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2001-26

VICTOR CICANSKY

2001

REVISED  
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By ELIZABETH SEITZ

Works created as an undergraduate at the University of Regina -1965-1968:

Valentine- ceramic, 1965  
Zippered Pie -ceramic 1968  
Zippered Plate- ceramic, 1968  
Handbag -ceramic, 1968

Work created as a graduate student at the University of California, Davis, 1968-1970

Gilhooly's Moccasin, clay, glaze, 1968

Baseball cap with army strap, lost wax, aluminum cast, 1969

Works created as professor of art at the University of Regina and Emma Lake, 1970-

Resist the Temptation to Crow about It, clay, glaze, 1972  
Valentine Airplane, clay, glaze, 1972  
VW Bus Self-portrait, clay and glaze, 1973  
Head, clay, (class demonstration) around 1988

Self portrait with Potato Wreath, clay, (class demonstration) Emma  
Lake 1994, (Star Phoenix article by Sheila Robertson included)

Flat Self portrait, terra cotta, (class demonstration) 1995

Bob Arneson

Correspondence

slides (21)

Robert Arneson - Egghead Series, Davis California, October, 1992

...in Vic's own words

I inherited Dave Gilhooly's studio space in TB9 (temporary ceramic studio at UCD). Among other things left behind were his worn-out moccasins. I created this one in clay as a way of paying homage to his creative energy in that space.

In the 60's bronze casting was still considered "elitist" and tainted with "fine art" status. Bronze casting was available to us, but aluminum was a new material with little or no aesthetic history so we used it for casting instead.

Clay is such a plastic and versatile medium that it allows students easy access to modeling using their hands. One of the assignments I gave students during the semester was to create a self- portrait. Modeling faces allowed students to study their own face to discover gestures and expressions unique to themselves. To get students started on a project I began by demonstrating modeling techniques. As a teacher I thought it was important to be doing (demonstrating) as well as talking. The more compelling demonstration pieces were completed, fired and used to demonstrate the use of color on clay sculpture. Three of them are included in this offering.

The Arneson material includes correspondence, photographs, and catalogues Bob sent me. It also includes reviews and the slides I took of the " Egghead " installation at Davis shortly before his untimely death.

My search for an expansive environment where I had freedom to think and to express my thoughts in sculpture was realized at UCD. What I encountered in the sculpture program at Davis was an environment where any and every possibility was open to me. It was the late 60's. Total freedom of materials, ideas, and attitudes were accepted and encouraged. Never in the history of art, and of sculpture in particular, was there so much choice available to a searching artist.

The work I am offering to donate to the U of R is representative of early work and is important to my development and growth as an artist. The sum of these early experiments and ideas, their re-evaluation and refinement over the years have evolved into what is now the personal vocabulary of form and content which informs my present level of involvement in sculpture.

Vic Cicansky, 2001