

At the MacKenzie



Explore Art Outdoors

**Outdoor Sculpture Garden
Self-Guided Walking Tour**

ART MATTERS

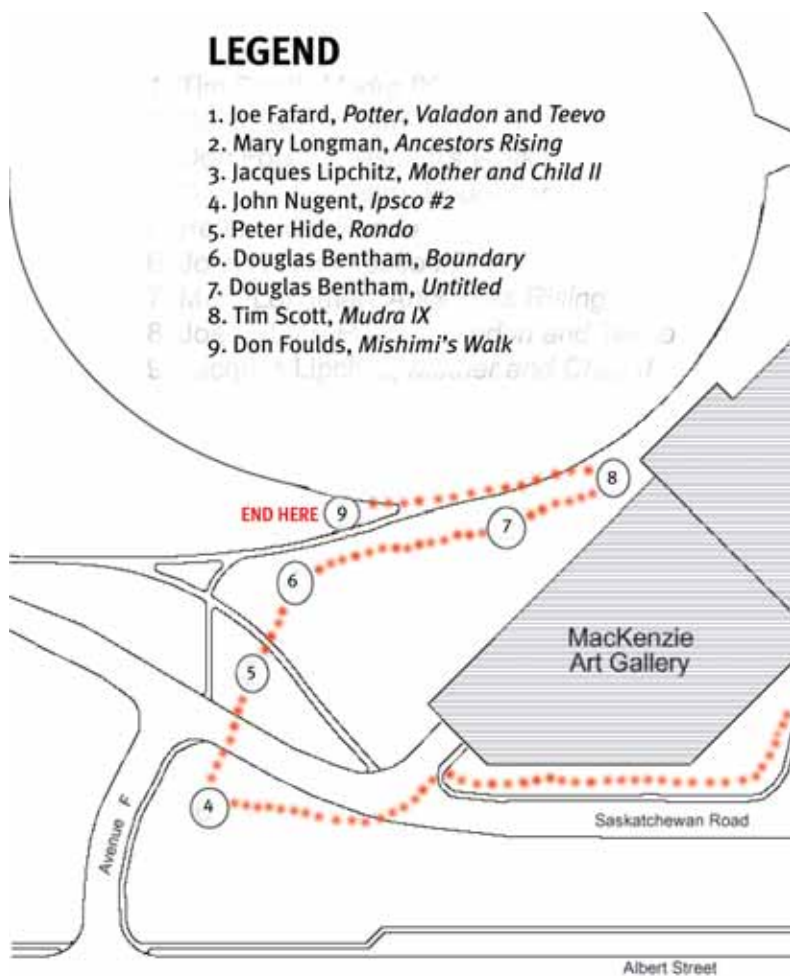


Explore Art Outdoors MacKenzie Art Gallery

Welcome to the MacKenzie Art Gallery Sculpture Garden Tour. The artworks you will see are part of the MacKenzie's permanent collection and are on display for you to enjoy year round. For more information about any of the works in the sculpture garden, please visit the MacKenzie Art Gallery Library or call 584-4285.

LEGEND

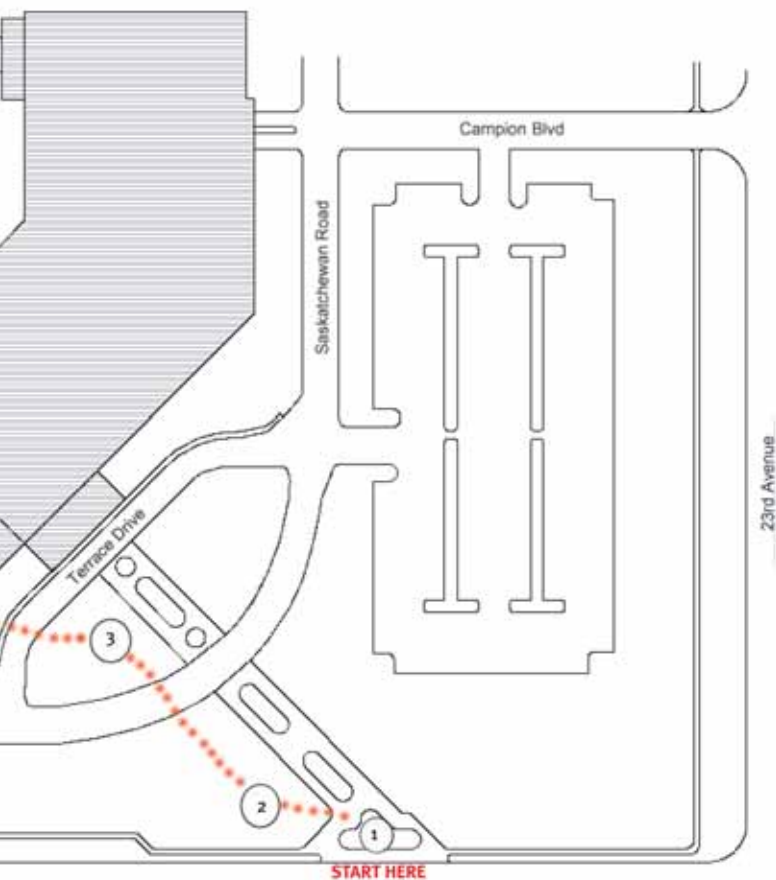
1. Joe Fafard, *Potter, Valadon and Teevo*
2. Mary Longman, *Ancestors Rising*
3. Jacques Lipchitz, *Mother and Child II*
4. John Nugent, *Ipsco #2*
5. Peter Hide, *Rondo*
6. Douglas Bentham, *Boundary*
7. Douglas Bentham, *Untitled*
8. Tim Scott, *Mudra IX*
9. Don Foulds, *Mishimi's Walk*



