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norman j. olson

Bill Tremblay

Mike Camp

Sanna Koivisto

the quint

2.3

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an interdisciplinary quarterly from the north

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EDITORIAL

As a term, North is relative: a matter of shifting parallels and degrees as many insist—or (thank you Glen Gould) a state of mind. This issue of *the quint* offers artworks that we don't see much of in northern Manitoba: civic art, installation art, art that is surreal, works of social realism....most lay claim in some way to the North. I was in the United States this winter and introduced to the rather startling notion (for a Canadian) that North exists below the 48th Parallel. Yes Virginia, like Santa Claus, that is a possibility, however unlikely it may seem to be at first. Then, there was the 65th Parallel in Finland this spring, where I found myself much further North than my own North, and astonished by the art—not by the amount of it (art was everywhere) or the diversity of the media, but by the emphasis placed by it on the human being—a preoccupation that I have always thought a “Southern” urban, industrial concern. Is it because we are “Canadian” (my apologies for such a hackneyed notion) that our Northern art generally seems to be preoccupied with Nature (and our rather tenuous relationship with it)? Could embracing this possibility be a prejudice acquired by reading too many books? It is possible, but there is also the largest forest fire on record in the province burning in my backyard as I write, and people further South in the North have been evacuated from their homes. Nature is preoccupying us this summer with a vengeance.

Perhaps this paradox is simply a matter of perspective, for the differences between the works of Northern art that I've found this year are not so much questions of place as they are issues relating to time. The Finns have been developing their most northern city for at least 400 years. However North (or South) one may be, culture itself takes a long time to develop, and our expression of that development also takes time to formulate and produce. Relatively speaking, our living spaces are so new in northern Manitoba that the art doesn't seem to have had the time to find its way off our living rooms walls and into more public forums. Just lately, that has begun to change: outside art, like the Spirit Way wolves, have become part of Thompson's way

of life; the art community in The Pas is working hard to install its first public sculpture this year on the southern bank of the Saskatchewan River. These are exciting times: civic voices have begun to speak in northern Manitoba. Over the next 400 years, this conversation will be fascinating.

In the meantime, *the quint* hopes that you find this summer art issue rewarding: its variety and its conversations about the North are highly individual cultural markers. From norman j. olson's disturbing industrial visions to Kaisa Luukkonen's brilliant transformation of pornography into erotica to Mike Camp's creation of a public man for The Pas, our cultures' differences are fascinating, and in some cases, startling. In this issue, *the quint* is also extremely honoured to present Bill Tremblay's work in contrast to the Northern lens of the other artists showcased. After reading Tremblay, you have to wonder if Northern concerns really do differ from concerns elsewhere. But I'm taking up far too much of your time (and *the quint's* space) with this editorial. The Oulu Museum of Art's contemporary treatments of the naïve are requesting your immediate attention, and the summer lakes are calling me home.

Sue Matheson
Managing Editor

OULU MUSEUM OF ART

Located in a century-old industrial milieu, the Oulu Museum of Art offers gallery-goers changing exhibitions and permanent collections. Workshops, lectures, and guided tours are important parts of its versatile programme.

Current Exhibitions

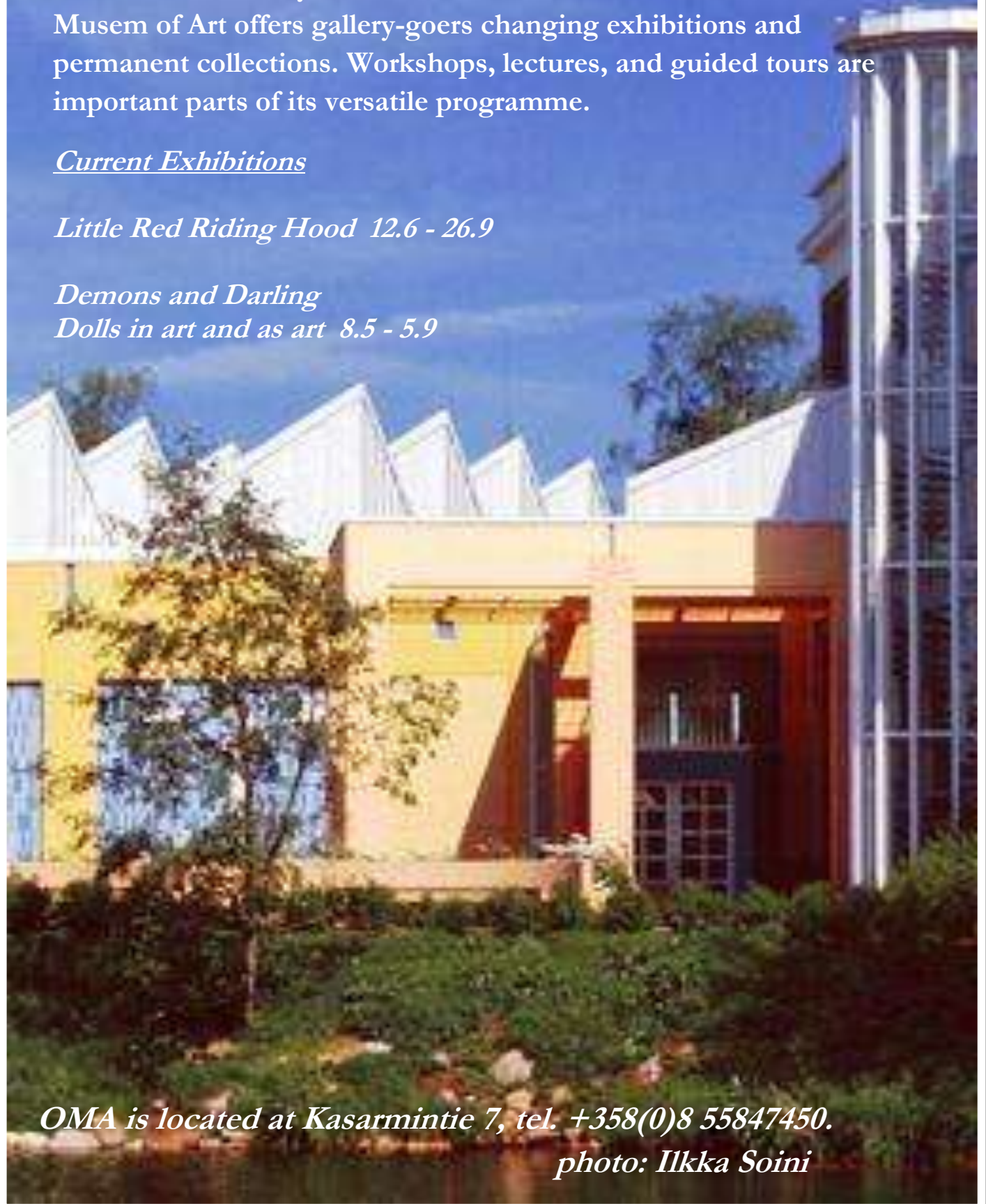
Little Red Riding Hood 12.6 - 26.9

Demons and Darling

Dolls in art and as art 8.5 - 5.9

OMA is located at Kasarmintie 7, tel. +358(0)8 55847450.

photo: Ilkka Soini



LITTLE RED RIDING HOOD

Oulu Museum of Art, 12 June -26 September 2010



“Once upon a time there was a sweet little girl...”

