

'Scary magic'

By **Damian Inwood**
Celebrities
Columnist

He stands at the back of the room, a hooded figure clutching a rock in each hand, tight as a coiled spring.

Fear, tinged with anger, is seeping out of him like smell of death from a rotting corpse.

Around him stand more conventional figures, many of them friendly or funny.

But at Joe Fafard's latest Vancouver show, it's hard not to be drawn back to his most powerful piece, *The Terrorized*.

Sure, there are Fafard's ever-present cows, delightful tables featuring horses or moose and the Regina sculptor's statements on motherhood and growing old.

Even the dogs, joyfully copulating, can't compete with the urban fighter.

"It's anyone who's pushed to the point of having to react in the least dignified way that a human being can do," says Fafard, 48. "It's the despair of trying to react by throwing stones."

He did the sculpture two years ago as a statement about the Palestinian conflict, but Fafard says it's particularly fitting in light of the recent standoff at Oka, when "people go through that kind of aggression."

"As they regress by being pushed backwards, they valiantly defend themselves," he said. "The mask is like a shaman, it has a kind of magic that makes it scary."

The Terrorized is one of 18 works in Fafard's show at the Woltjen Udel Gallery, 1558 West 6th Ave., until Dec. 6. It's a commercial show, and the sculptures — most of them limited editions — are for sale.

Fafard says he hopes his next work will be a large sculpture that he's trying to get the University of Saskatchewan to agree to do in Saskatoon.

He won't say any more until it's approved.

A compact man sporting a short grey ponytail, Fafard says he's disturbed about the way Canadians seem to have lost their sense of a country.

"I think it has a lot to do with a lack of vision of our present political leader, who sees this country as an adjunct to the American empire rather than as a place where it's time to resist those kinds of advances, such as free trade," says Fafard.

And in some ways, the current show does have bleak overtones, without the playful individual caricatures of former years.

"I'm concentrating more on concepts right now," he says. "I don't like doing specific portraits as much as I used to do."

Of course, there are several trademark cows.

"I love to do them," he says. "I see them as big earthlings. We have taken way too much importance as a species on this earth. We are way too disrespectful of other species, and with environmental dangers, using up too much energy, polluting too much and with no respect for life."

Fafard is collected by people like TV superstar Bill Cosby, who has several Fafard caricatures of himself, and also by Hollywood film-maker Billy Wilder and actress Darryl Hannah.



Photo by Wayne Leidenfro

■ Saskatchewan artist Joe Fafard with Hector, one of his latest sculptures. 'I'm concentrating more on concepts right now.' Above left: *The Terrorized*

Horse Against the Grain

"A draft horse of wheat with a background of corn, canola, soybeans and alfalfa." There it is, simple as that—a description of the project underway by the MacLaren Art Centre this summer in Barrie, Ontario in conjunction with the 1997 International Plowing Match. The primary players: the MacLaren's director William Moore, Saskatchewan artist Joe Fafard and a local farmer Roy Hickling acting as curator and project coordinator. Those weren't the only ones of course; there was the International Plowing Match Committee, the engineering students from Georgian College who surveyed the image on the field, the farmers who did the actual field work, the people from the Canadian Foodgrains Bank who will ultimately receive and distribute the harvest and then pilots and photographers and others working in countless areas over the span of this project which began even before Joe Fafard laid hand to paper in August 1996, and will conclude in September 1997 with the International Plowing Match.

There's another player too. He's the horse Joe Fafard called into being, willed into space, conjured from heart and mind and earth and seed, no less poignant an image than Michaelangelo's finger to finger painted on the ceiling of the Sistine Chapel in Rome. Who's to say, after all, where spirit resides? Look at the image first put down on the field, 1,100 by 1,900 feet—the work measured in the dimensions of painting and not agriculture. The horse, 1,400 feet long, nose to tail, possibly the largest drawing ever done. It's an image so delicate, so barely there that it had to have been inscribed by an exhalation of breath. This is the fall of 1996 and no growth is apparent. The second photograph shifts planes entirely. No longer laid down on a field, it must be a wall painting from the tomb of an Assyrian king. Then the snow falls and the image is a pentimento, the erasure of white incomplete, the shadow reading through the white covering.

In the spring the growth begins, tentative and green. Tillage equipment gives the horse's frame the support he needs; a tiny red machine picks its course around the horse's feet, no bigger than a fly buzzing his belly. The green is filling in and now the horse is a fresco from the 14th century, and Giotto comes to mind. The horse's eye is incised and his ears prick forward with willingness and interest. The tiller's lines in the earth are gestural and I'm reminded once again of Fafard's unerring sense of scale. His familiarity with this subject and the honour he shows

it are particularly evident in his attention to the muzzle—the line of the soft closed lips, a profound quiet only a horse owns—and in the lift and delicacy of the nostril. As the vegetation becomes more dense the horse darkens, his coat suggesting a handsome bay and tricks of wind and aerial photography have him striding out a little, stretching his neck, warming, finding his way to the ground.

Now the canola is in flower and it shows first as an erratic crayon line filling in colour around his muzzle. Horse is a spectacle, an astonishing visual gift apprehended by chance by travellers on a lucky flight path or by intent for those lifted in a hot air balloon on site or wound into the air on the ferris wheel set up for the Project within range of the field. In the way that only animals do, the horse retains his equanimity, well-placed, beautifully conceived, thorough and consistent in his being.

I look at these photographs and I remember an early body of work by Manitoba artist Don Reichert who took his own aerial photographs and with them made art. I think of the starkly graphic black and white photographs by Mario Giacomelli, of a terrain not ours—smaller and hilly and worked and reworked, generations of farmers' inscriptions

on the Italian landscape and I think of Jim Dine's work on the walls of the Kunstverein Ludwigsburg in Germany, nine ceiling-high charcoal drawings done with the commitment and intensity with which he makes all his work, knowing that when the exhibition period ended six weeks later, rollers of white paint would obliterate his drawings and only memory and photographic documentation would remain—a pentimento more exacting, profound and elusive than even he usually seeks.

So it will be with the Fafard Field Project. When the growing season has passed Fafard will travel to Barrie, Ontario to the field where his horse has grown and now waits, green and patient. And Fafard, whose initial conception of the work, whose first drawing had to plan for and anticipate its organic conclusion, will draw the last line. With a tiller he'll incise the horse's harness which will show black against the green and yellow. The planting will be harvested and the project concluded.

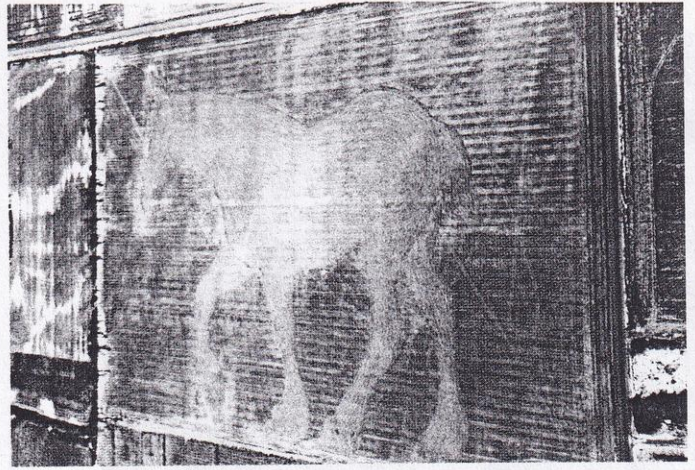
For now, the horse remains serene, his mantle the vegetation which covers him, lustrous as a silk prayer rug.

