

A photograph of a sunset sky with orange and yellow clouds. At the bottom, a pair of teal shoes is visible, suggesting a person is standing and looking up at the sky.

the quint

summer art issue

1.3

the quint

volume one issue three.

an interdisciplinary quarterly from the north

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the quint
University College of the North
504 Princeton Drive
Thompson MB
Canada R8N 0A5

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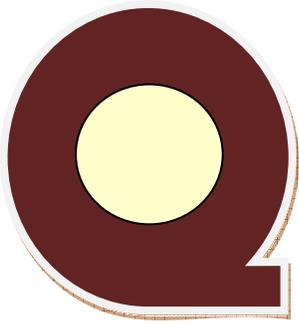
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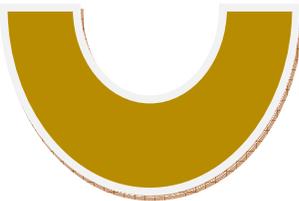
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GALLERY



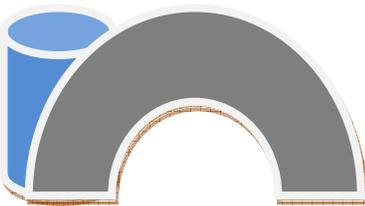
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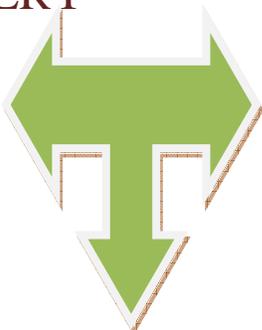
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EDITORIAL

I suppose I could begin this editorial by talking about summer in the North—its intensity, its brevity, its long days, its purity of light, and its bugs. But almost everyone seems to begin their summer issues up here in this fashion.

So...perhaps, it would be best to begin by talking about art. Art here. Art in northern Manitoba. In particular, art in region around The Pas and Cranberry Portage. That is what this issue offers you.

From the representational to the abstract, from alabaster to wood, from water colour to oil to acrylic, the quality and scope of the work in this area of the North is staggeringly good. It calls for (and deserves) as much exposure as possible.

It is not surprising that Irvin Head and a group of aboriginal artists (their work begins this issue) are engaged in designing an installation for the Vancouver Olympics: their creative headquarters being Northern Buffalo Sculptures in Cranberry Portage.

It is not surprising that some of the work by Paul Wolf, Ron Scott, Mike O'Toole, and Linda Munro that is shown here in *the quint* is also on display at the Sam Waller Museum's summer art show, *Inside Out*.

What may startle is the difference and the strength of the artists' networks here. Up North, people tend to work in isolation—often separated by hundreds of miles, they see one another infrequently. Rather than weakening their enthusiasm and support, this lack of contact paradoxically strengthens it.

For the public interested in art, the primary difficulty has been access to it. That too is changing as the importance of collective and individual expression is being recognized. In part, this seems to be the result of galleries appearing and thriving in this area.

In closing, I believe that there is nothing I can (or should) say about the work in this summer issue which is devoted solely to art. The pieces here speak strongly and clearly for themselves. Indeed, to attempt to function as an interpreter or an analyst would be impertinent.

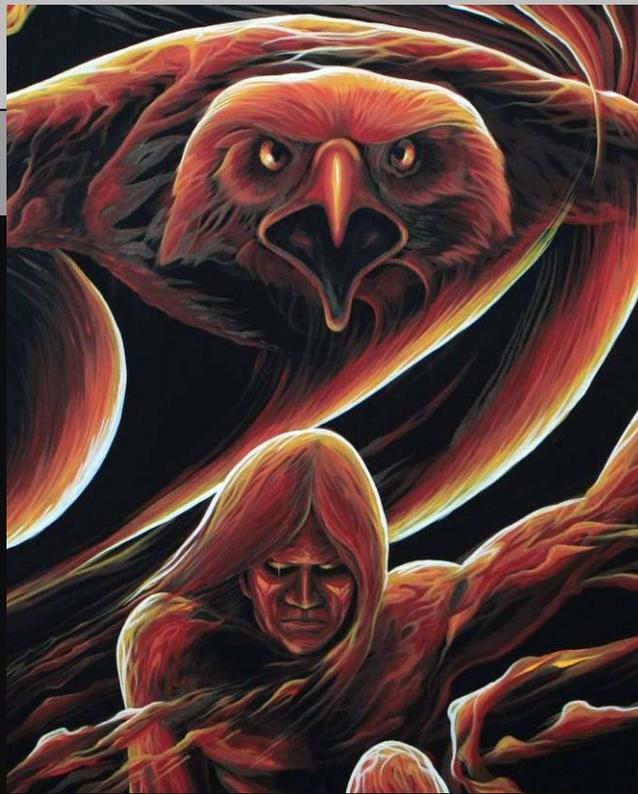
So, welcome to this issue of *the quint*. I hope you enjoy the selection of work presented here. After you visit these galleries, I hope you look forward to the artists who will be presented in our upcoming issues.