Sculpture Garden

HOW TO USE THIS GUIDE

This Sculpture Garden Tour is just one way to explore the works on display on the grounds of the MacKenzie. Feel free to use this guide as a starting place to your own explorations of our Permanent Collection.



1. JOE FAFARD

Valadon, 1990

bronze, patina

Collection of the MacKenzie Art Gallery, gift of Claire Kramer.

Potter, 1990

bronze, patina

Collection of the MacKenzie Art Gallery, gift of Claire Kramer.

Teevo, 1993

bronze

The MacKenzie is grateful to the following for their donations towards the purchase of the Fafard calf: Campbell Collegiate, Davin School - Grade 4 and 5, Ecole Monseigneur de Laval - Grade 5, Lakeview School - Grades 2-7, St. Josaphat - Grades 1-6, and St. Pius X - Grade 7; John and Catie Allan, Grant and Mary Armstrong, Shirley Bracewell, Don and Claire Kramer, Larry and Elva Kyle, Donald and Betty MacPherson, Joanne and Jack Messer, Peggy and Tom Wakeling (in memory of Jean Embury); Crown Life Insurance Company, Richardson Century Fund, Royal Trust, and the Friends of the MacKenzie.

Joe Fafard was commissioned to create *Potter*, a bull, and his mate, *Valadon*, to commemorate the re-opening of the MacKenzie Art Gallery at its new location in the T.C. Douglas Building (the Gallery was previously located at the University of Regina Campus on College Avenue). Throughout his career, Fafard has paid homage to artists he admires; in this case, the bull is named after seventeenth-century Dutch painter Paulus Potter, and the cow's name recalls the French Post-Impressionist painter Suzanne Valadon. The duo became a trio thanks to local elementary school children from the Regina Public and Catholic School systems; the students collected pennies to contribute to the 'calf fund' and also submitted suggestions for the calf's name. From the suggested names, Fafard selected *Teevo*, a play on 'tit veau', which means "small calf" in French.

Things to talk about:

- Joe Fafard is famous for his sculptures, many of which depict farm animals. Why do you think Fafard uses animals as the subject of so much of his artwork?
- Can you think of other names the students might have suggested for the baby calf? What would you have named it?



2. MARY LONGMAN

Ancestors Rising, 2006

patinated bronze and stone

Collection of the MacKenzie Art Gallery. Commissioned with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Province of Saskatchewan through the Celebrating Community Centennial Grant Program of the Community Initiatives Fund.

Mary Longman's *Ancestors Rising* speaks to the shared history of First Nations people and the bison with the Wascana Park area. The four bison horns, which appear to emerge from beneath the earth, are symbols of courage, strength and respect in First Nations culture, and represent both the First Nations ancestors and the bison. The horns sit on the four cardinal directions and are arranged in a circle, referencing the First Nations belief in the importance of balance in life. The braided ropes of copper patina symbolize the power of the ancestors as conduits of healing energy. These braided ropes support a net of river stones, which were used as both physical and spiritual tools in Plains culture; stones were also used to document places, events, and as commemorations, and so are fittingly included in this memorial to the history of the Wascana area.

3. JACQUES LIPCHITZ

Mother and Child II, 1941-1945, edition 7/7

bronze

MacKenzie Art Gallery, University of Regina Collection, purchased with funds from the Brown estate.

