

THE GODFREY
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MONOGRAPHS

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Enter The Medina

Haley Polinsky

Sept 14 to Nov 17, 2017

One of the first things that I read in a guidebook before arriving to Morocco was that it is an assault on the senses. And after having spent three months living in this vibrant country, I don't think there is a more accurate description.

I remember arriving at Marrakesh airport straight from Milan, the fashion capital of the world, to find myself outside the airport, trying to figure out which of the circle of cab drivers yelling at each other would drive me to my hostel. The fifteen minute drive to the medina was like nothing I had ever seen before. A desert landscape, cars weaving in and out with bicycles, motorcycles and donkeys in between. Then I entered the medina and immediately the spices and herbs hit me and infiltrated my nostrils - I smelt coriander, cumin, rose petals, orange blossoms and more. My eyes were taking in the almost medieval sights of the medina of donkeys carrying vegetables to the markets and my ears were adjusting to the sounds of Darija (Moroccan Arabic.) Soon my lips tasted my first sip of the overpoweringly strong and sweet mint tea and warm, soothing tagine.

Some of the things I miss most now, back home in Canada, are the common everyday scenes of the medina that seemed strange and sometimes startling at first but they soon came to be the comforts of medina life. Like the constant stream of kids running through the medina, no parents in sight, playing soccer in the tiny alleyways and playing with fire and their constant chatter. Spotting

the delivery of fresh chicken, so fresh I mean live, men dangling live chickens from their hands as they go from vendor to vendor seeing who would like a fresh chicken that day. The important calls of Balak! Andak meaning careful attention, as the donkeys carrying loads of coca cola, water, or natural gas containers come plowing through the narrow medina streets.

Since I was based in Fez for my three months, most of my experiences and photos that I am sharing with you come from this city. There are certainly many other types and styles of Moroccan life just as there are in any other country. In every city we visited we noticed distinct changes between them.

Haley Polinsky is a Theodore, Saskatchewan born, Toronto based food stylist and artist. A self taught artist working in a variety of mediums from relief printmaking and illustration to watercolour and photography, she holds a diploma in the Culinary Arts from the Pacific Institute of Culinary Arts in Vancouver.

Curated by Donald Stein



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Surface and Seduction

Kelly Patterson

Sept 14 to Nov 17, 2017

Kelly Patterson aquatic paintings have luminescent qualities of light reminiscent of public aquariums. Glass walls, filled with water, highly reflective and silent.

The blue paintings in *Surface and Seduction* recall this immersive environment, the calm inside a public space surrounded with water held at bay. Yielding a view of its treasures that are usually forbidden and invisible to us. Peaceful and shimmering at the same time.

The gold fish in *Surface and Seduction* are painted with metallics and gold, and gold leaf appears throughout the work. The glitter captures the precious iridescence of fish and sea creatures, the glinting of light on watery shells and flashing scales. Layers of gloss lacquer add depth to the translucent quality of the reflections.

Kelly Patterson was born and raised in Russell, moving to Victoria, BC and working for over 20 years in cancer

treatment and research as a radiation therapist. He became interested in painting and drawing as a means of managing the stress and emotional demands that accompanied treating cancer patients.

Kelly moved to Yorkton, SK and established a studio and began to explore painting in a more focused way. In 2015 Kelly entered paintings into the Landscape and Memory local artist exhibition. At that time a two-year dialogue began with the gallery about developing a series of works that explore the aquatic images and deep gloss surfaces that characterized the 2015 work. This exhibition is a result of those conversations.

Kelly Patterson is entirely self-taught as an artist. *Surface and Seduction* is his first solo exhibition.

Curated by Donald Stein



Intricate Simplicities

Jerry Kortello

July 10 to Sept 1, 2017

Jerry Kortello's ceramic sculptures first came to my attention in 2010 when I was selecting work for an exhibition drawn from the Permanent Collection of the Saskatchewan Arts Board. Jerry's *Austerity Train* is one of my favourite works held by the Arts Board. The gallery borrowed it twice, once for the permanent collection exhibition and again for *Intricate Simplicities*.

Around the same time Jerry had dropped by the gallery and taken a membership, introducing himself as an artist but still building his studio and not ready for me to see any of his work. At that time I didn't make the connection between this local artist and the *Austerity Train* sculpture, but when that became clear I was even more interested in visiting his studio. However, the time was still not right apparently, and patience seemed like the best course.