Sue Matheson
Managing Editor

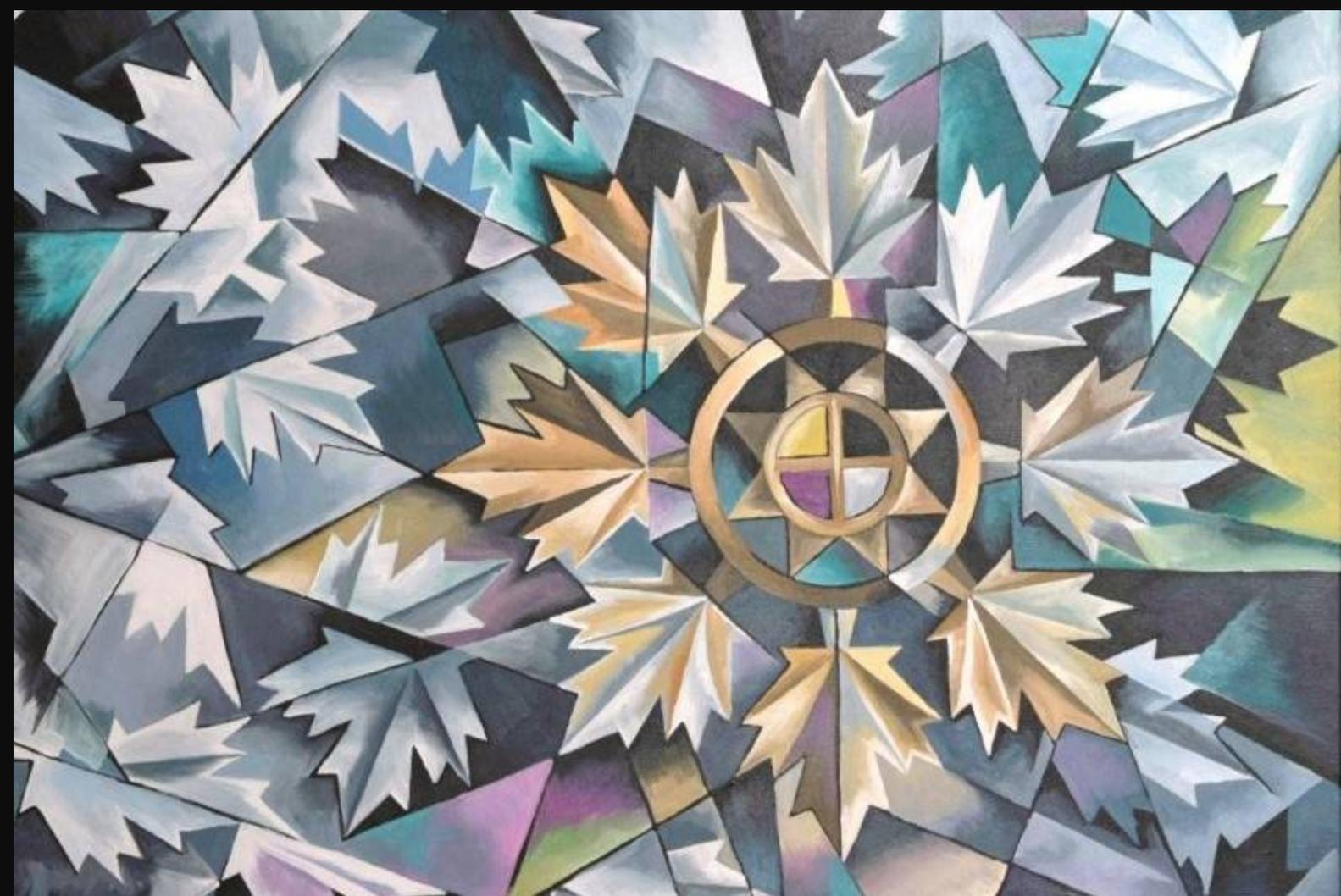
Sneak Preview

the quint is honoured to preview some outstanding works by aboriginal artists who will be contributing exciting and comprehensive shows to our galleries in our upcoming issues.

The following pictures were supplied by Irvin Head from Northern Buffalo Sculptures in Cranberry Portage.





















GALLERY

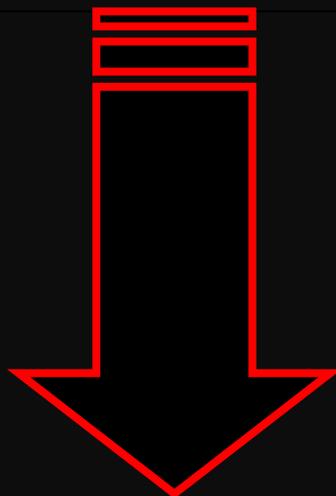
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Irvin Head

Irvin Head said, “One day, I picked up a stone and just started carving.” Irvin’s works are shown throughout North America, Europe, and Australia. An accomplished carver, he works in many media, among them, soapstone, antler, and alabaster. He has chosen to live where he was born and raised, because Cranberry Portage inspires his work. Carving for Irvin is a matter of storytelling. Every piece, he says, has a tale to tell. Committed to the development of Northern culture, Irvin also holds workshops and mentors students of all ages: from eight to eighty. Currently, he is working with a group of aboriginal artists from Manitoba who are creating an installation for the Vancouver Olympics.