Meeka Walsh

The Fafard Field Project



October 10, 1996

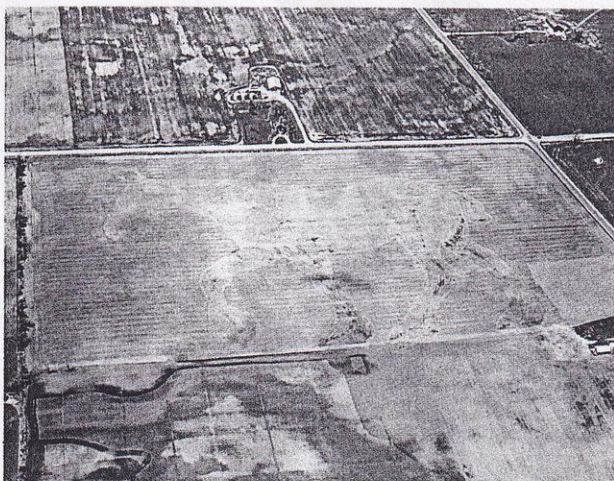


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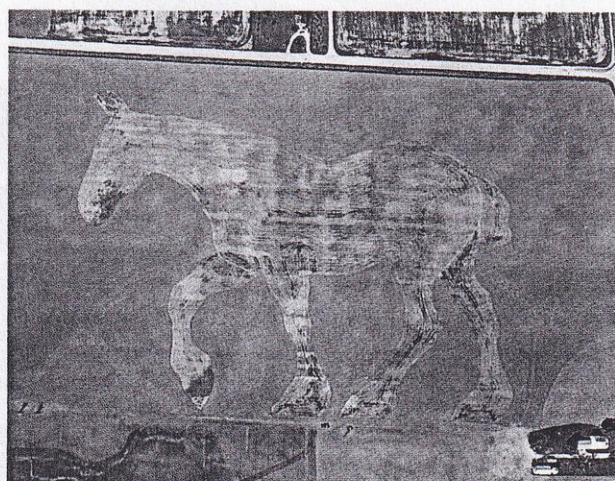
February 1997

Photographs: Douglas Air and Arial Photo Products. Courtesy: MacLaren Art Centre, Barrie, Ontario.



