To Remember A Little Of Canada

A thesis presented in partial fulfillment
of the degree Master of Fine Arts.
In the Graduate School of The Ohio State University.

by

Brian Alvin McArthur, B.F.A.

xxxxxxxxxx

The Ohio State University
1997

Master’s Examination Committee:

Mary Jo Bole, Advisor
Ruth King
Steve Pentak

Approved by

Mary Jo Bole
Advisor
Department of Art
Canadian heritage and nationalism has been the concentration of Brian McArthur’s visual research. His concern for nationalism is a response to his view of Canadian heritage and culture being lost and homogenized within the American culture. This threat has directed his focus upon Canadian heritage dealing specifically with the Hudson Bay Co., fur trade and rural life. His personal narratives and relationship with the fur industry allows him to have a close analysis and understanding of Canadian heritage and culture. He mediates this knowledge with the mediums of clay and wood, constructing room size installations, which reminisce upon Canadian heritage. The use of clay allows him a direct expressive approach, that carries a strength and integrity of the medium and concept. The six plates included in the Thesis visually describe the importance of the beaver fur trade, as well as the rural farming experiences, and the folklore that narrates it. The work enlivens and captures as it preserves a part of the rural Canadian experience.
ACKNOWLEDGMENTS

I wish to thank my parents, Lorne and Marilyn McArthur for their understanding and continuous support.

I thank my committee members, Mary Jo Bole, Ruth king and Steve Pentak for their guidance and intellectual support.
Vita


Education.


1994, Bachelor of Fine Arts Degree, University of Regina, Regina Saskatchewan

FIELDS OF STUDY

Major Field: Art.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td></td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td></td>
<td>iii</td>
</tr>
<tr>
<td>Vita</td>
<td></td>
<td>iv</td>
</tr>
<tr>
<td>List of Figures</td>
<td></td>
<td>vi</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>Nationalism</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>My Canadian Nationalism</td>
<td>6</td>
</tr>
<tr>
<td>5.</td>
<td>“The Land God Gave Cain”</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>“Eh”, Short Canadian History lesson</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Conclusion Of The Bay Story</td>
<td>14</td>
</tr>
<tr>
<td>7.</td>
<td>Canadian Identity, “Eh” Theme</td>
<td>15</td>
</tr>
<tr>
<td>8.</td>
<td>Tales From The Kitchen</td>
<td>16</td>
</tr>
<tr>
<td>9.</td>
<td>Conclusion</td>
<td>21</td>
</tr>
<tr>
<td>References</td>
<td></td>
<td>28</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>“Castor Histoire Sketch #3” 1997 / 42&quot; x 28&quot;, graphite and paper</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Fur Trading Map of Canada</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>“Family supper” 1994 / 8' x 4' x 3'6&quot;, ceramic and wood</td>
<td>22</td>
</tr>
<tr>
<td>4.</td>
<td>“Saskatchewan Grain”--detail 1996 / 40' x 8', wood, graphite, paint, and corn</td>
<td>23</td>
</tr>
<tr>
<td>5.</td>
<td>“Saskatchewan Grain”--detail 1996 / 40' x 8', wood, graphite, paint, and corn</td>
<td>24</td>
</tr>
<tr>
<td>6.</td>
<td>“Saskatchewan Kitchen” 1997 / 12' x 8', ceramic and mixed media</td>
<td>25</td>
</tr>
<tr>
<td>7.</td>
<td>“Castor Histoire”--detail 1997 / 20' x 18', ceramic and mixed media</td>
<td>26</td>
</tr>
<tr>
<td>8.</td>
<td>“Castor Histoire”--detail 1997 / 20' x 18', ceramic and mixed media</td>
<td>27</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

“Castor Histoire” involves seven portaging beavers struggling across a linoleum floor past the corner of a kitchen table. They are surrounded by the sound of fiddling and bag pipe of traditional Canadian music, accompanied with the aroma of maple syrup on pancakes and bacon.

“Castor Histoire” is an installation reflecting my interests in Canadian heritage and identity. This thesis explores the motivation and course of thought dealing with my Canadian identity. My focus on identity and heritage is in part due to me being away from my home in Canada, and even more due to my paranoid sense of Canadian culture being lost and consumed by the United States. I believe that Canada and Canadians are not alone with these feelings as they exist in many other countries. I don’t want to come across as an extreme hick nationalist, however, my position will not soften on the issue. My concern for finding and exploring ideals and history is mediated by the materials I choose to work with.