WORK IN PROGRESS



















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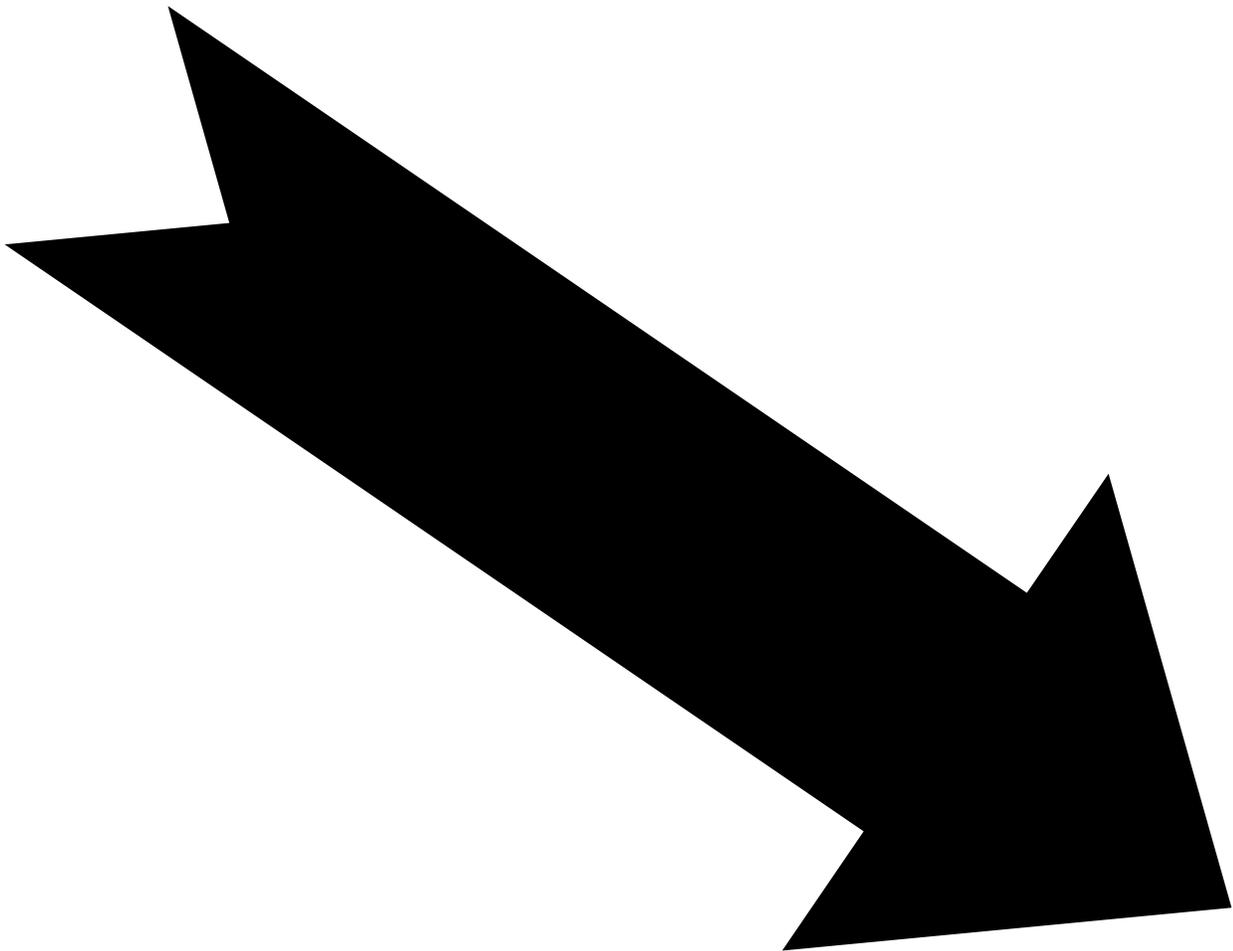
FINISHED WORK





GALLERY

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Paul Wolf

After more than 40 years as a close friend to a number of well known Vancouver Artists, and after having run an Art Sales Gallery in Ottawa (ARTISTS WEST) for more than 10 years, with my ex, Jean Walker, I decided to enrol in art classes at Thompson Rivers University.

