
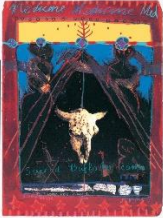









	Curator's Tour - Notes
<p>Brief Description of the exhibition</p>	<p><i>Beyond the Horizon</i> as an expression that means farther than the possible limit of sight, beyond what we can foresee, know, or anticipate.¹ It is both visual—what we see—and conceptual—what we know. The horizon as a metaphor provides us with an opportunity to challenge and evaluate our ways of knowing. Physically, a horizon becomes a measurement of how far one can go and is an ever-changing destination. The selected artworks explore exciting modes of making and material exploration, innovating devices, and collaborating with other artists and the land. This exhibit explores artists' use of materials and collaboration to investigate and expand boundaries, break barriers, and redefine artmaking practices and ways of thinking.</p> <p>This exhibition draws artworks from the collection of the Gordon Smith Gallery and enriches the dialogue and discourse with artworks borrowed from local contemporary artists.</p>


First Section	Curator's Tour - Notes
<p>Mixed Media + Symbolism</p>	<p>In the first section, <i>Beyond the Horizon</i> becomes a motivational phrase for the artists to explore, rediscover, and reconnect to their Indigenous heritage. George Littlechild, Jane Ash Poitras, and Angela George utilize art to positively represent Indigenous culture. The mixed media artworks contain layers of symbols and are a hopeful gesture towards truth and reconciliation.</p>
<p>George Littlechild</p> 	<p>George Littlechild, <i>On Sacred Ground</i>, 1996. Acrylic on Canvas. 60" x 68"</p> <p>George Littlechild is a member of the Plains Cree. He is a survivor of the "sixties scoop" and only connected with his Indigenous heritage later in life. Littlechild's process pushes beyond normative artmaking practices through multimedia and multidisciplinary approaches: painting bold and bright colours, drawing significant symbols, and collaging photographs of his ancestors.</p>


	<p><i>On Sacred Ground</i> (1996) is an acrylic painting that portrays a male chief with an eagle feather on his head guarding the vibrant and mountainous landscape and everything that lives on it. It reminds us of the importance of acknowledging the land, how the lands are sacred and embedded with various spirits, memories, and stories of all the people who came before us. Above the respectable male figure is an eagle flying in the sky, extending its wings beyond the canvas, suggesting a continuous flight. Adorning on the same distance are two large stars. In the background are numerous shimmering stars. This painting pays tribute to his ancestors and is a sign of thanks for their never-ending guidance to the artists and everyone on this land. All of the symbols bind him back to his Plains Cree identity.</p>
<p>Jane Ash Poitras</p> 	<p>Jane Ash Poitras, "<i>Buffalo Rebirth.</i>" 1994serigraph on paper. 30" x 22"</p> <p>Another important symbolism within Plains Cree Nations is a Buffalo. In the centre of the image, there is an impression of a road and also a teepee. <i>Buffalo Rebirth</i> expresses Poitras's reconnection to her Plains Cree identity, her true home. Here, Poitras mixes Indigenous culture and Western society to imagine a future where everyone is harmoniously interwoven.</p>
<p>Angela George</p> 	<p>(Left to Right) Angela George, "<i>Rivers Have Mouths,</i>" and "<i>Nest of the Thunderbird.</i>"</p> <p>Weaving is at the heart of George's practice. Interwoven within the warp and weft of <i>Rivers Have Mouths</i> are stories and teachings of the rivers. According to George, this weaving and its intricate designs and patterns weave our paths with the river's journey and ancient techniques and knowledge.</p> <p>"The River reminds us to listen with our hearts and minds, to strengthen ourselves so that we can uphold our roles and responsibilities... Like the River, we must persevere, cleanse and go deep within to heal and restore balance and harmony within ourselves and with all living things."</p>

Second Section	Curator's Tour - Notes
<p data-bbox="363 391 577 496">New Methods + Material Exploration</p>	<p data-bbox="764 354 1904 532">The second section brings together artists that explore materials and new creative methods. Greg Murdock and Irene Whittome push the boundaries of painting. The two multi-disciplinary artists break the barriers of two-dimensional artmaking and expand <i>Beyond the Horizon</i> of conventional painting into a three-dimensional, sculptural artistic discipline.</p>
<p data-bbox="203 613 422 643">Irene Whittome</p> 	<p data-bbox="764 613 1860 643">Irene Whittome, "Circular Giving." 1990. Oil and mixed media on canvas. 89 x 50"</p> <p data-bbox="764 686 1883 829"><i>Circular Giving</i> is an example of <i>Irene Whittome's</i> expansion from a two-dimensional canvas, pushing it into a three-dimensional sculptural painting. She is using the method called <i>Assemblage</i>, which means assembling varied materials into a substrate. Here, she is giving a new life to these found objects giving them a new purpose and meaning.</p>
<p data-bbox="203 1128 411 1157">Greg Murdock</p> 	<p data-bbox="764 1128 1682 1157">Greg Murdock, "Inside." 2004. Pigment, plaster on board. 60 " x 120"</p> <p data-bbox="764 1201 1864 1380"><i>Inside (2004)</i> is a great example of how Greg Murdock extends beyond traditional painting materials. He discovered the potential of drywall compound as a surface of investigation for his paintings, where he can draw scribbles, build up layers, and carve out simultaneously. Here, he uses a Fresco-like technique, Murdock combines the spackling compound with paint to create his composition with intricate textures.</p>