I often walk down High street and pass Donatos, Wendys, and McDonalds here in Columbus Ohio, and I can’t see the difference between this street and one at home in Calgary or Edmonton Alberta. The similarities are endless between the United States and Canada as we share the largest unprotected border and innumerable economic, social and cultural ties. I honestly do appreciate the economic stability and the stimulating growth that we offer each other, however, I’m skeptical of the homogenous cultures that are being created. I am not convinced that being a blind patriotic nationalist is the answer to saving Canada. As an artist Nationalism is a difficult
concept to address, I find myself researching when, why, and how these two countries in the new world became what they are in an effort to understand where the significant differences lie. My approach was to look at how Canada began specifically dealing with the fur trade and its role in creating Canada, as well as including my personal experiences and heritage to inform me. Looking upon the history of the fur trade is a point of personal interest, as my family and I were dependent upon this resource.
CHAPTER 2

NATIONALISM

The concept of nationalism was not created in the modern world, it has existed among early civilizations as early as 12000 BC in Catal Huyck in what is now Turkey. Nationalism existed among these early civilizations as they developed and organized themselves to reach a common goal of survival. The communities working together soon discovered that sharing and dividing responsibilities for living made life easier. Within these early cultures a common language for communication had evolved as it was needed for organization and early structures of society. The communities created a shared cultural society that united and identified themselves. The shared land, food, language, religion, tradition, and history created their united culture and nation.
CHAPTER 3

Nationalism, What is the Point?

Is it important, to try and retain a nationalistic identity in the new global community? I believe the concept of nationalism is evolving to a more global identity with a common market. In North America, the free trade agreement is evidence of this, as the once protected borders with expensive tariffs are being slowly abandoned in a free market. The response in Europe was the European Economic Community which was created to stimulate commercial growth and to stay competitive with the American free trade markets. The EEC has also developed a common currency to help develop the free market economy that will cross borders from one country to the other. These developments have come with a large amount of skepticism, and worry that tradition and cultural diversity between the countries will slowly fade away into a homogenous state. Within our modern technological era we have made vast progress, which is usually assumed to be good. However, it is also speeding up the technological cultural melting pot, which in return increases cultural homogenization. This threat motivates Canadians like myself to rediscover and claim the countries history.
CHAPTER 4

My Canadian Nationalism

I ask myself to name some shared life experiences that pull my cultural group together within my local and national community. Going out to the movies and seeing a Hollywood made film and afterwards stopping at the local McDonalds for a shake and some fries. This is a example of a common experience that portrays the influence that the United States has upon us. This fictitious example rings true and is one of the reasons why I am searching for my specific Canadian roots. My cultural ties have developed around the environment, folklore, and upon our history. I don’t recall history being taught with significance and or do I remember it being told at home. It’s these elements that are becoming more removed from our younger Canadians. If you were to ask a Canadian to name a Canadian hero they will probably answer with Gordie Howe or Wayne Gretzky depending upon how old they are. I understand these responses, but it does not acknowledge a huge wealth of history for Canadian heroes and heroines which I feel have fallen to the wayside. I include myself as lacking a depth of Canadian heritage and that is why I have been pursuing it, to share it.
CHAPTER 5

“The Land God Gave Cain”

“Eh”, Short Canadian History Lesson

To begin to grasp Canadian nationalism I needed to look at the grass roots, or you might say back to the beavers, and how the country began. To say the country was discovered by Jacques Cartier 1546, would be with and of complete ignorance to the pre existing cultures of the North American Indian civilizations, who have had lived here since the recession of the ice age around 15000 BC. Over this extended amount of time they had developed several different cultures. When Cartier first landed in 1546 there was close to over 20 different native cultures.

I also want to acknowledge the fact that the earliest Europeans on this continent were the Vikings who had sailed from Greenland to Labrador and to Newfoundland dating around 1000 BC. However, I’m mainly interested in the more recent history that connects me more directly with my past and specifically the fur trading industry that opened up the Canadian west.

