



20th Anniversary
Placemaker Artwork Catalogue
1994 – 2015 City of Saskatoon



Foreword

Art provides an opportunity for us to come together and celebrate our diversity. It challenges, engages and inspires us to see the world in new ways.

The City of Saskatoon's (City) rich art collection was created by generations of artists and community leaders and we continually encourage submissions from artists from every walk of life.

After 20 years, the Placemaker Program has given the City a tremendous legacy of public art. Art and culture will continue to have important places in our Strategic Plan and the future of our City.

A handwritten signature in black ink, appearing to read 'Charlie Clark', with a stylized, cursive script.

Charlie Clark
Mayor

Placemaker Program

The City of Saskatoon (City), in consultation with the Business Improvement Districts, manages the Placemaker Program.

The mandate of the Placemaker Program is to add significance to civic spaces, to engage with audiences and to promote an appreciation for contemporary art practices through temporary public art. All proposals are considered by the Public Art Advisory Committee (PAAC) and selected based on the criteria and outcome goals stated in the request for proposals. The first leased artworks were installed in 1994.

Public art refers to artwork that has been planned and executed in the public domain, in any media, that is visible and accessible to all.

Artist Statement about the Catalogue

During my journey of 66 Physiognomies, I have been touched by the beauty and uniqueness from the people, history, culture, art and landscape in Saskatoon. It has been a joy and opportunity to explore public art practice and to meet new people. The experience has benefited my well-being and artistic development and has allowed me to offer something back to the community. I certainly hope the readers enjoy both the vitality and diversity of the Placemaker Program, as I have.

In my roles as an artist and a spiritual practitioner, I truly believe that public art is essential for well-being, as it provides an open channel or creative expression and interdependence.

To the well-being of every person, and every being in Saskatoon, creative with love and freedom, may you be well and in peace.



Jinzhe Cui

About the Artist

Jinzhe Cui

The traditional black and white ink drawings of Jinzhe Cui contain skillfully rendered images and diverse, decorative elements such as details from Buddhist symbols, characters in the ancient myth legend, Chinese auspicious patterns, and paper cut segments. These elements are built and disassembled within the abstracted, accidental landscapes of ink blots and spills.

Exploring how patterned, decorative elements dissolve into an ink splashing landscape, Cui constructs a unique, beautiful, and sometimes terrifying world. Encountering images of characters, realistic and fantastic, within the threat of disintegration and incoherence, they are mediated in a balance between dynamic and static. Elements are at times united and at other times mutated and revealed in their transitory, shifting and contingent forms. There is a sense of the familiar as well as the surprising, combining within the chaos and contingency of an ink flow.

Cui views her work as an Oriental diagram - a reflective meditation of the prosperity of interactions and the singular isolation that can be found in the unlimited diversity of nature and form. The work reveals hybrid realms sprinkled by moments of intuition, poetry, fantasy, growth and collapse that are both oppressive and attractive. Her work is lush and bold, with moments of careful refinement and delicacy that displays the possibilities of ink drawing construction and elaboration, but also of destruction and dissolution inherent in the natural world.

These works are often displayed in traditional forms, interworking with multi-media visual and sound landscapes.

About the Project

66 Physiognomies

The City's temporary public art program takes a look at its 20-year history with the selection of the 2015 project, 66 Physiognomies, led by local artist Jinzhe Cui. Cui's project responds to and interprets the past 66 Placemaker artworks with a traditional Chinese-style scroll ink drawing, illustrated cards, a video and an artist's book.

66 Physiognomies uses a multi-art approach bringing to the public a fresh perspective on the City's Placemaker Program history and relevance to contemporary audiences and artists alike. By creating visual and experiential documentation of the Placemaker artworks, this project infuses the experience of everyday life with awareness of the artworks in their public environment, fostering a contemplative practice among artists and audiences. Through the artistic context of encounter, documentation, and interpretation using video, pen-and-ink drawings (reproduced as cards), and reflecting the whole in a long scroll ink drawing, this work enacts the public art experience of the Placemaker Program. In doing so it reinforces Saskatoon's reputation as a leading city in public art, reflecting the diverse physiognomies of place through its people, culture and topography.

This endeavor speaks with new voices through the work of participating local artists, writers, scientists, a group of four men and women including Chinese immigrants, Métis and Indigenous native artists working together in visual, written, video and craft construction.

Public art creates an external environment within a specific physical landscape; contemplative practice of silent presence and appreciation creates an inner space within each individual's heart. Public art not only infuses the external environment, but also has the potential to create or maintain an inner space within the human heart. These impressions and associations are in dynamic equilibrium with the environment, and shape the experience of this project through six place-specific events. Meditation cushions created for and placed at each event attendees to sit, relax, contemplate, view images and then record their own impressions on cards bearing reproductions of the long scroll ink drawing which they can keep or send to others. Both the video encounters and the cards are offered at the events in a multi-level contact for new and returning visitors to Saskatoon's Placemaker sites, celebrating our diverse communities, and fostering the goodness of human connection as the basis of our region's strong cultural diversity.

Western Peace Wall

Leslie Potter

Welded steel, Rust finish

Near Victoria School, Broadway Avenue and 12th Street

Lease start: 1994/6/8, Lease end: 1995/6/7, Purchased 1997

Artist statement

Perhaps, if we did not cherish the walls we build around ourselves, our properties (fences), and our countries (borders), we would have less conflict in the world. This sculptural wall has been deconstructed to symbolize the need to dismantle barriers to world peace.



