometimes often and sometimes dramatically.

The beehive hums with activity, controlling temperature, humidity and a vast number of other factors by working as a team. When the hive is functioning well these processes are natural, easy and beautiful. Just as in human interaction, when we give, take, forgive, understand, and empathize, the world functions in a smooth and beautiful way. Move one of these to the polar opposite and the hum of the world changes dramatically. We are all linked through the smallest of things, even the bees.

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

Smell, sound, visual, unique in its installation during the winter months. The installation connects two major venues on the Saskatchewan River, the Mendel Art Gallery and the Meewasin Valley Center. As well the project connects many Saskatchewan potters and Saskatoon schools.

**Describe the level of community engagement, if any:** The Meewasin Valley Center will be involved in the student portion of the exhibition, 5 schools in Saskatoon will create hexagon clusters and Sask Terra potters group will also create clusters (45 member). The Meewasin Valley Center will also promote the exhibition and the student exhibition at an event April 24 and 25 at the center.

**Schedule details**

**Installation:** December 5 – 15

**Removal:** First week of March

**Community engagement process, if any:** The clay community of Saskatoon will be involved in the creation of clay links. See enclosed agreement to participate and the information given to the artists.

# **We Are All Linked – 2014 – The Process and the Product**

## **The Resulting Project was**

Various types of interlinked hexagons were made of clay and covered in beeswax.

131 clusters of the interlinked clay hexagons of mine were installed in the trees with the majority from Mendel Art Gallery to the Meewasin Valley Center. The 97 community clusters are in Friendship Park by the Meewasin Valley Center.

As well as:

3 clusters in the trees on the Boulevard on Broadway BID

3 clusters in the trees on 20<sup>th</sup> St between Ave E and F

3 clusters in the trees at Riverlanding area by the Farmers Market

3 clusters in trees on 33<sup>rd</sup>

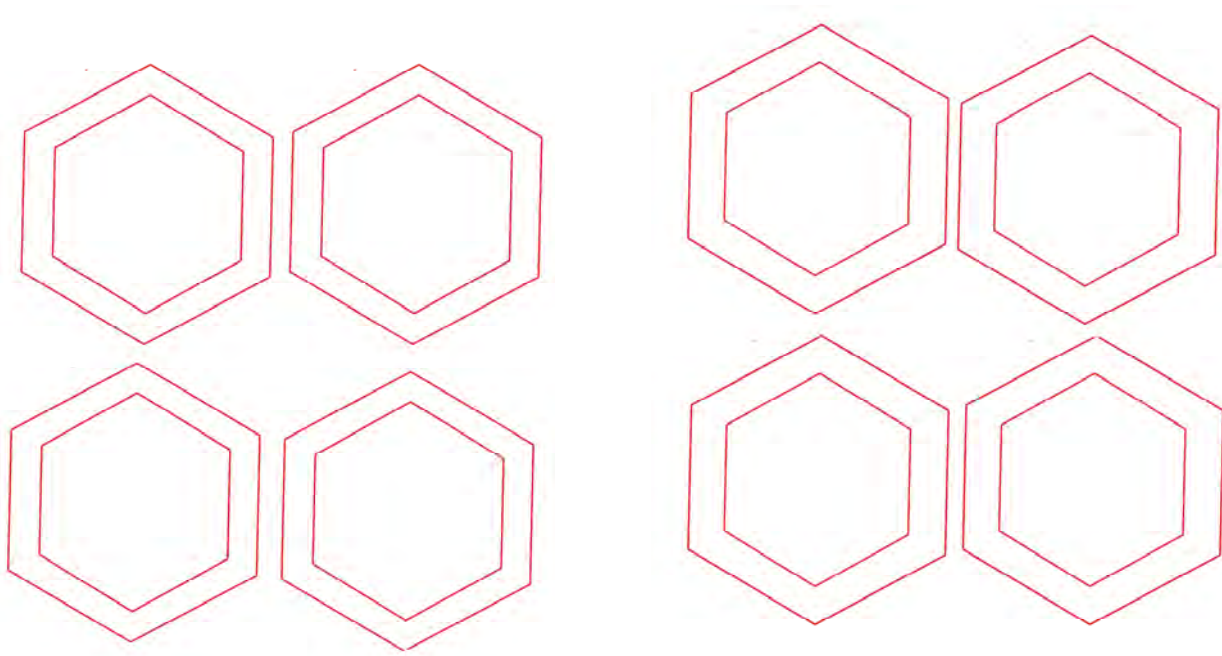
3 clusters in Breevort Park (my area)