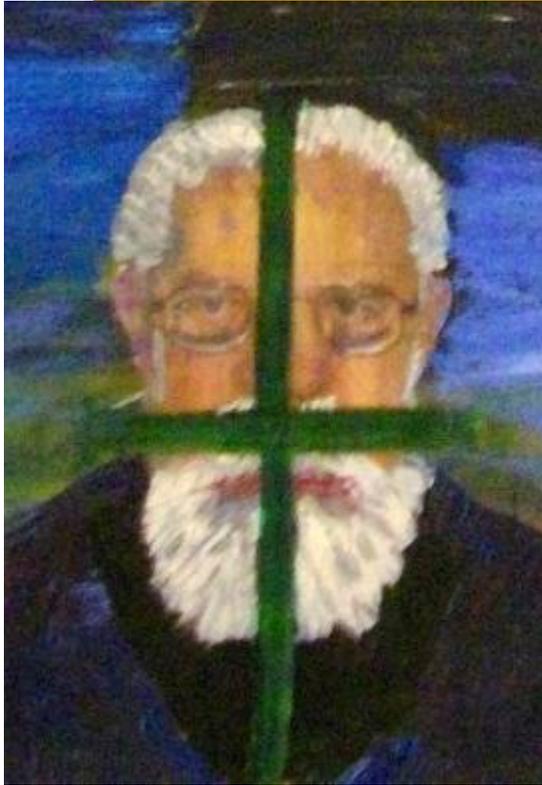
I came to painting late in 2001. I was 67 and living in Kamloops, B.C.

After the first few weeks, as a part-time student I switched and became a full time student in fine arts, specializing in painting. I have never looked back

I work in pastels, acrylic and oils and though I prefer oils, the busy life in The Pas largely confines me to the use of the faster drying acrylic....for the present!

Reflections. . .

Paul Wolf



“THE ANSWER’S STRAIGHTFORWARD:

I came back from Australia and was working nights and going to school days. I was a graduate psychiatric nurse by then. I had been nursing in Australia, and I came back and I wanted to go to university. So I went back to work in the hospital and this strange man by the name of Jock Hearne,

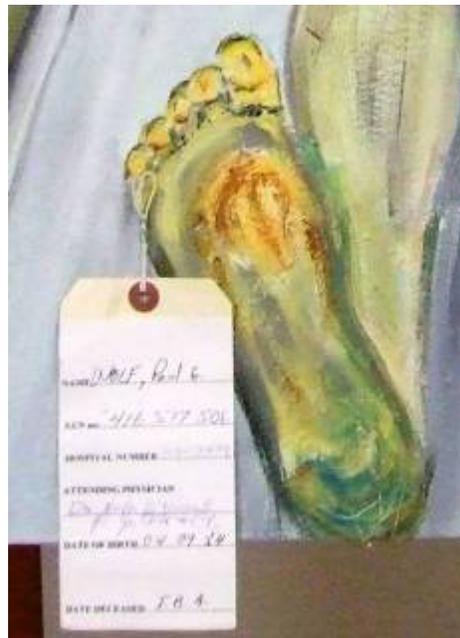
with a round, round face, was one of my students. We were on afternoon shift, and he started talking a little bit about art. and I said, “I’ve always had a kind of idea there must be something to it, but what is this stuff called Modern Art.” He looked at me and he said, “Would you like to meet some artists?” He said,

“I’ve been going to Vancouver Art School, and I’ve just changed because I couldn’t make any money. I’ve got two kids”--and so on. He subsequently had two more kids. Anyway, I said “Sure.” So he took me one afternoon to an early Sixties / late Fifties kind of atelier down in the slums in Vancouver. You know,

Main and Hastings...a second or third storey walk up. I walked in and the place was a bare room, a mattress in the corner, an easel, and an overwhelming smell of oil paint and turpentine...and a mad-looking gentleman who painted by the name of Fred Douglas, who subsequently became well known on the West Coast.

He had a buddy who hung out there...a poet called Kurt Lang. He said, "I'm not really a poet. I'm a psychopath and I don't like working." They were really interesting people. I found them fascinating, and so I kept up with them, and they could put up with me, because much to my

astonishment, I could, as we used to say, dig what they were doing. It fit into the mental frame that I had, and that was very lucky.



Through them I met other artists and sculptors--someone named Dave Marshall, I showed you a piece of his work, and Peter Paul Oakes who was German and also a sculptor, who did print making, and a fellow named David Denby who was a graphic

artist and watercolourist...and another strange character. He came from the Denby clan, and his great grandfather was China Denby. He eliminated the pirates on the Yangtze. He did that by becoming the best pirate of them all. And then when he had them all eliminated on the behalf of the British Navy he left the British Navy with incredible riches and went and settled on the Kamchatka Peninsula and started the salmon fishing industry...and built Vladivostok's hospitals and schools.

Anyway, so I met David Denby, and David introduced me to some more artists. Some time goes by, and I finish university,

and I got a job in Ottawa. David Denby got a job in Ottawa. We knew each other, and people from the West Coast were rare in Ottawa. It was a relatively lonely place.