The desired starting point of the 2010 summer exhibition of the Oulu Museum of Art was naivism, and I put together strong women artists, who all have stories to tell. Kaarina Alsta and Anna-Liisa Hakkarainen are contemporary naive artists in *Little Red Riding Hood*, and the perspective of the exhibition was broadened to other genres of contemporary art, when Petra Innanen, Stiiina Saaristo and Katja Tukiainen accepted the invitation. Most of the works in this exhibition are new, and some are explicitly made for the dimensions and themes of the exhibition: womanhood, colourfulness, certain fairy-tale-like, narrative and story-telling qualities, and combinations of innocence and danger. And the most important of all: a promise of a happy ending.

Satu Itkonen

Art historian, free non-fiction writer and art educator



Kaarina Alsta
RuuHkaa taivaalla
2009



Kaarina Alsta
Pingviinit sukeltavat
2010



Anna-Liisa Hakkarainen
Merenneito



Anna-Liisa Hakkarainen
Puu



Katja Tukiainen
Paradis c
2010



Katja Tukiainen
Mansikkapommi / Strawberry bomb
2009



Petra Innanen
Latta korkearesoluutiokuva

Demons and Darling

Dolls in contemporary art
8 May - 5 September 2010



From the collections of the Oulu Museum of Art: Elina Brotherus, Cris af Enehjelm, Kim Simonsson, Visa Suonpää and Kari Tykkyläinen.

Dolls as objects that resemble people have always made artists excited. Since the use of various materials in sculpture, it has sometimes been impossible to draw a line between a doll and a sculpture. In some works a doll has acted as artist's model and inspiration, as in Virpi Vesanen-Laukkanen's sensitive photographs, in which you can see traces of scuffing and the passing of time in the faces of the inhabitants of a doll museum.

Curator Outi Dekker 044 703 7457 outi.dekker@ouka.fi

Curator Riina Kohonen 044 7037475, riina.kohonen@ouka.fi



Virpi Vesanen-Laukkanen
Pikku Anna



Virpi Vesanen-Laukkanen
Sinisilmä
2008



Virpi Vesanen-Laukkanen
Kaksoset 1
2008



Virpi Vesanen-Laukkanen
Neiti
2008



Mia Hamari
Kauriinpoika
2009



Mia Hamari
Siperia
2009

Gallery 5 — The Visual Art Centre in Oulu



Gallery 5 is cared for by the Oulu Artists' Association and PROTO, The Designers' Association of Northern Finland. Founded in 1987, PROTO's members work in different fields of design in the North of Finland. PROTO organizes high-quality exhibitions, seminars and lectures, and links its members by arranging group exhibitions, study trips and training events.

Hallituskatu 5, tel: +358 (0)44 031 3631



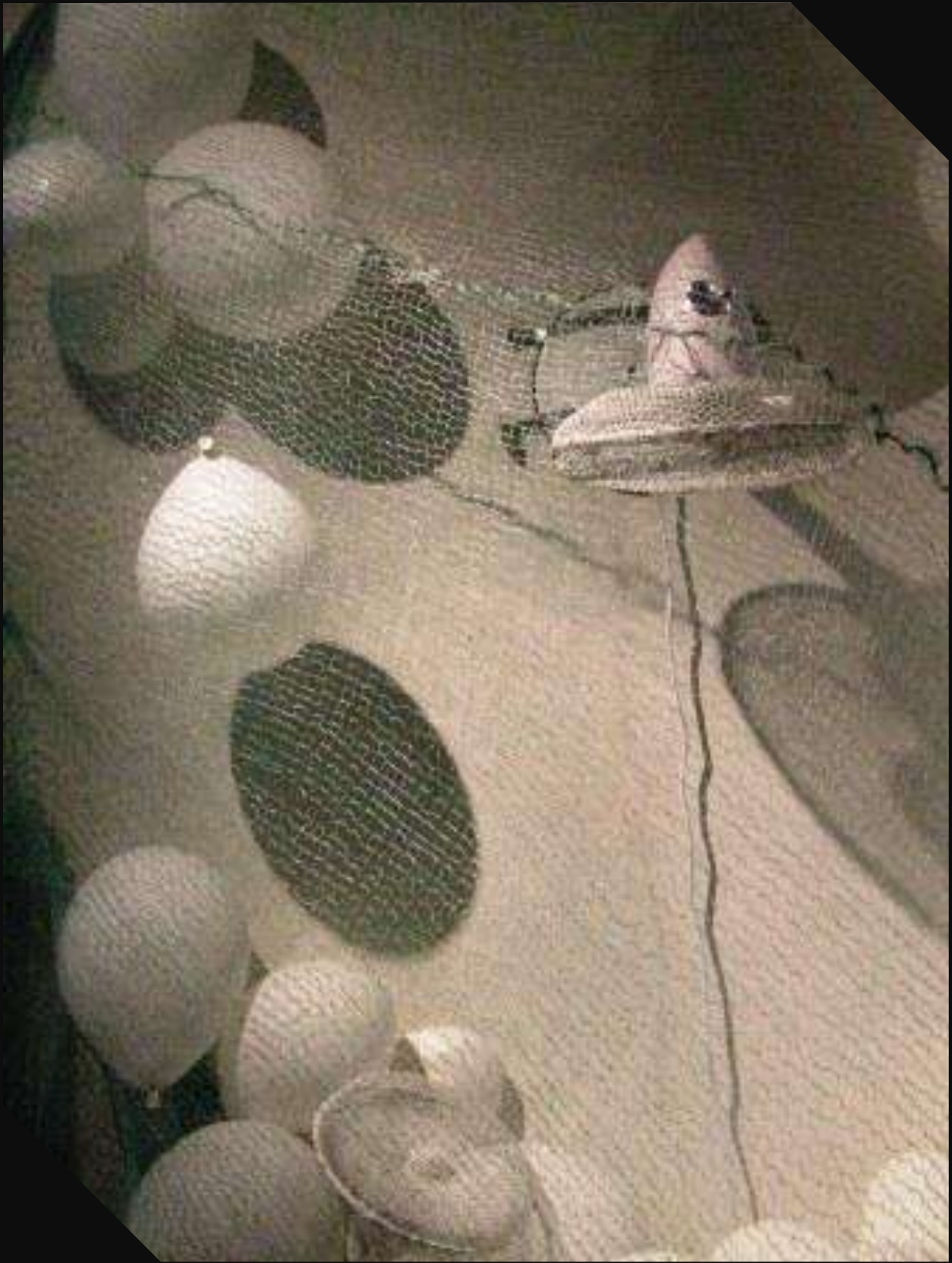
Gallery 5's current exhibition, Kaisa Luukkonen's *Sweet Bunnies and Rotten Eggs* is comprised of three different but related environments that invite viewers to consider the playful connections between fertility and sexuality: this installation questions familiar constructions of sexuality, the natural world, and commercialism. The shady area of an arbour greets viewers the moment they walk through the gallery door. Passing under an erotic arbour arch leads to a passage that opens into a space inhabited by rabbits. There are unnaturally large rabbits, decorated with candy wrappers, everywhere, whimsically hanging from the ceiling, festooning the walls, gathered in corners of the room. An entrance from this room leads into the innermost area—a dark, cool womb housing Luukkonen's Eggs. *Horti conclusi, indeed!*

Installation Art



Designed to transform the perception of a space, this art immerses or “installs” its viewers into a theatrical, artificial system in which the appeal to subjective perception is the final goal. Installation art can be temporary or permanent; it can be found in exhibition spaces like *Galleria 5* or in public-private places. *the quint* offers its readers one experience of the three environments available to viewers by Kaisa Luukkonen’s *Sweet Bunnies and Rotten Eggs*. This visit begins in the installation’s innermost sanctum.