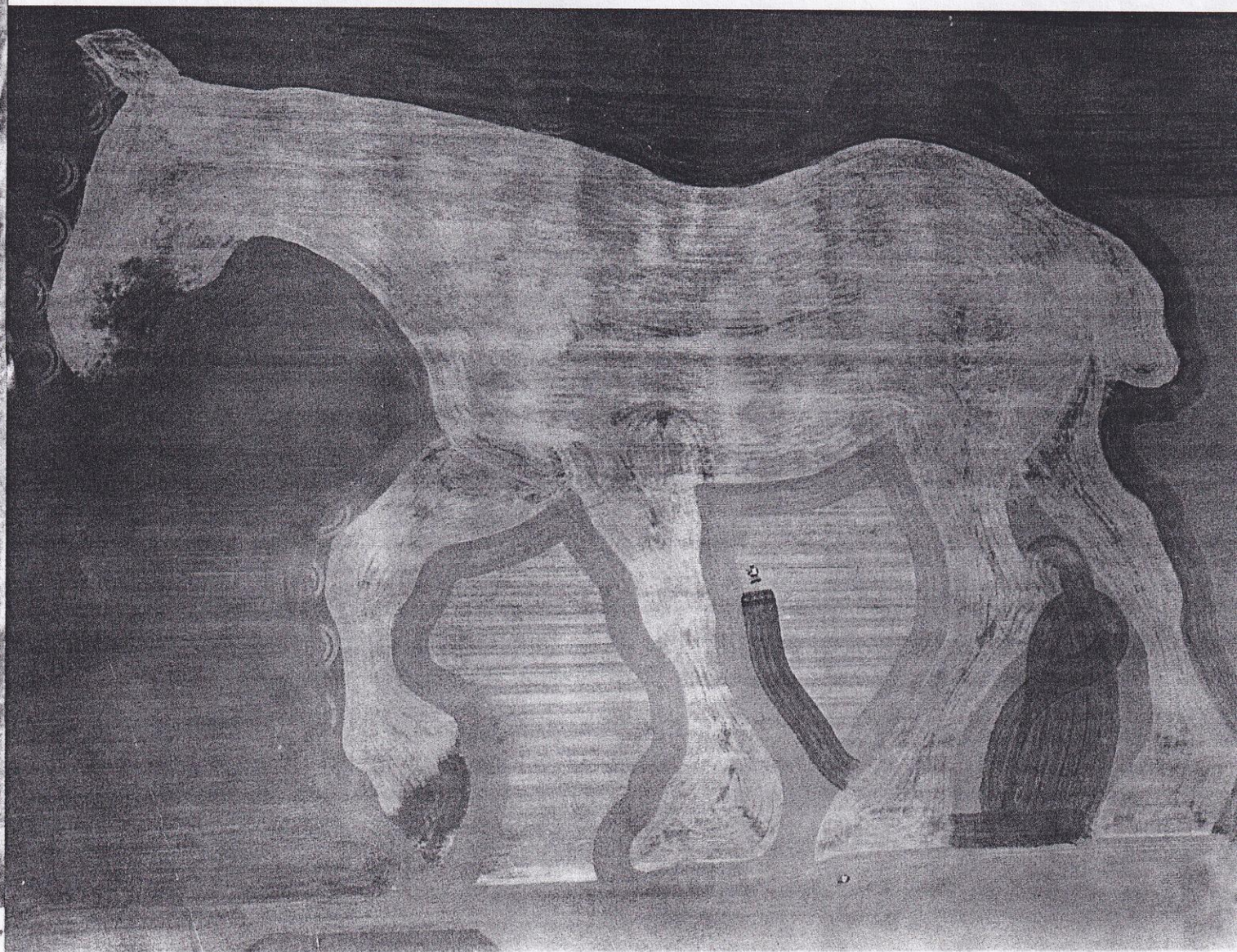


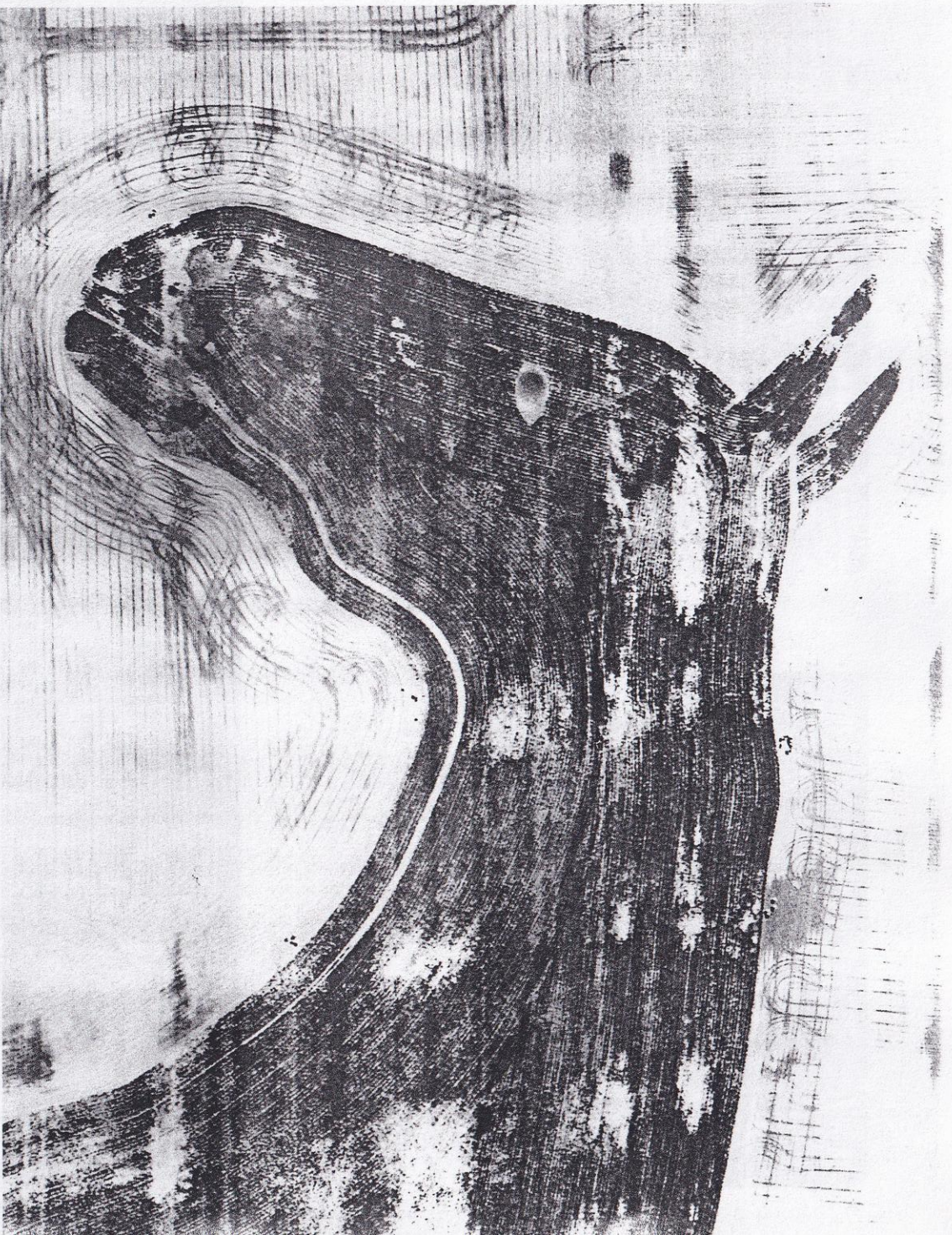
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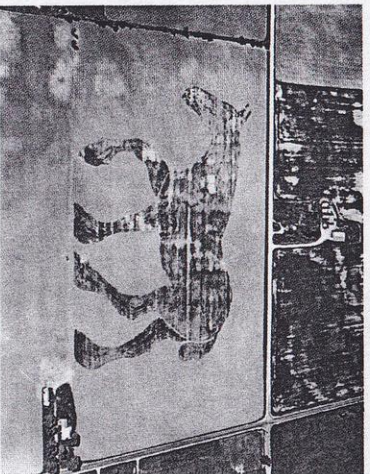
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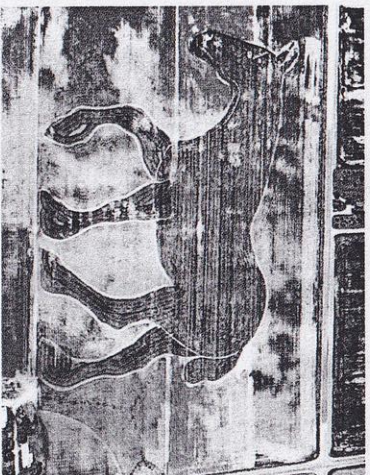