Jacques Cartier landed on the shores of Newfoundland in the search for a passage to the orient or even for the riches of gold and silver that had been found by the Spanish and Cortez. The shore of Newfoundland was a shocking disappointment, his first words describing it was “The land should not be called New Land, being of stones and horrible rugged rocks, I did not see one cart load of earth and yet I landed in many places…. there is nothing but moss and short stunted shrubs, I’m rather inclined to believe that this is the land God gave Cain.” He did notice the
abundance of fish that were off these shores and remarked on them when he had returned to Europe.

A few short years after Cartier had explored the shores of Newfoundland, the cod trade started, employing hundreds of ships and thousands of fisherman. They began feeding new cities in Europe that were developing early on in the industrial revolution. Basque whalers soon followed the fishing trade and between the whalers and the fisherman there slowly arose trading with the local Indians, their furs for metal tools. This was the beginning of the fur market, and fur trade that played and incredible developing role in Canada.

The two founding nations of France and Britain began to invest in developing the countries fur industry. This development peaked during the 1580’s as the beaver had become the most sought after fur, and was high fashion for its use in felting hats. The European beaver had been exhausted causing them to be the most valuable fur. This lucrative beaver price had raised the eyebrow’s and hopes of the entrepreneurial and adventurous spirit that existed in Europe.

The first significant step in setting up trade was taken by the French in 1608 when Samuel de Champlain pushed south westward in to the continent via the St. Lawrence, establishing a trading post at what is now considered Quebec city. The trading system spread quickly as the native people were already accustom to a similar trading economy that had existed between each other. The trading developed through a system of exchanging and bartering, and there was often a local standard set to keep some consistency. Within the trading system there were Indian middle men who began to reach interior land and play competitively off the rival buyers forcing the prices up. This factor initiated the exploration westward into the continents interior. The other factor that drove traders and trappers was the search for even more beavers as they had depleted their local resources.
During the period from 1610-1656 there was incredible fighting between the Indians all wanting to claim trading routes, and with partners and military who were at great risk and insecurity for their trades. This again forced the French to move north west into the great lakes region. This new exploration was spearheaded by Me’dard Chouart Des Goseilliers and his brother in law Pierre-Espirt Radisson. The two brothers explored this region north of Lake Superior in 1659 and with information from the Cree they found out about the fur rich lands that lay to the north and of the frozen North sea. This northern sea, they deduced, must have been the bay named Hudson after an earlier explorer, captain of a ship that was left mutinied. They decided to try to establish a northern trading post here to avoid the expensive taxes that the French Monarchy placed on items that traveled through the St. Lawrence Sea Way, which they controlled. Land transportation and trading middlemen were also very expensive and this encouraged new entrepreneurial ideas.

Radisson and Goseilliers took to the idea of setting up trade on the northern coast of the Hudson Bay to the French officials and the King, but they were under enough social pressures at home and did not have the money to invest in this expensive risky venture. They were not to be denied and they took there ideas to King Charles the second of England, who was quite supportive despite the impoverishment and the disease ridden cities he was trying to manage. By June 1668 two ships, the Eaglet, and Nonsuch were equipped and ready to leave the dock on the filthy Thames river for the frozen shores of the Hudson and James Bay.

Des Goseillers on the Nonsuch hit the southern part of James Bay by September 29. They had much success trading with the Cree, wintering over and returning back in the spring with huge load of prime beavers, proving that it was a profitable venture. In 1669 another ship was sent with materials to set up permanent trading in the James Bay. In 1670 the Hudson Bay charter was signed, giving the monopoly of trading rights to the company named the Hudson Bay Co.
The company was given the land that had its drainage into the Hudson Bay, this area extended from the rocky mountains to the shores of the St. Lawrence and Quebec. It was five times the size of France.

This chartering is one the great ironies of Canadian history: The Hudson Bay Co. was the conception of two French men who helped guide it through its most crucial initial years and it became the most successful and lasting colonial ventures for England.

This newly signed land charter did not mean the end of the conflicts. Actually there was a number of armed skirmishes in both Hudson and James bay between 1682 and 1712. The French were the more successful of the two, capturing and controlling most of the military posts. However, they did have two withdraw after the treaty of Utrecht, reestablished the Hudson Bay Co. monopoly. The Canadian interior was left open for both the French and English to develop.

The French began to build a system of trading posts that cut off the trade to the bay. Exploration continued west in 1732 with the establishment of a post on Lake Of The Woods. By 1740 the French post had reached central Saskatchewan.