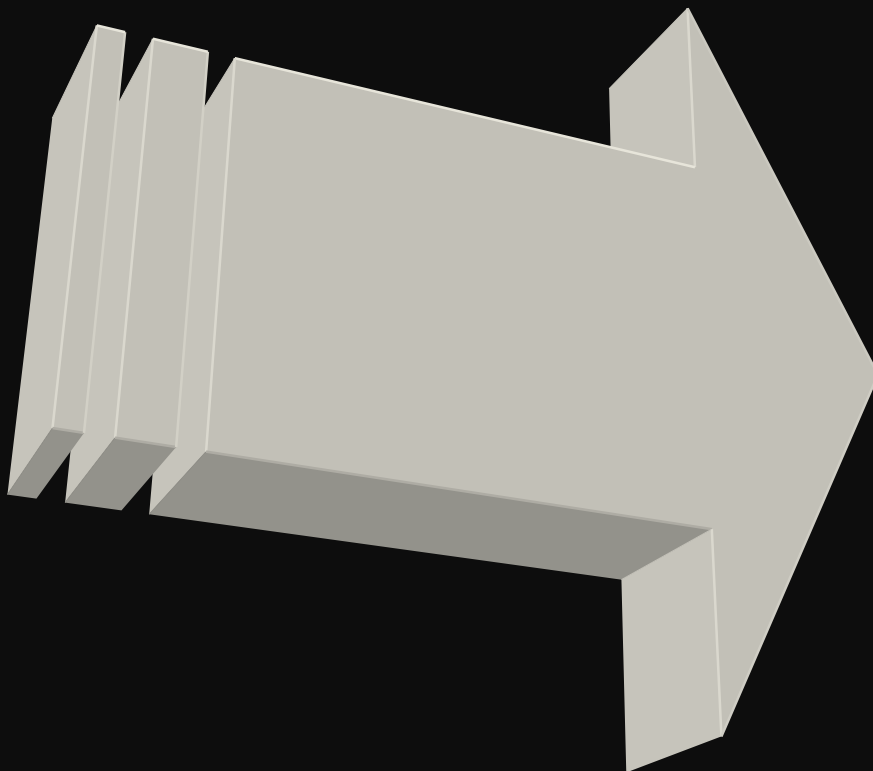








Showcasing Kaisa Luukkonen's changing personal responses to the problem of sexuality, *Sweet Bunnies and Rotten Eggs* investigates the tension that exists between the traditional and contemporary ways in which a Finnish woman's sexuality is represented. "Sexuality hasn't been an easy thing for me," Luukkonen said in an interview with *the quint*, "Even how it is represented by women a lot. But in every culture it seems to be a taboo. I've been thinking about it since I was 14 years old. There's that piece of the body not to look at. It's like working equipment." Luukkonen's attention to detail in this installation is exacting. Her rabbits are really "hares" because they are "rougher than the bunny. I included the hunting mentality of the tiger because of the great fear and attraction of falling in love. I have the mammal and the beast there." Her use of origami in the installation is further evidence of her fascination with indoor sculpture that is fashioned out of "parts." Another recent work, *The Garden of Ambiguity*, consisted of 776 roses which Luukkonen painstakingly constructed herself. The origami arch in *Sweet Bunnies and Rotten Eggs* transmits her interest in the nature of eros and in the folding and the folds themselves. "This is how I think of people communicating as a group," Luukkonen said, "How I see time working...the moments attaching to each other and then something comes out of that." Viewing *Sweet Bunnies and Rotten Eggs* is like walking through a 3-D poem. Let's walk further, leaving behind the science and "working mechanics" of female biology to encounter the whimsy awarded female sexuality before examining its erotica.