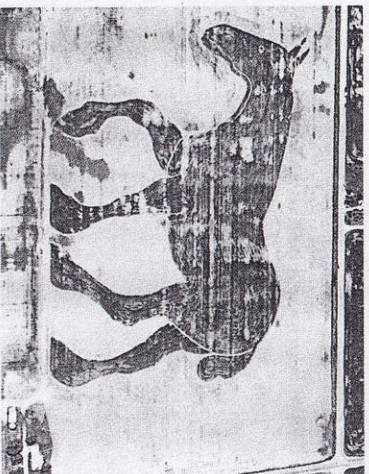
June 15, 1997



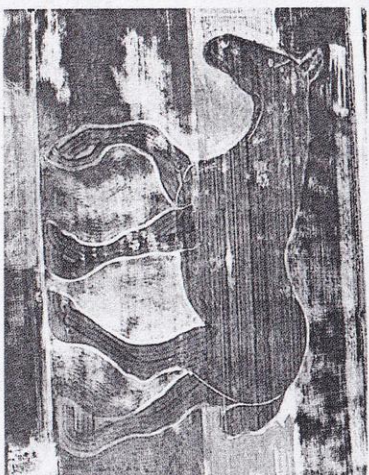
June 4, 1997



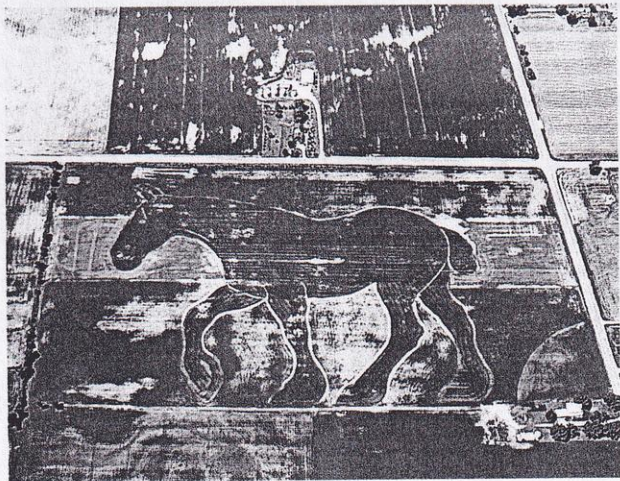
July 5, 1997



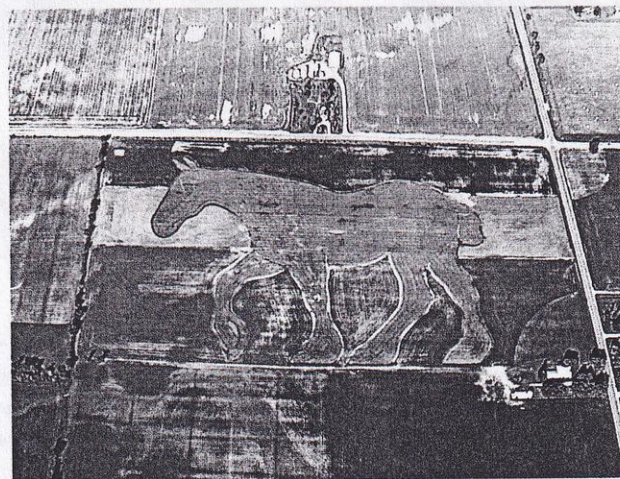
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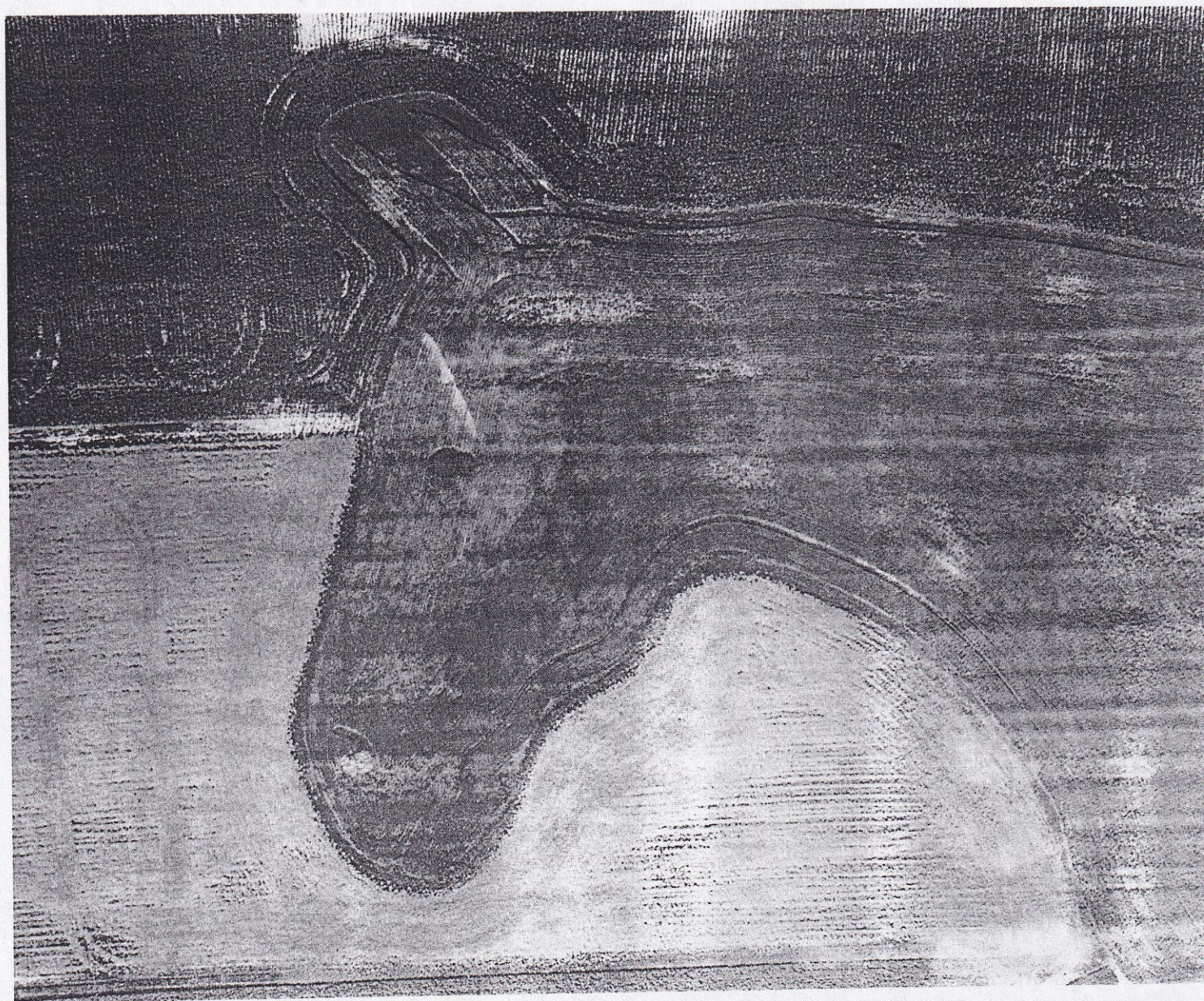


July 10, 1997



July 18, 1997

July 18, 1997





INSIDE

REAL LIFE
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you lemons, make
lemon cookies

MOVIES

Waterspoon gets animated
in *Monsters vs. Aliens*
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ENTERTAINMENT

MUSIC • TELEVISION • MOVIES • ARTS • POP CULTURE

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WWW.CALGARY

WEDNESDAY, MARCH 25, 2009

Elton John
part of
ambitious
ballet
seasonBOB CLARK
CALGARY HERALD

News that Alberta Ballet is planning a collaboration with Elton John to follow the hugely successful production with Joni Mitchell wasn't the only story for the company Tuesday.

In announcing the blockbuster new joint venture with the famous pop singer, Alberta Ballet also unveiled the rest of its season — the longest in the company's history, at 47 weeks.

Artistic director Jean Grand-Maitre says he hopes his ambitious programming will cut right through the recession's doom and gloom. "This is a season for the economic times," he said. "This is a season that I think will alleviate some of the pressure on us."

The season kicks off with the National Ballet of Canada performing *The Sleeping Beauty* with music by Tchaikovsky and choreography by Rudolf Nureyev, after the original choreography by Marius Petipa (Sept. 17-19).

Next, as the third work in its three-year Shakespeare cycle, Alberta Ballet will reprise its own production of *Romeo and Juliet* (Oct. 22-24).

Everyone's Christmas ballet treat, *The Nutcracker*, will return to the stage in a larger, enhanced form (Dec. 18-20).

During the High Performance Rodeo in January, the company will reprise principal dancer Yukichi Hattori's *Tubular Bells*, a strikingly contemporary setting of a four-piano arrangement of the Mike Oldfield classic by Calgary pianist Marcel Bergmann.

Then, the Royal Winnipeg Ballet books into town with a new work of its own — *Moulin Rouge*, inspired by the Nicole Kidman film, and choreographed by Jordan Morris (Feb. 25-27).

Preceding the season-ending Elton, comes a double-bill premiere of two song-and-dance pieces — the great late-19th-century Austrian composer Gustav Mahler's *Songs of a Wayfarer* Mahler, choreographed by Emily Molnar, and Kurt Weill's *The Seven Deadly Sins*, choreographed by Hattori (March 25-27).



Ted Jacob, Calgary Herald, and Darryl Lindenbach say the upcoming Alberta Ballet lineup will alleviate pressure from the economy.



Courtesy, National Gallery of Canada
Joe Fafard is well known for such works as the brilliant *Dear Vincent* (1983).

The Joe
showRetrospective looks back at
one of Canada's best-loved artistsNANCY TOUSLEY
CALGARY HERALD

In the 40 years he has been making art, Joe Fafard has created an expansive personal world, one that is rooted in memories

of childhood, community, agrarian life, art history and perception, things that have touched or intrigued him.

His current travelling exhibition, Fafard's first full-scale retrospective, hits the bases. The 68 works on view

encapsulate the Saskatchewan artist's work, from his student days in the mid 1960s to his most recently completed multi-part sculpture, an ambitious, dramatic work with 11 life-size figures, *Running Horses* (2008).