1 cluster at UofS, the first set of clusters was damaged, I reinstalled on the boulevard.

The exhibition is a comment on how we are all “linked” so I feel it is important to have a visual link within as many areas of Saskatoon as possible, and visual links to the people involved.

**Size:** The clusters varied in size from 25 hexagons to 100 hexagons, depending.

Hexagons were approximately 5” across. My hexagon pattern was narrower than the one that I used for the community. My pattern left side, community right side.



Third week into the project the clusters seem to be withstanding the weather and are doing well. I do a walk of the installation once a week to check for any damage or any adjustments that need to be made.

**Description of installation procedures and other technical details regarding fabrication and materials:** The installation was done with ladders. I installed mine with my husband helping. The community clusters were hung with the help of students and teachers from my school.

### **Final - Artist Statement**

This installation is made up of interlinked hexagons covered in beeswax to create a visual, olfactory and sound as an expression of the interconnected world we live in, where each link is only as strong as the ones surrounding it. We are all linked through relationships, the environment, our community and our past experiences. The interlinked hexagons are a symbol of this linkage. The environment functions in an absolute way so that the loss of one link creates a huge problem. Currently colony collapse is a problem for bees. This exhibition will comment on this through various sensory experiences. As wind and weather play a part in this exhibition one important link may break causing the entire cluster to fall to the ground. This is an ephemeral ever-changing exhibition with the clusters changing shape as the length of the exhibition increases.

**Community engagement process, if any:** Fewer people in the clay community of Saskatoon were involved in the creation of clay links than I expected, however, many other people were.



## The Stats

There were:

11,043 individual clay hexagons created by Monique and the community

131 hexagon clusters created by Monique

97 hexagon clusters created by the community

918 people in Saskatoon participated in the project

89 trees had clusters in them from the Meewasin Valley Center to the Mendel Art Gallery

15 trees had clusters in Friendship Park, many clusters in some of the trees

## Satellite Locations were:

Broadway Ave, by Booster Juice

(my photos of this location are very poor)



U of S



20<sup>th</sup> by Hair Salon, Adjacent to Bee Street Mural



Framers Market to the right of the entry



33<sup>rd</sup> by the bus stop in front of Safeway



City Hall

## **Community Participants**

Community participants all made at least 3 hexagons, with the exception of Culture Days, if not more. Two hexagons had words pressed into them and one did not, when I worked with students so each student created at least 3 hexagons. The one without words was used for connecting.

### **May 11 - St. John School**

On May 11 and 12 I gave workshops to the entire St. John school population of 250 kids. I gave a presentation the week before creating the tiles to all the students about the project and about bees. The school did school wide research project on bees to coincide with my project. All of the staff from St. John School spent an evening in my studio connecting the hexagons together.







The document I created for use by the students at St. John school is below and visitors to the Meewasin Valley Center will also use them. The student ones have been made into a book for the exhibit in January.

What I wonder  
about bees...

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What I wonder  
about bees...

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What I wonder  
about bees...

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**June 9 – 13 Georges Vanier Catholic Fine Arts School** – all students created hexagons at the end of June



**June 18 - Pope John Paul II School** students in Grade 7 made hexagons  
No photos due to permissions.

Bishop Murray School allowed me to use their kiln for firings because the kiln at my school is not functional because of the construction going on.





**July 24 - Art Night at Monique's Studio**

A group of 20 women created hexagons at my studio for an evening.