I get along with most people quite well, but people from Ontario are a little harder to slowly get into, so we stuck close together. About six months after I was there, he said, "You know, we ought to

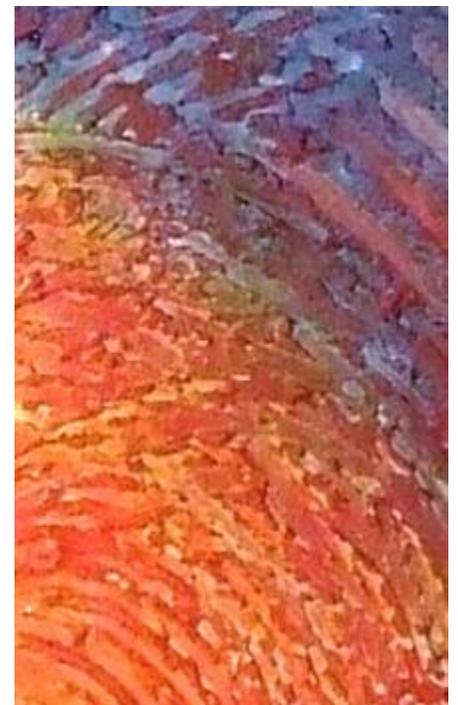


bring paintings in from the West Coast. We can sell well here for our friends, because this is one of the most highly educated towns in Canada." I said, "Sure, that's a great idea."

Well, we became me. (laughs) And I ended up in...well...it was an art business. I signed them all up with contracts and set them up. It was a proper business. I bought a house that had a large basement. It had a gallery down there. And about every four months, three times a year I'd have a show. And I invited all sorts of sorts of people I knew. It was called *Artists West*...still exists and we did well, and I got to see all this great art which really

began to pull me. So I did that with my then-wife Jean. We were selling, I don't know, a hundred and fifty paintings a year for our artist friends.

I would have a show, say a bunch of Jack Ackroyd there, and I've have fifty pieces and I'd sell thirty five. I was able to send him all the money because I talked to the tax people, and I said if I don't charge any mark



up is there a problem, and they said you don't have to make a profit for the first years. For ten years they didn't bother me, and I just ate the costs myself and wrote it off as business expenses exactly as they told me. It more than covered my expenses.

That's how I got interested in art. And then that ended. When I was in the Arctic, I bought pieces of sculpture. I bought pieces of work there, and I kept in touch with the artists as a friend. I was able to follow them and the vicissitudes of their lives and what motivated them. With my friend David Marshall, until very recently I would get through Vancouver every six months or so.



I'd spend a day with him. He was an artist savant, and we would have very interesting conversations. He would introduce me to ideas he had run across, and I'd introduce him to ideas that I'd run across. He'd introduced me early on to architecture and Corbussier, which the group used to call Le Corbu, and Wright and his work.

I really, really, really like architecture and sculpture. They're pretty similar.

That's basically where it all started.

We move up to my sixty fifth birthday, something like that, and we're living in Kamloops, and I'm sort of at loose ends, and my now-wife Kathryn looked at me wisely and said, "You need to do something. Why don't you try painting." I had tried-on my own a few times, and she had given me some introductory courses

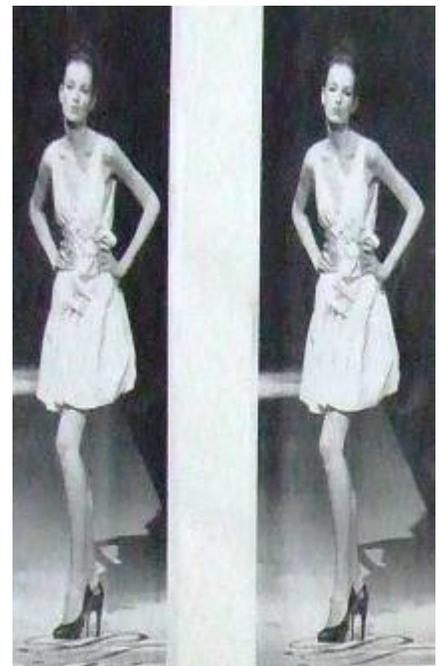


as gifts in Regina where we'd been living previously. I'd done watercolours, which was interesting but I didn't like it. It was not my style. I went to art school to take one course, and I ended up in the Fine Arts. Probably the most interesting thing that happened to me in that was it took a while for us to get down to where we had a piece of canvas mounted, primed and ready to go. I was getting kind of edgy. Finally one day it was time to paint, and I spent four hours doing something with a piece of canvas, and I got so high...so stoned. I had never

experienced anything like that in my life before. I couldn't drive. I had to sit in my car for about twenty minutes just to cool myself down enough to drive. My brain was changed quite clearly. Thank God. (laughs)

I learned a lot from that. I learned that the output mechanism, which is my voice and gestures and so on, and the inputs, which are eyes ears sense smell and so on, are really not adequate to deal with the power of what we have inside ourselves. And I've learned a whole bunch about how my mind works from painting.

Now when I paint, time just disappears. I'm not very good at getting to it, but when I do get to it, it's really great. Through all that I developed my philosophical notions about the importance of art to human beings. And in fact I think that is all there probably is to being human. The rest of us is still very animal."

