Running Horses was completed only days before the exhibition opened last year at its first venue, the MacKenzie Art Gallery in Regina, where Fafard lived for many years. The MacKenzie co-organized the exhibition, curated by Terrence Heath, with the National Gallery of Canada, where *Running Horses* is now part of the collection. It was purchased by admirers, who raised the money to buy it and donated to the gallery while the exhibition was on view there.

Fafard is undoubtedly among the best loved artists in Canada. His work has been on the national scene since 1973, where Fafard arrived with fan fare courtesy of a CBC TV documentary, *I Don't Have to Work That Big*, which seemed to capture the imagination of the country. About the same time, the Winnipeg Art Gallery mounted a travelling solo show of the small clay figures he was making in his studio in Pense, Sask., about 42 kilometres from Regina.

REVIEW

Joe Fafard, a travelling retrospective organized by the MacKenzie Art Gallery, Regina, and the National Gallery of Canada, is on view at the Glenbow museum until May 31. Book: \$55. Joe Fafard: New Work is on view at Udel Contemporary until April 21.

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SEE JOE, PAGE E3

DAILY
DISHFogerty sets
Corral date

CONCERT • Rock and Roll Hall of Famer John Fogerty, renowned for both his solo career and for leading the acclaimed Creedence Clearwater Revival, is coming to Calgary. The master of swampy roots rock will be performing at the Stampede Corral on June 5. Tickets, ranging from \$49.50 to \$69.50 plus service charges, go on sale March 30 at 10 a.m. at all Ticketmaster outlets.

Suit filed over
hip-hop show

COURT • An Indonesian promoter threatened Tuesday to sue the management of U.S. hip-hop group N.E.R.D. for cancelling a show in Jakarta after they ran into trouble with the law in neighbouring Malaysia.

N.E.R.D. were due to play in the Indonesian capital on Sunday but called off the gig at the last minute over fears of similar trouble with Indonesian police, local promoters Java Festival Production said in a statement. The trio was "depressed" by their treatment in Malaysia, where they were questioned by authorities after a performance in Kuala Lumpur on Saturday.

Letterman
weds girlfriend

CELEBS • Late-night TV comic David Letterman has quietly married his long-time girlfriend, telling audience members of his show on Monday that he almost missed the ceremony because his truck was stuck in mud.

Letterman, 61, and Regina Lasko tied the knot during a courthouse ceremony near their Montana ranch last Thursday. The couple, who have been dating since 1986, were accompanied by their five-year-old son, Harry.

Bob & Doug
back April 19

TELEVISION • Bear, igloos, hockey, eh, and all Canadian stereotypes we love to hate are making a comeback with cult favourites, Bob & Doug — in cartoon form. The new half-hour Global series features the voices of Dave Thomas (the original Doug and series creator) and Dave Coulier (Full House) as the animated hosiery in the fictional Canadian town of Maple Lake. As well, a number of Canadian comedians will be lending their talent such as Jayne Eastwood, Pat McKenna, and Derek McGrath.

The original Bob, Rick Moranis, will take part as an executive producer, alongside Thomas. Bob & Doug will premiere Sunday, April 19 on Global. Full episodes will also be available online at GlobalTV.com.

Calgarian lands Governor General's prize

CANWEST NEWS SERVICE

Calgary performance and installation artist Rita McKeough was one of nine people honoured Tuesday at Rideau Hall for a lifetime of artistic achievement. Eight of the nine are recipients of the \$25,000 Governor General's Awards in Visual and Media Arts. The ninth person, glass artist Kevin Lockau of Bancroft, Ont., received the Saldy Bronfman Award for fine craft.

McKeough, who's currently an instructor at Alberta College of Art &



Rita McKeough, seen in this 2007 performance piece called *Long Haul*, has won the Governor General's Award.

Design, is known for such challenging and memorable works as *Take It to the Teeth*, *Long Haul* and *Slipping By*.

The other artists honoured included: Nobuo Kubota, multidisciplinary artist from Toronto; John Greer, a Halifax sculptor;

Robert Morin, a Montreal filmmaker; Toronto architect Raymond Moriyama; and Gordon Smith, a West Vancouver painter.

Two of the award recipients were honoured for their arts advocacy: Kim Ondaatje and Tony Urquhart.

They are both veteran Ontario artists who were instrumental in establishing Canadian Artists Representation in the 1960s.

An exhibition of examples of the work of the award recipients opens Friday at the National Gallery of Canada.



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AMVIC LICENSED

FROM E1

JOE: Fafard goes his own way in the art world

These are the seated portrait figures of his family and others — like the Catholic priest of St. Martha, the hamlet where Fafard was born and grew up on the family farm; residents of Pencer or Jan Wyers, a self-taught artist whom Fafard knew and admired. The portraits depicted ordinary Canadians and yet seemed to express Fafard's feelings for personal history, community and, not least, Canadian identity.

The retrospective presents an excellent sample of this important period, which includes *Ma Mere* and *Mon Pere* (from 1972) and *Mon Oncle Eli* and *The Merchant of Pencer* (from 1973). Some viewers of Fafard's work believe the gist and heart of it lie here and in the five full-figure earth-enware portraits of aboriginal men, like *Cree Man* and *Manitoba* (both 1975) and *Wandering Spirit* (1979).

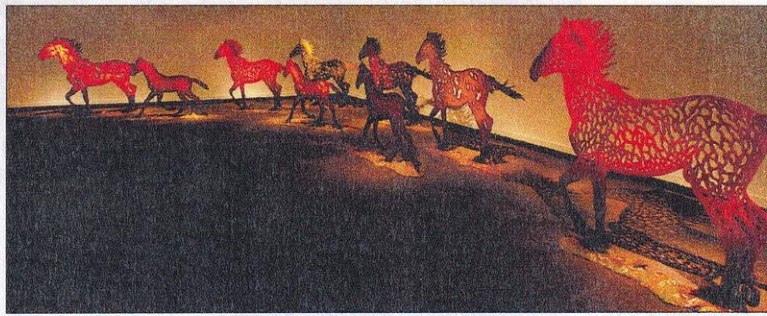
However, there is no discounting his bronze period, which has produced works such as the brilliant *Dear Vincent* (1983) — shown here is the clay sculpture which marks the transition into bronze — as well as *The Inventor on his Invention* (1988); the penetrating *Auguste* (1993), a portrait of an aged Renoir; and animal sculptures like *Smoothly She Shifted* (1986-87), *Assyrian Cows* (1987), the horse *Uccello* (1989), and *Royal Sweet Diamond* (2000), a life-size bull, whose presence is visceral.

The earliest work in the show, in which Fafard was feeling out his direction, is instructive to see. It begins with a large plaster portrait head, *Billyard* (1965), which shows the depth of Fafard's interest in portraiture, and several works in clay: three scathing hobby-horse-mounted caricatures of David Zuck, Jack Cowin and Vic Cicanski, fellow artists and faculty members at the University of Regina in the early 1970s, and three cups that bring a sense of the vast prairie landscape into small, solid objects with visual wit and perceptual sleight of hand.

In style and approach, these earliest works aligned Fafard with the California clay movement, which was prone to humour and satire, and its Regina outpost. He broke away and found his own ground with an unassuming seated portrait of a very old man, *Michael Haynes, 107 Years Old* (1971).