Heather Morrison 98.3 Cool Radio



### **September 12 Georges Vanier Catholic Fine Arts School Parents**

At parent night on September 12 parents were taught how to make the hexagons by their children.



### **Paula Cooley – Artist**

Paula created about 100 hexagons for the project.



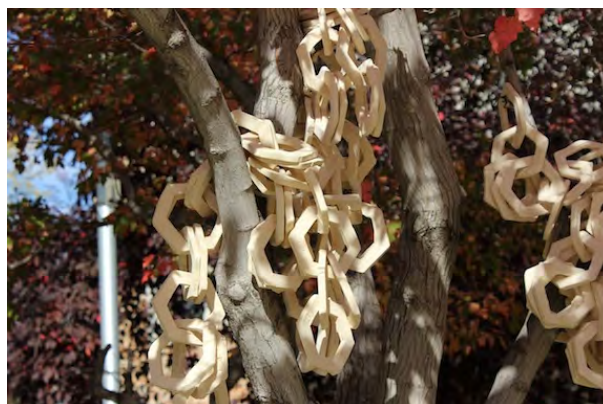
### **Tree Pottery Supply**

Donated one box of clay to the project and also created some hexagons.  
We used 32 boxes of clay for the project.



### **September 26 - Sask Culture Days Kick-off**

This event involved my students in being leaders. I trained them at school on how to teach people to make the hexagons and they helped to plan the logistics of the event. Some of my hexagon clusters that were completed were installed in several trees for this event.





**October 3-5 Hexagons went to Rome for Maker Faire**



**Summer and Fall 2014 - Gabriella Fortugno** - Advanced Placement Student (Holy Cross High School)  
Gaby created 5 clusters of her own and selected her own tree near the Mendel Art Gallery in which to install them. She will include the project in her portfolio when she applies for her university credit.





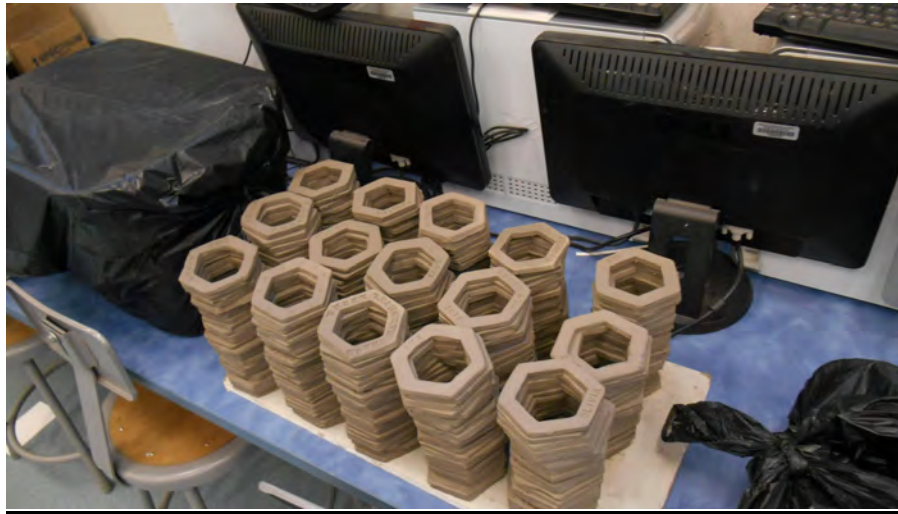
**September 10 and 17 - Maria Montessori** students all created a hexagon in a two half day workshops.  
No photos due to permissions

**October 13 /14 Greater Saskatoon Catholic Schools – 12 schools, grade 7's**

I spent one day at St. Philip School teaching the grade 7 students how to teach others to make the hexagons, wedge clay and roll clay slabs. This group of students worked alongside me for two full days to created hexagons with grade 7 students from 7 other schools in Saskatoon. It was two days of very intense creating. Schools involved were.