The H.B.Co. at this time continued to “Sleep By The Sea” there was enough furs that kept the co. profiting, but they were not expanding. In 1750 the French were forced to abandoned their western posts to battle the English unsuccessfully. In 1760 after the conquest, New France had political stability and private Montreal based traders were to occupy the French posts. The H.B.Co. woke up and also began to expand trading posts on the Saskatchewan river.

These Montreal based traders began to Join together pooling their resources into successively larger partnerships one of which became the North West Company (N.W.Co.). Peter Pond and the famous Alexander Mackenzie played key roles in propelling the fur trade forward in the final surge toward the Arctic and Pacific Oceans. The N.W.Co. used Indian technology and their designs, especially evidenced in the use of canoes. They had an Algonquin group that
produced some of them, and they drew upon local resources as much as possible for food giving more room for trading goods and fur in there canoes over there expansive trips west from Montreal to the prairies. In 1793 the N.W.Co. had control of 78% of Canadian fur sales from their aggressive trading practice pulling them further north and west. The company had interest in reaching the west coast to develop the market there and avoid the huge transportation cost that incurred from land travel.

The N.W.Co. led by Alexander Mackenzie reached the coast by 1793, only ten years late when they found out that the fur trade had already been established by the initiation of Captain Cook, and the American fur trade companies.

Over the following twenty years the H.B.Co. and the N.W.Co. had fiercely fought each other with a number of casualties. There were a number of people that had worked for both companies, so when the idea of merging the two rivals came about, it was no surprise to see it happen by 1821. The Hudson Bay Company would better serve the people as it would be more stable and controlled, without fierce competitive battling or expensive overlapping of posts. The company was also less harmful on the environment as it was the only way to limit the abuse of the ecosystem which could no longer support the abusive over trapping.

There was a continental and political shift that occurred after the war of 1812 with America, ending in 1818. It set up our land boundaries and turned the countries' interests into agriculture, timber and mining. The company continued to do well though the initial fur boom had leveled out and the needs of the people were beginning to change. In the latter half of the 1800's settlements were beginning to grow, and by 1864 the colonies were forming a confederation movement that was beginning to take rise in central Ontario. The time was right as the British were willing to let this colony go being that it was becoming expensive and unruly.
Like a child growing up, there is a time that a country needs to leave the nest. The British had learned a very expensive lesson a hundred years prior with their American experience.

In 1867 the plans were laid out for self government in the British North American Act, it was signed by Queen Victoria and it was proclaimed July first. Two years following confederation in 1869 the H.B.Co. signs a deed surrendering Rupert’s land to the Crown, gaining a healthy cash settlement, land concessions, and still able to retain 120 posts. By early 1900 there were over 3 million immigrants settling the prairies, and the companies posts were quickly evolving into shops for outfitting the new farmers. The company was doing so well that in 1913 it paid out a 50% dividend, over 80% of the share holders were still British residents. The H.B.Co. continued to invest in the fur industry by building the largest fur auction house located in London 1926. At this same time the H.B.Co. struck a deal with Marland Oil Co. of Oklahoma to explore large freehold mineral rights that they had in western Canada. The H.B.Co. continued to invest in the booming oil industry while keeping a strong footing in it’s department store and fur industry for the next fifty years.

In 1971 the H.B.Co. became the tenth largest business in Canada from a 22nd spot. In 1987 the worlds largest fur auction house was sold; the interest still sits today in its department stores, holding a pattern similar to its business plan in the 1700’s, which was coined “Frozen By The Bay”.
Figure 2: Fur Trading Map of Canada
Chapter 6

Conclusion of the Bay Story.

The fur trading industry and the H.B.Co. are one of the founding elements that created our nation and set the cornerstone for Canada and its heritage. These explorers, voyagers, and traders of the early fur industry have but a little acknowledgment for there efforts. The recognition is most commonly found on province signs, designating names for the rivers, lakes, valleys, mountains, towns, and roadside lookouts. There is good effort by the museums and publishing companies to produce literature and artifacts that provide our country with this history. However, nowadays when the general public stops in at the Hudson Bay Company to buy the latest perfume or Nike shoes, this history goes unseen.