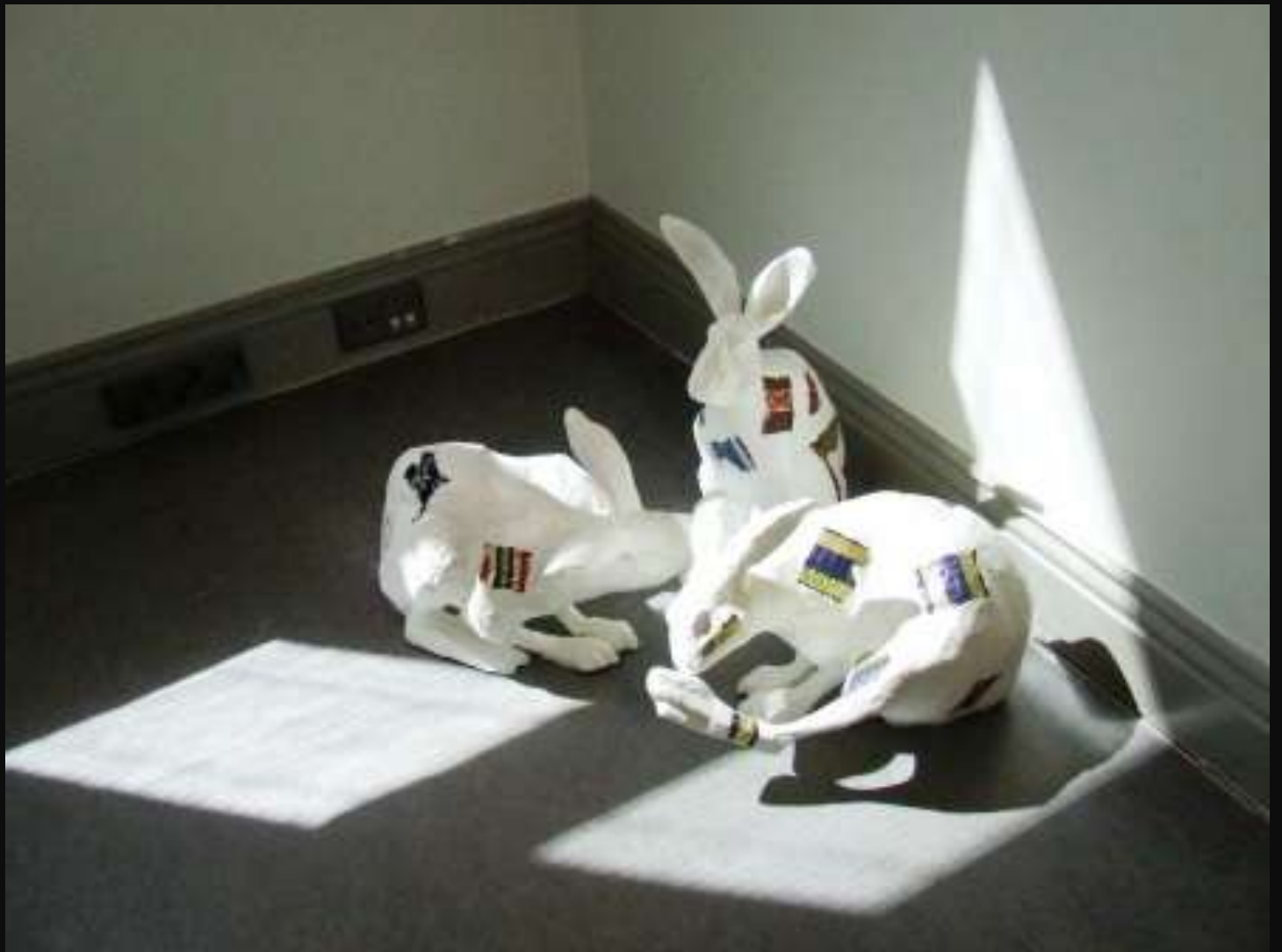




































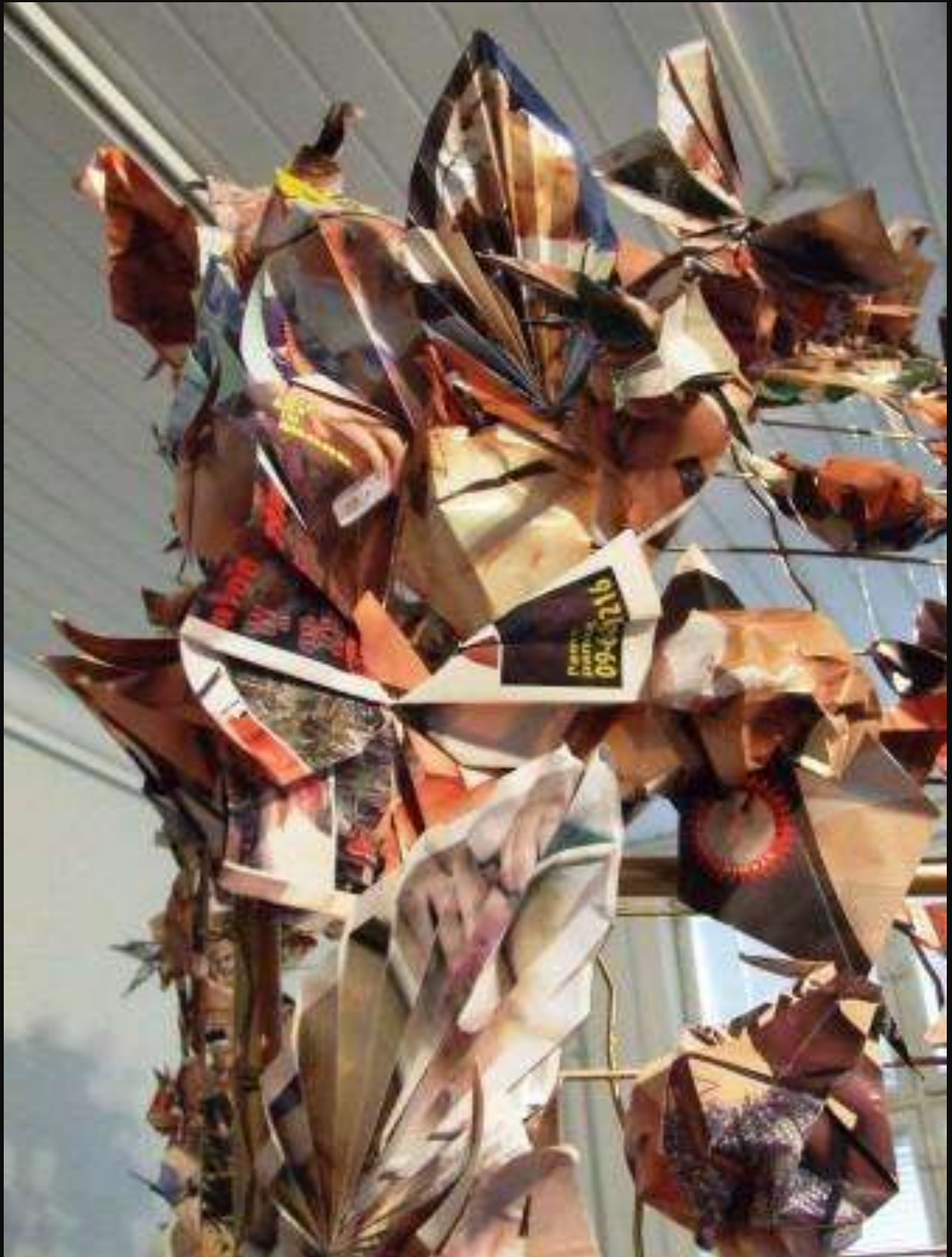




















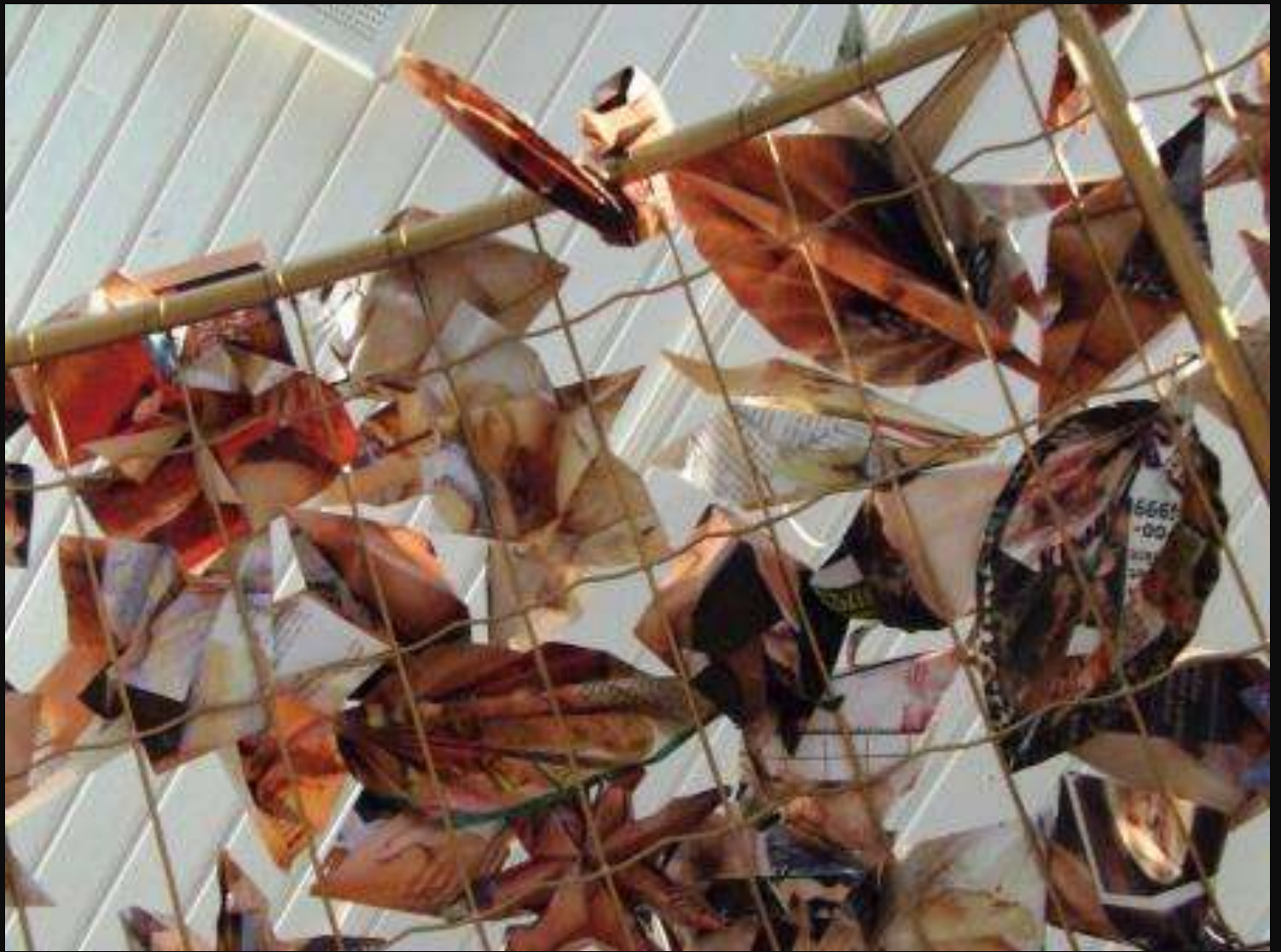


























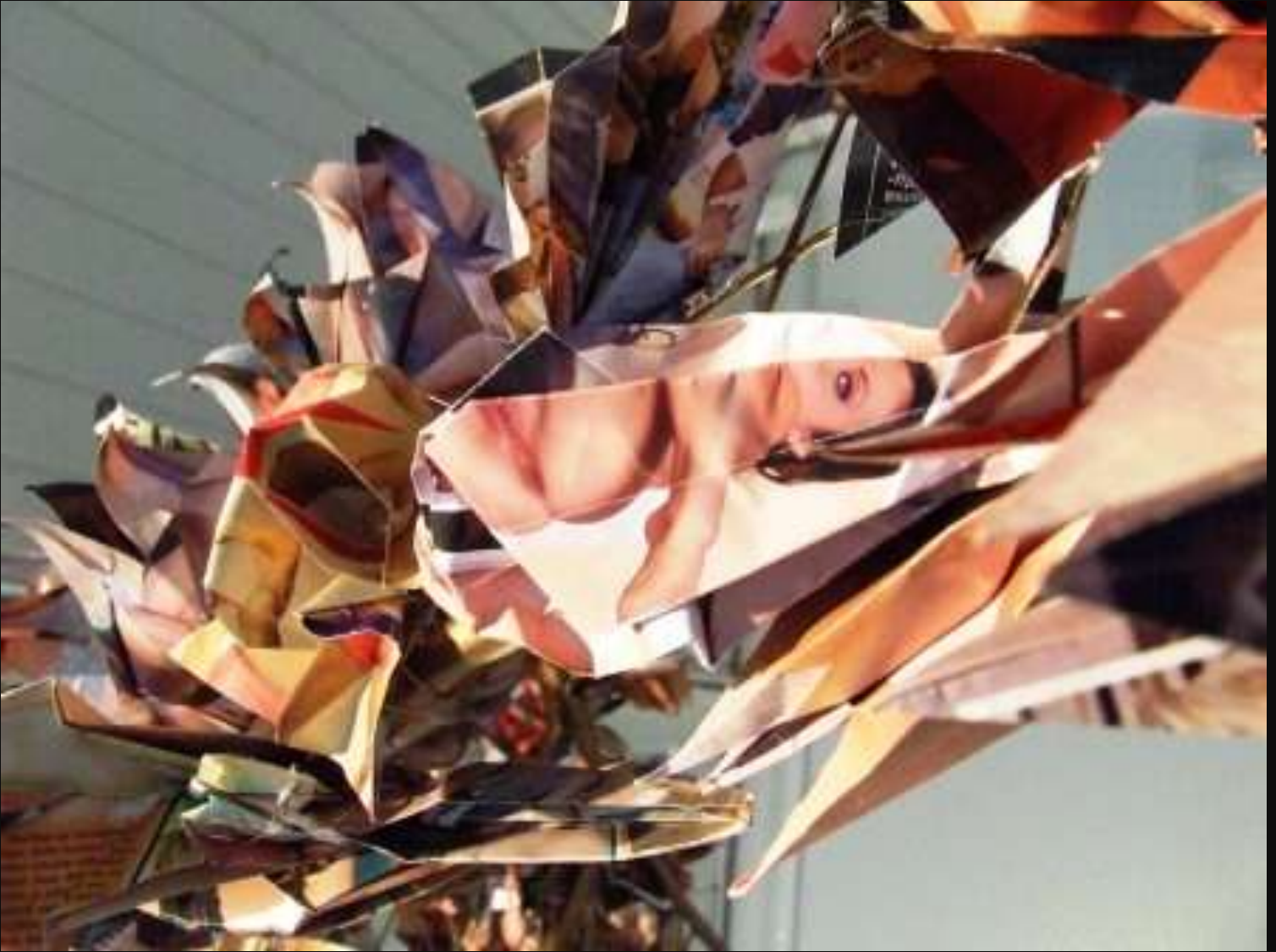
















Civic Art



Usually found outside, Public Art is generally a reliable indicator of the quality of life offered by the place that houses it. When installed with the authorization of the owner of the space, public art is often used for political ends. Officially sanctioned, monuments, memorials and civic statuary are among the oldest and most familiar forms of public art. This striking example of civic statuary is located behind Oulu's City Hall. Made for the 400-year celebrations of the city, Finnish sculptor Sanna Koivisto's *Ajan Kulkuri* shows the passage of time in the city.

































































































DE CHIRICO'S *THE EVIL GENIUS OF KINGS* MEETS
DALI'S *LE GRAND MASTURBATEUR*

by Bill Tremblay

Once the glyphs are free from slavery to
hammer and chisel, the ridiculous spike of self-crucifixion,
the hand unable to nail itself, the globe caught in mid-moment
between "like" and "as" the hexagonal column surmounted by antennae
or an apple sprouting eyes on stalks achieving attention

then they sprout legs and get into the action
whose seeds they carry to the core, and expel an army
green1948 Ford coupe in pursuit of a beautiful backside white
cranking its knob into the vanishing diaphanous
gown before it, clear prophetic signage straight to the skull.
An upright building beyond that.

The artist has frozen a conceptual slice on just what is
the evil genius of kings who leave such obvious clues,
the luminescence, the blade of lime, the props of Babylon,
the slab of marble with the head of an arctic seal,
base desires, all instinct, no brain brought into collision with

the liminal literal, the refusal of “like,” your biggest enemy
your own mass at play in the fields of gravity.

Who knows when they will release though the pull is constant
to fall, the tumbling crash into crushing wedges of stone cutting
the chest open, ripping out the heart in an ejaculatory arc.