NAME, Paul E.
AGE 44
ADDRESS IN HOME
ATTENDING PHYSICIAN
DATE OF BIRTH, Oct 22, 18
DATE DECEASED, Feb 9







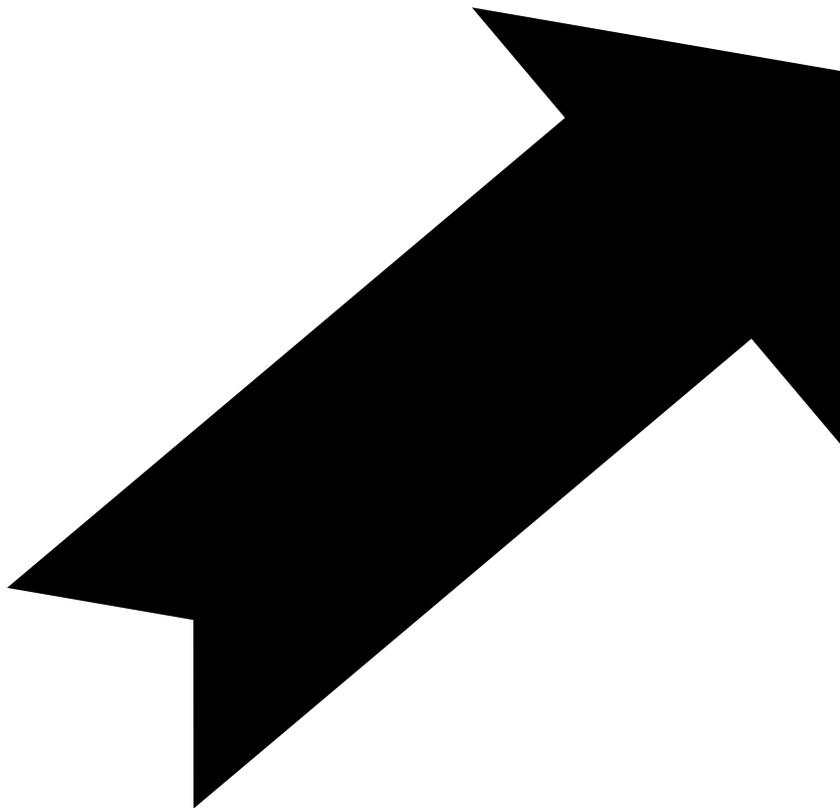




Artist's Statement

Visual arts and music are found in all cultures, in all humanity. In fact, I believe that humankind is distinguished from all the other living beings that inhabit our increasingly crowded and threatened world (threatened by man alone, note you!) most obviously and perhaps solely by ART.

My art has three themes: I bear witness to the irrational in life around me, political, social, and environmental; I am moved to try to capture the beauty of my surroundings, particularly of plains and forest, usually in a manner that is quasi-abstract; and, I try to create works that, though abstract, have a spiritual dimension, that reach into the heart, bypassing the mind that says - "what is that supposed to represent?"



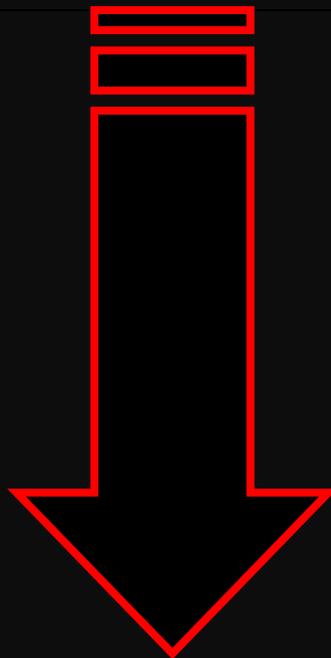
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Ron Scott

Ron is a self-taught turner who has been working wood on his lathe for over 15 years. He turns mainly “found” wood...pieces from the firewood pile or downed wood, salvaged from the forest floor or cutover. His specialty is turning items from “spalted” birch – wood that is highly marbled with the fungal lines of the first stages of decay. Spalted birch from northern Manitoba can vie with any wood in the world for its dramatic figure and unpredictable beauty.

Production



THE FARM





• Toronto • Burlington •
• Calgary • Co.
leev
Manitoba















Great Scott!
Rocky Lake
MB

Spalted
Birch

BEFORE



AFTER



Artist's Statement

“Two passions throughout my life have been the creativity and a love of natural places. I have always loved making things - and I have long sought pursuits that allow me to spend time in the wilderness. In recent years, these two intrinsic forces have come together in the form of my wood turning. I see endless beauty in all aspects of the boreal forest where I live. I love to turn *found* wood, salvaged from the forest floor - chunks of gnarly birch, poplar, maple or ash. The more knots, bark inclusions, bug holes, irregularities and spalting, the better. The wild, unpredictable beauty that is hidden within these pieces never fails to astound and inspire me.”

For The Record. . . .

Ron's turnings have won two Firsts, a Second, a Third and an Honourable Mention in Manitoba's Northern Juried Art Show over the past number of years. He is a juried member of the Manitoba Craft Council, and his works are held in collections across the province, in many parts of Canada, and overseas.

