Saskatchewan’s Visual Arts: Developing a Contextualized Digital Collection

Mark Vajčner
University of Regina
Emma Lake – Ted Godwin and John Ferren, 1960
Minoru Yamasaki at opening of University of Regina Library, 1967
Regina Five, 1960
Terrence Heath
Joe Fafard
Fafard – “Vincent” (Van Gogh), 1985
Fafard – “Assyrian Cows”, 1987
Fafard – “Joan of Arc”, 1989
Saskatchewan's Visual Arts are celebrated in this innovative, online, archival exhibit. Developed by the University of Regina Archives and Special Collections, this exhibit explores the significant link between the creation of the Saskatchewan Arts Board in 1948 and the artistic initiative experienced post 1950.

The project reflects on these artists that have raised the profile of visual arts within Saskatchewan, following the establishment of the Saskatchewan Arts Board. The Arts Board's mandate to provide financial support to the Arts encouraged a new level of artistic growth within Saskatchewan and made way for some of the province's most noteworthy and memorable artists.

The exhibit currently looks at the contributions of eight notable Saskatchewan artists, consisting of: Ken Lockhead, Art McKay, Ron Bloore, Ted Godwin, Doug Morton, Jack Sures, Joe Fafard and Vic Cyanisky. These artists are noted for their energy and determination to bring the art world to Saskatchewan. Under their guidance and participation organizations like: the Norman Mackenzie Art Gallery, the Department of Art at Regina College and at the Emma Lake Artist Workshops, flourished.

Over 150 memorizing documents have been scanned or photographed from the Archives. This material includes unique archival materials like plans and sketches as well as original artworks such as paintings and prints. Also captured in the exhibit are photographs, slides and audio interviews with the artists. This fascinating range of material presents a rare look into the lives and work of these individual artists.

The material in these collections date from the early 1950's to the present, with the anticipation of new acquisitions. The exhibit is intended to be a communal space where historians, artists and other researchers may share information and materials, thereby filling the gaps of Saskatchewan's Visual Arts: Post 1950.
Doug Morton – Regina Public Library Mural, 1968
University of Regina Metadata Element Set

- **Descriptive elements**
  - Sculpture – Original art object
  - Slide – Archival object

- **Technical elements**
  - Scanning process
  - Master file (TIFF)
  - Derivative file (JPEG)
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<td>Capture Date</td>
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<td>Copyright</td>
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<tr>
<td>Title</td>
<td>Proposal for a new international airport, Bedford, New Brunswick</td>
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<tr>
<td>Date of Creation</td>
<td>2005</td>
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<td>Author</td>
<td>University of Regina and Special Collections</td>
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<td>Subject</td>
<td>The proposal includes a map of the proposed new international airport and a detailed description of the proposed location and facilities. It also includes information on how the airport will benefit the local community and the province.</td>
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<td>Airport, Bedford, New Brunswick, economic development, tourism, transportation, infrastructure</td>
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The proposal for the new international airport in Bedford, New Brunswick, is a comprehensive plan that outlines the potential benefits of the airport to the local community and the province. It includes a detailed map of the proposed location and facilities, as well as a description of how the airport will contribute to economic development and tourism. The proposal also highlights the importance of infrastructure in promoting growth and development in the region.
Embedded Elements
Arthur Fortescue McKay, generally referred to as Art McKay, was born in Nipawin, Saskatchewan, in 1928. A member of the Regina Five, McKay gained international recognition when his work was included in the Post Painterly Abstraction show in Los Angeles in 1964. Following high school McKay joined the army, but by the time his training was over, so was the war. The army had given him aptitude tests upon discharge, which showed his ability to be in writing, visual art and music. McKay chose art and went off to the Provincial Institute of Technology and Art in Calgary (1946-1949). After art school McKay, and wife Lari, left for Europe where they worked in England and later studied in Paris at the Académie de la Grande Chaumière. He also studied at Columbia University and the Barnes Foundation in Merion, Pennsylvania in 1956 and 1957, traveling back and forth between New York and Merion for classes. Returning to Regina in 1953 McKay enrolled in art history class at the School of Art, University of Saskatchewan, Regina Campus. The following year he was hired by Ken Lochhead as a Special Lecturer in Art with the School of Fine Arts at Regina. He became Associate Professor of Art in 1956 and served as the Director of the School of Art from 1964 to 1967.

McKay is most noted for his scraped enamel mandalas, which utilize circular and rectangular formats to create highly contemplative images reflecting his interest in Zen Buddhism. Among the various influences on his development, McKay stated that it was fellow Regina Five artist Ron Bloore’s use of the mandalas that was crucial to his own work. In the 1970’s he continued to paint...
Saskatchewan’s Visual Arts

http://ourspace.uregina.ca/SaskatchewanVisualArts/
Image References

- Emma Lake – Ted Godwin and John Ferren, 1960 (89-5 #1)
- Minoru Yamasaki at opening of University of Regina Library, 1967 (80-20 #1155)
- Kenneth Lochhead, 1953 (86-29 #18)
- Regina Five, 1960 (80-20 #847)
- Terrence Heath (courtesy Terrence Heath, photo credit: June Clark)
- Joe Fafard (courtesy Fafard Studios)
- Vincent (Van Gogh), 1985 (2006-1 #89)
- Assyrian Cows, 1987 (2006-1 #269)
- Joan of Arc, 1989 (2006-1 #1719)
- Regina Public Library Mural, 1968 (87-43 box 4)
- The Dignitary, 1953 (86-29 file 155 photo 141)