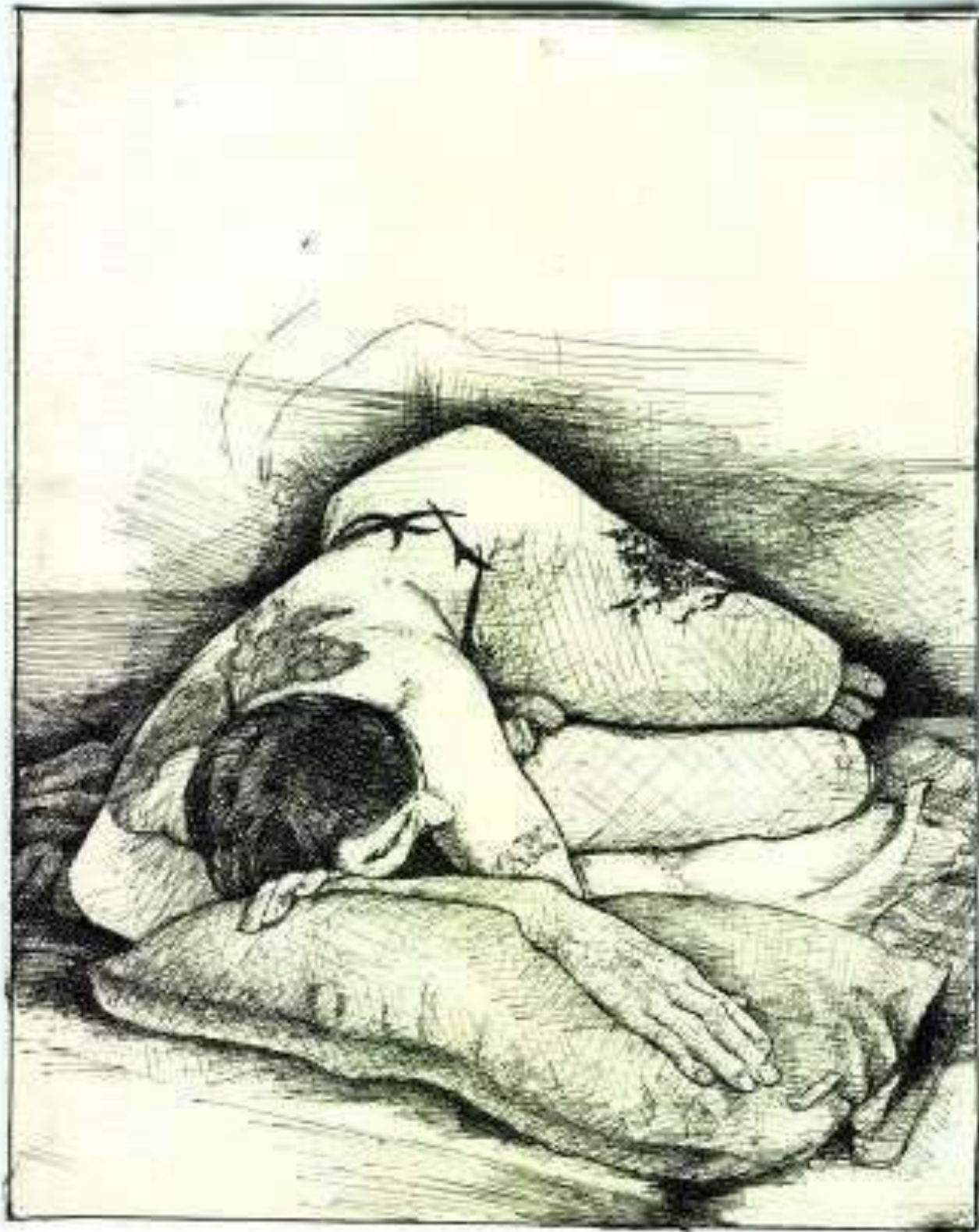
works

from underground poet and painter
norman j. olson



I am a 62 year old poet, artist and civil service worker. Since publishing my first poem in 1984, after many years of continuous submission and rejection, I have published hundreds of poems and drawings in 15 countries and all over the USA. I worked in a factory printing telephone books from 1968 to 1988 and since then have worked at civil service clerical jobs.









I am a
dream
of
Myself





imagine my childhood by norman j. olson

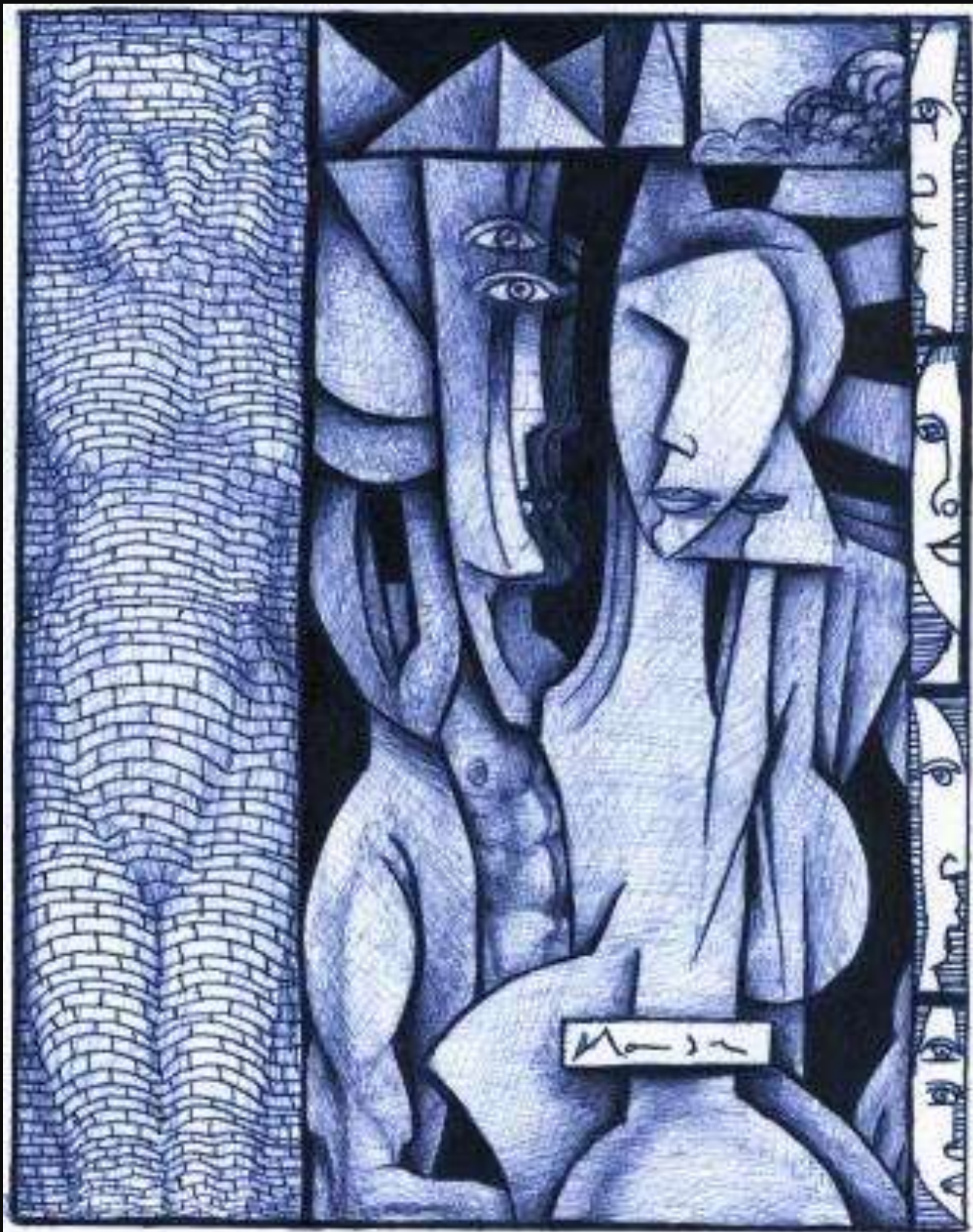
imagine icicle ice melting
and electric night light
as extinct
as broken glass
on rocks behind a paint peeling farm house.
imagine
monks
kneeling in the snow, praying for expiation
and whatever benediction the atomic
number of carbon had
to
give