Bishop Pocock School  
Cardinal Leger School – all grade 7's  
St. Edward School  
St. Gerard School – all grade 7's  
St. John School – all students  
St. Marguerite School – grade 7  
St. Philip School – grade 7's





**October 27 Art with Artists workshop - Janice Cook**

I worked for an evening with children at The Refinery  
No photos as I didn't have parent permissions.

**November 15 – Beeswax Day**

I worked with 4 students from my school to dip the hexagons in beeswax





**Install days**

November 21 – December 5

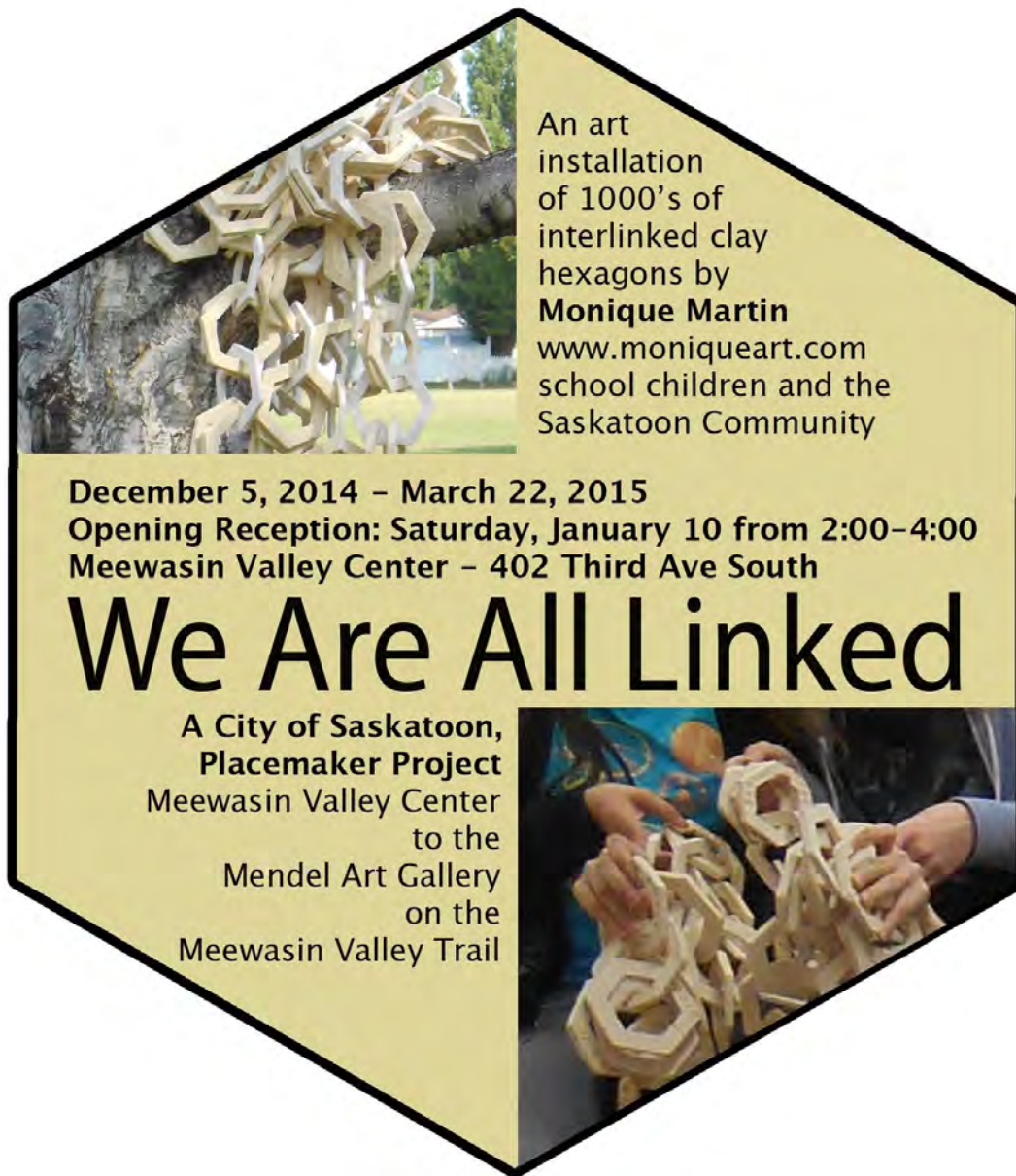




**Meewasin Valley Centre**

Was the meeting point for installation and was the location for the artist talk. Georges Vanier students and 45 students from various schools in Saskatoon transformed the center into a beehive by creating 3D papier mache bees.