Visionaries

Leslie Potter

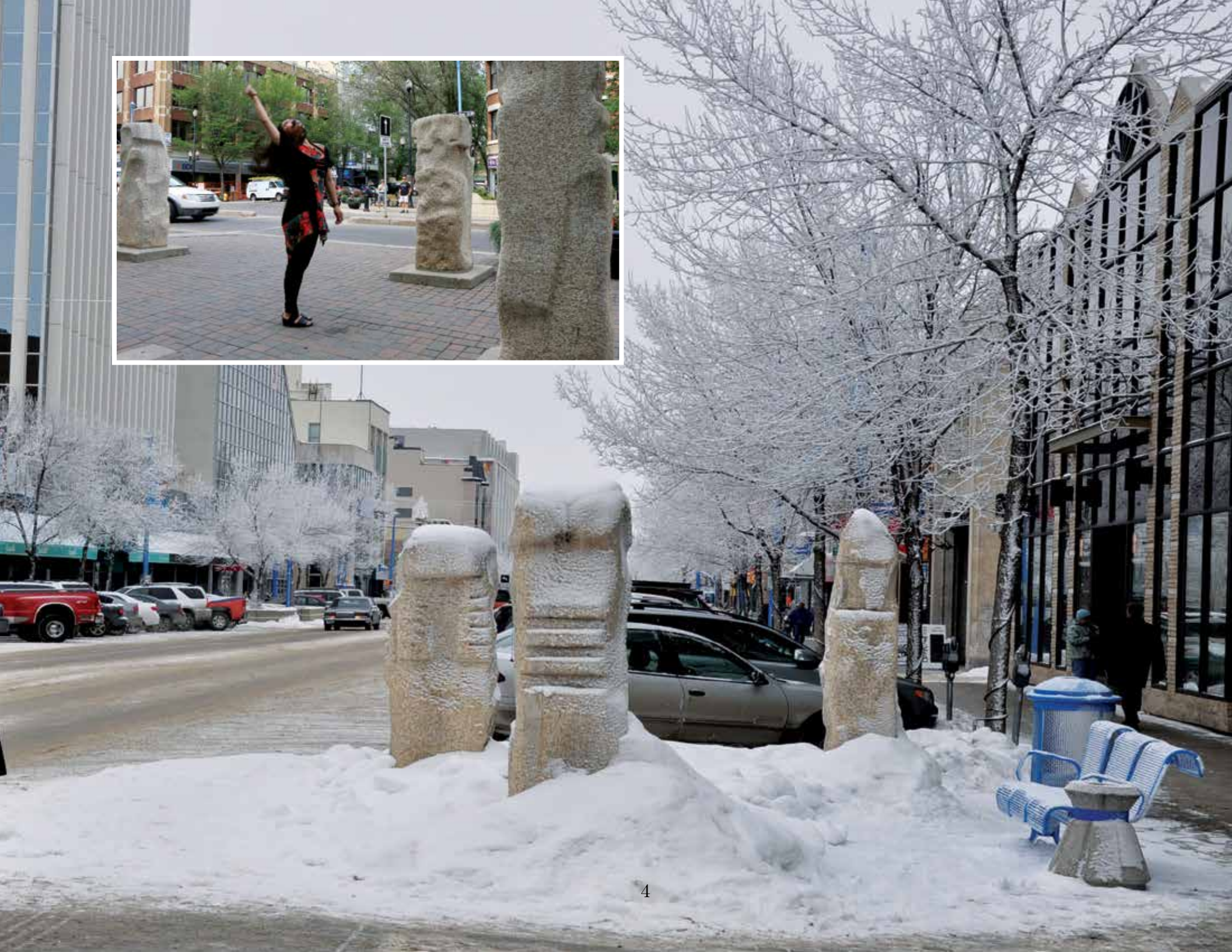
3 pieces, Tyndall stone


21st Street and 2nd Avenue South

Lease start: 1994/6/8, Lease end: 1995/6/7, Purchased 1997

Artist statement

These stones represent archetypical figures expressing the need to develop peace in our time. They are waiting for the world to enter a state of peace.





First Watch
Douglas Bentham
Welded steel
Near Delta Bessborough Hotel, Spadina Crescent and 21st Street East
Lease start: 1994/6/14, Lease end: 1995/6/23

Artist statement

With its wagon-like base and vertical columns, this abstract sculpture brings architectural scale to a figurative stance - a quiet sentinel.



ASKATCHEWAN



Eternal Hour
Douglas Bentham
Welded steel, paint, rust, wax
20th Street and Avenue B South
Lease start: 1994/8/2, Lease end: 1995/8/2

Artist statement

Through its interplay of box-like elements this abstract sculpture shows strong contrasts between open and closed volumes, between light and shadow, reinforcing its quiet, figurative stance.






Peace Warrior #1
Leslie Potter
Welded steel
20th Street and Idylwyld Drive
Lease start: 1995/6/14, Lease end: 1997/6/13

Artist statement

This sculpture is an archetype, and like an alien in a dream, firmly presses for world peace.






Soul of the Land
Edward Gibney
Limestone with a natural granite centre
Near Delta Bessborough Hotel, Spadina Crescent and 21st Street East
Lease start: 1995/6/23, Lease end: 1996/6/22, Purchased 1997

Artist statement

This sculpture grew out of interests in developing spatial tensions and implied forces within a block, bringing together stone carved by man and stone carved by nature.






Eternal Hum
Douglas Bentham
Welded steel, paint and wax
Broadway Avenue and 10th Street
Lease start: 1995/6/27, Lease end: 1999/9

Artist statement

This abstract sculpture offers an arrangement of box-like elements that create a strong contrast of light and shadow. It is designed to create a psychological interior in which a certain timelessness is hidden - the intrigue of past, present and future.