Third Section	Curator's Tour - Notes
<p>Redefining Art Practice + The Landscape</p>	<p>The third section brings artists that use the metaphor of the horizon as a barrier meant to be broken. Artists Toni Onley, Takao Tanabe, and Sylvia Tait use modernist techniques to subvert classical and romantic representations of the landscape.</p>
<p>Toni Onley</p> 	<p>Toni Onley, "<i>Legscape.</i>" 200. Acrylic & magazine collage on paper. 30" x 22"</p> <p>Toni Onley is a painter who often work within the lyrical abstraction movement, which is characterized by free, expressive, personal compositions unrelated to objective reality. Here, Onley created a complex, colourful, and intriguing canvas collage by combining magazine images and watercolour paint. If you look closely, you can see the bent knees and piled legs mimicking a mountainous landscape that give this work its name: <i>Legscape.</i>"</p>
<p>Takao Tanabe</p> 	<p>Takao Tanabe, "<i>Foothills.</i>" 1976. Woodblock on paper. 17" x 23"</p> <p>Takao Tanabe is unique in the way that he combines two concepts from two opposite worlds. "<i>Foothills</i>" shows the combination of the Western formalist approach and Japanese Sumi-e painting. In addition, this painting shows his response to the new environment he moved into near Banff, Alberta. Through responding formally, stripping out all physical objects, he focused on the interaction of colours, lines, form, and shape. His explorations offer a new perspective on landscape painting.</p>

Third Section	Curator's Tour - Notes
<p>Redefining Art Practice + The Seascape</p>	<p>The following section also reflects the modernists' method of Formalist reading and response. Artists Jack Shadbolt, Robert Davidson, Alan Wood and Gordon Smith use Collage, Abstraction, and Assemblage methods to push standard artmaking practices and respond to the seascape.</p>
<p>Alan Wood</p> 	<p>Alan Wood, "On the Beach Walking and Worrying." 1991. Assemblage -sculpture, acrylic on plywood. 39"x 117" x 12"</p> <p>Alan Wood was born in 1935 in the town of Widnes, in Lancashire, England. Alan Wood moved to Canada in 1971 and settled in British Columbia in 1974. Since that time, he has produced his most personal and mature work as an artist.</p> <p>Like Whittome, Alan Wood employed assemblage, which is the three-dimensional version of collage. The artist responded to the landscape through its formal elements like colour, shape, form, and texture to represent the essence of being <i>"On the Beach Walking and Worrying"</i>.</p>
<p>Robert Davidson</p> 	<p>Robert Davidson, "There is Light," 2012. Serigraph on paper. 39" x 21"</p> <p>Robert Davidson is a leading figure in the reinvigorating Haida Formline art and culture. He is influenced by Indigenous Modernism. <i>There is Light</i> shows Davidson's Formalist approach through abstraction, paring an image to essential lines, elemental shapes, and solid and simple use of colour.</p>

<p>Jack Shadbolt</p> 	<p>Jack Shadbolt, "<i>Shore Image</i>." 1997. Intaglio on paper. 32" x 38 1/2"</p> <p>Jack Shadbolt was born in England in 1909. In 1912, his family immigrated to Canada. Shadbolt lived through the Modernist art movement. <i>Shore Image</i> is a great example of Shadbolt's search for form. It uses collage as a compositional method. Here, you can see Shadbolt's reference to human made and natural elements. In addition, this piece shows his exploration of the formal elements of painting, including texture, line, colour, shape, form, space, value, and point.</p>
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Fourth Section	Curator's Tour - Notes
<p>Redefining Ways of Thinking</p>	<p>The fourth section includes artists Rodney Graham, Holly Schmidt, and Betty Goodwin. These artists are stretching what we would commonly think of as "landscape" through photography, sculpture, and mixed media drawing.</p>
<p>Rodney Graham</p> 	<p>Rodney Graham, "<i>School Yard Tree</i>," 2002. Colour photograph. 50 3/4" x 63 1/4"</p> <p>One of Graham's most ground-breaking series was a group of photographs of upside-down trees. In an interview for Art and Antiques magazine, Graham said that "I created an inverted tree because I wanted to talk about man's skewed experience of nature inside a functional architectural space in the middle of a landscape." Through inverting the tree, he challenges romantic symbolism of the tree as unity with the natural world and an image of the nobility of man within nature.</p>

Holly Schmidt



Holly Schmidt, "Banana Yucca (Quiescence)." paper-maché. Dimension variable



Holly Schmidt is a cross-disciplinary artist. Her creative practice crosses disciplines from sculpture and art installation and even food. Her artwork in this exhibition, an upside down *Banana Yucca*, is part of a more extensive collection called *Quiescence* (a state of inactivity or dormancy, waiting for the right conditions to flourish) which was installed at and by Burrards Arts Foundation (BAF), consisting of paper-maché sculptures of cornstarch, water, paper, and peppermint oil. Through this "flipped topography," Schmidt invites its viewers to an intimate reflection.

