

Play
AFK Teaching Exhibition 2020-2021

Play is an integral part of our lives, through play we learn how our bodies move, how to interact with other beings around us, and about our own personal set of emotions. Quite often there is a general risk involved in play, that of an unknown – will you trip and fall, will you like the mark you make on a canvas or carve into wood, will you win or lose, will those around you laugh at your joke? All of these play-based experiences help us to build skills of resiliency and creativity.

Play nourishes every aspect of children's development. Play develops the foundation of intellectual, social, physical, and emotional skills necessary for success in school and in life. It "paves the way for learning" (*Canadian Council on Learning, 2006, p. 2*)

This exhibition features works from the AFK Teaching Collection that exemplify a creative process of play and inquiry, through exploring materials, storytelling, playing with words, considering how place inspires us to play – like the Cheakamus Centre -- and last but not least playing with food. Art can often be cloaked in academic mystery, but in this exhibit, we hope that viewers will feel welcome to embrace feelings of laughter, wonder, connection and the awe of exploration. You don't have to know what "it" means, just take a little time to listen to what the art makes you feel and think of. Take the time and dream of the different stories you and the art co-create. For those of us that are older, consider what the seven-year-old you would think of these art works.

"It took me four years to paint like Raphael, but a lifetime to paint like a child." – Pablo Picasso

How might the following threads of inquiry guide our engagement with this exhibition?

- How does play help us to imagine our world?
- How can play build our sense of belonging and connect us to others?
- What do we learn when we play?

Mentorship is an underlying thread in this exhibition. The influence and mentorship of Gordon Smith is at the core of so many things we do here at AFK, including assembling this teaching exhibition. The relationship between a mentor and a mentee is crucial to risk taking: As a mentee one must feel trust, safety, and respect in order to take risks and to try new things and new directions, but you also must feel challenged by a mentor in order to be pushed beyond the place where you currently are.

As an introductory image to this exhibit we chose Kenojuak Ashevak's *Between Friends*, as to us it symbolizes the trust, safety, and respect that friendship and mentorship gives us to take risks and to play.

From all of us at AFK we would like to thank Gordon and all of you for allowing us to Play here in this space.

We have grouped the works in the exhibition into the following six Big Ideas or thematic areas:

- Play, Relationships, and Connection
- Playing with Materials and Mark-making
- Play and Process
- Playing with Words
- Play in the Natural World
- Playing with Food

The following is an overview of works and artists featured in the exhibition, grouped into these Big Ideas.

Play, Relationships, and Connection



Kenojuak Ashevak, *Between friends* ed. 2/50, 2008. Stonecut on paper. 24 1/2" x 33 1/4"

Kenojuak Ashevak, one of Canada's most revered Inuit artists, was born at the South Baffin Island camp known as Ikirisaq in the fall of 1927. She grew up travelling from camp to camp in south Baffin and Arctic Quebec. Like many Cape Dorset artists, Kenojuak spent most of her life living on the land in a manner, not unlike that of her ancestors. Her imaginative drawings, prints and carvings have sought the world over and reflect her experiences and life in the North. While her imagery is varied, she is best known for her eloquently designed animals and birds, especially the Owl. Through her words, she said, "There is no word for art. We say it is to transfer something from the real to the unreal. I am an owl, and I am a happy owl. I like to make people happy and everything happy. I am the light of happiness, and I am a dancing owl."



Gu Xiong, *Sechuan Backpacks*, 2009. Acrylic on canvas. 60" x 92"

Gu Xiong was born in 1953 in China. He entered the Sichuan Fine Arts Institute, specialized in printmaking, received an MFA in 1985 and immediately became a drawing instructor at the

Sichuan Institute. Gu Xiong was also a central figure in China's pro-democracy Avant Garde art movement and was witness to the Tiananmen tragedy in Beijing. Following guest residencies at the Banff School of Fine Arts in 1986 and 1987, he emigrated to Canada and settled in Vancouver with dreams of continuing his art and teaching career in a country where artistic and intellectual freedom is encouraged. An internationally acclaimed artist, he is best known for his multi-media works exploring cultural hybridity, politics, geography, economics, and issues facing our emerging global identity. His provocative painting, printmaking, sculpture, photography, installation, and performance art have earned him a reputation as one of this country's elite contemporary artists.

