

The Armature

SEPTEMBER 2024

Newsletter of the Sculptors' Association of Alberta



AN UNCOMFORTABLE TOUR: OXFORD & CAMBRIDGE

DARCY L HOOVER took an 'Uncomfortable Tour', exploring how art contributes to and communicates about society.



President's Message

It was a lovely summer of inspirational activity across the province. From arts festivals to stimulate the imagination, exhibitions to present our work to others, to workshops and classes that took our art to another level – this newsletter will offer a peek into the creative season enjoyed by our members.

With summer almost done, we find ourselves on the cusp of a bright new SAA year. Looking ahead, we are expecting the year to be full – with workshops, figurative sculpture evenings, exhibitions, and stimulating meetings.

Our involvement with Night of Artists (NOA) Gallery in Bonnie Doon Centre continues, with a group of our members showing/selling their work and volunteering at the gallery. We will be front-and-centre again for the art walk/gala in March. If you are interested in being part of the gallery, please let Maria know!

NOA is expanding its presence at Bonnie Doon, working to transform the Centre into an arts hub for Edmonton. Starting September 14, Le Marché Bohème will take place monthly at the north end of the mall – inviting the community to shop, browse, enjoy musical entertainment and, of course, visit the gallery. For more information and market dates: [Le Marché Bohème](#).

The future of Harcourt House is still uncertain; however, they have been given a four-month extension and are working diligently with governments to secure grants and contracts. We are cautiously optimistic everything will fall into place. As of this writing, we still have a home there into the new year – and we are grateful for the tireless efforts of the Harcourt board and staff.

President's Message (continued)

Harcourt needs our help! As the pieces fall into place, Harcourt's commitment to the project is large, but doable with our help. They have a Go Fund Me page and are looking for community donations to help pay their share. If you have a few bucks to spare to help support our home, please make your donation on the [Go Fund Me page](#) through their website (HarcourtHouse.ab.ca).

Please join us at the AGM Tuesday, September 10, 7:30 at Harcourt House, to hear more about the year that was, to look ahead at the year to come, and a visit with fellow sculptors. We are in need of volunteers to sit on the board and assist on committees. ***If SAA contributes to your life – please contribute to the life of SAA with your time!***

Looking forward to seeing you September 10.

— Ellie Shuster

ANNUAL GENERAL MEETING — SEPTEMBER 10, 2024

Executive Meeting
6:30 PM

[Join Zoom Meeting](#)

All Members Meeting
7:30 PM

Meeting ID
875 2307 1876

Program
AGM & Social to follow

Passcode
682465

Location
Harcourt House Annex
10211 112 St
Edmonton, AB
ring bell to be let inside

Everyone is welcome to attend the meeting in person to enjoy and network with each other.

Next meeting:

October 1, 2024

MEMBER NEWS: FRAN CUYLER'S LAST ART SHOW & SALE



Friday, August 30,
from 1pm - 8pm
*Special Reception for friends and
art lovers 1pm - 4pm*
& Saturday, August 31,
from 10am - 5pm

[908 Rice Road NW, Edmonton AB](#)

There will also be a garage sale
at the same time, until 8 pm on
Friday evening.
Feel free to bring friends!

— Barb Marcinkoski

MEMBERSHIP RENEWAL

It's that time of year again... your annual membership is due!

SAA memberships are **\$45 per year** which runs from August through July. This entitles you to participate in groups shows and the NOA Gallery, ice and snow carving contracts, workshops, the newsletter, and great networking at our informative and entertaining monthly meetings!

Please send your dues by e-transfer (sculptorsab@gmail.com), cheque payable to Sculptors' Association of Alberta to PO Box 11212 Station Main, Edmonton T5J 3K5, or bring your payment to our AGM September 10.

MEMBER NEWS: DARCY HOOVER: AN UNCOMFORTABLE TOUR | OXFORD

Some of you will know I took a long trip this spring and summer. It involved a lot of art, and a lot of examining what art communicates about and contributes to society.