GALLERY

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SELECTED WORKS





































GALLERY

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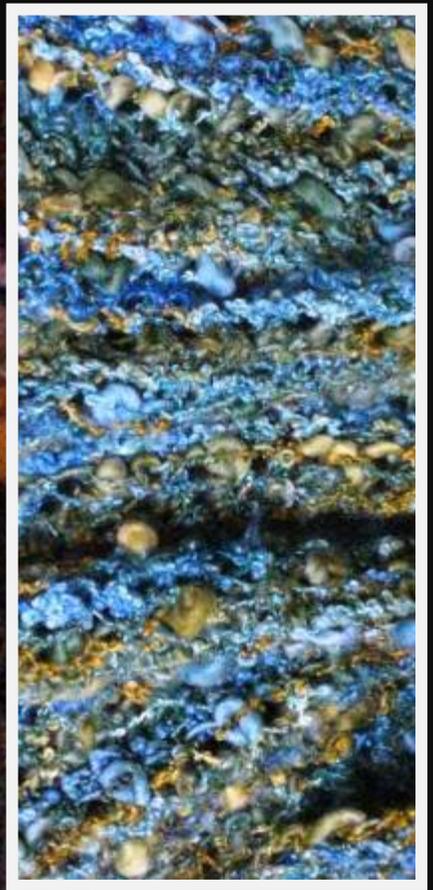
SELECTED MEDIA

Linda Munro

As a child Linda lived on a farm in southern Manitoba. Even in those early years she felt a deep connection to the land and its inhabitants. After moving north to The Pas, she grew to feel the same kind of connection to the northern landscape.

In her early years Linda did some art work of various kinds but most of it was doodling for fun. It wasn't until the early 80's that Linda, on a whim, took an oil painting workshop. She has never looked back. After working with oils for a period of time, she started to work in watercolour. From there she branched out to explore acrylics, pencil crayons, encaustics, soapstone and fibre arts.

Each medium has qualities that elicit her interpretations of the world that surrounds her. She continues to explore many different media and to develop skills in those areas but the mainly used media still tend to be watercolour and acrylic. She loves finding the "unexpected accidents" that occur with watercolour. Although landscapes are the main subject, they often encompass a bit of quirky humour, be it in the title or the painting.







...Linda is basically a self-taught artist but participates in workshops whenever she is able. She even finds that when leading a workshop she learns from all the participants. It is through workshops and participating in artists' retreats where she is able to discuss with other artists that she gains insight and develops her skills and knowledge.

Linda is now retired from a lengthy teaching career and living at Rocky Lake. Her little studio usually has a few pieces in progress as well as several finished ones. She loves to walk through the trails and often finds inspiration in the shape of a tree, the light on the leaves or even a little shaded corner.

Linda's works are in private and corporate collections all over North America and parts of Europe. She participates in the local juried art shows as well as non-juried shows and art and craft sales. She had a solo exhibition at the Burrows Trail Art Gallery.

SELECTED WORKS















Artist's Statement

Art is an expression of a person's view of the world. It is as varied as the individual. It expresses one's thoughts and views on a variety of topics and in a variety of ways. There is no right or wrong: it is simply an expression of that person and each viewer will judge it according to his tastes and opinions.

I feel the lure of the natural surroundings and try to capture that in my work. The play of the light on a subject can transform it into a realistic scene or a mythical illusion. I need to make use of all the senses when creating art. Even if the sense is understood rather than reality, it is present. A wooded glen has a visual and tactile component that is obvious but there is also a sense of smell associated with it.

If a viewer can look at a work and gain some degree of delight, recognition or humour, I am pleased with the result of my work.

GALLERY

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GOING OUTDOORS

Michael O'Toole

Born and raised in New Brunswick, Mike spent most of his time in the woods—hunting, fishing and looking for things to draw.

In 1966, he moved to Northern Ontario where he took a millwright trade in the Pulp and Paper Industry. In 1980, he and his family moved to The Pas, Manitoba, where he applied his trade until his retirement in 2003. In retirement, painting has become a full-time job. He spends a lot of time photographing and experiencing and capturing many wildlife encounters. His love of nature and appreciation and keen eye for detail enables him to paint realistic wildlife creations that everyone can enjoy.

Mike's work has received many awards at juried art shows and people's choice awards. In 1998, 2007, 2008, and 2009, *Ducks Unlimited* sponsored prints of his work.

Happiest in the woods and the studio, Mike is a strong advocate for wildlife preservation. As well, he enjoys his 5 grandchildren and encourages them to draw.

















CONTRIBUTORS

Nationally and internationally acclaimed sculptor, Irvin Head is the proprietor of Northern Buffalo Sculptures in Cranberry Portage. Committed to the preservation and development of Northern culture, Irvin mentors artists of all ages and supports the creative work of students in Manitoba.

Established painter and fabric artist, Linda Munro lives and works on the shores of Rocky Lake, north of The Pas. Incredibly versatile and technically sophisticated, her work attracts Canadian, American, and European buyers.