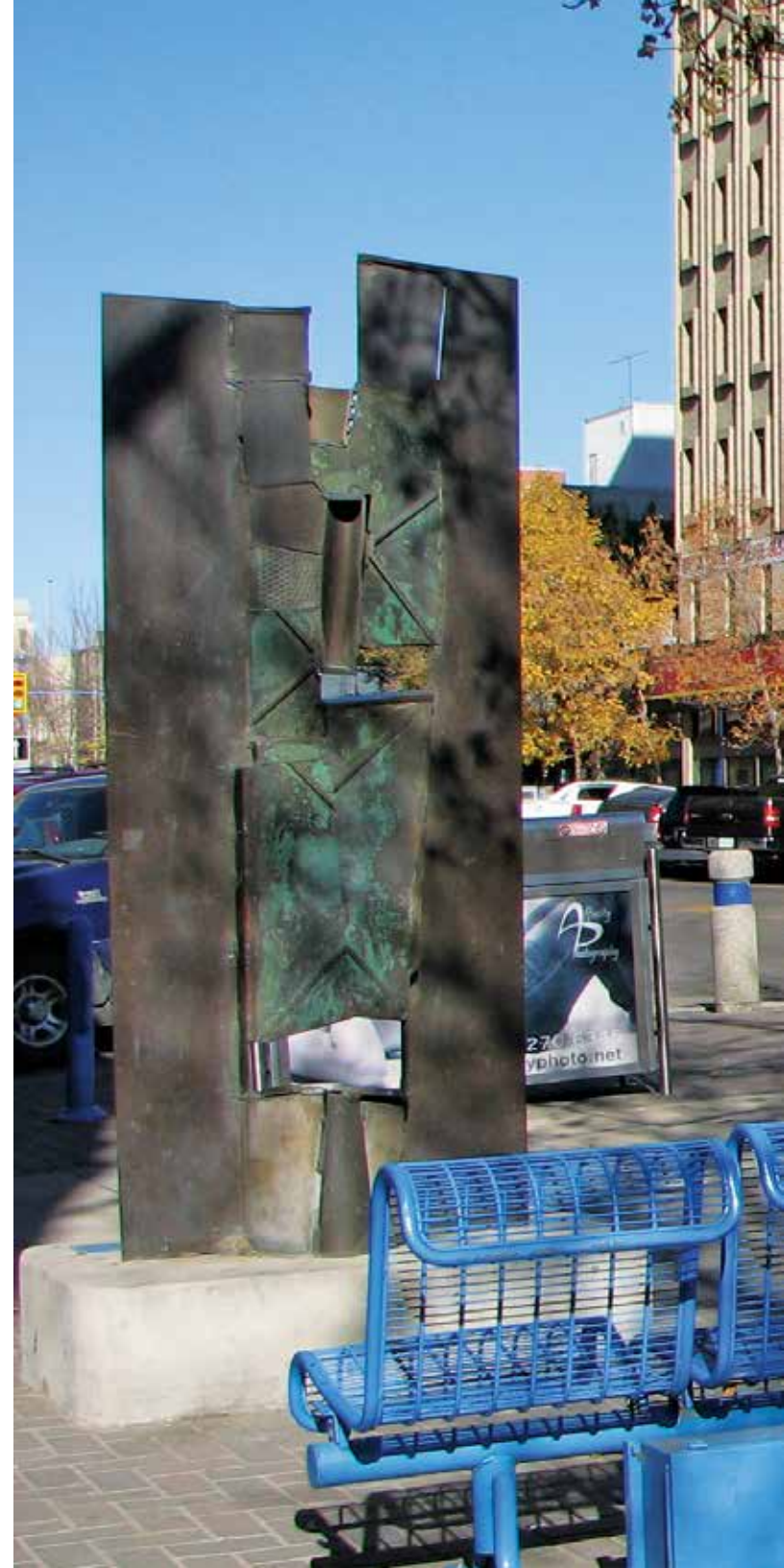
Photo credit: Douglas Bentham



Doors - Walk in Beauty
Douglas Bentham
Bronze and brass
2nd Avenue South of 21st Street
Also exhibited at 3rd Avenue South and 21st Street East
Lease start: 1995/6/27, Lease end: 2014/3/7

Artist statement

This abstract sculpture offers two distinct views- an interchangeable front and back. It evokes a psychological interior in the viewer's imagination, the mystery behind a closed door (a secret garden perhaps?) or a similar inner sanctum.



Care Giver
Floyd Wanner
Dolomite
22nd Street East and 3rd Avenue North
Lease start: 1997/5/25, Lease end: 1999/5/24




Dream Maker
Floyd Wanner
Dolomite
20th Street and Idylwyld Drive
Lease start: 1997/5/25, Lease end: 2005
Donated by artist 2015

Artist statement

Before your dreams float away, reach out and grab hold. Be your own dream maker.





Piano Forte
Leslie Potter
Painted steel
Near Delta Bessborough Hotel, Spadina Crescent and 21st Street East
Lease start: 1997/6/19, Lease end: 2001/6/18
Installed at Albert Community Centre when lease expired,
Purchased 2015

Artist statement

All musical instruments reside in the world of sculpture. The more successful they work in the visual sense, the better they sound.





Mika-The Protector
Leslie Potter
Welded aluminum and paint
20th Street West and Avenue B South
Lease start: 1997/9/8, Lease end: 1999/9/7





Harlequin
Douglas Bentham
Welded steel and paint
2nd Avenue, between 20th Street and 21st Street
Lease start: 1997/10/6, Lease end: 1999/10/5





Triad
Douglas Hunter
Granite and steel
TCU Place, 35 - 22nd Street East
Lease start: 1997/10/10, Lease end: 1999/9/29





Windbells
Leslie Potter
Steel, copper, bronze and aluminum
Main Street and Broadway Avenue
Lease start: 1997/10/13, Lease end: 1999/10/12






The Bond
Floyd Wanner
Dolomite
South East corner of 20th Street West and Avenue B
Lease start: 1999/5/25, Lease end: 2005

Artist statement

*Mother- obstinate child,
temporarily separated by conflict,
but inevitably strengthened in their bonding.*





Dissonant Dancers
Neil McLeod
Iron and steel and enamel paint
Sturdy Stone Centre, 122 - 3rd Avenue North
Lease start: 1999/9/16, Lease end: 2001/9/15


Artist statement

Symbolic of the curve of time, the graceful “M” configuration celebrates the new Millennium.

A bird and butterfly dance, two free spirits in search of one harmony in the new century.

Reject the stresses and strains which bring dissonance to your life; seek harmony in the millennia ahead.





Buskers
Kevin Quinlan
Reinforced concrete & lath
Broadway Avenue and 10th Street
Lease start: 1999/9/25, Lease end: 2014/3/7

Artist statement

Musicians are always a welcome sight in Saskatoon. This sculpture uses a combination of positive and negative shapes to form the tone. The lines carry the rhythm and the concrete and steel medium carry the base.

The spirit of the musician leads us all.





Muskox
Floyd Wanner
Dolomite
North East corner of 20th Street and Avenue C
Lease start: 1999/10/5, Lease end: 2005, Purchased 2006


Artist statement

“Keeping the wolf at bay!”



Loan & Resal





Insignia II
Rick Luczka
Welded steel and paint
241- 2nd Avenue South
Lease start: 1999/10/22, Lease end: 2001/10/21

Artist statement

This is a rhythmic collaboration of geometric shapes assembled in a suggestive manner to invite the viewer to associate the sculpture with individual interpreted symbols.



Musicians

Leslie Potter and Alicia Popoff

Steel, concrete and paint

21st Street and Spadina Crescent

Also exhibited at Broadway Avenue and Main Street

Lease start: 1999/10/25, Lease end: 2014/3/7

Artist statement


Sound messengers

Within their words and notes

The musicians bridge the world

And beckon to the sky in song





Head
Douglas Bentham
Mild steel, paint and wax
First installed at north side of City Hall
Relocated to 20th Street and 1st Avenue
Lease start: 2000/6/25, Lease end: 2014/3/7

Artist statement

This abstract sculpture, derived from the primitive imagery of African masks, has been deconstructed into simple planes and spaces.





Garland
Douglas Bentham
Painted steel
TCU Place, 35- 22nd Street East
Lease start: 2000/10/7, Lease end: 2005

Artist statement

This dynamic collaboration of colour and form echoes the seeming effortless grace we appreciate in all great theatrical performances - the talent for making something difficult appear easy.