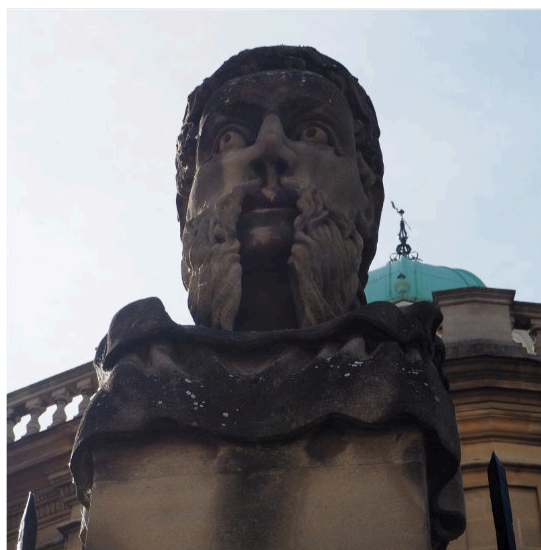
On the evening of May 16 Berni and I took an [Oxford Uncomfortable Tour](#).



We started at Oriel College too look at several statues by Henry Alfred Pegram. At the centre top looking down on the street is Cecil Rhodes. You may recognize Rhodes' name from the Rhodes scholarship, which my old university friend, Sun, was a recipient. Rhodes was a racist imperialist who actively participated in exploiting Africans during British colonial rule. Under the rules indicated in his will, Rhodes stipulated that the scholarship only go to physically fit males of the Anglo Saxon race. Thanks to modern legal challenges, by the mid 90s my friend Sun was

eligible for the scholarship as a man of Korean descent with cerebral palsy. In spite of years of protests Rhodes statue remains, but his scholarship was changed to meet modern values. The “uncomfortable” part of the tour was discussing whether the statue of Rhodes belongs there in an honoured position.

Then we stopped outside the



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Sheldonian Theatre, the place where Oxford students graduate. In 1878 the first women's college at Oxford was formed – Lady Margaret hall. This allowed women to enroll but they still could not attend lectures with male students or enter the Bodleian Library, and could not enter the Sheldonian Theatre. Because women couldn't enter, they couldn't graduate.



Some women found a loophole. Oxford, Trinity College, and Cambridge have a special agreement, and Trinity allowed women to graduate. Women took steamships from Liverpool to Dublin, enrolled in Trinity in the morning, went the administrative offices with proof of having met Oxford graduation requirements, and participated in graduation at Trinity. In 1920 Oxford finally allowed women to graduate, extended retroactively from

four Oxford colleges. But those colleges hadn't accepted women. In 1974 Hertford College was the first Oxford College to accept women. Oriel College with its statue of Cecil Rhodes was the last Oxford College to admit women. The uncomfortable part was asking why there are no statues for these real women (in fact there are no statues to real women at all in Oxford excepting Queen Victoria). There are only about a dozen enormous busts of fictional men guarding the perimeter of the Sheldonian.



The Armature



Art is a form of communication. Does it reinforce the expansion of ideas that serve justice and freedom, or does it reinforce the ideas that stand as a barrier to justice and freedom? If you are ever in Oxford, Cambridge or York I recommend the Uncomfortable Tours.



— Darcy L Hoover

YOUR ASSOCIATION NEEDS **YOU!**

Do you have ideas for us as sculptors to grow and network? Ideas for exhibitions and sales? Workshops? Growing our membership? It's time to join the board!

If you have been a member for a while, you know how active we are – but good things don't happen without many hands! As we grow, we need new members on our board:

- ↳ Vice President (willing to step forward in future)
- ↳ Exhibition Chair (organizing exhibitions and opportunities)
- ↳ At large (willing to help where needed)

DARCY HOOVER: AN UNCOMFORTABLE TOUR | CAMBRIDGE

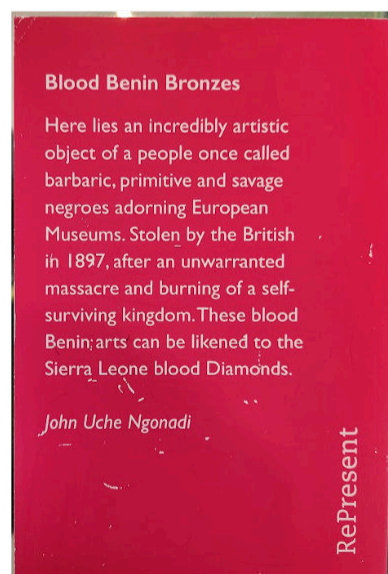
On May 19 Berni and I took an Uncomfortable Tour in Cambridge. It dealt with colonialism, slavery, and eugenics, and the role that Cambridge and Cambridge graduates played in these.



in February of 1897, which was at the beginning of the development of eugenics as a pseudoscience by Charles Darwin's cousin Francis Galton.

The tour started under two statues of British Imperialist soldiers commemorating their service in Africa. We know now the harms that colonialism has done and continues to do in our modern world, yet these statues remain.