The number of days used to create hexagons with the community was 8 full days. As you can see the community participation was really large but my time commitment to the project was also very very large.

The project incorporated 6 different types of clay in the creation of the hexagons. Paula Cooley a local artist created them with three different clays and I used 3 types as well.



## Public Reaction

### December 17, 2014

Dear Monique,

When the trees say nothing, your hexagons speak in their very own voice. They make me think, and think more. By the time I discovered the plaquard explaining your intention, I had already invented my own. I walk by them almost daily, wondering what day's light would best capture your clay chains. I learned today that light, quality of photograph, or camera, isn't what matters, but content trumps all. As I was crossing Spadina to attend noon Mass, I discovered the broken links. As sad as this was, your installation, this moment, came full circle for me. I knew this end was the irony that tells all... Was it wind, or the hand of man who upset the balance, breaking our connectedness to nature, and to each other? After Mass, I borrowed Father Pius's iphone, and captured this image, before gathering the broken bones, wondering if my own poems were scattered on the street, would someone care enough to salvage their carefully chosen words, and lay them to rest. Your hexagon pieces are here because they matter, and remind me that all in all, we are linked: bee, bird, brother and sister.

I thank you.

Respectfully,

Darcy



## Media Coverage

CBC radio (CD with interview is included)

Print Article CBC

<http://www.cbc.ca/news/canada/saskatoon/monique-martin-s-new-public-artwork-displayed-in-saskatoon-trees-1.2857618>

98Cool Radio interview Wednesday November 19, facebook post of clusters.

Star Phoenix - [http://issuu.com/lorikluge/docs/bridges\\_10222014?e=3664587/9922872](http://issuu.com/lorikluge/docs/bridges_10222014?e=3664587/9922872)

# Monique Martin's new public artwork displayed in Saskatoon trees

'We Are All Linked' meant to get people thinking about personal connections

CBC News Posted: Dec 02, 2014 12:37 PM CT | Last Updated: Dec 02, 2014 12:37 PM CT



Bundles of linked, clay hexagons adorn 89 trees along the path from Meewasin Centre to the Mendel Art Gallery. (Josh Lynn)

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If you take stroll this winter along the river in downtown Saskatoon, you might notice more than squirrels in the trees.

You'll see a series of interlocked, clay hexagons hanging in 89 trees along the path from the Meewasin Centre to the Mendel Art Gallery. They're intended to invoke the shapes found in beehives.

"It's really about how we're all linked, all the way down to the little tiny bee," said Monique Martin, the Saskatoon artist behind the project. "Every decision we make affects people around us, and the world, and we need to understand that linkage to really respect all the things around us."



Saskatoon's Monique Martin is the artist behind We Are All Linked. (Josh Lynn)

The installation is named, fittingly, We Are All Linked. It's part of the City of Saskatoon's Placemaker temporary public art program.

Martin said she designed the exhibit to be a multisensory experience.

"Some of [the hexagons] are coated in beeswax ... you can hear it, because the clay hexagons will touch against each other in the wind, on a warm day you can smell the beeswax and of course you can see them in the trees."

Martin hit upon the idea of incorporating bees into her artwork after visiting a beekeeper.

"They opened up a beehive, and all bees were dead," Martin said. "I just started to think about how we change the environment so much that these things happen to animals and sometimes we're not even aware, but then we're also not aware that sometimes our decisions affect other people."