Pineapple Sky
Leslie Potter and Alicia Popoff
Steel, concrete and paint
South East Main Street and Broadway Avenue
Lease start: 2001/11/5, Lease end: 2003/11/4





Silent One
Leslie Potter
Steel, concrete and paint
241- 2nd Avenue South
Lease start: 2001/11/13, Lease end: 2003/11/12





Harpo
Leslie Potter
Painted concrete
Frances Morrison Central Library, 311 - 23rd Street East
Lease start: 2001/11/13, Lease end: 2005

Artist statement

In one tone

A chord is heard

And all around, in silence

Listen



Affinity

Neil McLeod

Painted steel

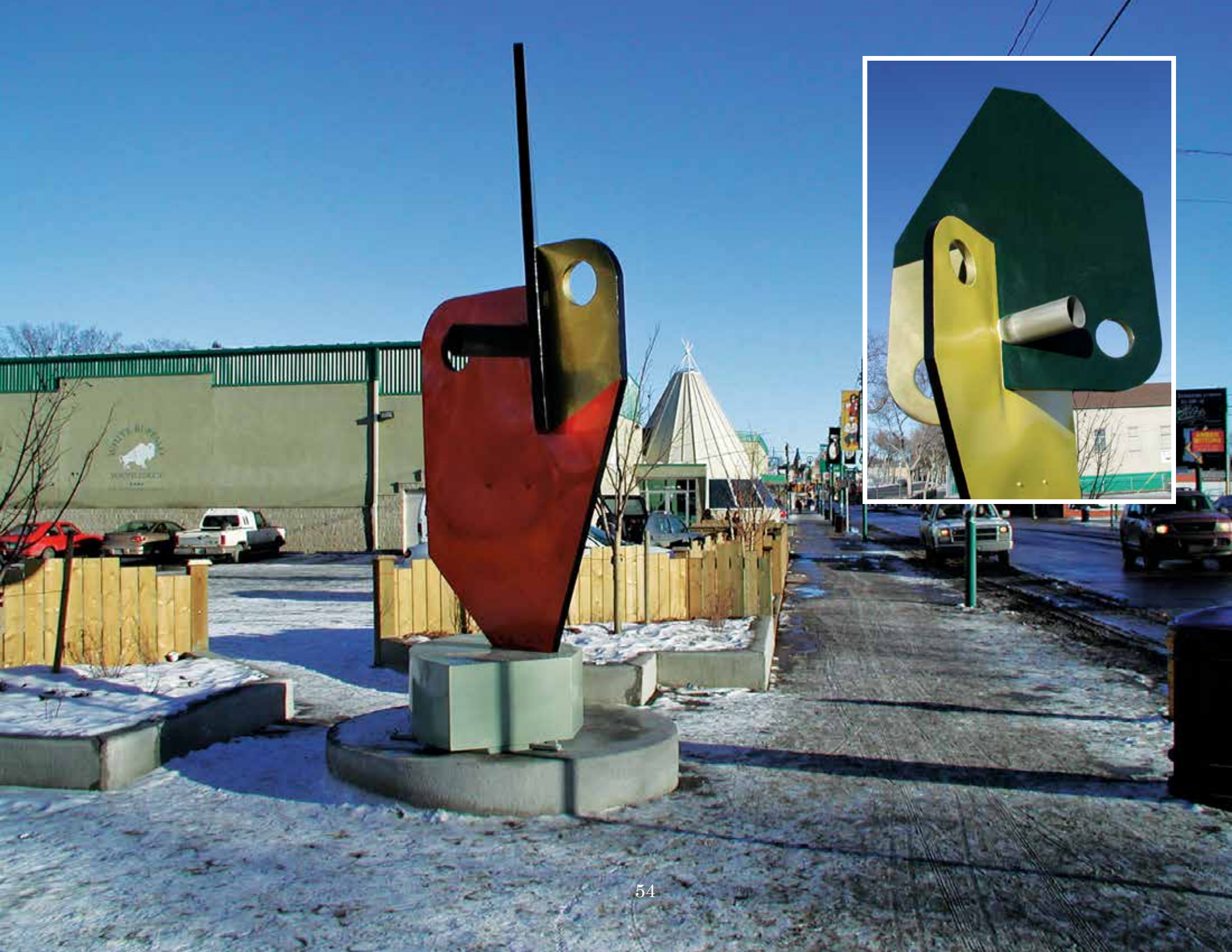
North East 20th Street and Avenue G

Lease start: 2001/12/29, Lease end: 2005

Artist statement

Faces of Intuition

Destiny left to be Destiny






Cascadence
Edward Gibney
Dolomite and steel
NE corner of 22nd Street and 5th Avenue
Lease start: 2002/9/19, Lease end: 2015/3/7

Artist statement

This sculpture is about movement and texture. It amalgamates the rhythmic climbing of the stone up the column, and the flowing cascade back down the steel elements.





Consent of the Will
Douglas Bentham
Painted steel
South East corner of Broadway Avenue and Main Street
Lease start: 2004/4/17, Lease end: 2006

Artist statement

This totemic sculpture telescopes upwards, with its slightly askew ascendancy, towards an unknown goal. Embracing notions of gravity, of rising and falling, or gracefulness, it reveals a certain vulnerability.