Buried deep the plainness, multicolour shapes and what seems to be bright mundane backpacks are the misfortune and horror of the kids' deaths during the 2008 earthquake in Sichuan, China. Xiong painted the backpacks as a memorial to the young dreamers, who were supposed, the hope of the future. The school that was considered to nurture and develop them sadly served as their final grave.

Playing with Materials and Mark-making



Ann Kipling, *Dog in Sky* ed. 1/50, 1999. Dry point etching. 19 1/2" x 29 1/5"

Ann Kipling was born in Victoria, BC, in 1934. Her unique use of line in drawing, has gained her much recognition over the years. From her earliest recollections, she loved to observe the environment and of course, draw! Ann has always had a passion for animals and as a youngster often sought out horses to draw at the Oak Bay stables near her home. Her mother and father were teachers and encouraged her to pursue her abilities to the fullest. Ann graduated from the Vancouver School of Art in 1960 and moved to Lynn Valley where she began her serious explorations of the landscape. She has worked as an artist ever since and now lives in Falkland, BC. Her work can be found in numerous public and private collections across Canada including the National Gallery of Canada, The Vancouver Art Gallery and the Artists For Kids Gallery.

Ann Kipling immersed herself in an Okanagan Valley presenting us with a sensitive panorama of land and sky depicted through the passage of time. Her distinctive mark making style allows the viewer's imagination to recreate the images of her contemplation with their own.



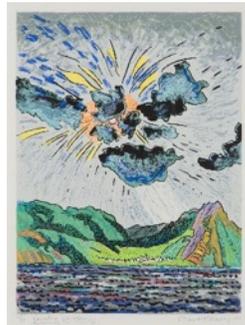
Anne Meredith Barry, *Whale Song #15*, 1990. mixed media. 76" x 84"

Anne Meredith Barry was born in 1932 in Toronto, Ontario and died in Tors Cove Newfoundland in 2003. She resided much of her time on the Avalon Peninsula and ran a community printmaking shop, namely, St. Michael's Print Shop. She worked both as an artist there and taught many courses to the members of the community. A prolific artist, she exhibited drawings, paintings and prints in many solo and group exhibitions in both commercial galleries and public museums across Canada and in the United States. She piloted a three-day enrichment immersion in painting for North Vancouver secondary students. That program formed the foundation for the many enrichment programs now offered by the Artists for Kids Trust.

Barry was primarily inspired by Newfoundland's landscape and coastline, the animals around, the culture there. Her artwork is quite well-known for the very bold colours and whimsical, playful patterns that she used.

Whale Song #15 is one of Barry's *Whale song* series. The piece of artwork is composed of three-hinged-panels painted on both sides. One side presents a vast and magnificent mountainous landscape in various seasons. The other side reveals the immense depths of the peninsula. Underneath looks at two humpback whales and

their sounds as they swim past Newfoundland's shores and migratory routes. Anne has done an excellent job of representing a sound through various mark-making. We see the colourful strokes coming out of the whales' mouth. That song that will show many different emotions and feelings that the whales are communicating. And then we see the blazing golden sun that shimmers splendidly like a pearl simultaneously. We also see the cold and thick splashes and crashing waves. There are also scratchy marks that show the screechy sounds that they make. Finally, Barry created a strong Contrast by utilizing the matte black foreground against the colourful and bright background.