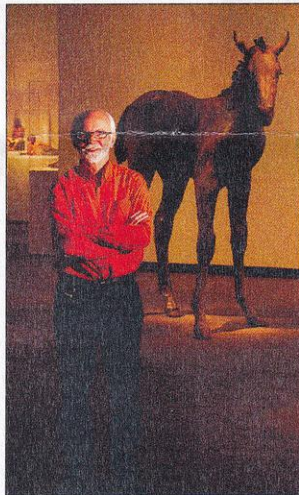
"I think it was the dignity of the subject that moved me," Fafard said recently, "and I thought 'Well I don't have to be sarcastic or ironic but maybe let the subject be the focus, and I would bring out the dignity of ordinary people.'"

Portraits, portraits of artists, animals, perception and perceptual illusions are all themes that have contin-



Artist Joe Fafard's sculpture *Running Horses* (2007) has every bit of the unearthly energy he intends in the Glenbow installation.

Photos, Gavin Young, Calgary Herald



Fafard's *The Inventor on his Invention* (1988), one of a number of works on Van Gogh.



National Gallery of Canada
Joe Fafard's *Smoothly She Shifted* (1986-87).

Artist Joe Fafard with his sculpture *Peggy* (2004) at the Glenbow Museum's retrospective of his work.

ued through Fafard's work. He has gone his own way, seemingly out of step with the art world, and created a unique practice. He might be the only artist to make a sculptural genre out of the full-figure, seated portrait. He is perhaps the first non-native artist to portray native people in sculpture. He was making sculpturally distorted portrait heads that play with a viewer's perceptions before Evan Penny.

Fafard is a prolific artist, who thinks and experiments through the hands-on process of making work, and is constantly inventing and playing with new ideas. His last big solo show before

this one was Joe Fafard: The Bronze Years, at the Montreal Museum of Fine Arts in 1996. The exhibition contained 108 works and was a stunning and elegantly installed display of Fafard's sculpture in bronze, only. (This writer contributed an essay to the exhibition catalogue.)

By comparison, the retrospective, which tries to encompass his entire career with 20 fewer works, feels too small to give the artist

his full due. Even as it tries to show the development of Fafard's ideas — and with acknowledgment of the limitations on travelling exhibitions — it reads as a showcase of examples, although it contains too many of the famous caricatures of Canadian politicians like Diefenbaker, Trudeau and Chretien. They are not Fafard's best work.

The *Running Horses* have every bit of the unearthly

energy Fafard intends in the Glenbow installation. But, in truth, the other clay and bronze sculptures and the eight big charcoal drawings on view would show to far better advantage if they were not pressed into such tight quarters.

At the same time, the

exhibition cannot help but leave one feeling: Please, may we have some more? The appetite has been whetted, if not completely satisfied, and that cannot be bad for Fafard.

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Art Canada: Joe Fafard

Issue Date: February 23, 2012

By Joy Parks

TERRENCE HEATH, WRITING ON THE DIVERSITY and evolution of Joe Fafard's career, says:

"First, there is the succession of materials used – plaster, earthenware, bronze, steel. There are also changes in scale, from less than life size to more than life size, but never exactly life size. Then there is the variety of themes, from specific to universal, from the perceived to the imaginary, from the statement to the revelation."

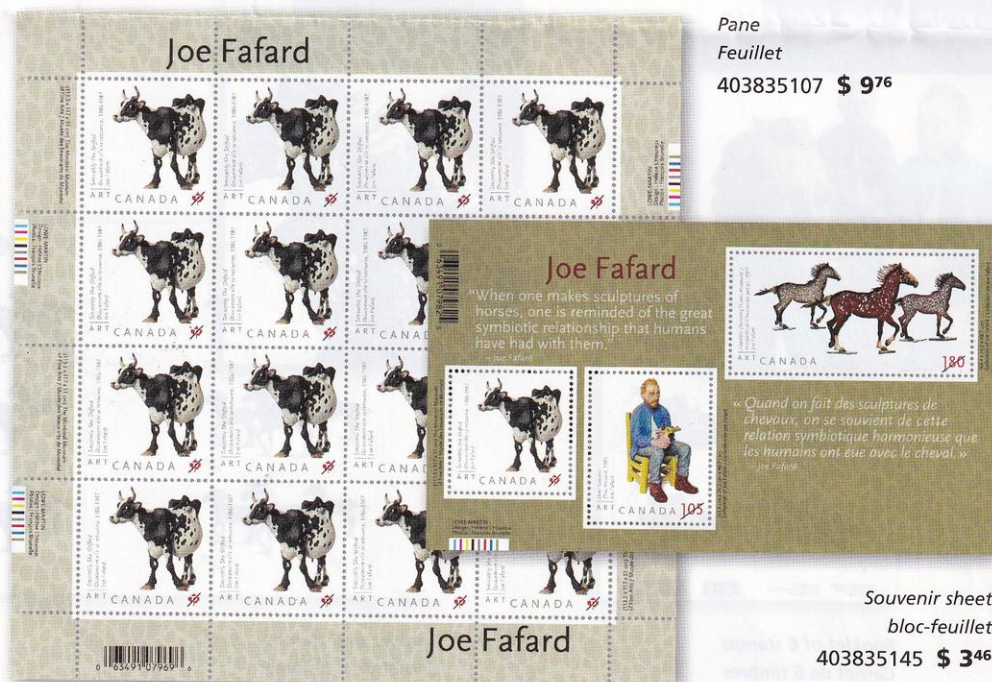
Born and raised in the French-speaking community of Ste. Marthe-Rocanville, Saskatchewan, Canadian sculptor Joe Fafard is well known for creating art inspired by prairie farms and small towns, as well as his relatives, artists, writers and politicians.

After graduating with a Bachelor of Fine Arts from the University of Manitoba in Winnipeg in 1966, Fafard went on to complete a Master of Arts at Pennsylvania State University in 1968. While studying close to New York City, he spent much time at the Metropolitan Museum of Fine Art and the Museum of Modern Art. He was inspired to explore ceramics while teaching sculpture and pottery at the University of Saskatchewan in Regina. Fafard settled in Pense, Saskatchewan, in 1971, and in 1974, he resigned from teaching and devoted all his time to sculpture. He earned his first large commission,

the Toronto Dominion Bank's new public art installation in 1984, and in 1985, opened his own foundry, Julienne Atelier Inc.

The subject of several documentaries, Joe Fafard was named an Officer of the Order of Canada in 1981. He received the Royal Architectural Institute of Canada Allied Arts Award in 1987, the Saskatchewan Order of Merit in 2002, and the Lieutenant Governor's Saskatchewan Centennial Medal for the Arts in 2005. Mr. Fafard also holds honorary doctorates from the University of Regina, granted in 1989, and from the University of Manitoba, granted in 2007.