As a child I shopped often with my mother for items at the H.B.Co. department stores and had some knowledge that this same type of store existed throughout Canada. However, I had no idea of the historical contribution it had in setting up western Canada, and that it was the idea of two French brothers in 1670 whose names translated to English as “radishes” and “goose berries”. Or that this very company had the rights to two thirds of Canada named Rupert's land. These connections with history have provided me with a foundation to know who I am as a Canadian. I will continue to search and struggle, sharing my enthusiasm and interest in Canada.
Chapter 7

Canadian Identity, “Eh” Common Theme

This struggle for Canadian Identity has plagued a number of artists, who have also responded with a search of culture that is truly unique and Canadian. Margaret Atwood’s “Survival, a thematic guide to Canadian literature”, is in fact a searching for the meaning of the entire Canadian experience. Looking historically to 1926, F.E. Hauser wrote a book “A Canadian Art Movement”. This was about the group of seven painters (Frank Carmichael, Lawren Harris, J.E.H. Mcdonald, A.Y. Jackson, Arthur Lismer, Tom Thompson, and F.H. Varley) who focused upon the Canadian environment and landscape, and were said to be stepping out of the totally traditional European painting methods. This group and book sought to create a nationally unique message about this country, and it is very interesting that they focused so much upon our environment and weather. This book began to provide a history of Canadian Art while establishing a message that here in the north a young nation was rising with its own creative genius. The year 1926 also was significant as there was an economic shift with American investment. It had succeeded British investment which for 16 years prior had 70% of the foreign investment.
Chapter 8

Tales From The Kitchen.

The Search within my work has taken me to investigate my history as well as personal experiences of my home and family. Working within my personal experiences I find an honesty and a wealth of interesting stories which give me insight to myself and my country. I find it satisfying to invest in my heritage by searching amongst it and making work with and about it.

The work I make offers the viewer part of my culture and history, which in hopes will reinvigorate the past and live in my future. I have three examples of how I have looked at my identity through my environment. All three of these works have come from the kitchen table, the first one is “Thanksgiving dinner”, then “Saskatchewan Grain”, and finally my thesis show “Castor Histoire”. All initiated from the kitchen table at my home.

The piece, “Thanksgiving Supper” was constructed by building all of my family members in clay, not representational or using caricatures, but developed through an understanding and the feelings I have for each member. I situated them around the kitchen table which was set for Thanksgiving supper, a meal commonly shared by families, each having their very own special experiences. I used an audio recording of my family eating an actual Thanksgiving supper and had that playing continually. This aided in creating the ambiance of the kitchen and the people. A sense of humor is retained in the modeling and gestures of the figures, expressing some of my light hearted sensibilities.

A narrative was easily created by the viewers as they investigated each figure discovering who
they were and what role they had in the family, at the same time they would be listening to the sound track of conversation, mashing potatoes, and cutting of the turkey.

The narrative was quite literally used in the piece “Saskatchewan Grain”, and it also was motivated from my kitchen table, just like “Thanksgiving Supper”. “Saskatchewan Grain” used an arching mural format that forced the viewer to actively participate by walking around the outside of the work to see the whole piece. To understand more of the narrative I included some of the dialogue:

“I was workn for my Dad driving a grain truck for hmm on our farm nnn Humboldt Saskatchewan”

“I’s about twelve or so, an had been driving truck for my Dad a couple years by then.”

“I had only left the auger for a bit, an went back to da well for a drink of wader.... because I was real thirsty and, uh, it was dry an hot,... when I got back to da auger,.......... Oh........ My...

Goodness there was all these frigen floppin chickens lying dead all over the bloody ...yard”

“I don’t know why I blamed the poor dog”

“Dad walked hmm around the end of the granary”

“Louis Cyr, At the Kitchen Table/ 1986”

This excerpt of dialogue from this true folk story was told to me by Louis himself at my kitchen table. It has been this story that had initiated a series of work ranging from drawings, prints, mural, audio, and finally the “Saskatchewan Kitchen” installation. In the future I’ll be coming back to this story, only the new format will in a “story book” one, which I feel is more suited to its life. The story had captured an event that describes the struggle of a north western rural Canadian farming experience. The narrative involves the universal struggle of life, guilt and
death intertwined with dark humor, all the while retaining a very unique and puzzling story that reflects the values, and is part of the cultural heritage of rural prairie provinces.