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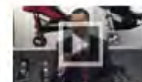
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- Election law changes could boost Conservative MPs' campaign tools ☐ 679



B.C. Sikh Liberals walk out on Trudeau

4:00

Liberal Leader Justin Trudeau is facing an angry walkout of party members in B.C., who say he's under the influence of a militant minority in the Sikh community



Ottawa introduces price gap legislation

4:09

Proposed price transparency act would give the Competition Bureau new power to investigate cases of price gouging in Canada



IKEA monkey memes

1:04

Encore presentation of the video that went viral across social media 2 y years ago



B.C. actress Stephanie Moseley dead in L.A.

3:14

Dancer and actress was killed by rapper and husband Earl Hayes in murder-suicide

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A STARPHOENIX COMMUNITY NEWSPAPER

## THE CREATIVE BUZZ

ART IS LIFE  
AND LIFE IS ART  
FOR MONIQUE MARTIN  
**P. 7**



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Prolific artist Monique Martin works on art in her home studio in Saskatoon. Her pieces are all over Saskatoon and around the world. BRIDGES PHOTO BY MICHELLE BERG

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The owners of Euforia Pizzeria and Catering Giuseppe D'Amico and his wife, of their home inside the restaurant. BRIDGES PHOTO BY MICHELLE BERG

### BRIDGES COVER PHOTO BY MICHELLE BERG

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# ON THE COVER

My whole life is one big creative exploration.  
I create at school, I create at home.

— Monique Martin

# LOCAL ARTIST

## Martin is an endless source of artistic output



Prolific artist Monique Martin works on art in her home studio in Saskatoon. Her pieces are all over the city and around the world. BRIDGES PHOTO BY MICHELLE BERG

By Sean Trembath

Monique Martin never stops creating.

The Saskatoon-based artist is incredibly prolific. Her artistic CV, which doesn't even cover much of what she has done, stretches for pages.

Saskatonians would recognize many of her works — she hung nests made of recycled materials around Broadway, she has had many pieces displayed in the Mendel, she recently

installed a series of connected clay hexagons along the river — but she has also been shown internationally. Most recently, she installed larger versions of her nests as an artist-in-residence at Disneyland Paris in France, and she is set for works in Rome and South Korea.

When asked how she does so much, especially given that she also works as an art teacher at a local elementary school, she says the answer is fairly simple.

"I just worked hard to get where I am. I can't say I have more skills, or talent, than anyone else," Martin says.

The studio that occupies the top floor of the house she shares with her husband is jam packed with works in progress. Paintings hang, new nests sit half-constructed, a series of linocuts lay fit together on the floor. She spends so much time creating she sometimes forgets to eat.

Martin is always thinking about what she

might work on next, although the thought process can take a long time. She mentions a book she is reading about how people in today's society are more alone than they've ever been.

"I'm reading it now, but it could be six years before it affects a piece of work I do," she says.

That constant thought process, combined with her dogged work ethic, are key to her impressive output.

Continued on Page 8



She doesn't waste a lot of time watching bad television, or partying with people. She makes art.  
— Cathryn Miller

"She mostly works. That's what she does, that's who she is, and that's how she spends most of her time," Cathryn Miller, a friend and collaborator of Martin's, says.

"She doesn't waste a lot of time watching bad television, or partying with people. She makes art."

Martin traces her trajectory as an artist all the way back to the first grade. Her teacher, Margaret Loeffler, saw a spark in Martin and fanned it.

"In her classroom, she had this enormous wall, and she basically told me I could paint anything I wanted on it," Martin remembers. "I would spend hours and hours with that woman. She was the role model for who I am."

Their relationship continued well past when Martin was Loeffler's student.

"Her daughters were nice enough to share her with me," Martin says.

She credits Loeffler with instilling

the work ethic that has carried her through to the present day.

"She always told me I could be anything I wanted to be, I just had to work really hard to do that," Martin says.

Loeffler has since passed. Martin says she wishes her old friend could be here now to see how far she has gone. John Perret, who taught Martin art at Holy Cross, was another encouraging force.

"She is one of my shining stars out there. I don't have a lot of them, but she's certainly one of them," Perret, now retired, says.

