



SUSAN SHANTZ *canopy*

Mendel Art Gallery | Saskatoon, Saskatchewan

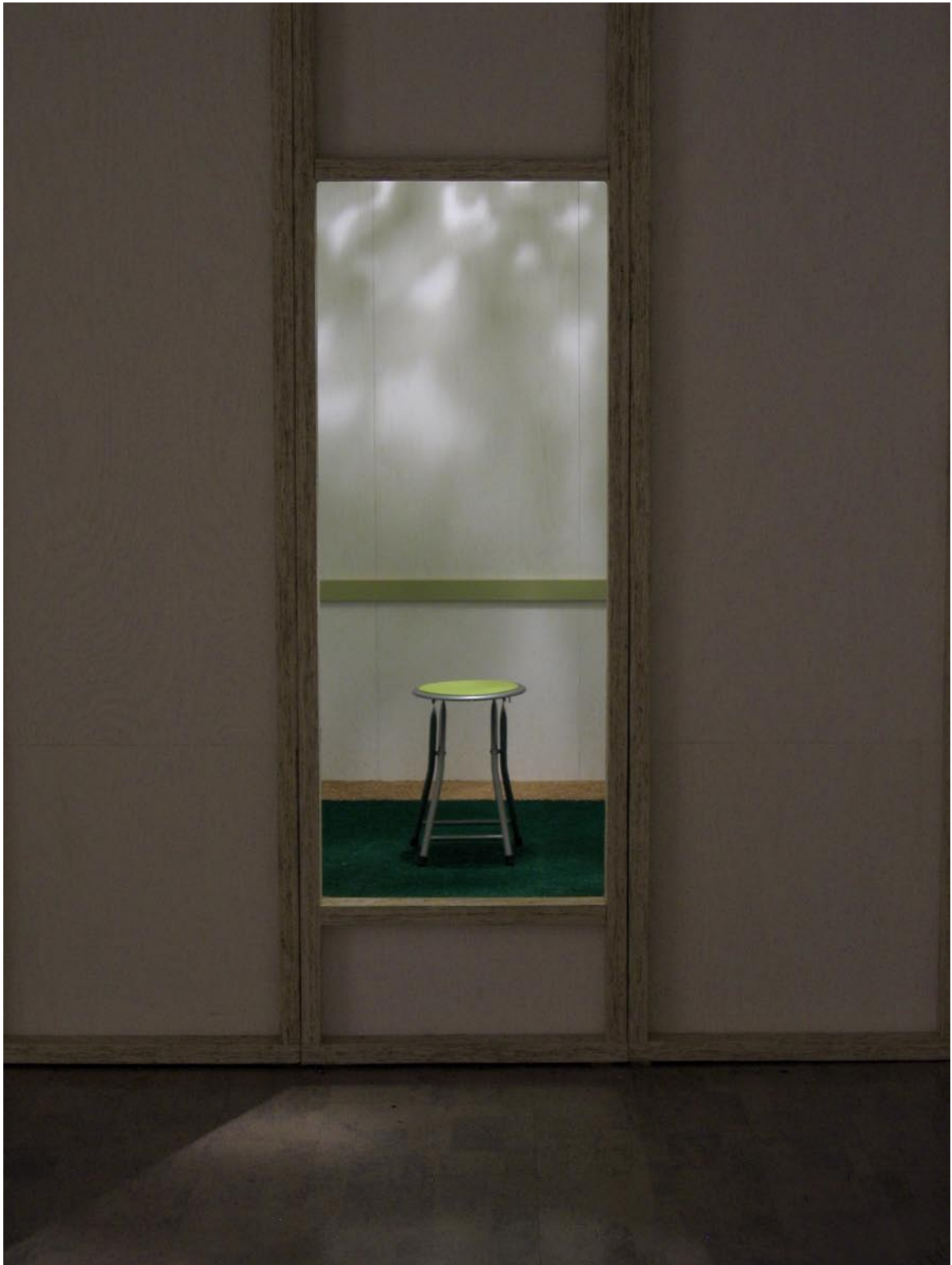


A DESIRE TO REINTRODUCE HAND-SEWING INTO MY ART PRACTICE coincided with a residency at Boreal Art/Nature in Quebec. I purchased quantities of polyester leaves to take with me to the residency, their “unnatural” material a stand-in for the contradictions and complexities I feel about working with nature as a subject in my art. While there, I stitched the individual leaves to cotton batts and displayed them pinned to the surfaces of weather-worn desks set in the fields and woods of the residency site. Displayed in this way, the leaves became letters, words, sentences—a cultural language of sorts, that revealed other ways of knowing.

Over the past three years I have stitched thousands more of these leaves, my repetitive sewing forming them into small, curved shapes. The hand that sews is small, silent and vulnerable. The work that is sewn, pinned and hung into room-sized canopies in a public site is, conversely, endlessly vocal*—speaking to others in ways I had not necessarily foreseen. Gestures of making and tending these gardens, however “fake,” is my subject; I am both suspicious of and affectionate towards the versions of nature we continuously invent.

—Susan Shantz, 2007

*artifacts as connecting what is personal and silent with what is public and vocal is paraphrased from Elaine Scarry’s *The Body in Pain: The Making and Unmaking of the World*. NY: Oxford, 1985.



FOREWORD

A key mandate of the Mendel Art Gallery is to present work by contemporary artists who have made significant contributions to the cultural life of Saskatchewan. One of the ways we have achieved this objective is through an ongoing series of exhibitions collectively called Sask Solo. Initiated in 2004, these solo exhibitions encompass a broad range of conceptual approaches and media by Saskatchewan artists whose work has received national and international recognition.