Anne Meredith Barry,
Mountain Sun Storm ed.
22/35, 1995. Lithograph. 36"
x 26'



Elizabeth McIntosh, *Batt's Rock*, 2015. Flashe and oil on canvas. 80" x 73"

Elizabeth McIntosh has been teaching painting and visual art in the Audain Faculty Art at Emily Carr University since 2005. She received her MFA from Chelsea College of Art and Design, London. Her work has been presented across Canada and the United States including exhibitions at the Contemporary Art Gallery in

Vancouver; Parisian Laundry, Montreal; Diaz Contemporary, Toronto; Mendel Art Gallery, Saskatoon; and Santa Monica Museum of Art, among others. Her artworks are held in public and private collections across Canada including the National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; and Musée d'art contemporain de Montréal. McIntosh is the recipient of numerous grants and awards, including the 2013 VIVA Award.



Jack Shadbolt, *Organic Forms*, 1972. Watercolour on paper. 60" x 40"

Jack Shadbolt was born in 1909 in England. He had a strong interest in technical drawing and athletics in high school, but it was not until he met fellow artists Max Maynard and Emily Carr that he began to seriously pursue his art. His passionate and intense study of the dynamics of colour and organic form rendered him a "tour de force" of abstract painting in the world of art. Jack continued a prolific "search of form" in drawing, painting and in printmaking. He became one of our country's most highly respected artists. Much of his early painting career was also paralleled by a career in teaching that has left a legacy with countless British Columbia artists and teachers. Jack died in Vancouver in 1998.



Gordon Smith, *Kleinberg*,
2010. Acrylic on canvas. 60"
x 67"

Gordon Smith was born in 1919 in England and moved to Winnipeg with his family in 1933. He came to Vancouver in 1940, married Marion Fleming and joined the Canadian Army. Returning from service overseas in 1945, he continued his art education at the Vancouver School of Art, then taught at the school for a decade. He joined the Faculty of Education at UBC and taught art until his retirement in 1982. The last 30 years of his artistic career have been his most prolific. As a master of colour, he explores the B.C. landscape in a fresh, expressive and aggressive style that is unparalleled by other artists. He was awarded the Order of Canada for his significant contribution to Canadian culture in 1996. We are honoured to name our gallery after him.



Gordon Smith, *Tangled Beach*, 2006. Acrylic on canvas. 60" x 67"



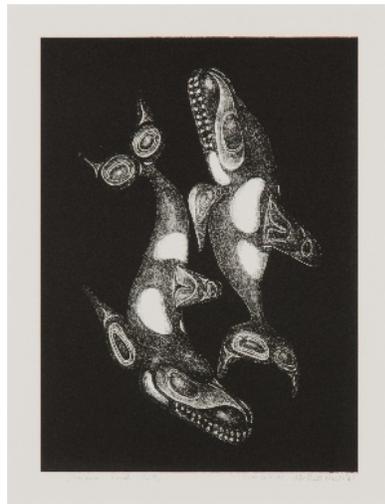
Gordon Smith, *LG III*, 2006.
Serigraph. 31 1/2" x 37 3/4"

Often referred to as silkscreen printing, serigraphy is the most common kind of stencil printing. Silk is tautly stretched across a frame, and an image is created by affixing a stencil to the mesh to mask out areas dictated by the composition. Paper is placed beneath the screen and a squeegee is used to push ink through the mesh. Stencil areas obstruct the ink. Separate screens and stencils are made for each colour.



Gordon Smith, *Untitled (Bottle Caps)*. 20" x 16 6/8"

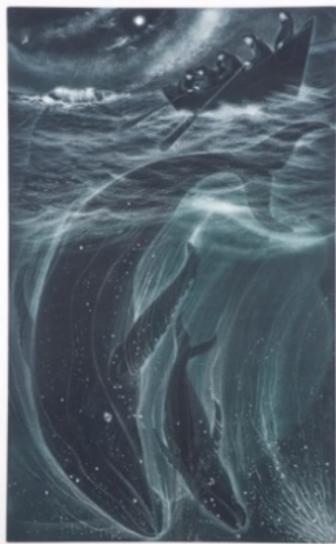
Play and Process



Ted Harrison, *Whale Frolic*, 1994. Acrylic on canvas. 48" x 36"

Edward Hardy Harrison was born August 28th, 1926 in the village of Wingate in county Durham, England. Grammar schoolteachers recognized his talent and urged him to further pursue his artistic dreams by going to Art College. In 1943, he enrolled in Hartlepool College of Art and began to study art and design in earnest, but the Second World War interrupted his education.