The tour then went to the Cambridge Museum of Archeology and Anthropology which houses the Benin Bronzes. The bronzes were taken when British soldiers sacked Benin City



— Darcy L Hoover

The Armature



When the Bronzes were collected they were referred to as primitive art. I am sure our members can attest to the skill required to create these. But their categorization as primitive is consistent with the development of eugenics and its hierarchy of humans with black Africans at the bottom.



In the centre of the room there was a two-story tall totem pole that I instantly recognized as Haida, also collected as examples of primitive art. I am sure there are wood carvers in our group, myself included, who can attest to the skill involved in carving such a large piece out of a solid piece of timber.

The Uncomfortable question was if British museums should return these stolen pieces of art to their



countries and nations of origin? There is pressure to do that with both of these examples, and there have been recent repatriations of stolen art from British Museums. In 2023 the National Museum of Scotland returned a totem pole to the Nisga'a Nation. So I missed seeing it in Scotland by a year because we did visit the Scottish National Museum. In 2006 the Sweden Museum of Ethnography returned the G'psgolox totem pole. In 2022 Cambridge committed to returning the Benin Bronzes, but they were still in the museum when I visited in May.

Art is a form of cultural expression. Who does art belong to? What makes art refined, what makes art primitive, what is the line between fine craft and fine art? If you are ever in Cambridge, Oxford, or York I highly recommend taking an Uncomfortable Tour.

— Darcy L Hoover

SUMMER DAYS: MEMBER PROJECTS

Over the summer, I've been working on my two signature masterpiece Petstones! Here's two pictures and a little backstory:

Allow me to introduce you to the "Canadian Wolf" and the "American Fox." The inspiration for these pieces stems from a memorable encounter with Lesa, a remarkable woman from Michigan, with whom I had the pleasure of collaborating. While she is a joy to work with, living with her can be quite challenging!

Our differences led me to create these two unique Signature Masterpiece Petstones. If you take a closer look at the Canadian Wolf, you'll notice intentional overlaps and quirks, just like in real life!

The creation of the American Fox, flawless in almost every aspect, mirrors the perfection of Lesa! If these were to be sold, the Canadian Wolf would be priced at \$10K, while the American Fox would fetch \$1 million. Lesa is truly one of a kind; it would take a million to match her uniqueness. So, that's the story!

— Dave Wladyka



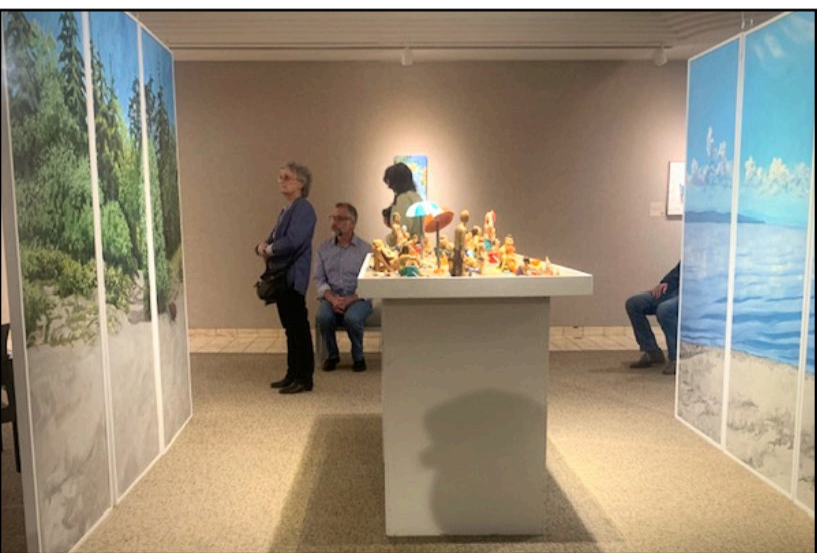
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SUMMER DAYS: ONE ANOTHER, JUNE 7 - AUG 11



I had the privilege of exhibiting with another artist, Mary Whale, for a show entitled "One Another" from June 7 to Aug 11, 2024 at the McMullen Gallery at the U of A Hospital.

My installation brought my paintings and sculptures together to create a submersive installation depicting a day at the beach and the natural rhythms and healing qualities of nature and our connection to it.

The Armature

The focus of the exhibit was a sand box filled with clay figurative sculptures, gestural in nature, and painted in acrylic to present simple ideas that tell a more complex allegory of the human condition and our relationship to the environment. Ceramic props, both natural and



man made litter the beach to add another layer to the story. Panels with images of the boreal forest and the lake surround the sandbox to tell the story of the journey to and at the beach.