Susan Shantz's canopy, an installation that is at once complex and labour-intensive, elegant and ironic, explores the physical and metaphorical space between the natural and the constructed environment. Through the interplay of the installation's components, Shantz invites us to participate in a web of form and movement, spatial contexts, interpretations, and references. In the process, she challenges our habitual perceptions and reminds us of the complexity of the relationship between nature and culture.

Sincere thanks are extended to Susan Shantz for her commitment to and hard work on this project. I would also like to thank Alexandra Badzak, former Head of Public and Professional Programs at the Mendel, who served as curator of this exhibition and was responsible for its organization; John K. Grande for his insightful essay featured in this publication; and to the entire Mendel Staff for their dedication and numerous contributions.

This exhibition and publication were made possible with the support of the Saskatchewan Arts Board, Saskatchewan Lotteries, The Canada Council for the Arts, and the City of Saskatoon. On behalf of the Mendel Art Gallery, I wish to express our sincere gratitude to all our funders and donors.

Dan Ring, *Acting Head Curator*
Mendel Art Gallery

INTRODUCTION Alexandra Badzak

CANOPY CONTINUES THE ARTIST'S EXPLORATION OF THE INTERSECTION between human/nature. She breaks through ubiquitous terms such as "pristine landscape" to disrupt paradigms and polarities, re-establishing a more personal and intimate connection to the land.

Susan Shantz is a collector; it is part of her artistic practice. Through the amassing of—or dialogue between—objects, she allows new and rearranged narratives to emerge. These narratives are not fixed but vibrate with the potent blend of history, common usage, and personal connections. Whether it is thousands of twigs collected for her 1994 Mendel Art Gallery exhibition, *hibernaculum*, or the odd, toy-like assemblages that were part of *technologies of tenderness* (Medicine Hat Museum and Art Gallery, 2004), Shantz arranges, modifies, and plays with found elements. With them she creates an object-language informed by Post-Minimalism that often utilizes seriality and the grid.

Susan Shantz is a maker; the slow, methodical handling of objects informs her art. The act of sewing, wrapping, encasing, and hanging may be seen as a kind of intelligence, another way of knowing or understanding the world. It is also a way she connects with her Mennonite ancestors, those strong women and men who approached a sometimes inhospitable landscape through small gestures, intimate in scale and relation to their environment. As she states in the 2005 film, *Landscape as Muse: Frenchman River Valley* (291 Film Company), Shantz is interested in "reclaiming nature as subject matter," not in terms of grand vistas or epic journeys, but through the desire to merge "art/culture with the domestic or agrarian". Her artwork, however, resists sentimentality or nostalgia. It does not deny or retreat from the effects of contemporary culture. Instead, Shantz's installations stitch together a history of natural and cultural presence on the land.



Notation, 2003. Work in progress, Boreal/Art Nature, Quebec.

“Canopy” is defined as the ceiling of leaves that frame the topmost layer of a forest, closest to the light. A canopy may also be used in ceremony and ritual as a stand-in for the sacred body. Both of these definitions swirl metaphorically throughout Shantz’s exhibition. Her object-collections are dominated by nature-as-product—prettified surrogates for the dirty, withering, dying reality of the wild. She provides us with a carefully packaged view of idyllic nature, which questions the marketing of our urban and suburban expansionism with the mystique of the pastoral. She often employs museological techniques and accoutrements as proxies for a system of values associated with the creative act. Her display of pewter birds’ feet and plastic stems frames these elements as *objets d’art*, belying their more humble, intended usage.

SUSAN SHANTZ: *canopy* revels in the tensions between the domestic and the wild, between nature and culture. Although informed by environmental art movements, her artwork refuses its political critiques and essentializing messages, leaning instead to the belief that nature has and always will be a cultural construction.



SUSAN SHANTZ

Nature in Parentheses: Between Creation & Manufacture

John K. Grande

THE MANUFACTURE OF AN AESTHETIC IS AS UNSETTLING FOR ARTISTS as it is for their audiences. Susan Shantz's installation, *canopy*, invokes a world where nature has become aseptic, denaturalized. Yet nature remains a significant part of the vocabulary of consumerism and popular mythology. The central subject of Shantz's art is, without a doubt, the symbolic portent of nature, and nature's significance. For Shantz, nature is not a sacrosanct realm; it is not a place where the idiom and significance is as pure as a painting by 19th century German artist Caspar David Friedrich (1774–1840). (Steeped in an Ossianic, even brooding melancholy, Friedrich's paintings eulogized nature, even gave her a persona, as today's films do.) By integrating elements that reproduce aspects of nature and simultaneously reflect the character of today's manufacture and consumer culture, and juxtaposing them with more personal and intimate elements, Susan Shantz's *canopy* makes us aware of the diversity and complexity inherent in nature. Through her art, Shantz illustrates how our culture removes itself from our origins in nature, in spite of the fact that nature is the source of both our sustenance and well-being.