The piece “Castor Histoire” was my M.F.A. Thesis exhibition. The piece continued to use the context of the kitchen, while referring directly to Canada’s history of the fur trade. I built a twenty by sixteen foot kitchen with wood paneling, linoleum, refrigerator, table, and chairs. The floor and hanging lamp somberly illuminated an eleven foot ceramic canoe full of ceramic beaver felt hats being carried on the backs of seven ceramic beavers. The beavers were walking from a large twelve by eight foot romantic impressionist Canadian landscape painting that was bent across the one corner of the kitchen.

The Beavers carrying the canoe walk past the corner of the table, where two chairs and coffee cups are set to invoke the presence of two people in conversation. The mythical beavers walking past the end of the table appear to have emanated from the conversation, which is about the H.B.Co. and Canada. The seven beavers bearing the weight of the canoe were chosen because they were the key element to the fur trade, and essential to Canada’s past and future. The Beaver and fur trapping have also been a major part of my personal experience as I have trapped and hunted on Piper Creek located seventy five yards out my back door. I grew up in a family dependent upon and respecting its environment, this gave me the knowledge and respect of the beaver’s habits, environment, and anatomy. I honor the beaver while romantically and humorously used them as Canada’s beast of burden.

The canoe was easily chosen as it was the vehicle of choice in the fur trade. The Canoe was light, fast and the only way to have transported millions of raw beaver pelts from the interior of Canada.
I filled the canoe ironically with ceramic felt hats, the end product of the beaver pelts. At the bow of the canoe I have carved out the crest of the Hudson Bay Co., which was the significant proprietor of Canada.

The emblem has the Latin words “Pro Pelle Cutaem” translated from French to English as “skin for skin”, which humorously alluded to the fur trappers and traders risking their lives and personal skin to get beaver skins.

Emanating from the canoe was traditional Canadian English and French music that filled the kitchen with a Canadian historical ambiance. The element of music was chosen to fully express the culture of the people who were involved in this fur industry. The music also invited and surrounded the viewer in the environment of the kitchen.

The kitchen was chosen again as the place where this story exists as it is passed on from one generation to the next. The kitchen is often the most used and communal part of the house. People share their experiences from that day and stories they have been told in the past, it is an intimate and familiar place. As I have grown up, the kitchen and the kitchen table is the place for gathering, discussing, sewing, storytelling, card playing, business, as well as eating. The table has provided a humble and ceremonious place in my home.

Within all of these works I have made several decisions upon what I make and with what materials. For me, the significance of each part, and the use of personal expression are the main criteria for creation. “Castor Hostoire”, and “Saskatchewan Grain both use the kitchen table and the kitchen chairs as the context, or theater set for the installation. I want the viewer to focus upon the quality of the ceramic chickens and the threatening swirl of the hacked auger, and to allow the kitchen set to be the given context. Within “Castor Hostoire”, I use the similar kitchen scene to allow the viewer to focus upon the canoe and the beavers, yet the kitchen still plays the important contextual role. A balance of using the found and made objects together allows each of them to
have complimentary dialogues. The use of clay was chosen because it has a humble ability to be manipulated in many ways while it can record a direct and expressive sense emotion and construction. Clay also has the ability to appear like any medium, but it still retains a sense of life and process that is completely clay.
Chapter 9

Conclusion

The plight of cultural homogenization will continue to spur on my work about Canadian identity. I believe it is important to myself and my Canadian history to continue this research in interest to my personal and cultural heritage. I plan to continue investigating and producing art work that responds to nationalism the identity within Canada and my local community. The rich heritage that I discover will fill my mind, journals, canvasses, galleries and public spaces. My pieces will continue to create a dialogue of Canadian history intertwined with my local and personal heritage in hopes to preserve and enliven my Canadian experience.
Figure 3: "Family Supper" 1994/8 x 4' x 3'6" ceramic and wood
Figure 4: Saskatchewan Grain™-detail
1996 / 40' x 8', wood, graphite, paint, and corn
Figure 7: "Castor Histories" detail 1997/20 x 18" ceramic and mixed media
Figure 8: “Castor Histoire”-detail
1997 / 20' x 18', ceramic and mixed media
References

“Illustrated History Of Canada” Edited by Craig Brown, 1996.

“Lament For A Nation The Defeat Of Canadian Nationalism” George Grant, 1970.


“Visions of Canada” Knowlton Nash, 1991

“The Making of the Canadian West” Rev. R.G. Macbeth, 1898