Perret says he knew Martin was talented, but had no idea she would be able to take it so far.

"I'm always amazed at her creativity. It's inspiring. She can take an idea and just work it into an art form, which is one of her gifts. I'm just amazed at what she can pry out of a simple idea," he says.



A nest made by artist Monique Martin. SUPPLIED PHOTO

When I brought home 100 pounds of dead bees, he was a little unsure about that. We have 100 pounds of dead bees in our shed. Not everybody has that. — Martin

After high school, Martin made the difficult decision to not go to art school.

"I did not want to be a teacher. I wanted to be an artist. I was accepted into a bunch of art places, but I had to fund my own education. Art school looked to me like I would starve to death. So my next best thing was teaching art," she says.

She was always working on her own projects. Her house was full of art, but she hadn't really put much serious thought into looking for public places to display it. It was her husband, Len Thomas, who gave her the helpful push she needed.

He proposed a wager. Martin had to approach five galleries or exhibition spaces. If none of them were interested, or none of the art sold, Thomas would let it be, and they would find a place to store her rapidly ballooning collection. Martin was sure she would "win," and could go back to toiling in obscurity. It didn't work out that way.

One of the galleries she approached was the Mendel. Six months after showing them what she had been working on, they contacted her to be part of a new artists' exhibition. It was 2001. Her work ended up touring Canada and elsewhere. It was the first time her name really got out there.

Meanwhile, Martin took a position as an artist-in-residence in Coaticook, Quebec. She was actually there when the Mendel exhibit premiered, and had to be flown home.

"That whole time was when it really came together, and I realized I was actually an artist. If people ever asked, I never said I was an artist. I said I was a teacher. Now I say I'm an artist that happens to teach," Martin says.

There has been no slowing her down since. Her work has been all over Canada and the U.S. as well as England and France.

She has also continued working around Saskatoon. One of her most iconic local projects was Nest, Nest Egg, Empty Nest, which was inspired by conversations she had with her daughter, who was taking economics at the University of British Columbia. Martin created nests out of all sorts of materials, from clay to garbage to army boots, and installed them in trees around the city as well as in some gallery spaces.

Continued on Page 10



Monique Martin credits her artistic energy to art teachers that encouraged her to create and experiment as a child and teen. BRIDGES PHOTO BY MICHELLE BERG

If people ever asked, I never said I was an artist. I said I was a teacher. Now I say I'm an artist that happens to teach.  
— Martin

That piece caught the attention of someone at Disneyland Paris, leading to Martin becoming the theme park's first ever artist-in-residence. They wanted her to make nests for them, but gave her some freedom. She found her inspiration not in the polished public spaces of the park, but backstage, where the performers donned their costumes.

The performers' costumes — Mickey, Goofy, et al — were drycleaned every three days. Each time they would come with fresh coat hangers. Martin saw massive stocks of these hangers.

"The amount of clothes hangers was staggering," she says. She got to work.

She and a team of helpers got to work bending the hangers, more than 10,000, for use in the nests. One of the nests was big enough to house four people.

One of Martin's most prevalent current point of inspiration is bees. She is working on a series of very large paintings for the Mendel that she hopes will make viewers feel like they're in a bee

hive. She has made a series of eight linocut panels, each covered in honeycombs and bees, which can fit together in any order.

She had one bee idea which didn't pan out so well. She wanted to fill a glass hourglass with dead bees cascading down. In the end, the process she would need to use to make it possible would render the bees too lifeless for her liking.

Although she praises her husband's patience and encouragement, that one was a bit out there even for him.

"When I brought home 100 pounds of dead bees, he was a little unsure about that. We have 100 pounds of dead bees in our shed. Not everybody has that," she says.

Bees also inspired an ongoing project comprised of interlocked hexagons. Martin made hundreds of them out of clay. They are displayed by the riverbank. She used clay intentionally, as it will break down over time, symbolizing colony collapse.