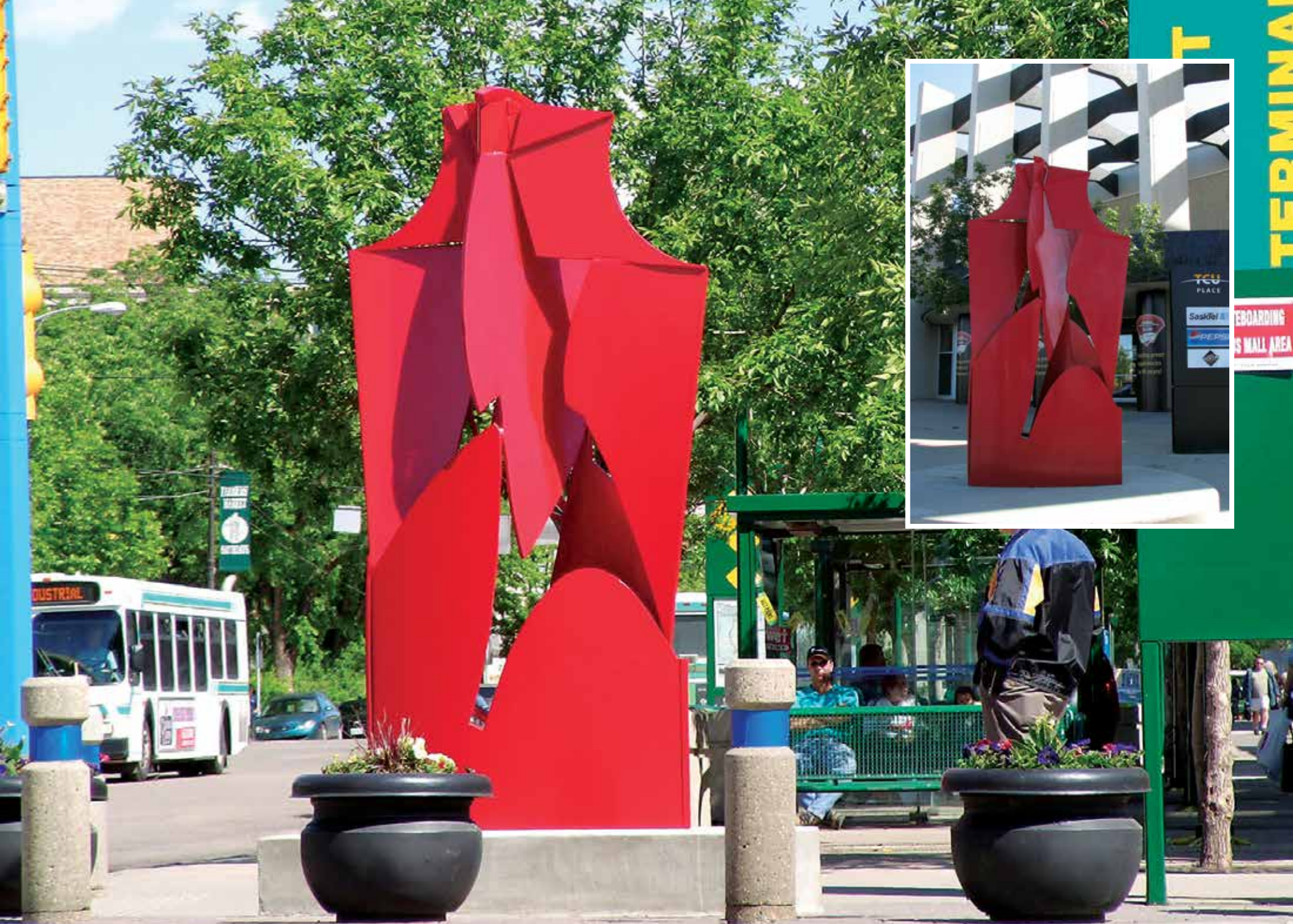




Arabesque
Douglas Bentham
Steel and paint
Bus Mall , 23rd Street and 2nd Avenue
Relocated to TCU Place, 35 - 22nd Street East
Lease start: 2004/6/18, Lease end: 2014/3/7

Artist statement

As reflected in its title, this abstract sculpture gracefully and elusively folds into itself, only to unfold again. A different angle of view unveils a new perception. But always, it affects its surroundings through its dynamic presence.





Jazzman


Leslie Potter

Metal

South East corner of 21st Street and 3rd Avenue

Lease start: 2004/11/1, Lease end: 2006/10/31





Unfurled
Douglas Bentham
Welded and burnished stainless steel
25th Street and Spadina Crescent
Lease start: 2004/12/10, Lease end: 2006, Purchased 2006

Artist statement

This sculpture celebrates our city's development, expansion and maturation. Like a tree rooted, then ascending and blossoming "Unfurled" becomes a visual celebration of spirit – depicting the optimism inherent in thriving, growing community.



Boomerang Bench

Leslie Potter

Brushed welded aluminum

Frances Morrison Central Library, 311 - 23rd Street East

Lease start: 2005/9, Lease end: 2010/9








Stoic Dignity
Edward Gibney
Dolomite limestone and stainless steel
South West corner of 20th Street and Avenue C
Relocated to Avenue B from Avenue C
Lease start: 2005/9/2, Lease end: 2014/3/7

Artist statement

A natural stone sculpture, minimally altered; exhibiting the natural stresses from ages in the environment but standing in the face of its continued erosion.





Sentinel
Douglas Bentham
Rusted steel and wax
Broadway Avenue and Main Street
Lease start: 2006/4/26, Lease end: 2014/3/7

Artist statement

*This sculpture is inspired by the venerable image of the stoic guardian-
the project quietly watching over the community.*





Dream Walker

Leslie Potter

Steel and concrete

North East corner of 20th Street and Avenue G


Relocated to Central Avenue and 110th Street in 2014

Lease start: 2006/9/1, Lease end: 2015/3/7

Artist statement

The soft colours and quirky gestures of this sculpture are integrated to provide a gentle quietude.





Pinnacle IX - Song of Ancients
Douglas Bentham
Steel welded and bolted. Natural finish
South East corner of Idylwyld Drive and 20th Street
Lease start: 2006/11/1, Lease end: 2014/3/7

Artist statement

*“I have been circling the ancient tower for a thousand years.”
- Rainer Marie Rilke*

*Through its primitive form and construction, this abstract sculpture
echoes a certain timelessness.*





Forging the Future

Jim Jenson

Bronze

Frances Morrison Central Library, 311 - 23rd Street East


Relocated to Avenue A and Sonnenschein Way

Lease start: 2007/3/1, Lease end: 2015/3/7

Artist statement

This sculpture was created in recognition of the black smith's contribution to all the small communities in Saskatchewan as it developed into a province.





L'Espalier
Douglas Bentham
Stainless Steel
21st Street and 3rd Avenue
Lease start: 2007/5/9, Lease end: 2014/3/7

Artist statement

The term espalier refers to the training of a tree to grow symmetrically in a flat plane against a wall. 'Aphrodite,' from the artist's recent Espalier series, incorporates this organic gesture to create a flowing figurative gestalt.



Contrapuntal Jazz

Leslie Potter

Welded steel

20th Street and Avenue C

Lease start: 2007/11/1, Lease end: 2016/3/7

Artist statement

This sculpture speaks to what jazz is like in 3-D; combining the musician, the instrument(s) and the music.





Mediator
Leslie Potter
Welded steel
20th Street and Avenue B
Lease start: 2007/12/1, Lease end: 2014/3/7

Artist statement

This sculpture stands as a peaceful warrior to remind us that energy used in negative ways is wasted, hurtful energy; that there are always other ways to resolve differences.





Winged Ascent
Douglas Bentham
Mild steel, welded and burnished
NW corner of 20th Street and Avenue P
Lease start: 2008/7/1, Lease end: 2014/3/7

Artist statement

Rising from a classical pedestal base, this abstract sculpture unfolds as a wing-like gesture, thrown open to the sky in celebration. The image evokes a heroic release of spirit.





Queen
Leslie Potter
Welded and shaped steel
Main Street and Broadway Avenue
Lease start: 2008/11/4, Lease end: 2014/3/7

Artist statement


“Queen” stands quiet, majestic and strong in reference to her ability in the game of chess.





Sacrarium
Leslie Potter
Welded steel
19th Street at 4th Avenue
Lease start: 2008/7/1, Lease end: 2014/3/7





Self Portrait
Patricia Shiplett
Stainless steel and slate
Frances Morrison Central Library, 311 - 23rd Street East
Relocated to west side of City Hall in 2014
Lease start: 2010/11/9, Lease end: 2015/3/7

Artist statement

An artistic bench and the artist encourages people “to recline and spend a moment reflecting or reading.”