The stamps in the 2012 *Art Canada* issue showcase a variety of the artist's oeuvre. Fafard's popular bovine sculpture, *Smoothly She Shifted*, grazes on the domestic PERMANENT™ stamp; *Dear Vincent*,



Pane
Feuillet
403835107 \$ 9⁷⁶

Souvenir sheet
bloc-feuillet
403835145 \$ 3⁴⁶

Art Canada : Joe Fafard

Date d'émission : le 23 février 2012

Par Joy Parks

VOICI CE QU'A ÉCRIT TERRENCE HEATH AU sujet de la diversité et de l'évolution de la carrière de Joe Fafard :

« Il y a d'abord la succession dans les matériaux utilisés – plâtre, argile, bronze, acier. Il y a aussi les changements d'échelle, d'inférieure à la grandeur nature à supérieure à la grandeur nature, mais jamais tout à fait grandeur nature. Il y a enfin la suite des thèmes qui passent de l'immédiat à l'universel, du perçu à l'imaginaire, de l'affirmation à la révélation. »

Le sculpteur canadien Joe Fafard est né et a grandi à Ste-Marthe-Rocanville, village francophone de la Saskatchewan. L'artiste est reconnu pour ses œuvres qui s'inspirent tant des fermes et des villages ayant marqué son enfance, que des membres de sa famille et des personnalités artistiques et politiques.

Titulaire d'un baccalauréat en beaux-arts de l'Université du Manitoba à Winnipeg en 1966, Joe Fafard obtient une maîtrise dans ce même domaine auprès de l'Université d'État de la Pennsylvanie en 1968. Comme il étudie près de New York, il passe beaucoup de temps au Musée métropolitain d'art de même qu'au Musée d'art moderne. Il commence à explorer la céramique alors qu'il enseigne la sculpture et la poterie à l'Université de la Saskatchewan, à Regina. Il s'installe en 1971 à Pense, dans sa province natale, et, en 1974, il quitte l'enseignement pour se consacrer à plein temps à la sculpture. En 1984, l'artiste

reçoit sa première commande importante : La Banque Toronto-Dominion lui confie la création d'une nouvelle installation d'art publique. L'année suivante, il ouvre sa fonderie, Julienne Atelier inc.

Objet de nombreux documentaires, Joe Fafard est fait Officier de l'Ordre du Canada en 1981. Il se voit décerner la Médaille des arts connexes par l'Institut royal d'architecture du Canada, en 1987; l'Ordre du Mérite de la Saskatchewan, en 2002; la Médaille du centenaire de la Saskatchewan remise par la lieutenant-gouverneure pour son dévouement envers les arts, en 2005. Joe Fafard est également titulaire d'un doctorat honorifique de l'Université de Regina (1989) et de l'Université du Manitoba (2007).

Les timbres de l'édition 2012 de la série *Art Canada* montrent un éventail de réalisations de l'artiste. La populaire sculpture bovine réalisée par Joe Fafard,

depicting a sitting Van Gogh, is found on the U.S. stamp, while the International stamp shows *Capillery*, a racing trio of lasercut steel and bronze horses. This piece began its life as a maquette for the later work, *Running Horses*. The domestic OFDC, shows *Fancy*, a highly detailed charcoal drawing of a horse.

According to designer H  l  ne L'Heureux, "Until now, the *Art Canada* series has showcased two-dimensional paintings. This series on the sculpture of Joe Fafard provided an additional challenge: first, to select three flagship works representative of the artist's versatility; then, to present the three works from the right angle-of-view, to capture the essence of the three images while allowing them to coexist on the souvenir sheet. So the photography work was of key importance. The camera had to capture the best angle for the formal

layout and also to showcase the details of each of sculpture."

Completing the uncut press sheet provided a further challenge. Says L'Heureux, "The souvenir sheets and panes of 16 stamps had to be grouped together based on perforation requirements and integrated into an environment that adds to the series. As well, the booklet and sheetlet covers provide an opportunity to highlight other details of

"I can't put a finger on what compels me to make these things, but I keep doing it anyway. Well, it is a good way to live and make a living. I'm quite happy about it!"

Joe Fafard, September 2002

the works feature. Meeting all these challenges was very gratifying."

Stamp Design Manager Alain Leduc and designer H  l  ne L'Heureux had the good fortune of meeting Joe Fafard at the photo shoot for all three stamps at the Mus  e des beaux-arts de Sherbrooke earlier this year. Not only did this make it possible to shoot all necessary pieces in the same session, their brief discussions with the artist added an additional level of inspiration to the design approach. According to Alain, "It's unusual—and quite thrilling—for us to have the opportunity to depict sculpture. And meeting the artist added much to the entire creative experience."

In addition to the three pieces of sculpture chosen for the three stamps, the overall design also reflect the artist's mastery of a variety of media. The inclusion



Booklet of 6 stamps
Carnet de 6 timbres
413836111 \$ 6³⁰



Booklet of 6 stamps
Carnet de 6 timbres
413837111 \$ 10⁸⁰



Gutter product
Produit interpanneaux
403837108 \$ 8⁵⁵

Doucement elle se retourna, orne le timbre PERMANENT^{MC} au tarif du r  gime int  rieur. Son   uvre *Cher Vincent*, qui repr  sente Van Gogh assis, figure sur la vignette utilis  e pour les envois vers les   tats-Unis, tandis que *Capillery*, un trio de chevaux au galop en bronze et acier d  coup   au laser, est en vedette sur le timbre au tarif du r  gime international. Cette   uvre servira de maquette    *Chevaux au galop*, une r  alisation ult  rieure. Le PPJO du r  gime int  rieur, pr  sente *Fancy*, un dessin au fusain tr  s d  taill   repr  sentant un cheval.

« Jusqu'   maintenant, la s  rie *Art Canada* avait mis en vedette des tableaux bidimensionnels. Cette s  rie portant sur les sculptures de Joe Fafard pr  sentait un d  fi accru : tout d'abord, il nous fallait choisir trois   uvres marquantes repr  sentant la polyvalence de l'artiste. Ensuite, nous devions pr  senter ces trois   uvres en utilisant le bon angle de vue, de mani  re    saisir

l'essence des trois images tout en leur permettant de coexister sur le bloc-feuillet. Le travail de photographie rev  tait donc une importance capitale. Le photographe devait saisir le meilleur angle pour la pr  sentation officielle et pour illustrer les d  tails de chaque sculpture », explique la designer H  l  ne L'Heureux.

L'ex  cution de la planche non coup  e a   galement pr  sent   un autre d  fi. « Les blocs-feuill  ts et les feuill  ts de 16 timbres devaient   tre group  s en

« Je ne peux pas mettre le doigt sur ce qui me pousse    faire ce que je fais, mais je continue    le faire quand m  me. C'est une belle fa  on de vivre et de gagner sa vie. Cela me rend tr  s heureux! »

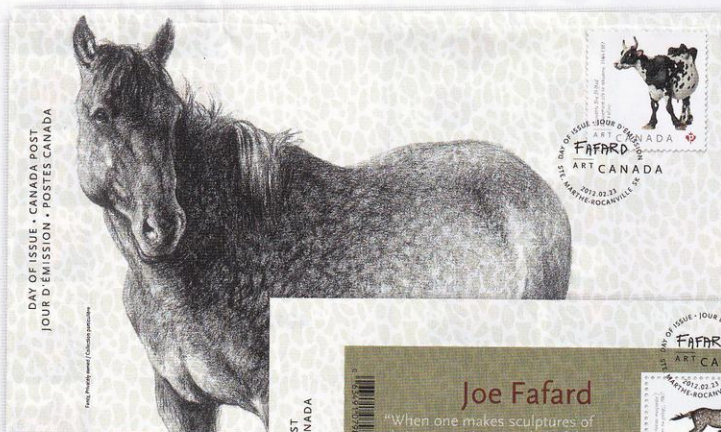
Joe Fafard, septembre 2002

fonction des exigences relatives aux perforations et int  gr  s dans un environnement qui ajoutait    la s  rie. En outre, les carnets et les feuill  ts poss  dent une couverture donnant l'occasion de mettre en lumi  re d'autres d  tails des caract  ristiques de l'  uvre. Parvenir    relever tous ces d  fis a   t   tr  s gratifiant », de pr  ciser M^{me} L'Heureux.