Jacques Lipchitz, a significant figure in early twentieth-century sculpture, studied art in Paris, where he was exposed to the avant-garde work of artists such as Pablo Picasso and Georges Braques. As a result of this influence, Lipchitz embraced Cubism, an art movement characterized by the simplification, geometrization and abstraction of form. *Mother and Child II* is based on the artist's memory of a legless Russian street woman singing with her arms raised. After moving to New York during World War II, Lipchitz transformed this memory into a sculpture that can be read both as a mother and child or as the fearsome head of a bull, the symbol of war. As such, the sculpture is a powerful cry against the horrors of war and an emblem of the hope of rebirth. During his career, Lipchitz made seven editions of this cast bronze sculpture, several of which are in the collections of major international galleries such as the Museum of Modern Art in New York and the Israel Museum in Jerusalem.



Things to talk about:

- *Ancestors Rising* is the newest addition to the Sculpture Garden. What are the differences between this work and other pieces in the Sculpture Garden that were made in the 1970s?
- What is your connection to the Wascana Park area? Share your own stories about Wascana Park.



Things to talk about:

- Can you see the mother and child figure?
- Can you see the bull?
- What do they symbolize to you?

A HISTORY OF ABSTRACT STEEL SCULPTURE

“Sometime ago I was walking to my studio and I noticed three men with bars moving a heavy object. This was on the east side of my property line and I took no particular notice for I assumed they were power employees constructing a new power line. I proceeded to the studio and, after a short time, I was returning home and was shocked to see that the three men had backed up a trailer to the fence and were in the process of loading a sculpture of mine onto the trailer. I immediately contacted the police who confronted the men with the question, ‘What are you doing?’ The leader responded by saying, ‘I saw this piece of junk on this uninhabited property and I liked it so much I wanted to place it on my front lawn.’ He was visibly shaken when the officer explained to him that he was stealing a sculpture. I was willing to accept an apology but the officer thought differently. The irony of the incident is that the man liked it so much he wished to acquire the work, which is the first requirement in possessing a work of art. It did not meet with his criteria of sculpture (monolithic, representational, or either stone, wood or bronze) so he was somewhat confused when informed that it was a sculpture. In afterthought I should have given him the piece in recognition of his good taste.” John Nugent, artist.

Before the twentieth century, sculpture tended to be the traditional stone carvings or bronze castings that many associate with classical Greek, Roman, French and Italian artworks. Famous examples of this kind of sculpture include Michelangelo’s *David* and *The Thinker* by Rodin. These statues were generally upright, solid in form and were designed for display on a pedestal. In the early 1900s a new movement called Cubism emerged from France. Accordingly, sculptors expanded their work into flat, overlapping planes and linear three-dimensional forms, sometimes called “drawings in space.” Generally made from iron or steel, these sculptures frequently included found or pre-made elements and gradually moved off the pedestal, onto the ground, and into the space of the viewer.

Julio González and Pablo Picasso were among the first to experiment with this new style, creating radical welded iron works in the late 1920s. Picasso was also one of the first to use steel as a medium for sculpture. Other artists were drawn to the medium for a variety of reasons: steel was relatively inexpensive and readily available; it carried associations of industry and the “machine age”; and it allowed artists to weld different pieces together, which meant sculpture could be constructed or collaged.

David Smith, the first to work in welded steel in the United States, was inspired to do so after seeing a reproduction of one of González and Picasso’s sculptures. Smith is best known for his gravity-defying *Cubi* series, which features large steel sculptures made up of geometric shapes that appear to be precariously balanced one upon the other. This innovative work influenced Sir Anthony Caro, an important British sculptor, who took what he learned from Smith and created a new sculptural trend in England. Caro influenced and taught many of the artists whose work is on display in the Sculpture Garden at the internationally renowned Emma Lake Artists’ Workshops held in Northern Saskatchewan in the 1960s and 1970s.

4. JOHN NUGENT

Ipsco #2, 1972

steel

MacKenzie Art Gallery, University of Regina Collection.

John Nugent was born in Montreal, but has lived most of his life on eight acres of land in Lumsden. As a sideline to supporting his arts practice, Nugent spent many years making beeswax candles for use in churches for religious ceremonies. He made much of his early work in bronze and silver before beginning to experiment in steel, the medium for which he is best known. Nugent's investigation is based on careful observation of the patterns of nature and the prairie landscape. In *Ipsco #2*, the horizontal elements emphasize the contours of the ground, and vertical planes rise up to create silhouettes against the sky. The two wheels are transformed from farming equipment parts into mirrored circles supported by radiating lines. John Nugent is a nationally recognized Canadian sculptor, whose work is represented in many exemplary public and private art collections. One of the most famous people to own a Nugent was the late Canadian Prime Minister, Pierre Trudeau.

Things to talk about:

- Why do you think the artist has named this sculpture *Ipsco #2*?
- John Nugent has used farming equipment in the form of wagon wheels in this sculpture. If you were to build a sculpture, which found materials from your life would you incorporate? What has meaning for you?