Play

Patricia Shiplett

Painted steel columns and concrete ball

City Hall - north side, 222 - 3rd Avenue North

Lease start: 2010/11/9, Lease end: 2014/3/7

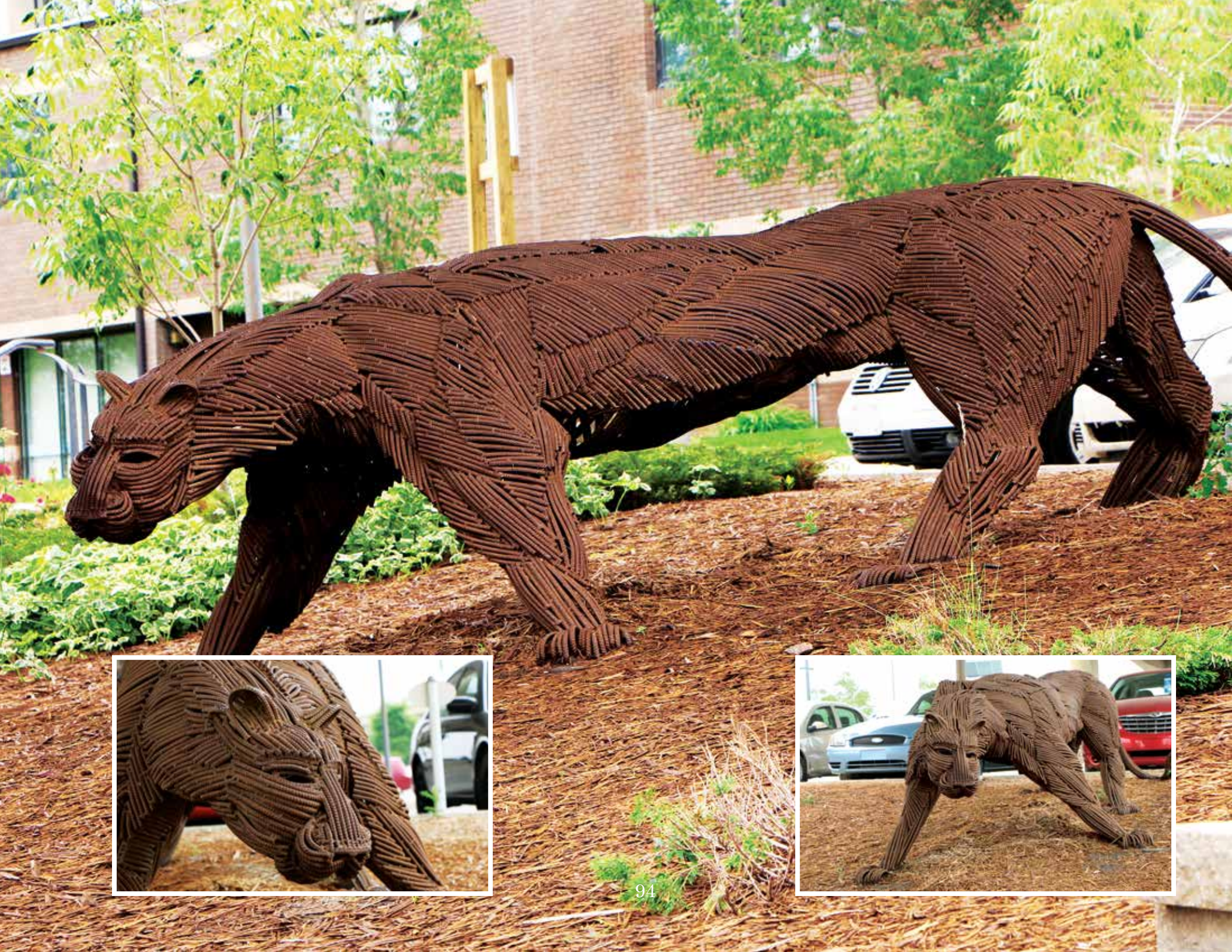





Saskatoon Cougar
Kevin Quinlan
Solid steel rebar
19th Street - under 1st Avenue on ramp
Lease start: 2010/11/10, Lease end: 2015/3/7

Artist statement

The artist encourages people “to keep thinking about living in harmony with the wildlife in and around the city”





The Winds of Change Are Upon Us
Kent Pointon
Epoxy coated, laminated wood
Frances Morrison Central Library, 311 - 23rd Street East
Relocated to north side of City Hall in 2014
Lease start: 2010/11/17, Lease end: 2015/3/7

Artist statement

A wood sculpture made from Saskatchewan timber.





Harvest Collector

Leslie Potter

Welded steel, painted

19th Street and Avenue B near Farmer's Market, 20th Street and Avenue B

Relocated to 33rd Street and Avenue E in 2014

Lease start: 2010/11/17, Lease end: 2015/3/7

Artist statement

The gentle and colourful nature of this sculpture creates many variations: a big hay rake, a sheaf of wheat or perhaps a kind of vessel that gathers food.





Maize
Laura Hale
Painted aluminum
South West corner of 20th Street and Idylwyld Drive
Lease start: 2011/1/28, Lease end: 2014/3/7





Open Book
Paul Reimer
Forged and fabricated iron
Mayfair Library, 33rd Street West
Lease start: 2013/10/15, Lease end: 2016/10/15

Artist statement

The inspiration for Open Book came from my love of reading, which began at a young age. It facilitated discovery and exploration growing up on an isolated farm. The books I read opened me up to a whole new world and took me to places I had never experienced. This sculpture is attempting to recapture some of that larger than life.





Soaring
Moriyuki Kono
Wood (Western red cedar)
Central Avenue and 110th Street
Lease start: 2013/10/23, Lease end: 2016/10/23

Artist statement

Soaring represents the spirit of great nature and wondrousness of wild lives. The upward momentum represents the growth and prosperity of human living.





Quantum Dot
Josh Jacobson
Aerosol paint, interior/exterior masonry paint and latex paint
414 - 33rd Street West
Lease start: 2013/11/1, Lease end: 2018/10/31

Artist statement

My interest in scientific imagery has inspired this piece and I attempted to play with the properties of colour and space. Diagrams and illustrations relating to physics and geometry are used as reference. The mural is intersected by geometrical formations. The resulting segments identify differing colour fields and dissect one another. This gives a resemblance to looking through a kaleidoscopic field of colour.





Land of Berries

Tony Stallard in collaboration with Tribe artists Joi Arcand,
Joseph Naytowhow, Kenneth T. Williams

Neon light

North wall of Remai Arts Centre, River Landing

Lease start: 2013/11/5, Lease end: 2016/11/5

Artist statement

The main intention of Land of Berries is to develop a work that would be relevant to the location, be thought provoking and to celebrate the local community, First Nations group, within a contemporary format that in time becomes a landmark that inspires civic pride.