It was my hope that the viewers get lost in the installation and are transported to a day at the beach. If even for a moment they can forget their daily stresses of their busy lives and be given respite from the challenges faced in a hospital environment.

— Ritchie Velthuis



SUMMER DAYS: KEITH TURNBULL'S PROJECTS



She Holds the World (2024)



Gnome in Hat (2024)



Reading Gnome on
Mushroom (2024)



Reading Gnome (2024)

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UPCOMING WORKSHOPS:



Figurative Sculpture - Ritchie Velthuis

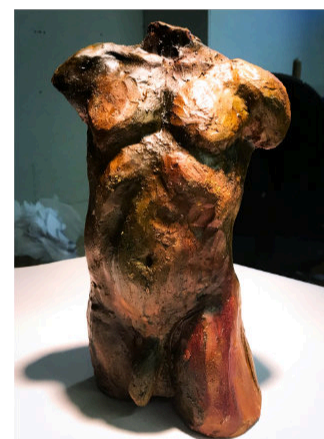
September 19 -
November 7, 2024 6:30pm - 9:30pm
City Arts Center
\$304

Experience a classical art form by sculpting the human figure by working with live models. Use the medium of clay to explore the anatomy of the human body and successfully create multiple figurative sculptures as you develop a sense of proportion, 3D design, and capture unique and individual qualities while finding your own sculpture style.

Torso in Clay - Ritchie Velthuis

September 16 -
October 21, 2024. 6:00pm - 9:00pm
ACT Center in Rundle Park
\$200

Using a live model, participant will explore the anatomy of the human body and successfully create a torso in clay. Although the torso can often be intimidating the class will teach you step by step technique to achieve a successful sculpture.



Garden Sculpture Statues and Ornaments - Ritchie Velthuis

September 27, 2024 -
October 11, 2024. 6:00pm to 9:00pm
ACT Center in Rundle Park
\$114

Put your green thumbs to another use and create a clay sculpture for your garden or other indoor or outdoor space. Various handbuilding techniques will be discussed and demonstrated,



Sculpted Clay Animals - Ritchie Velthuis

November 4 -

November 25, 2024 6:00pm - 9:00pm

ACT Center in Rundle Park

\$150

Love animals so much that you want to recreate your favourite pal or furry friend in clay? Perhaps you want to sculpt your favourite wild animal to cherish in your home for years to come. This three week class is the perfect opportunity for you to learn the basics of clay as a sculpting and modeling medium. Enjoy creating a simple animal of your choice as you learn strategies of animal representation, proportion, and sculpting from

UPCOMING OPPORTUNITIES

SAAG

SOUTHERN ALBERTA ART GALLERY
MAANSIKSIIKAITSIITAPIITSINIKSSIN

ARTIST CALL: SHOP AT SAAG

Deadline: September 14, 2024

The Shop at SAAG Feature Artist program offers local artists and artisans a unique opportunity to exhibit and sell their work in a contemporary art gallery. Past feature artists include Nicole Riedmueller, Arianna Richardson, Cindy Baker, Lauren Kurmey, Jessica Colley and more.

As the feature artist, you will have the opportunity to exhibit a selection of your work in a prominent display in the Shop at SAAG for 12 to 13 weeks. Gallery staff will help you develop a unique design for the shop space to showcase your work. You'll receive a special consignment rate and have the opportunity to work with Gallery staff to develop a public program based on your art practice. You will also be offered a free table at our Summer or Holiday Market. We will highlight your work on the Shop at SAAG's website and online shop and through the Gallery's social media and e-newsletter. The feature artist will also be recognized at the exhibition opening reception that aligns with your show.

We are currently accepting applications for our Shop at SAAG Feature Artist for the following 2024-25 exhibition blocks:

- October 12, 2024 – January 11, 2025
- January 25, 2025 – April 19, 2025
- May 3, 2025 – June 21, 2025

Eligibility

This call invites applications from artists from all backgrounds and in all stages of their career. Artists must be at least 18 to be considered and a resident of Alberta. We encourage you to consider submitting a body of work with a consistent theme or aesthetic. The Shop at SAAG aims to support the work of local artists, so artists from **Lethbridge and the surrounding area** will be prioritized.