One of Monique Martin's nests in her home studio in Saskatoon. BRIDGES PHOTO BY MICHELLE BERG

Hugo Boss • Dior • Fendi • Kate Spade • Marc Jacobs • Hugo Boss • Dior • Fendi • Kate Spade • Marc Jacobs

My whole life is one big creative exploration. I create at school, I create at home. I tell my students I have the best job ever, because I get to play. — Martin

The hexagons also became one of several examples of Martin including her students in her projects. Her students made hexagons, which were displayed as part of the School Art series at the Mendel. Another recent example is the posters you see around Saskatoon during Shakespeare on the Saskatchewan, featuring quotes from the bard. She taught her students printing and they made the posters.

Although she wasn't initially crazy about the idea of being a teacher, she has since grown to love the opportunity to share her creativity with those she students.

"My whole life is one big creative exploration. I create at school, I create at home. I tell my students I have the best job ever, because I get to play," she says.

Getting student art out of the classroom is very rewarding for the kids, Martin says.

"I get to give my students that experience of being out in the community, and believing they are valued as artists, or just even as people. It changes how they see themselves," she says. "They feel bigger than putting something on the bulletin board at school."

Martin likes to bring others into her art. She recently helped coordinate another hexagon project at Maker Faire, a conference for inventors and creatives in Rome. Prior to the event, they distributed 3D printing plans for the hexagons. Attendees could then bring their own and link them to a large collaborative work on-site.

Her next similar project will come at a conference in South Korea, which will gather people from countries all over the world. Martin has been hard at work making hundreds of clay tulip bulbs, an image she has worked with extensively in past works. At the end of the conference, she plans to send people back to their home countries with 100 of these bulbs, to be hidden in public spaces to be found by passersby.

This engagement with outsiders, even those who don't know they are going to be a part of a work, is important to Martin. Whatever themes she is tackling, she likes to know that she is having an impact on people's lives.

"I always tell my kids in school that everything in life is like a pebble in a pond," she says.



The Nest, Nest Egg. Empty Nest pieces were installed in various places in Saskatoon. SUBMITTED PHOTO

"You toss it in, you make ripples, and those ripples keep reverberating. You don't know who they touch. I find my art is a lot like that. I kind of toss it out there and make some ripples, and I never know how they'll respond, but for me I'm just happy I can toss the pebble."

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The entire project is documented on my webpage

<http://moniqueart.com/linkedcolonycollapse/linkedcolonycollapse.html>

Comments:



On a personal note I might not let the project get so large if I could go back in time. It became larger and larger as more people wanted to be involved and therefore used a way more of my time and budget than expected. However, on the upside of that is that the people involved were absolutely thrilled to be part of it and feel like they are part of something really big and special. I had calls/emails up until the day I installed from schools and community groups wanting to be involved.

The installation was easier than I expected and didn't take as long as I expected. The day we selected to hang in Friendship Park was very cold, very very cold but my dedicated team was there and helped to get it done very quickly.

The blog stats are about 15 views per day, I can't say how many are revisits from the same people but people are curious. It is probably the students involved that are looking it up, is my guess.



## Meet the Artist Event

PLACEMAKER  
PROGRAM 2014

The City of Saskatoon is hosting a public art presentation by *We Are All Linked* artist Monique Martin. The public is invited to meet the artist and hear her talk about her artwork. *We Are All Linked* is made of clusters of interlocked clay hexagon links, with many covered in beeswax, and hung in trees. The majority of the clusters are installed long the riverbank between the Mendel Art Gallery and the Meewasin Valley Centre. Additional clusters are installed on Broadway Avenue, near the Farmer's Market, on 20th Street and Avenue E, on College Drive and on 33rd Street. The installation will be exhibited until March, 2015. The project is part of the City's temporary public art Placemaker Program. The presentation will be:

**Meet The Artist Monique Martin**  
**Saturday, January 10th, 2015**  
**2:00 - 4:00 pm**  
**Meewasin Valley Centre**  
**402 3rd Avenue South**

For more information about the Placemaker Program, please visit [www.saskatoon.ca](http://www.saskatoon.ca) and search under "P" for Placemaker Program.