Infra

Tonya Hart

Fiberglass, polyurethane resin and LEDs

College Drive between Cumberland Avenue and Bottomley Avenue
Relocated to roof of Meewasin Rink, corner of Spadina Crescent and
22nd Street East

Lease start: 2013/11/5, Lease end: 2014/5/5


Artist statement

Infra portrays a pack of wolves glowing in a spectrum of infrared colours. These thermal portraits refer to a primal instinctive state of nature. In contrast to the grey cityscape, the wolves appear alien, yet their thermal vitality is shared by all warm blooded animals. In this sculpture installation, Tonya Hart continues to explore our relationship with nature.



POWERSHIP CAMP
DOG SHOW





Cacher pour mieux montrer
Sans façon (Charles Blanc and Tristan Surtees)
Industrial polyethylene shrink film
Throughout Broadway, Riversdale, Downtown and River Landing
Lease start: 2013/11/8, Lease end: 2013/12/6
Received recognition as one of the top public art projects in
North America in 2013 from American's for the Arts, Public Art
Year in Review

Artist statement

Cacher pour mieux montrer creates a direct engagement of the public with the City's public art collection, but in an undirected manner. The wrap-ups will create questioning and intrigue about their presence and function, but also about the individual sculpture temporarily hidden from sight, indirectly about role of public art in general.





Found Compressions One and Two

Keeley Haftner

Found plastic materials compacted, bailed and wrapped
in cellophane

33rd Street and Avenue C

Lease start: 2013/11/22, Lease end: 2014/4/30

Artist statement

Found Compressions One and Two is a work produced in collaboration with Loraas Recycle that makes use of the 'found object': an unmanipulated artwork that gains consideration as an artistic object by merit of its having been chosen by the artist. This work is site-specific to our city and province: the plastics are sourced from Saskatchewan and processed to their current form in Saskatoon, a relatively new public service. These particularly unprofitable plastic bales narrowly escape the landfill. Through this lack of value, the work is intended to provoke a dialogue around the valuation of labour, waste, intentions, consumption, collection, and the tiny narratives in the garbage we make. A blog has been produced in addition to the installation as a means of creating an online public forum about the work, and of giving a biological snapshot of the employees of Loraas who laboriously sort our recycling. The blog can be found at the following address: foundcompressions.tumblr.com



Sweetgrass Sway
Heather Shillinglaw

**Twelve sweetgrass images on 12 ½ foot feather shaped flags
arranged in the infinity shape**

East side of the intersection of College Drive and Clarence Avenue

Lease start: 2014/6/10, Lease end: 2016/9/20 up to two years

Artist statement

The wind rustles across the prairies and takes my mind up to the sky. The Sweetgrass plant holds great power with smudges and medicines. I have placed them in the infinity symbol to honor our ancestors “as long as the Sweetgrass Sway so shall the Métis”. The landscape will forever be our responsibility and provide for us, we need to be reminded of how fragile this relationship is and how we are all connected.





The Jam

Josh Jacobson

Aerosol paint, interior/exterior masonry paint and latex paint

Broadway Theatre wall facing 11th Street from lane

Lease start: 2014/6/13, Lease end: 2019/6/18

Artist statement

Aerosol spray paint was used as a medium to create these large colourful forms and shapes which could symbolize music within the vibrant Broadway area. I chose this location as a tribute to several inspirational events I have experienced over the years within this area. As I see it, music is the language of creativity, and music has many forms.





Like a Rolling Stone – Be Part of Art

Heike Fink

Felted pebbles crafted during public workshops by the Saskatoon community

Installed at River Landing near Senator Sid Buckwold Bridge

Lease start: 2014/6/18, Lease end: 2014/10/31

Artist statement

Pebbles baked out of sand and bedrock are silent witnesses preserving millions of years of geology and history. Beholding these historic chunks, one can only be amazed by these artifacts of ancient times. The stories they tell us are far away and close at the same time, coming from another area, where our own personal lives did not play any roles, but nevertheless we still feel the influence today.

The contrast between the stories of ancient history and our own storyline will be represented on the one hand by the hard rock pebbles, which will hardly show any changes in the duration of a human life time, and on the other hand by the soft felted pebbles created by us, which will be shaped in a relatively short time and sent on their journeys filled with personal thoughts and wishes for the present and future.





The Faces

Adrian Bica and Dimitri Karopoulos

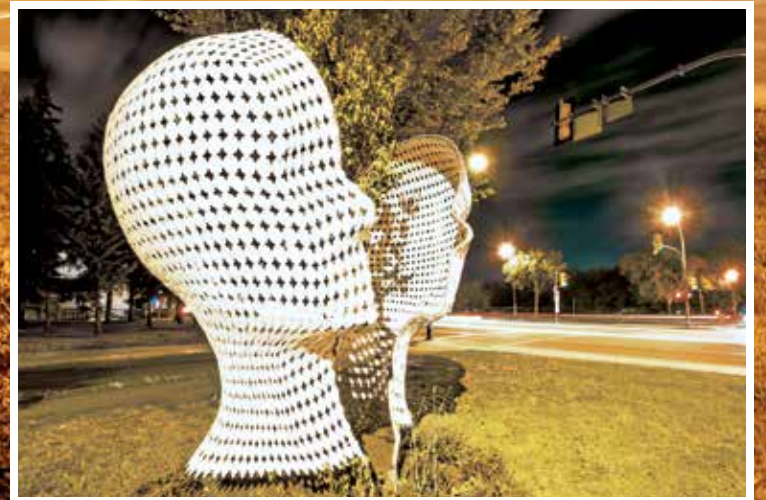
Human head made of polystyrene panels mounted to a structural steel frame with plantings

On the median at College Drive and University Drive

Lease start: 2014/6/26, Lease end: 2016/9/5, up to two years

Artist statement

In celebration of flexible perspective, we create the Faces, an installation applauding a flourishing and open mind. May we remember that at the core of our very existence is the nature that grants us the gift of life.