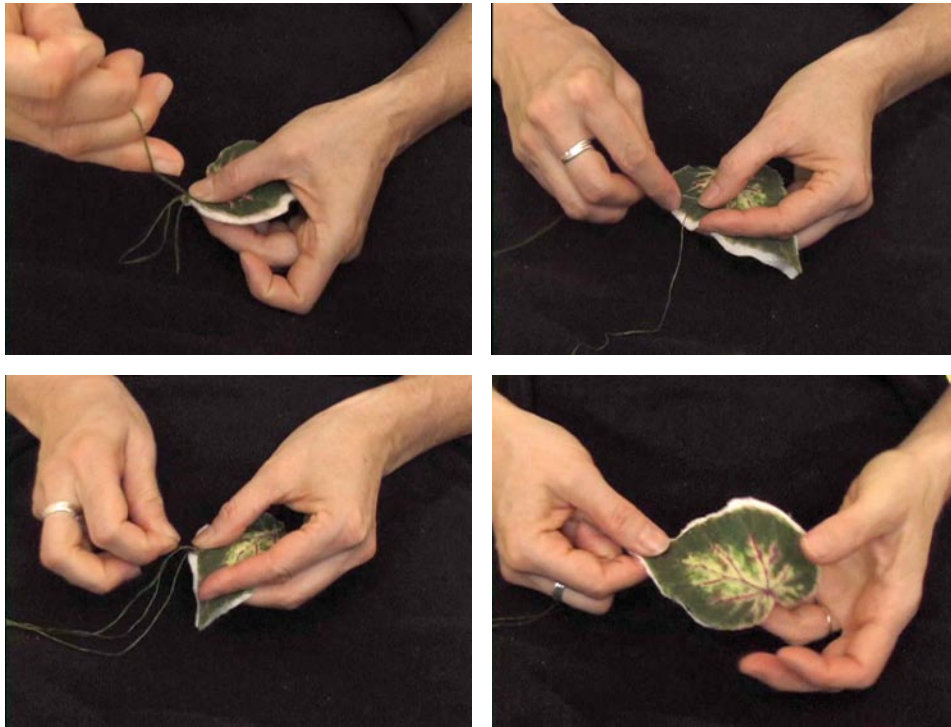
In past exhibitions Susan Shantz has brought together a range of variables related to plants, bodies, and nature, whether with her chrysalide forms made of wax and sticks suspended from invisible threads exhibited at AKA Gallery, Saskatoon (1992) and the Muttart Gallery, Calgary (1993), or with the more evocative *hibernaculum*, a thirty-foot wall of twigs and four body-sized curio cabinets made with ash wood and filled with burnt ash wood seen at the Mendel Art Gallery (1994) and Mercer Union in Toronto (1995). These exhibits involved an allegorical language not just of materials, but of unconscious associations which generally involved aspects of interiority and projection, even meditation, and of raw, physical elements that are microcosmic. Shantz builds the elements of her installations envisioning them as a collective single work of art, even if they may appear as individual, even disparate elements.

The ways in which Shantz lays out her devices and testaments to our consumer age, the positioning and relative significance of various elements, are part of the language of her art, a language with its own hierarchy and syntactical relations. In positioning one of the canopy installations at the entrance to the gallery—the 12 x 18-foot porous “room” of floating leaves—the artist constructs a resonance using earth, flooring, and orchestrated floating leaf forms. The viewer is made aware of the artificial and arbitrary nature of structures: here is a “room” assembled by the artist inside a larger room inside an even larger structure, the building itself. Shantz establishes a language precedent that has to do with the way any built space or environment is essentially the physical manifestation of an original conception, a thought structure not unlike those we find in language. Shantz’s installation of leaves in a room within a room addresses the white cube of the exhibition space with a succinct understanding that art that is presented within such a place can and does play with the presentation, which itself is the art. As Brian O’Doherty commented in *Inside the White Cube: The Ideology of the Gallery Space*:

“The white wall’s apparent neutrality is an illusion. It stands for a community with common ideas and assumptions...The development of the pristine, placeless white cube is one of modernism’s triumphs—a development commercial, aesthetic and technological. In an extraordinary strip-tease, the art within bares itself more and more, until it presents formalist end-products and bits of reality from outside—“collaging” the gallery space.”¹

The central focus of the present exhibition, both visually and physically, is Susan Shantz’s illusionary leaves, used in two separate room-sized installations in the gallery. The first canopy faces viewers when they enter the gallery. It consists of found polyester leaves, hand-sewn by the artist, which float in space approximately two feet off the ground, moving ever so gently according to the air currents within the gallery. The leaves hover above a “wood” flooring that has been assembled in sections. The faux wood surface suggests security even while it seems to float upon solid earth. The “planks” have a zig-zag edging, with a gap running through the middle, both results of the floor’s “klik” assemblage. These features make us aware of the completely false, photographed character of this initially natural-looking wood laminate finish. At the same time, the tentative quality of the overall construction suggests something completely contrary to the seeming permanence of nature’s continuum, its cycles endlessly replacing and reproducing. Instead, what we have are elements that can be removed, reconstructed, rebuilt, disassembled, refabricated, recycled, or even discarded.

Between place and sensation there exists a tautology of perception that causes us to label, identify, and sequester our feelings according to what we believe nature is or could be. There is irony in seeing something familiar but fake atop something that seems to be natural earth. Our vision of the gap between reality and illusion is sensationalized—the two exist mutually in a world we can read either diachronically or within the more complex physics of nature.



Shantz builds a vision of nature out of something that appears to be so simple—a collection of leaves—and yet, that vision builds its syntax by being juxtaposed with radically contrasted material, such as the theatre-like “set” of flooring and earth. Like the flooring, the earth turns out to be not “natural” either—it has been packaged and sold in a store, and has no known or recognizable place of origin. The suggestion is that we view both nature and so-called natural products with a mindset born of consumerism. Shantz’s allusion to a wooden floor that is actually made of hybrid synthetic materials, and her placement of earth beneath it that appears natural but is not, confounds our innermost expectations (or conceptions) of what value is, or what it can superficially represent. Shantz’s careful and painstaking sewing of the leaves stands in marked contrast to the anonymity of industrial mass production and the absence of the hand in any of today’s factories. Indeed, the erasure of any personal or social marking is one of the salient features of global production. Shantz’s work, on the other hand, is both intimate and personal. Her ritualistic, repetitive act of sewing, usually associated with the feminine, invokes a sense of healing, repair, and reworking, and cannot be measured as most activities can: it represents an economy of love or caring. We recognize the ritual nature of Susan Shantz’s repetitive actions, the sewing and creation of these leaf forms, which we so readily identify with nature. A leaf, after all, is emblematic of



nature. From a biotechnical point of view, Shantz's technique of assemblage and placement develops a language or syntax that embodies that of a post-production consumer culture.