Le gestionnaire de la Conception des timbres Alain Leduc et la designer H  l  ne L'Heureux ont eu l'occasion de rencontrer Joe Fafard, lors de la s  ance de photos pour les trois timbres qui s'  st d  roul  e au Mus  e des beaux-arts de Sherbrooke plus t  t cette ann  e. On a pu ainsi prendre toutes les photos n  cessaires lors d'une m  me s  ance, et leurs brefs   changes avec l'artiste ont ajout   une inspiration suppl  mentaire    la d  marche conceptuelle. « Il est    la fois inhabituel et passionnant pour nous d'avoir l'occasion de mettre en vedette une sculpture »,

of the charcoal portrait of the horse *Fancy* (1980) into the design of the First Day Cover and uncut press sheet symbolizes part of this range. "This addition," notes Leduc, "not only shows the breadth of the artist's talents and range of subject matter, but also demonstrates his attachment to this animal, something that has inspired so much of Fafard's work." ✉

This stamp issue is not the only time Joe Fafard has had some connection to Canada Post—or more specifically, the Canadian Post Office Department. From April of 1951 to October 31, 1969, Joe Fafard's father, Leopold Victor Fafard, was the postmaster for the small town prairie post office of Ste. Marthe-Rocanville, Saskatchewan. While that post office no longer exists, as a means of honouring both Joe Fafard and his father, we have chosen Ste. Marthe-Rocanville as the honorary cancellation site of the issue's Official First Day Cover.



OFDC
PPJO
403835121 \$ 1⁶¹



Souvenir sheet OFDC
PPJO du bloc-feuillet
403835144 \$ 4⁴⁶

explique Alain. « Et le fait de rencontrer l'artiste a ajouté beaucoup à l'ensemble de l'expérience de la créativité. »

Outre les trois sculptures choisies pour orner les trois timbres, le motif global reflète également la maîtrise de l'artiste à l'égard d'une variété de médiums artistiques. L'inclusion du portrait au fusain du cheval *Fancy* (1980) dans le motif du pli Premier Jour officiel et de la planche non coupée donne un aperçu de l'étendue de son œuvre. « Cet ajout, comme le fait remarquer Alain Leduc, montre non seulement l'ampleur du talent de l'artiste et l'éventail des sujets traités, mais témoigne également de l'attachement qu'il éprouve envers l'animal, sentiment ayant inspiré une grande partie de son œuvre. » ✉

Cette émission de timbres n'est pas le seul lien qu'a Joe Fafard avec Postes Canada, ou plutôt avec le ministère des Postes du Canada. D'avril 1951 au 31 octobre 1969, son père, Léopold Victor Fafard, a été maître de poste d'un bureau des Prairies, dans la petite ville de Ste-Marthe-Rocanville, en Saskatchewan. Bien que ce bureau de poste n'existe plus aujourd'hui, nous avons choisi, en l'honneur de Joe Fafard et de son père, Ste-Marthe-Rocanville comme lieu d'oblitération honoraire du pli Premier jour officiel de l'émission.



ART CANADA: JOE FAFARD

Date of Issue	February 23, 2012
Denomination	A: 1 x PERMANENT™ domestic rate B: 1 x \$1.05 C: 1 x \$1.80 D: 1 x PERMANENT™ domestic rate; 1 x \$1.05 and 1 x \$1.80
Layout	A: Pane of 16 stamps B & C: Booklet of 6 stamps D: Souvenir sheet of 3 stamps E: Uncut Press Sheet (2 panes and 4 souvenir sheets) F: Gutter Product
Product No.	A: 403835107 (\$9.76) B: 413836111 (\$6.30) C: 413837111 (\$10.80) D: 403835145 (\$3.46) E: 403835147 (\$33.36) F: 403837108 (\$8.55)
Design	Hélène L'Heureux
Photography	François Brunelle
Printer	Lowe-Martin
Quantity	A: 1,600,000 B: 1,200,000 C: 1,200,000 D: 200,000 SS E: 1,500 F: 3,500
Dimensions	A: 32 mm x 32 mm (square) B: 39.5 mm x 32 mm (horizontal) C: 64 mm x 32 mm (horizontal) D: 150 mm x 87 mm (horizontal) E: 483 mm x 510 mm (vertical)
Perforations	A, D & E: 13+ B, C & F: Simulated perforation
Gum Type	A, D & E: P.V.A. B, C & F: Pressure sensitive
Printing Process	A: Lithography in 6 colours plus varnish B, C, D & E: Lithography in 7 colours plus varnish
Paper Type	Tullis Russell
Tagging	General, 4 sides
Official First Day Cover (OFDC) Cancellation	Ste. Marthe-Rocanville, Saskatchewan
Product No. and Quantity	A: 403835121 (\$1.61 – 15,000) B: 403835144 (\$4.46 – 15,000)

ART CANADA : JOE FAFARD

Date d'émission	23 février 2012
Valeur	A : 1 x timbre PERMANENT™ du régime intérieur B : 1 x 1,05 \$ C : 1 x 1,80 \$ D : 1 x timbre PERMANENT™ du régime intérieur; 1 x 1,05 \$ et 1 x 1,80 \$
Présentation	A : feuillet de 16 timbres B et C : carnet de 6 timbres D : bloc-feuillet de 3 timbres E : planche non coupée (2 feuillets et 4 blocs-feuillets) F : produit interpanneaux
N° de produit	A : 403835107 (9,76 \$) B : 413836111 (6,30 \$) C : 413837111 (10,80 \$) D : 403835145 (3,46 \$) E : 403835147 (33,36 \$) F : 403837108 (8,55 \$)
Design	Hélène L'Heureux
Photographie	François Brunelle
Impression	Lowe-Martin
Tirage	A : 1 600 000 B : 1 200 000 C : 1 200 000 D : 200 000 BF E : 1 500 F : 3 500
Format	A : 32 mm x 32 mm (carré) B : 39,5 mm x 32 mm (horizontal) C : 64 mm x 32 mm (horizontal) D : 150 mm x 87 mm (horizontal) E : 483 mm x 510 mm (vertical)
Dentelure	A, D et E : 13+ B, C et F : dentelure simulée
Gomme	A, D et E : A.P.V. B, C et F : sensible à la pression
Procédé d'impression	A : lithographie en 6 couleurs et vernis B, C, D et E : lithographie en 7 couleurs et vernis
Papier	Tullis Russell
Marquage	Procédé général, sur les 4 côtés
Oblitération du pli Premier Jour officiel (PPJO)	Ste. Marthe-Rocanville (Saskatchewan)
N° de produit et tirage	A : 403835121 (1,61 \$ – 15 000) B : 403835144 (4,46 \$ – 15 000)

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■ Artist Joe Fafard
visits schools: 28