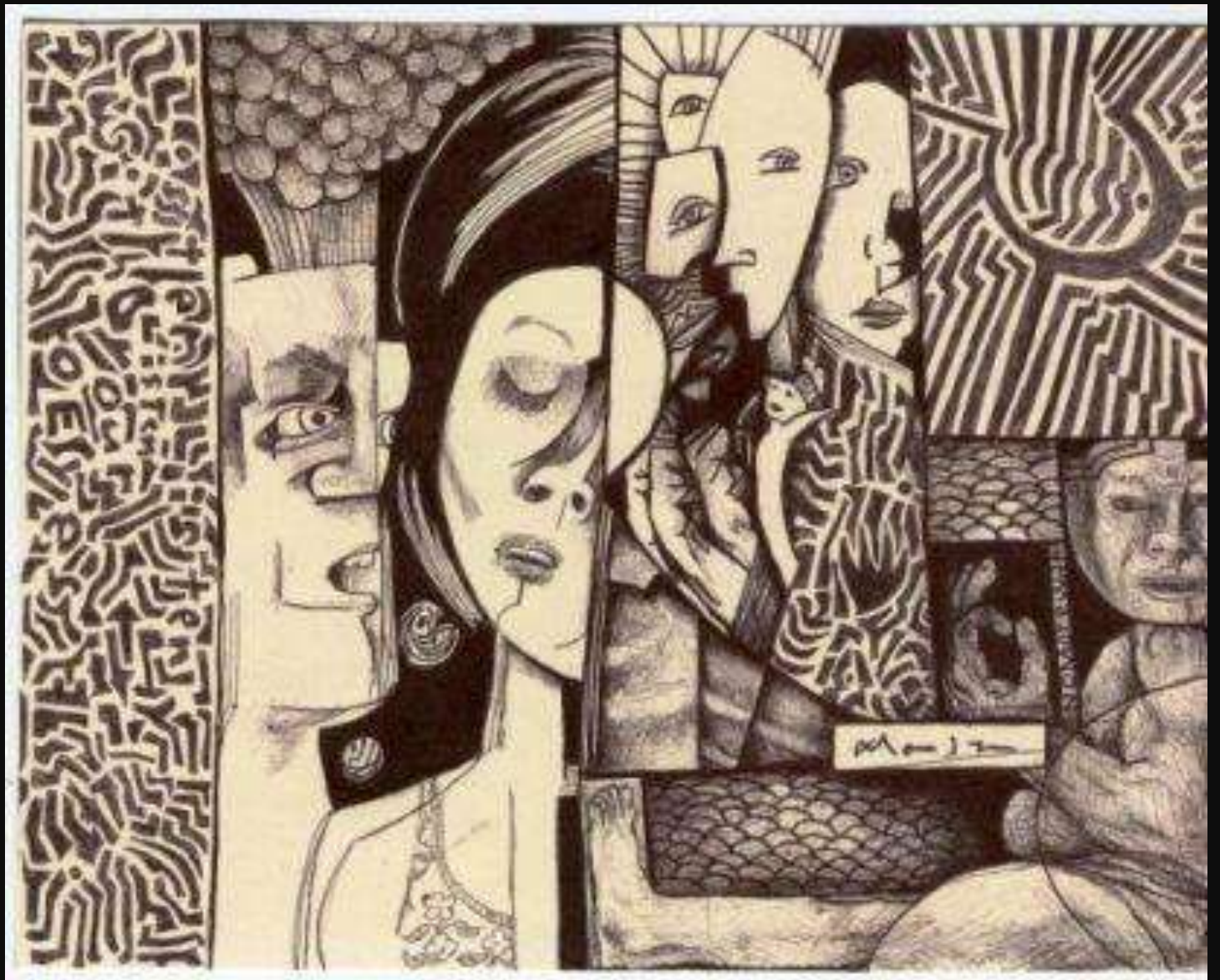
imagine green fire through isinglass in December

I was there when peeling wallpaper
reached saturnalian hands
toward young girls
and the yellow maple
floor
squeezed sadness
into pale air. empty books walked from the
bookcase into my shaking
hands. beyond ceiling rafters
and shingles, indifferent stars
screamed like dead white nails
drive through the
sky.













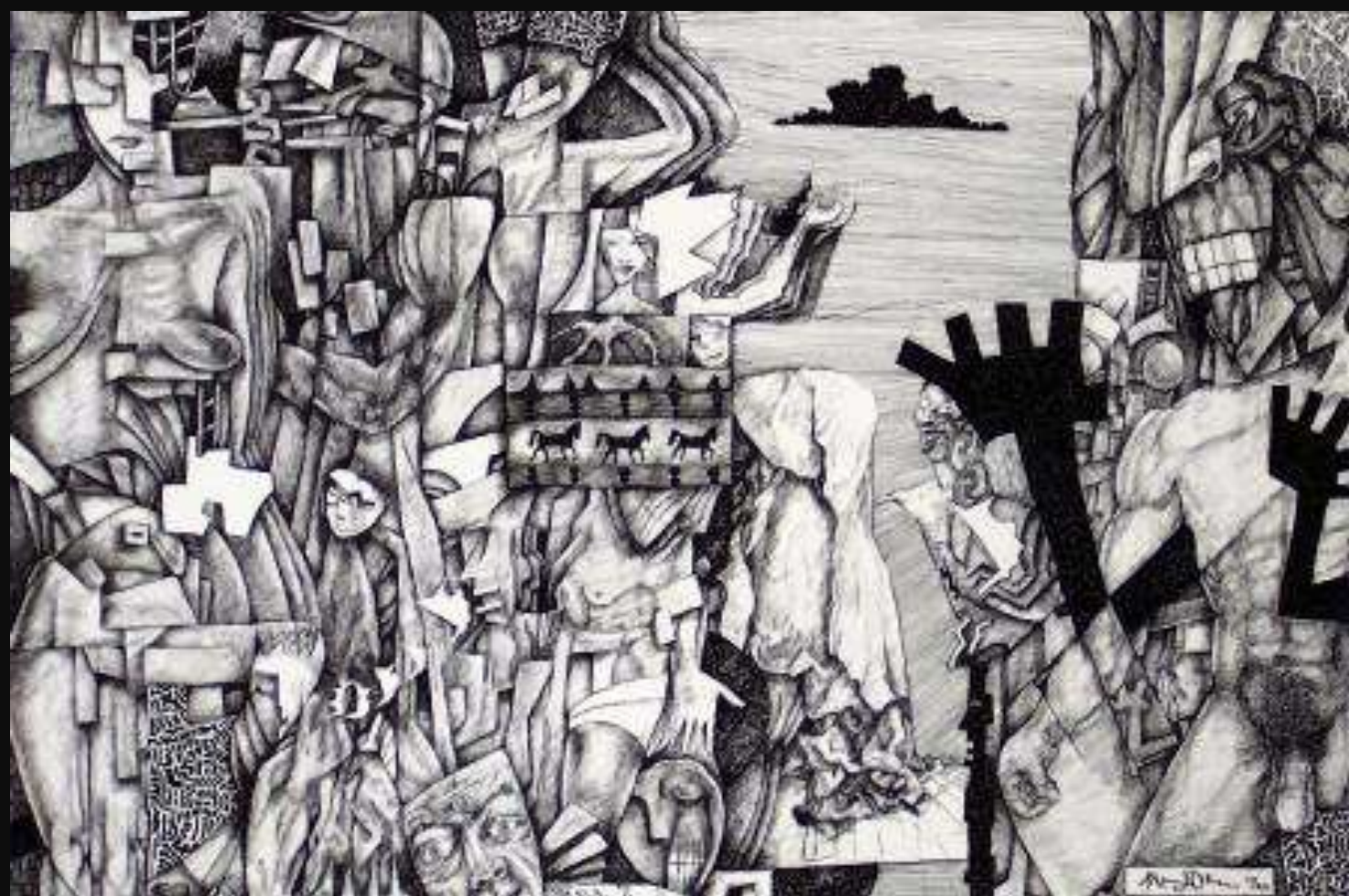
impression of brazil 9507 by norman j. olson

insane robots with porcelain
eyes
run screaming through
the ruins of
Recife ; through the ravaged
folds of
brains damaged by
huffing glue. palm trees
kiss each
other in drunken
revelry and the beach
is nice but smells
vaguely of sewage

perhaps the sky is a blue tropical furnace

statues of poets
and conquistadors
reach
bronze fingers toward
graffiti tags; gang
signs, names
and psychedelic
letters plump
as the belly of a starving
child















Eldon
(a bachelor farmer)
by norman j. olson

When sunlight hid its face in smiles and stars
The violets all knelt and prayed for rain
And Eldon saw the world through iron bars.

In sheds and fields out back black rusting cars
Were grown with weeds barbed wire could not contain
When sunlight hid its face in smiles and stars.

Amid the steel windmill's iron scars
The pump-jack jacked its iron pipe in pain
And Eldon saw the world through iron bars.

It seems these memories are avatars
Of souls that once lived in a human brain
When sunlight hid its face in smiles and stars.

His soul was neat in rows of cultivars
A gentle man who farmed and loved in vain
And Eldon saw the world through iron bars.

His life was calm like water stored in jars
Until in Woodside churchyard he was lain
When sunlight hid its face in smiles and stars
And Eldon saw the world through iron bars.