Another element of canopy consists of a series of shelves onto which pewter bird's feet, cast from molds of actual (dead) birds, have been placed. The feet are sold at supply stores, primarily to wood carvers who use them to complete their whittled representations of real birds. The feet are pure commodity, a mass-produced supply item, and disturbingly surreal because the rest of the birds' bodies, their feathers and forms, are absent. By placing the feet within a museum/gallery setting, Shantz seeks to challenge our general reading of the museum object/artifact, for these body parts are incomplete elements in the mid-ground between creation and manufacture.

The product metaphor is seen in another linear assemblage in which Shantz has created a pervasive sense of artificiality, revealing a duplicitous world where what is natural is increasingly inaccessible and sometimes virtually indistinguishable from its copy. Shantz has "planted" artificial flowers in seven bamboo bowls, which have been stained a "natural" green colour, and set them on a white laminated board. (Shantz has clipped most of the synthetic leaves from these plastic plants and pinned and sewed them into the leaf canopies at both ends of the installation.) The store-bought replicas of plants and flowers, Zen-like in their stark presentation, still have their identification tags with bar codes attached:



G0809-LA
Lavender Hydrangea/Large
US \$4.99 CAN \$8.44

MSI
Irving Texas 75063
Made in China

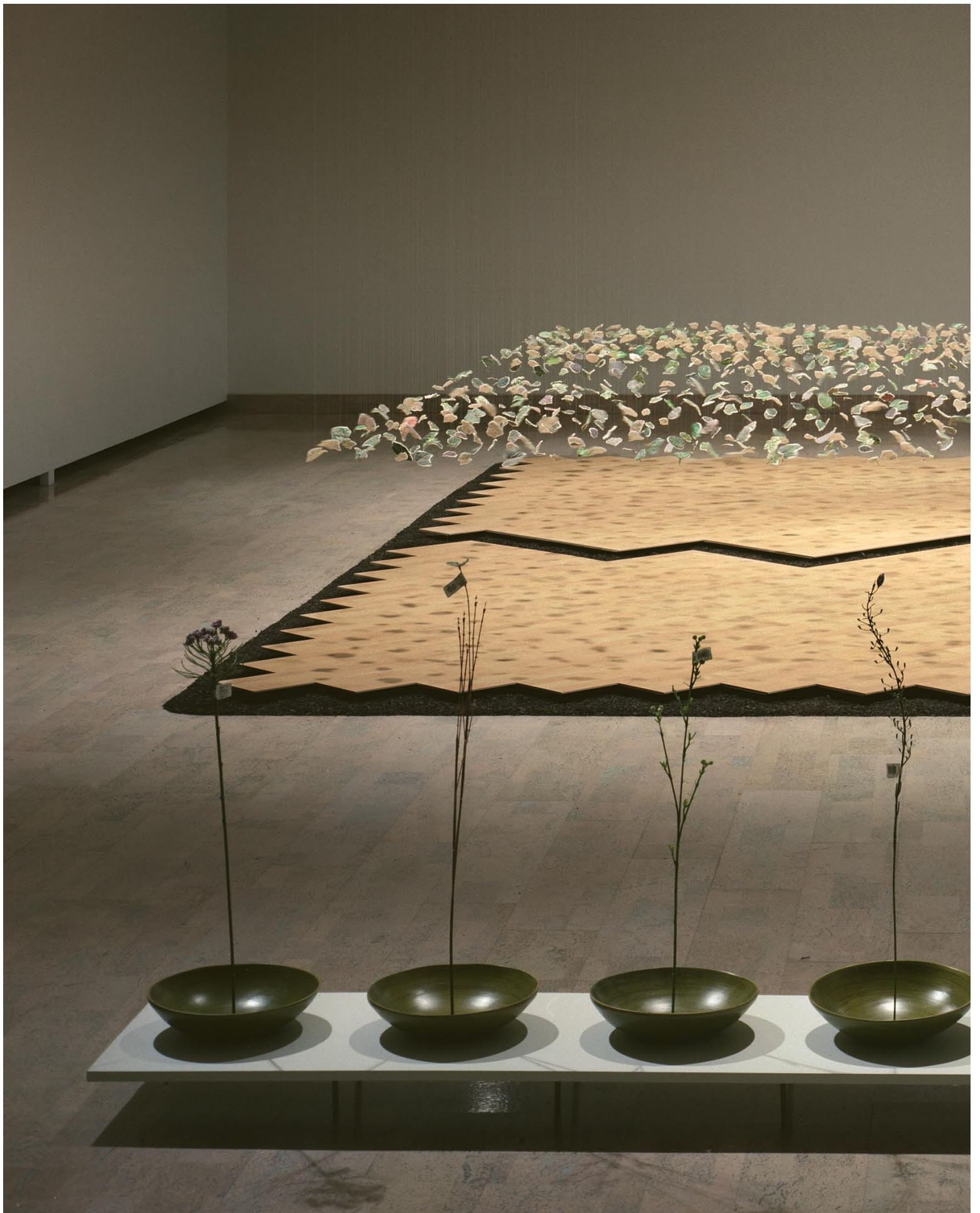
Silk Garden Shop
US \$2.99 CAN \$4.99

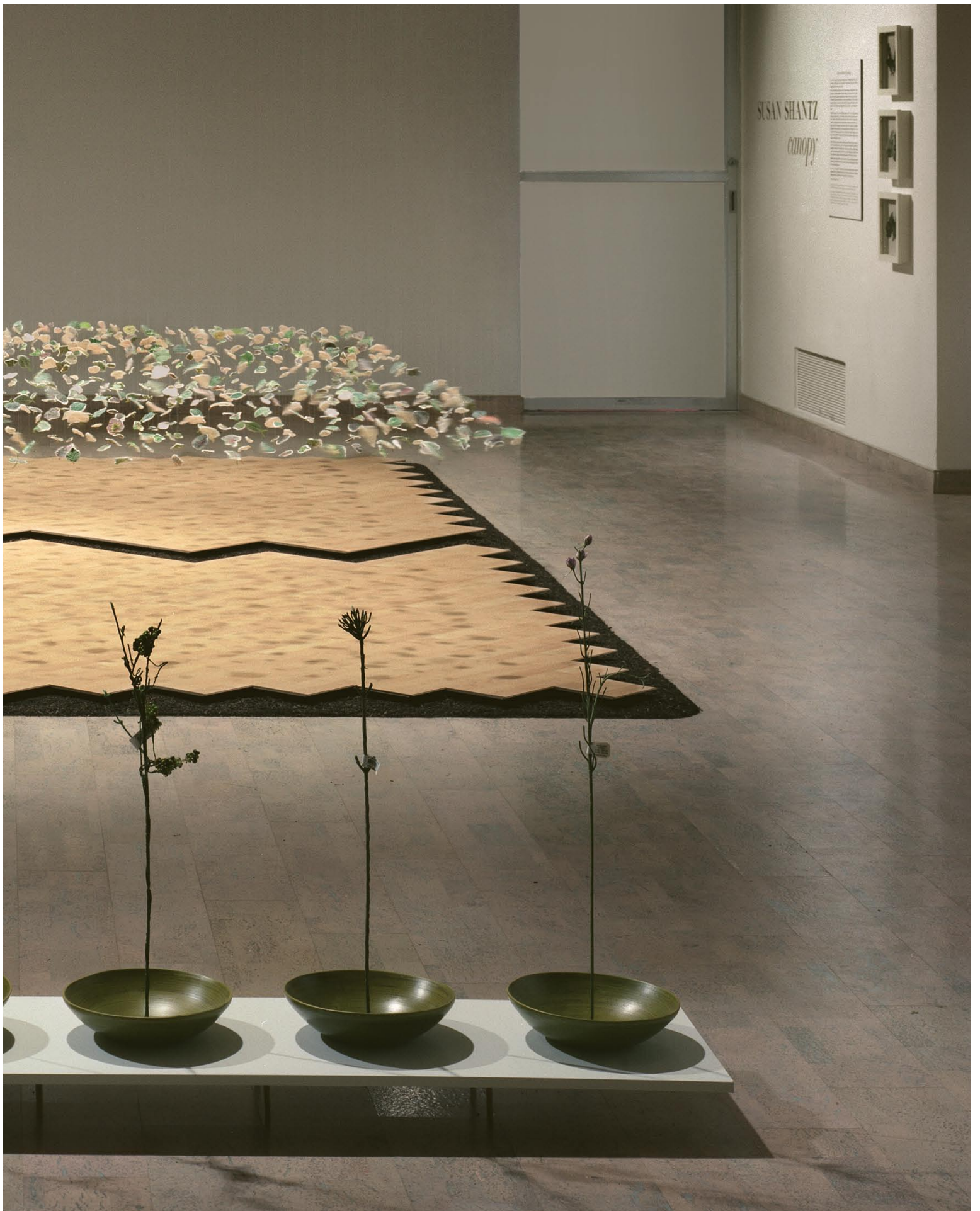


G8855-LA
Lavender Larkspur
US \$3.69 CAN \$5.69

MSI
Irving, Texas
Made in China

Classic Traditions
Delphinium
110092
US \$4.99 CAN \$8.49
Made in China











At one end of this mutant garden is a small DVD monitor playing video clips in slow motion. The viewer sees Shantz working at waist-height, facing the garden, with the close-up focus on her hands in the act of sewing a leaf. The video images reintroduce the notion of an intimate action, something that subtly causes us to reflect, to interpret, even to conceive of our place in nature within a broader, global culture of the twenty-first century. From factory-produced replicant plants made in China for export, to leaves hand-sewn for the canopy exhibition, the resounding message of Shantz's juxtaposition is that meaningful work with culturally located value in a real world economy is not just threatened but virtually obliterated by a faceless expansion. The scale of consumerism and mass production in today's world is a new brand of capitalism on steroids. Shantz addresses a post-human matrix of corporate structures and distribution networks that transcend any national or regional boundaries, endlessly shifting allegiance, locales, and sites for exploitation.