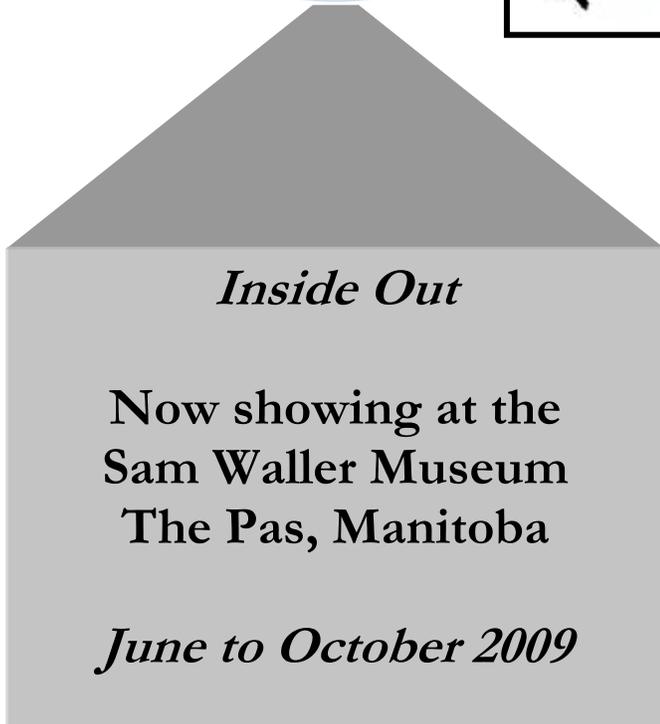
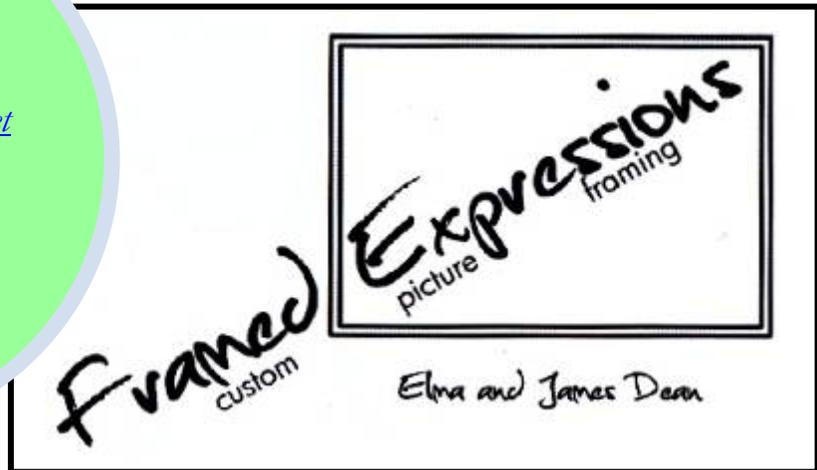
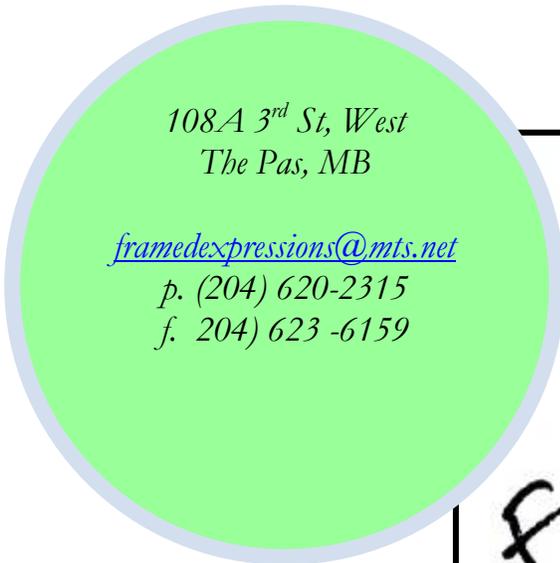
Avid outdoorsman, Michael O'Toole specializes in award-winning representational works that are recognized throughout North America. Committed to wildlife preservation and the development of other artists, Mike feels painting is the most fulfilling work that he has done to date.

Award-winner, Ron Scott is a self-taught turner who has discovered working with wood to be “addictive.” His current interest in birch has resulted in a spalt farm behind his house on the shores of Rocky Lake, north of The Pas.

Iconoclast, Paul Wolf began painting later in life. He has lived in almost every region of Canada. Currently living in The Pas, Paul is furthering his interests in modern art, sculpture, and architecture.

Thank You

This issue of *the quint* would like to thank Cathy-Mae Cooper, Keith Paquette, George Piccott, Virginia Goulet, Kathryn McNaughton, Yvonne Trainer, John Butler, David Williamson, Sandra Barber, and John Hansen for their patience, generosity, suggestions, support, energy, and encouragement.



call for papers

the quint is issuing an open call for its fourth issue (September) on any topic that interests writers working in the North. We are seeking poetry, creative nonfiction, visual art, interviews, reviews, and theoretically informed and historically grounded submissions of scholarly interest which are also accessible to non-academics. The deadline for this call is August 15, 2009—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 to ytrainer@ucn.ca; interviews/reviews to sbarber@ucn.ca; academic articles to jbutler@ucn.ca; visual art to smatheson@ucn.ca; and creative nonfiction to dwilliamson@ucn.ca.

Articles 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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