Betty Goodwin



Betty Goodwin, "La Memoire du Corps XII," 1992. mixed media on geofilm. 64" X 77"

Goodwin pushes herself and the viewers to an uncomfortable edge in her piece called *La Memoire Du Corps XII*. She embraces and accepts the weird, inconvenient emotions, and she celebrates mistakes and turns them into opportunities for growth and development. Although the tub is no longer in use, for Goodwin, it offered a new meaning. Here, the bathing tub becomes a holder of the human trace or imprints of skin. The idea of the skin is extended further to the material she uses. She draws on **geofilm** to also represent skin, so that the paper becomes a holder of repeated gestures, erasures and traces of Goodwin's own hand.

Fifth Section	Curator's Tour - Notes
<p>Innovation + Collaboration</p>	<p>The fifth section looks at artists that use innovative methods to push <i>Beyond the Horizon</i> in their artmaking practice and ways of thinking. Wayne Eastcott, Xwalacktun, Elizabeth Ankoak, Karen Zalamea and Esteban Pérez break the barrier of printmaking, carving, textile works, photography and drawing by innovating tools and methods of artmaking and promoting a sense of collaboration.</p>
<p>Wayne Eastcott</p> 	<p>Wayne Eastcott. "Bayshore 2." 2001. Serigraph, acrylic, enamel on aluminum. 37 1/4" x 58" x 1"</p> <p><i>Bayshore 2</i> shows how Eastcott pushes conventional printing on paper, expanding to aluminum, which is an unusual surface. He often reworks compositions with gestural effects using various inks (often handmade) to create visually rich collages of man-made and natural images. He depicts the interconnectedness of the universe. He successfully connects the two opposite worlds of organic and technological, bringing together urban, mechanical, and landscape forms layered with geometric shapes.</p>
<p>Xwalacktun Rick Harry</p> 	<p>Xwalacktun, "Inchult Snaam."</p> <p>Xwalacktun is an artists from the Squamish Nation. He uses formline designs in his carvings. Here, the artist was thinking about pushing his carving practice through the idea of multiples similar to printing. So, Xwalacktun carved a mould and cast paper to produce prints.</p>

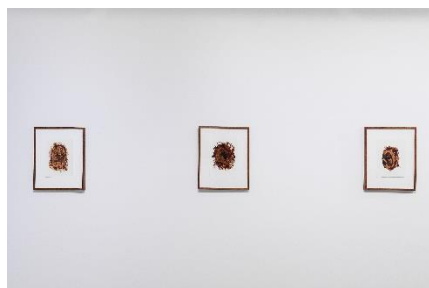
**Elizabeth
Angrnaqquaq**



Elizabeth Angrnaqquaq, "Untitled (Wall Hanging)." 1981 melton cloth, thread, wall hanging 26" x 28"

Elizabeth Angrnaqquaq is an Inuit textile artist. She lived a traditional Inuit life until the 1950s when the Canadian government forced her people to move to permanent cities by shooting their sled dogs. Her move to Nunavut allowed the artist to expand her practice by using western materials like felt and threads. Here, she learned to apply her traditional skill of sewing and decorating skin clothing to the art of producing images on felt. Angrnaqquaq was one of the pioneer members of a group of Inuit women artists who first began producing embroidered and appliquéd wall-hangings in Baker Lake.

Esteban Pérez

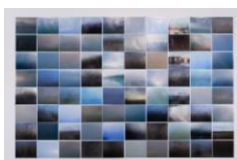


Esteban Pérez, "Liquid Beings," 2021. Red cedar pigment on paper, sound. Dimension variable

Esteban was born in Quito, Ecuador and is now based in Vancouver. He is a recent MFA Graduate at Emily Carr University. His interdisciplinary practice includes painting, sculpture, installation art, and performance art.

Liquid Beings (2021) is a series of drawings that incorporate elements from the earth. This series of five drawings using red cedar pigment on paper is accompanied by a stretched and amplified recording of the earth. This project was done with the guidance of Aaron Neslon-Moody, a Squamish Nation artist, who connected Perez to Pacific Northwest Coast Indigenous history and culture.

Karen Zalamea



Karen Zalamea, "They are lost as soon as they are made." 2015-2020. Archival inkjet prints. 16" x 20 " each

Interdisciplinary artist **Karen Zalamea** is a Filipino-Canadian artist, educator, and cultural worker. Her project ***They Are Lost As Soon As They Are Made*** gives a new perspective into the Icelandic Landscape. Zalamea made a large, handcrafted format 4x5-inch analogue film camera and created a lens for the camera using frozen local water samples.

	<p>Here, Zalamea enables the Landscape to capture itself. Furthermore, she pushed the discipline of photography and its mechanism, breaking the boundaries of landscape photography and preconceived notions about and imagery of the Landscape.</p>
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