At the far end of the gallery is the second canopy installation, a small room that becomes a succinct reflection of nature and our place in it. We enter the 10 x 10-foot space by stepping over a foot-high sill and ducking through a 4-foot space. The room is compact and tight, like a container one might use for shipping or packing, but here it is conceived of as a space for habitat, albeit temporary. The bright green Astroturf floor is bordered with pink potash gravel, a natural element found in Saskatchewan, mined from formations at the bottom of an ancient sea. The experience of standing inside this space is like standing in a sanctuary, a place for contemplation. Yet there is also the sense that the place will exist for a brief period of time only, and then be deconstructed. The folding stool in the centre of the installation furthers the sense of impermanence. Carved bird forms perch on dowels inserted into the walls of this room. The forms are incomplete and rough, reminiscent of primitive bird carvings. These birds create a parallel dialogue with the temporary construction materials of this habitat. Through them we get a sense of the speed of today's development, of the way we work with matter, the way we approach the physical world, where manufactured images and icons are replacing the earth-based elements that keep us all alive. It is the hasty nature of all activity in our era, which Shantz addresses: almost everything is makeshift and temporary. In her work there is almost always some allusion to impermanence, with structures—like this pre-fab room—that are expendable, readily dismantled to be recycled or reconstructed at another venue.

The actual walls of Shantz's canopy room are sectional, like those used at construction sites. These temporary walls, used to designate a space under development, look increasingly attractive, defying the rudimentary walls used in earlier times. It is the clean, evocative marketing world at work, even before the condominiums or row houses or apartment buildings have been built. Contractors do not dream in the same way that the developers they work for do. As our society becomes more urbanized, with suburbs growing ever larger, this sprawl of cities makes us increasingly detached from nature. Yet nature becomes the main attraction, the point of contact between consumer and product, even if very little nature exists in either one. Indeed, we purchase sounds of nature for sound systems that were made in Japan or China, and mollify our sensations with the deceptive belief that there is a shard of nature in all of this surround sound. The aesthetic (or anaesthetic) that Shantz delivers with *canopy* is one that emphasizes our culture's relentless destruction of nature despite our inherently romantic view of it.

Artists are currently more likely to be sanitizing imagery on an LCD screen than actually using their hands to produce something out of tactile materials that exist in our natural world. While consumer culture instructs art collectors to embrace the duplicitous unreality of value, religion ensnares us in a strange vision where God can intervene to offer salvation or redemption, despite the damage being done to God's very domain, the earth itself. Shantz, raised as a Mennonite in southwest Ontario, comments:

“My background gave me an appreciation for rural nature because of the centrality of farming, gardening, hand-working processes—even as it promoted a God that ruled the earth... But stewardship of the earth was also preached, so my experience of that religion was complex.”²

The canopy room represents the most salient characteristic of our society: its desire to acquire meaning and value while doing very little to achieve it. True consumers consume without much reflection on the cause and consequence of their activity. The fake green grass on the floor with its potash border satisfies humanity's desire for something that looks natural and is cheap to produce and reproduce. The less expensive the product, the higher the value in our society, for it requires the most minor commitment on the part of the consumer. Shantz uses these expendable materials in her art, altering them with her time-consuming labour. She also designs them to be dismantled and recycled when the exhibition is over. Art is a construct, an impermanent state that relies upon materials.

Though object and material are part of Shantz's language in her artistic process, the sensibilities and concerns she raises bring us to broader spiritual and ethical considerations. The tiny door that we have to step through into the canopy room invokes a sense of passage from one world to another. The world of object and subject exists as a set of mutual expectations, setting variant concepts and different materials in an unnatural opposition. The constructs, the readings, made of a language Shantz has evolved over the years, are inherently rational, yet at the same time, challenge those precepts as they are used. We confuse the two, just as we are confused by what an image represents and what it actually is. Both of Shantz's canopies seem, at times, to be illusions. The monofilament lines of the floating leaves present, from certain angles, the appearance of a hologram in space. The lit rectangle of the small door leading to the canopy room seems, from a distance, to be a luminous mirror or mirage. Each reveals that the manufacture of the image is as important as the object itself, and that matter may dissolve into nothing.

For Shantz, even emptiness is a product in an image-based culture. Playing with the character and persona of fabrication—the human and intimate vs. the impersonal scale of mass production—she threads a fine line between these two processes, ultimately revealing that mass production and individual creativity might be related. She presents each action as a commentary on nature as construct, as idea, and as environmental reality. It is as if nature were in parentheses, a process within a process, a metaphor, or perhaps an illusion, that we endlessly seek through manufacture, spirituality, creativity.

NOTES

1. Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, Berkeley: University of California Press, 1986, p. 79
2. Susan Shantz in a note to John Grande, January 2007.



So it is the pleasure of green, so simply: —Michael Palmer

Canopy

Sylvia Legris



1. OVERSTORY

Deliquescent
branching.

Light breaks in-
to an oblique
logic
of fingers.
Haptic

variegations.



(Urban forest
fabric.)

Haplology

of leaf-
stitch by
leaf...

Singular
repetition.



Ceiling.
Air.
Pitch

of space
and current.



2. PROVENANCE

Deliquesce.

Forest
falls
in a foliage

of rain –fan-
veined,
campanulate,
bell-

wether
of drift or
settle.



*Swish*and
shift, shifting

light, flight

patterning
leaves, leaves

a permeation.

3. ALLUVIUM

Allude
to light,
to touch,

needle
to midrib,

feather-lobed;
feather.





Permeable
body of leaves.
Water

conveys a
house-
swell,
a dwelling
up of soil
(potash
neutralizes

a rift

between floor
and earth).

4. GROUND COVER

Folio-optics
-liquid...
like a web in light.

Antiphony

of waft...
of shadow.



Deciduous
curtain.

Hanging
fibre
garden.



Epiphytic
lattice-

work of graft
and needle,
over and
under, under-

stitch, stitched in-
candescence.



5. LORE (MIDRIB)

Arboricultural aerodynamics. Botanical flight patterns. The musically rattling Snow Buntings leave only a whoosh of air and feet perched holographically. Flight

in three dimensions. Concentric suspensions

of green. Small space photosynthesis. A concise ecology. A forest hovers in a single word: *Canopy*. Holophrastic. The origins of shelter an interference of light and dendrology
Leaf, stitch, syntax.