Years later an altogether different artist from B.C. visited the gallery, and introduced himself and his work, as people often do when passing through. In this case he wanted instead to draw my attention to the work of his friend, Jerry Kortello, and suggested the studio might be ready and it was a good time to reach out. Indeed it was, and Jerry and his wife Deshan invited me to their home in Norquay. The studio is a discrete but magnificent 4 story tower. Several visits, incredible home-cooked meals and far ranging conversations later, here we are.

The writing on or around each work gives you some insight into the sources of playful inspiration that lie behind Jerry's amazing ability to fashion complex renditions in clay.

Curated by Donald Stein



Jerry Kortello

Jerry grew up in the small town of Norquay, about 100 km northeast of Yorkton. He graduated from Norquay High School in 1967. He spent two years in the school of architecture at the University of Manitoba before going to the University of Regina where he got his Bachelor of Education, majoring in art and math.

While in Regina he was introduced to clay sculpture and was totally hooked. It was a great time to be attending the school of art in Regina. Joe Fafard Vic Cicansky, Jack Sures, David Gilhooley and Marilyn Levine were all instructing in various capacities. His classmates included Jeannie Mah, Ray Hearn, Bruce Anderson, Lorne Beug and Debbie Potter and others, all of whom are still making art.

In order to sustain his earthly body, Jerry took a 'real' job teaching. He taught in Port Simpson and Vancouver, BC, Uranium City and Norquay, SK and Faro, YK. Deciding that the devils he knew were preferable to the ones he didn't know, Jerry retired to an acreage in the little town he grew up in.



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All images ©Vera Saltzman

Sue and Winnie

Vera Saltzman

April 4 to May 12, 2017

Vera Saltzman's series of 14 portraits of women over 40 with their childhood dolls is haunting and serene in equal measure. I was immediately drawn to these images. Their complexity and depth create an often-disturbing psychological impact on the viewer that's been called eerie, intimate and unsettling.

Dolls speak to so many aspects of popular culture. Robotics and artificial intelligence. Avatars, gaming and science fiction. Surrogates and fantasy. Many people make allusions to horror movies or psycho thrillers after seeing the exhibition.

The positioning of the subjects with their dolls often mimics the way one would interact with a living child, creating tension in the ambiguity and doubt whether these women might be labouring under the misapprehension that they're holding a living child. Others see the possibility of mourning for the loss of a child.

Vera speaks to the memento mori aspect of the work, the reminder that we are mortal. Positing aging adult skin alongside the smooth perfection of a doll's eternal childhood allows us to confront the combination of these two human traits: the yearning for eternal youth and the uncomfotability, or often outright denial, of how we actually age, wither and fade.

For some viewers, the photographs are simply beautiful, reflective portraits of women in repose. They're surprised when told that others find the images haunting or unsettling. Like me, they see photographs of people who have aged, with the mileage, wear and tear of the years. The sun and wind beaten ravages of time and gravity visible on their skin. We often refer politely to this as 'character' when describing the complex faces of older people.

The range of emotions evoked by these photographs and the impact they make on the viewer is accomplished without sensationalism or dramatic gestures. The outward gaze and the calm, quiet domestic scenes allow the viewer to form their own response. And if we're moved in some way, it probably tells us more about ourselves and our associations than it does about the image itself or the intentions of the photographer.

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Quiet Stories from Canadian Places

Heather Cline

April 4 to May 12, 2017

Heather Cline chose to launch the western Canadian tour of *Quiet Stories* at Godfrey Dean Art Gallery because of the proximity of Yorkton to the location in nearby Manitoba community of Inglis where the journey of interviews and image creation began.

Over a period of 10 years, Heather Cline quietly gathered stories from local residents in communities across Canada, collecting personal and regional history. Through a series of artist residency projects and public engagements, she interviewed farmers on combines in Manitoba, fruit growers in Vernon and school children in Ardrossan, Alberta.

The interviews inspired Cline to paint different geographical locations, connecting with the subject matter through other people's experiences of place. Excerpts from the audio collection are interspersed among the paintings to create *Quiet Stories from Canadian Places*.

The show is on tour in response to Canada 150 celebrations in 2017-2018. The tour was launched in Yorkton before going on to Moose Jaw, SK; Kelowna, BC; Strathcona County, AB; Swift Current and Regina, SK. It also featured a summer long installation at the Inglis Grain Elevators National Historic Site in 2017 in Inglis, MB.

"I would like to acknowledge and thank the Saskatchewan Arts Board; my regional artist residency partner the Inglis Elevators National Historic Site Heritage Committee; and my collaborator on the audio devices, David Stanchuk." - Heather Cline

Curated by the artist



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