We Are All Linked

Monique Martin

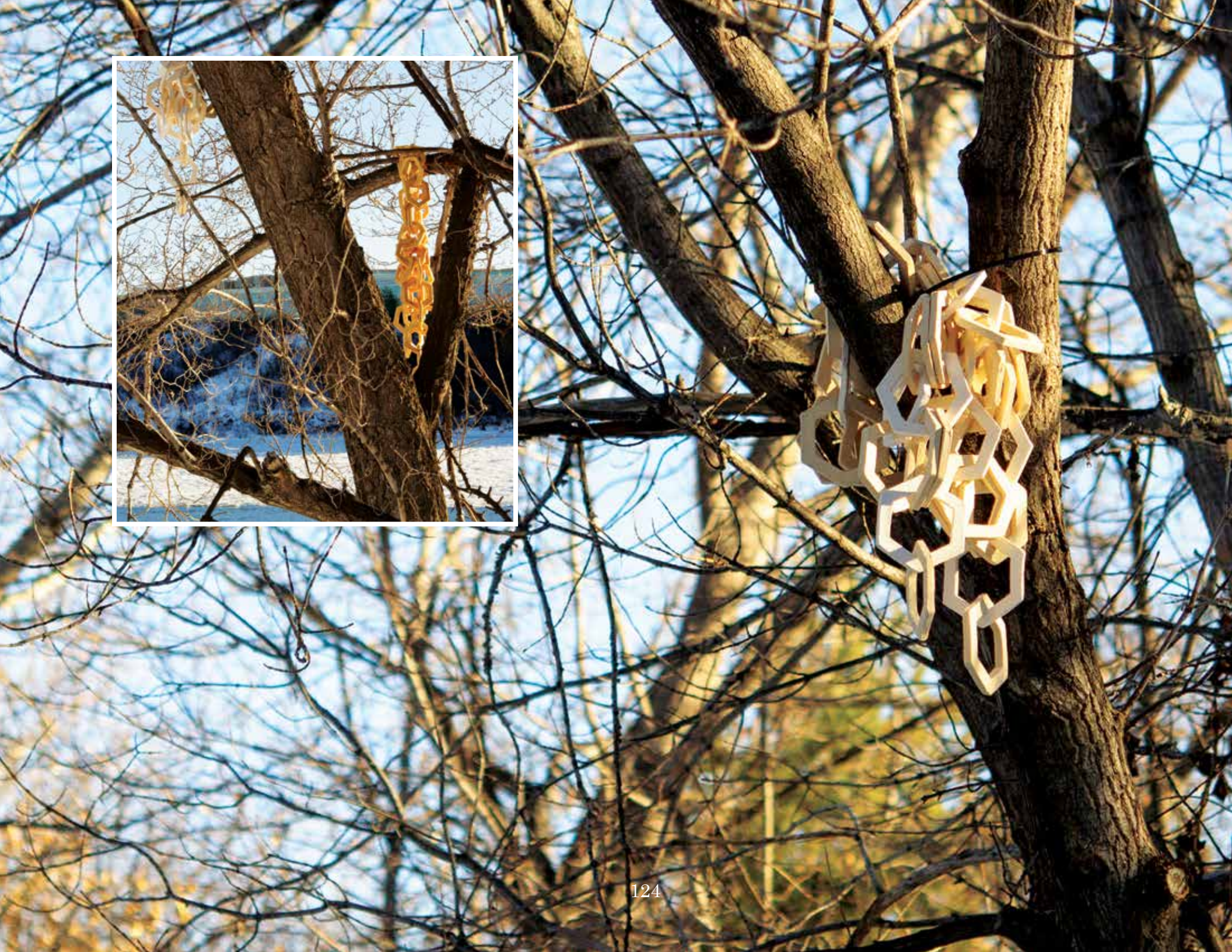
Interlocked hexagons of various types, made of clay and many covered in beeswax

Installed in trees along riverbank between Mendel Art Gallery and Meewasin Valley Centre, on Broadway Avenue, near the Farmer's Market on 20th Street and Avenue E, on College Drive and on 33rd Street

Lease start: 2014/7/2, Lease end: 2015/3/5

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.



Der Vogelhändler

Mark Prier

A performance with busker organ and seed broadcaster

Various locations and events in Downtown, Broadway, Riversdale and River Landing. Performed the artwork between August 13 and August 24, 2014.

Lease start: 2014/7/15, Lease end: 2014/8/24





Dapplers

Leslie Potter and Alicia Popoff

Two playful and colourful abstract animals made from steel
and cement

Near Station 20 West, 20th Street West

Lease start: 2014/10/3, Lease end: 2017/11/10



66 Physiognomies

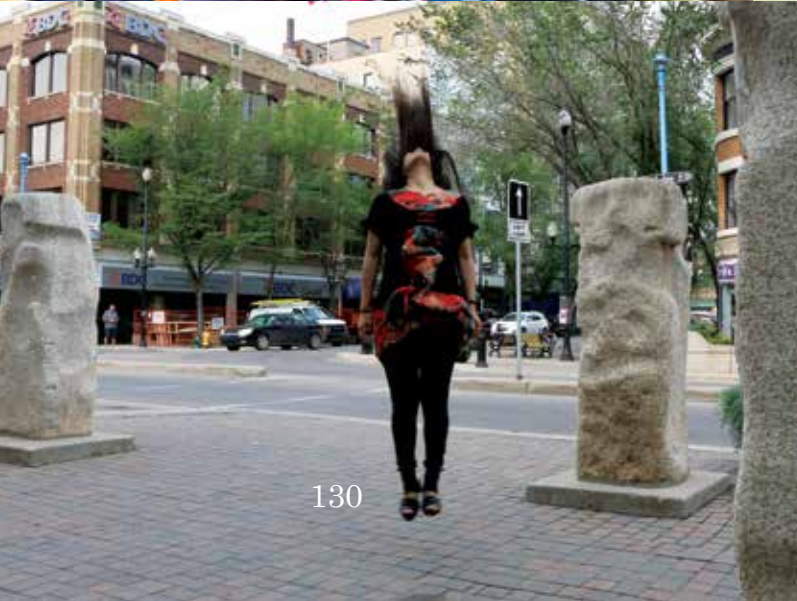
Jinzhe Cui in collaboration with Andrea Desroches, Jeff Chief and Jiapei Wang

Multi-media: artist interaction, scroll drawing, artist cards, video contemplation, limited edition artist book, public experiment actions

In various locations in Downtown, Broadway, Riversdale, River Landing, Sutherland and 33rd Street areas

Lease start: 2015/5/1, Lease end: 2015/12/31





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Acknowledgements

I appreciate those who have made this catalogue possible.

For their awareness and support to public art practice and research: City of Saskatoon.

For their inspiring suggestion and diligent editing: the City of Saskatoon Marketing & Communications team.

For the inspiring creativity from each previous Placemaker artist: Leslie Potter, Alicia Popoff, Douglas Bentham, Edward Gibney, Floyd Wanner, Douglas Hunter, Neil McLeod, Kevin Quinlan, Rick Luczka, Jim Jenson, Patricia Shiplett, Kent Pointon, Laura Hale, Paul Reimer, Moriyuki Kono, Josh Jacobson, Tony Stallard, Joi Arcand, Joseph Naytowhow, Kenneth T. Williams, Tonya Hart, Charles Blanc, Tristan Surtees, Keeley Haftner, Heather Shillinglaw, Heike Fink, Adrian Bica, Dimitri Karopoulos, Monique Martin, and Mark Prier.

For their generous support: Douglas Bentham, Leslie Potter, Laura Hale, John J Penner, Alejandro Romero and Liz Hoffman.

For their cheerfulness and friendship: every audience and reader.

Many thanks to Genevieve Russell for her constant inspiration and support, and to my husband, Wang Jiapei for his love and company.

- Jinzhe Cui



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