NOTES

“So it is the pleasure of green, so simply” is from Michael Palmer’s poem “The Turn (December 2000),” in *Company of Moths*, New Directions Publishing, 2005.

“like a web in light” is a line from Miroslav Holub’s poem, “Philosophy of Fall,” in *Sagittal Section: Poems New and Selected*, Oberlin College, 1980. Translated by Stuart Friebert and Dana Hábová.

BIOGRAPHY

SUSAN SHANTZ received a Master of Fine Arts in Sculpture and Interdisciplinary from York University, Toronto, and a Master of Arts with distinction in Religion and Culture from Wilfrid Laurier University, Waterloo, ON. She has been employed as a Professor of Sculpture and Multi-Media (Department of Art and Art History, College of Arts and Science) at the University of Saskatchewan in Saskatoon since 1990, with visiting teaching positions at Goddard College in Vermont and Emily Carr Institute of Art and Design in Vancouver, BC. She is a frequent guest lecturer throughout Canada and the United States. In 2005, 291 Film Company of Regina produced a 30-minute feature film on her work entitled *Landscape as Muse: Susan Shantz*. She currently resides in Saskatoon.

SOLO EXHIBITIONS

- 2006** Mendel Art Gallery, Saskatoon, SK: *canopy*
Art Gallery of Prince Albert, Prince Albert, SK: *technologies of tenderness*
- 2003** EXPRESSION, Ste. Hyacinthe, PQ: *e(ate)n*
Medicine Hat Museum and Art Gallery, Medicine Hat, AB: *technologies of tenderness*
- 2001** Natalie and James Thompson Gallery, San Jose, CA: *crib/spin*
- 2000** Dunlop Art Gallery, Regina, SK: *puzzle multiples project*
Burnaby Art Gallery, BC: *Satiate in The Fact of the Matter*
- 1999** Art Gallery of Algoma, Sault Ste. Marie, ON: *deluge*
- 1998** MacKenzie Gallery, Regina, SK; Southern Alberta Art Gallery, Lethbridge, AB: *Satiate*
- 1997** Glendon Gallery, York University, Toronto, ON: *in her nature*
- 1995** Article, Montreal, PQ: *engorge*
- 1994** Mendel Art Gallery, Saskatoon, SK: *hibernaculum*
- 1993** UNB Arts Centre, Fredericton, NB; Muttart Gallery, Calgary, AB: *generated spontaneously generated*
- 1992** AKA Artist's Centre, Saskatoon, SK: *generated spontaneously generated*
- 1991** Definitely Superior, Thunder Bay, ON; Ace Art, Winnipeg, MB: *Lake Superior: Winter Journal*
- 1989** Cathedral of St. John the Divine, New York; I.D.A. Gallery, York University, Toronto: *this darkness, this light*
- 1988** Nancy Poole Studio, Toronto: *Inanna's Descent*
- 1987** Nancy Poole Studio, Toronto; Rodman Hall Arts Centre, St. Catherines, ON: *Household Icons*
- 1986** Nancy Poole Studio, Toronto: *Recent Work*

SELECTED GROUP EXHIBITIONS

- 2006** Lonsdale Gallery, Toronto: *The Forest for the Trees*
- 2005** Art Gallery of Hamilton, Hamilton, ON: *e(ate)n in Feast: Food in Art*
- 2002** Mendel Art Gallery, Saskatoon, SK: *Size Matters*
Charles H. Scott Gallery, ECIAD, Vancouver: *Working Drawings and Other Visible Things*
- 2000** Art Gallery of Greater Victoria, BC: *;rapt* (collaboration with K. Sellars)
- 1999** Ace Art, Winnipeg, MB: *;rapt* (collaboration with K. Sellars)
- 1998** MacKenzie Art Gallery, Regina, SK: *Saskatchewan Perspective*
- 1997** Manoa Art Gallery, University of Hawaii, *International Sculpture Exhibition*
Southern Alberta Art Gallery, Lethbridge, AB: *nature redux*
- 1996** Kenderdine Gallery, Saskatoon: *Imagining Eden*
AKA Artist's Centre, Saskatoon, SK: *rapt* (collaboration with K. Sellars)
- 1995** Mercer Union, Toronto: *natured*
- 1993** Kenderdine Gallery, Saskatoon: *Anima/Materia*
- 1992** Eastern Edge, St. John's, NF: *re(dis)covering* (with K. Pittman)
- 1991** Cambridge Art Gallery, Cambridge, ON: *Gathering*
- 1990** Main/Access Gallery, Winnipeg, MB: *Artists of Mennonite Heritage*
Burlington Cultural Centre, Burlington, ON: *Newcomb, Moon, Shantz*