Could the Right Diet
Promote Better Training

From

TWO

Many

1 Selected

... ..
... ..
... ..









personal poem 3495-9943 by norman j. olson

minutes trickle from
my typing fingers
into wires
and electronic codes. rage
is an equation
and
yes, of course, we are
in fact monkeys
of a sort and have
evolved a bit
more brain than our cousins
the gorillas

time is an insane robot with shiny porcelain eyes

the gorillas will
soon be extinct
and
maybe we will follow. as far
as I can tell
the rocks do not care
and
while time is an
accident of mass that
seems to be of scant interest
to rocks,
my wrinkled typing
monkey fingers
are
worried

Making Civic Art for The Pas



Commissioned by the town of The Pas, Mike Camp's 14-foot steel Inukshuk is destined for the southern shore of the Saskatchewan River. Derived from the Inuktitut $\Delta\text{O}^b\text{r}^b$, plural $\Delta\text{O}^b\text{r}^b\Delta^c$, the inukshuk is a marker thought to have been used for navigation or as a reference point for hunters.













LIVING WET IN YAKIMA by Bill Tremblay

Crickets divide darkness and the gray man
with moustache hunched in a pickup
outside his double-wide

Close on left cheek small crucifix tattoo
twitching like a scorpion visible by kitchen
light streaming out window

him taking sips, watching his wife across
pea-stone lawn washing dishes. By day she
makes up motel bedrooms

to cover mortgage in sync with the *mi corazones*
in *corridos* on his radio making
heroes of *contrabandistas*

with tree-frogs grace-noting *suriana* subtexts
to this man whose bad history
with the Michoacán police

and a 50-year-old's shoulder pain sweating
whether to gun the dealer who beat his
daughter nearly to death

so like his life he cranks the volume as lyrics
dig Aquilante's grave in the sands of *el rio*
where his brother has put him,

no one can say that he's weak. Conde pounds
the wheel once, pulling the Mexican tri-color
with eagle and serpent

down from its perch on the sunshade, snapping
its shaft, pulling the key from the ignition,
shoulders open his door

as the song dies into pine needles, trudges up
flagstone to tell his wife he loves her too much
to spend the rest of his life

in prison. She says she'll tell *los vecinos* their daughter
walked into a door, which none will believe, yet none
will speak of ... out of respect.

More Public Art



Resting in front of the Humanities Building of the University of Oulu, a granite boulder dominates the quad. You can't help but wonder: how did it get out of its cradle....



....and roll all the way over ...





CONTRIBUTORS

A contemporary naive artist, Kaarina Alsta lives and works with textiles in Finland.

Since getting a degree in Fine Art from the University of Guelph, Mike Camp has travelled and lived extensively in remote parts of Canada. These experiences have resulted in the creation of highquality impressionistic landscape paintings. Mike has had numerous one-man exhibitions across Canada. Mike has also been involved in a number of sculpture projects over the years, among them the 14-foot steel Innuksuk for the town of The Pas featured in this issue of *the quint*.

Anna-Liisa Hakkarainen lives and paints in Kinnula, Finland. Primarily self-taught, she began painting in the early 1980s. She finds colour to be of primary importance in her work. Her milieu is often the natural world, in which certain subjects and characters appear repeatedly, such as wild animals and angels.

A painter and sculptor, Mia Hamari lives and works in Finland.

A visual artist, Petra Innanen is involved with many media, painting, drawing, animation, and performance art. Currently she lives and works in Helsinki, Finland. She graduated from the Academy of Fine Arts in Helsinki in 1992 and received her MFA in 1996.

Kaisa Luukkonen is an artist who works and lives in a Finnish town called Tampere. She was born in 1974 in eastern part of Finland, Kuopio. She graduated from the Department of Sculpture of the Art School of Kankaanp in early 2005, and her work consists of performance and installation pieces. In Tampere, she is also involved in Rajataide ry, an organisation that supports young artists finding their places in the art world. Kaisa is a by-producer of Rajataide ry's media-art chain of events called MediaPyht.

A 62-year old poet artist and civil service worker, Norman J. Olson lives and works in Minnesota, U.S.A. . Since publishing his first poem in 1984, after many years of

continuous submission and rejection, he has published hundreds of poems and drawings in 15 countries and all over the USA . Norman worked in a factory printing telephone books from 1968 to 1988 and since then has worked at civil service clerical jobs.

Bill Tremblay is an award-winning poet as well as a novelist, teacher, editor, and reviewer whose work has appeared in seven full-length volumes of poetry including *Crying in the Cheap Seats* [University of Massachusetts Press] *The Anarchist Heart* [New Rivers Press], *Home Front* [Lynx House Press], *Second Sun: New & Selected Poems* [L'Epervier Press], *Duhamel: Ideas of Order in Little Canada* [BOA Editions Ltd.], *Rainstorm Over the Alphabet* [Lynx House Press], and most recently *Shooting Script: Door of Fire* [Eastern Washington University Press] which won the Colorado Poetry Prize. Hundreds of his poems have been published in literary magazines in the United States and Canada, as well such anthologies as the *Pushcart Prize Anthology*, *The Jazz Poetry Anthology*, *Best American Poetry, 2003*, *The Portable Poetry Workshop*, and *Responding to Literature*. He has received awards and fellowships from the National Endowment for the Arts, the National Endowment for the Humanities as well as The Pushcart Prize Anthology and the Corporation at Yaddo. He was a visiting Lecturer at the Univerisdade Nova in Lisbon, Portugal, through the Fulbright Commission. Bill edited *Colorado Review* for 15 years, served as a member of the Program Directors Council of the Associated Writing Programs [AWP], and is the recipient of the John F. Stern Distinguished Professor award for his thirty plus years teaching in and directing the MFA in Creative Writing Program at Colorado State University.

A Finnish artist and cartoonist, Katja Tukiainen works with site-specific narration. She was the regional artist of Uusimaa 1999 to 2001 and the 2003 winner of the Finnish Comic Society's annual Puupää award. She received The Finnish State Prize for Design in 2007.

An art teacher and award-winning designer, Virpi Vesanen-Laukkanen lives and works in Finland. Her playful textiles gently parody the imagery and myths of womanhood.

the quint would like to thank David Douglas Hart, Terrence L. Craig, James Haines, Keith Paquette, Grant Nemeth, Galleria 5, Olun Tadeomuseo, and Kathryn McNaughton for their generous support of this project.

Call for papers

the quint's eighth issue (September 2010) is issuing an open call for papers on any topic that interests writers. We are seeking theoretically informed and historically grounded submissions of scholarly interest which are also accessible to non-academics. As well as papers, *the quint* accepts for consideration creative writing, original art, interviews, and reviews of books to be published throughout the academic year. The deadline for this call is August 15, 2010—but please note that we accept manu/digi-scripts at any time.

quint guidelines

All contributions to *the quint* will be forwarded to a member of the editorial board. Manuscripts must not be previously published, nor should they be submitted for publication elsewhere while being reviewed by *the quint's* editors or outside readers.

Hard copies of manuscripts should be sent to *the quint*, University College of the North, 504 Princeton Drive, Thompson, Manitoba, Canada, R8N 0A5. We are happy to receive your artwork in digital format, PDF preferred. Email copies of manuscripts, Word or RTF preferred, should be sent to the appropriate editor: poetry/fiction ytrainer@ucn.ca; interviews/reviews sbarber@ucn.ca; articles jbutler@ucn.ca; art smatheson@ucn.ca ; creative nonfiction dwilliamson@ucn.ca.

Essays should range between 15 and 25 pages of double-spaced text, including all images and source citations. Longer and shorter submissions also will be considered. Bibliographic citation should be the standard disciplinary format.

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