[Apply Here](#)

LATITUDE 53

CALL FOR ARTISTS: LATITUDE 53 | CAPSULE MACHINE

Deadline: September 25, 2024, 11:59 PM MST

We are seeking proposals from artists for miniature works and artist editions to activate a toy capsule machine. Works may include (but are not limited to) anything from pins, stickers, and keychains to handmade artist miniatures, sculptural works, and printed materials like zines. The capsule machine will pop up at locations across Edmonton as a playful and accessible way for the public to interact with art.

Participating artists will design and produce their pieces or work with L53 staff to coordinate the production of pieces. Artists will also run a public workshop that aligns with their work. We are prioritizing pieces that exist in conversation with the artist's work conceptually or materially, and demonstrate experimentation within your practice.

Artists will receive a \$750 honorarium for their designs and workshop and Latitude 53 will cover production costs up to \$500. Artists will have the support of L53 staff as needed. A total of 6 artists will be selected and capsule machine projects will be released gradually between November 2024 - June 2025, to account for differences in production times.

Technical Specifications

- Items need to fit in a 2" plastic capsule
- The number of editions is flexible depending on the piece, anywhere between 20 - 100 pieces could be produced but we could potentially accommodate more or less
- Ideally works will be able to be produced locally or by the artists themselves, though this is not a requirement
- L53 will provide appropriate packaging materials for the works (tissue paper, bubble wrap etc.) based on the artists requests

For more information or to apply, [visit their website](#).



CALL FOR ENTRIES: THE WORKS ART & DESIGN FESTIVAL 2025

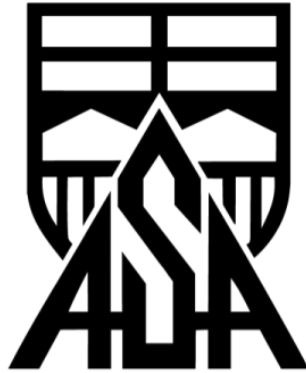
Deadline: October 31, 2024 11:59PM MST

The Works is now calling for proposals for exhibits, installations, performances, and workshops to animate Sir Winston Churchill Square and other public spaces in Edmonton for the 2025 Festival, June 19 to July 1. Artists are encouraged to consider, in form or content, environmental and community connection, interconnectedness, and growth.

For further inquiries, please email curatorial@theworks.ab.ca.

Follow The Works on social media and subscribe to The Works' newsletter to learn about upcoming opportunities.

[MORE INFORMATION](#) or [APPLY NOW](#)



OPEN CALL: ALBERTA SOCIETY of ARTISTS' 2025 EXHIBITIONS

Deadline: September 30, 2024

THIS CALL IS OPEN TO ALL ALBERTA ARTISTS 18+

Use the form below to submit your proposal for a solo or group exhibition at our in-house and partnered gallery spaces for the 2025 season.

This call will be open until Monday, Sep. 30, 2024, at 11:59 pm. [You can view the Prospectus here.](#)

Please ensure to read the Prospectus thoroughly, as incomplete or incorrectly filled submissions will not be accepted.

Need help? Contact the Program Coordinator (coordinator@albertasocietyofartists.com) or call/text 403-265-0012.

UPCOMING EVENTS

Art Society of Strathcona County

ARTIST HOME STUDIO TOUR

September 21 & 22, 2024
10am to 5pm

Tour the home art studios of Strathcona County artists!
Self guided and FREE!!
Scan the QR code for information

Find us at www.artstrathcona.com or  

 STRATHCONA COUNTY 



Artist Home Studio Tour

September 21 & 22, 2024
10am - 5pm

I have a Home Studio Artist Tour coming up with the Art Society of Strathcona County. It is our 8th year and it is a self guided tour to the home studios of twenty some artists.

I will have both my soapstone and clay sculpture available and also, a friend Joyce Boyer will be showing her fabulous acrylic paintings.

This is a great way to spend an afternoon!

— Kay McCormack

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Is published by the Sculptors' Association of Alberta. Images have been supplied by artist members and may not be used without the permission of the artist(s). All photos are the work of each article author, unless otherwise noted.

For more information, contact Maria Koulouris, SAA Administrator at sculptorsab@gmail.com.

This newsletter is compiled and edited and laid out by [Jake Vanderwerf](#).

If you have a new piece, are hosting a workshop, or have anything else you would like to share with the membership and beyond, please contact Maria at sculptorsab@gmail.com.

Sculptors' Association of Alberta

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[780-668-6300](tel:780-668-6300) · www.sculptors-alberta.com

Facebook Group:
[Sculptors' Association of Alberta](#)

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SPECIAL THANKS