SELECTED BIBLIOGRAPHY

- 2005** Toews, Ian (director), Film: *Landscape as Muse: Susan Shantz*, 291 Film Company, Regina, SK.
- 2004** Dahle, Sigrid, *acute vulnerability*, Medicine Hat Museum and Art Gallery (exhibition catalogue).
- 2001** Owens, Yvonne, *Artichoke* (review): *rapt: an installation by Kathleen Sellars and Susan Shantz*.
- 2000** Dickers, Diane, *Victoria Times Colonist* (review): *Mail-Order Art*.
Baldissera, Lisa, *rapt*, Art Gallery of Greater Victoria (exhibition catalogue and audiotour).
Scott, Michael, *Vancouver Sun* (review): *Choice and Surprise*.
- 1999** Borsa, Joan, *n.paradoxa*, 3:24–29 (essay): *Performing Interconnectedness*.
- 1998** *Satiat*, Southern Alberta Art Gallery, Lethbridge, AB (exhibition catalogue). Essays by Renee Baert (*Salvages*), and Lucy Lippard (*Insight at Hand*).
Long, Timothy. *Satiat*, MacKenzie Art Gallery, Regina, SK (exhibition catalogue).
Dawn, Leslie, *C Magazine*, 58:44, May–August (review): *Susan Shantz: Southern Alberta Art Gallery*.
Beatty, Greg, *Espace*, 45: 32–33, Fall (review): *Satiat: Susan Shantz*.
Anderson, Jack, *The Regina Leader-Post*, May 7: D3 (review): *Susan Shantz: Satiat*.
Redekop, Magdelene, *Conrad Grebel Review*, 16:3, Fall (essay): *The Painted Body Stares Back*.
- 1997** Fisher, Barbara, *in her nature*, Glendon Gallery, York University, Toronto, ON. (exhibition catalogue).
Garneau, David & Nancy Tousley, *Nature Redux*, Southern Alberta Art Gallery, Lethbridge, AB (catalogue).
- 1996** Nowlin, Tim, *Imagining Eden*, Kenderdine Gallery, Saskatoon, SK (exhibition catalogue).
- 1995** Christie, Clare & Sandra Gregson, *Natured*, Mercer Union, Toronto, ON (exhibition catalogue).
Newdigate, Ann, *Canadian Art*, 12:1, Spring (review): *Susan Shantz: hibernaculum*.
- 1994** Borsa, Joan, *hibernaculum*. Mendel Art Gallery, Saskatoon, SK (exhibition catalogue).
- 1993** Heisler, Franklin, *Myths of Art and Science*. Muttart Art Gallery, Calgary, AB (exhibition catalogue).

SELECTED AWARDS AND RESIDENCIES

- 2005** Saskatchewan Arts Board, Creative A Grant
- 2004** University of Saskatchewan, Office of Research, President's SSHRC Grant
- 2003** University of Saskatchewan, Office of Research, Publications Fund Grant
Boreal Art/Nature Artist Residency, La Minerve, QC.
- 2001** British Columbia Arts Council, Visual Arts Grant
- 1999** Canada Council for the Arts, Creative B Grant
- 1998** Saskatchewan Arts Board, Creative B Grant
Canada Council Travel Grant
- 1997** Villa Montalvo Artist Residency, Saratoga, CA.
- 1996** Canada Council, Creative B Grant
Ucross Foundation Artist Residency, Ucross, WY.
- 1995** Saskatchewan Arts Board, Creative B Grant
Canada Council, Travel Grant
- 1994** Saskatchewan Arts Board, Travel Grant
External Affairs Canada, Travel Grant (China)
Leighton Colony, Banff Centre for the Arts, Banff, AB.
- 1993** Saskatchewan Arts Board, Creative B Grant
- 1987** Ontario Arts Council, Materials Assistance
- 1986** Canada Council, Projects Grant
- 1984** Ontario Arts Council, Materials Assistance

PUBLIC COLLECTIONS

Canada Council Art Bank; Saskatchewan Arts Board; Art Gallery of Hamilton, Hamilton, ON; Norman MacKenzie Art Gallery, Regina, SK; Mendel Art Gallery, Saskatoon, SK; London Free Press, London, ON; Burlington Cultural Centre, Burlington, ON; University of New Brunswick, Fredericton, NB; Wilfrid Laurier University, Waterloo, ON; University of Saskatchewan, Saskatoon.

List of Works | 2006-2007

untitled (floating canopy)

polyester leaves, cotton, wood laminate, earth, monofilament

2.85 x 5.5 x 4 m

untitled (canopy room)

polyester leaves, cotton, wood, astroturf, potash, paint, stool

2.5 x 3.0 x 3.0 m

untitled (12 shelves with bird feet)

pewter, wood

each shelf: .3 x .3 x .09 m

overall: 1.1 x 3.66 x .30 m

untitled (garden: 7 stalks)

plastic stems, bar code tags, bamboo bowls, wood laminate

.90 x 2.47 x .40 m

untitled (DVD: hands sewing)

dvd monitor, wood, paint

.25 x .33 x .08 m

untitled (3 framed leaves)

polyester leaves, cotton, wood, glass

each: .30 x .30 x .06 m



Authors' Biographies

Alexandra Badzak, former Head of Public and Professional Program at the Mendel Art Gallery, curated the exhibition **SUSAN SHANTZ: canopy**. She is currently Executive Director of the Diefenbunker, Canada's Cold War Museum, in Ottawa.

John Grande is author of *Balance: Art and Nature* (Black Rose Books [third edition], 2004), *Art Nature Dialogues: Interviews with Environmental Artists* (SUNY Press: New York, 2004), and numerous monographs and catalogues on artists. His latest book of poetry, *In Memory of the World*, was published by Golf Press in Montreal. *Dialogues in Diversity: Art from Marginal to Mainstream* was published by Pari Publishing, Italy in April 2007.

Sylvia Legris' most recent poetry collection, *Nerve Squall* (Coach House Books), won the prestigious Griffin Poetry Prize in 2006 as well as the 2006 Pat Lowther Memorial Award for the best book of poetry by a Canadian woman. Her other books are *Iridium seeds* and *circuitry of veins*, both published by Turnstone Press. "Canopy," written in response to Susan Shantz's installation, is part of a manuscript titled *Pneumatic antiphonal*, other poems of which have appeared in *Matrix* (Spring 2007), *Conjunctions* (Fall 2007), and *New American Writing* (June 2008).

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