5. PETER HIDE

Rondo, 1978

welded steel

Collection of the MacKenzie Art Gallery, gift of the artist.



Peter Hide studied under Sir Anthony Caro, an important figure in the development of twentieth century sculpture (see the History of Abstract Steel Sculpture). Unlike Caro, Hide sought to reintroduce the idea of the sculptural monument by creating pieces that echo the shape of the human form. *Rondo* is vertical, like the human body, and is a closed form made up of densely woven fragments, giving the work a solidity and weight. The pieces that make up the artwork are roughly cut and the places where they have been welded together have been left visible, adding texture and complexity to the sculpture. The

title of the piece refers to a musical form that literally means to return. In a rondo, a section of music is repeated, with other sections in between. If a triple-decker sandwich were a song it would be a rondo – and the bread would be the part that repeats.

Things to talk about:

- Why would the artist call his sculpture *Rondo*? Can you see the parts that repeat?
- Do you see the suggestion of a human body in the sculpture? What part of the body is it?

6&7. DOUGLAS BENTHAM

Boundary, 1982 (below right)

welded steel

Saskatchewan Arts Board Permanent Collection.

Untitled, 1971 (below left)

welded steel

Saskatchewan Arts Board Permanent Collection.

Douglas Bentham was born in Rosetown, Saskatchewan in 1947, and has lived in the Saskatoon area since 1959. *Boundary* is an example of Douglas Bentham's early work, which is characterized by the use of pre-made parts and a concern for the relationship between the sculpture and the ground and horizon. The early works are mostly horizontal sculptures that use the earth as a background; there is no pedestal, allowing the sculpture to move into the viewer's space. In later works, like *Untitled*, Bentham prefers to use sheet steel as material instead of found objects. The work is no longer dominated by gravity but, instead, lightly envelops space, giving it a solid presence. When talking about his work, Bentham compares his process of putting together different materials to the process used in collage. According to Bentham, he is "influenced by landscape, by architecture, by urban spaces and, always by light – by whatever can infuse an object with its own spirit."

Things to talk about:

- What is the first word that comes to your mind when you see these works?
- What did the artist do to make you think of this word?
- If you were asked to provide a title for the work *Untitled*, what would it be and why?



8. TIM SCOTT

Mudra IX, 1975

steel

MacKenzie Art Gallery, University of Regina Collection.

Tim Scott's steel sculpture is distinguished by his use of solid geometric forms. Early in his career, Scott used a variety of materials, from plastic to paint, but made the decision to work exclusively in steel and eliminate colour so that he could focus entirely on the relationship between form and mass. Scott does not use pre-made or found objects, and chooses instead to make the steel components of his sculptures himself. Like much of Scott's work *Mudra IX* is designed so that it does not have a front or back; all sides are equally considered. The word mudra comes from the Sanskrit language and it literally means a symbolic gesture or posture. Mudras are often used in yoga and can be seen in traditional Hindu and Buddhist artwork.

Things to talk about:

- Now that you know what the word mudra means, why do you think Scott decided to call his sculpture by that name?
- Walk around the sculpture and look at it from all sides. What is the same about each side? What is different?



9. DON FOULDS

Mishimi's Walk, 1980

welded steel

MacKenzie Art Gallery, University of Regina Collection. Gift of Daniehl Porttrris.

Don Foulds was born in Saskatoon and taught sculpture at the University of Saskatchewan. He now resides in Corner Brook, Newfoundland. Foulds named this sculpture *Mishimi's Walk* because its shape reminded the artist of the shuffling walk of a Japanese woman in a kimono. It creates a play between the rhythmically arranged steel elements and fragments of empty space. Unlike many sculptors who work in steel, Don Foulds does not use pre-made parts. His works are assembled spontaneously and intuitively, and respond with sensitivity to the characteristics of steel. In his work, you can see the places where the steel has been welded and joined together, making it obvious to the viewer how the different parts have been fitted into one artwork. Don Foulds is well known for creating popular community monuments in Saskatchewan. Among his beloved works are the Woolly Mammoth in Kyle, the Turtle of Turtleford, the Moose of Moose Jaw and the Indian Head of Indian Head.

Things to talk about:

- Can you see the Japanese woman in a kimono when you look at this piece?
- Do you like seeing the places that sculpture has been joined together? Why would the artist want you to see this?



This is YOUR Gallery!



The MacKenzie Art Gallery is a non-profit cultural organization supported by membership and volunteers and generously funded by individual donors, corporate sponsors, the University of Regina, Government of Saskatchewan, the Saskatchewan Arts Board, the Canada Council for the Arts, the Museums Assistance Program, Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, the City of Regina Arts Commission, Regina Public Schools, and Regina Catholic Schools.