Following military service, he returned to art school and in 1950, received a Diploma in Design. In 1967, he and his family settled in the small town of Carcross just outside Whitehorse, in the Yukon, where they lived until 1993. Harrison was an author and illustrator as well as a printmaker. He was selected for the International Children's Book Exhibition in Bologna, Italy. He illustrated a Robert Service poem "The Cremation of Sam McGee" which won several awards including the Notable Book Award from the American Library Association and the Best Book Selection from The New York Times. In 1987 Harrison was made a Member of the Order of Canada for his contributions to Canadian culture. He also held honorary doctorates from Athabasca University (1991), the University of Victoria (1998) and the University of Alberta (2005). He was made a member of the Royal Canadian Academy of Arts.



David Blackwood, *Wreck of the Nickerson* ed. 1/50, 1993. Etching. 38" x 26"

David Blackwood was born in 1941, in Wesleyville, situated on Bonavista Bay in Newfoundland. Upon completion of his formal studies in 1963, and for the following ten years, he taught art part time, was Artist in Residence at the University of Toronto and most importantly, began to develop his narrative Newfoundland etchings. In 1974 he moved with his wife Anita to Port Hope, Ontario, where he has worked as a

full-time artist ever since. In 1993, he received the Order of Canada. As Canada's premier printmaker, he has portrayed the distinctive culture of his native Newfoundland and has advanced printmaking traditions developed by Rembrandt to create distinctly Canadian prints that are sought the world over.



David Blackwood, *Flora S. Nickerson on Ledgy Rocks* first state, 1993. Etching. 38" x 26"

Etching is an example of intaglio. Intaglio derives its name from the Italian *intagliare*, meaning to incise. Copper or zinc plates have a waxy ground applied to them, and an incising tool called a scribe is used to penetrate the ground. The plate is immersed in an acid bath, where the acid bites into the incised lines to emphasize them. When the plate is ready for inking, the ground is removed and the entire plate is covered in ink. The plate is then wiped clean on the surface and printed on damp paper, where the paper is forced into the etched lines and picks up the remaining ink, resulting in an image.



David Blackwood, *Flora S. Nickerson on Ledgy Rocks second state*, 1993. Etching. 38" x 26"



David Blackwood, *Flora S. Nickerson on Ledgy Rocks third state*, 1993. Etching. 38" x 26"



David Blackwood, *Wreck of the Nickerson sixth state*, 1993. Etching. 38" x 26"



Gigaemi Kukwits, *Untitled*, 2016. Acrylic on canvas. 20" x 15 1/2"

Gigaemi was born in 1945. His name was assigned at a Cedar Bark ceremony and stemmed from his grandparents of the Tse wa daen uk and Mus gamma nations. Gigaemi's mother came from the Kingcome Inlet' Namgis territory (Kwakwaka'wakw) area of BC, and his father was Squamish. He graduated from North Van High, which was later torn down in 1979. He briefly attended Vancouver School of Art (Emily Carr University of Art & Design) in 1967 but has primarily maintained his practice independently and alongside employment. At a young age, Kukwits' trained under artists Douglas Cranmer, Mungo Martin and Mathias Joe.

Gigaemi Kukwits' paintings flow well beyond the Formline of Northwest design elements and express a complex material and metaphysical universe. He is intensely interested in physics like the structures of atoms and molecules when painting and represents these thoughts and ideas in harmonious and complementary images. His paintings draw one's attention to investigate and recognize the marks he makes. As we get closer and more in-depth with our odyssey into the artwork, we see images' layering. We see a narrative or a ghost underneath the initial surface. And we learn that the artist is playing with time, representation of time and imagery.

Currently, Kukwits lives on the Capilano reserve and maintains an active art practice. Since the pandemic, he has completed ten new paintings.

Playing with Words

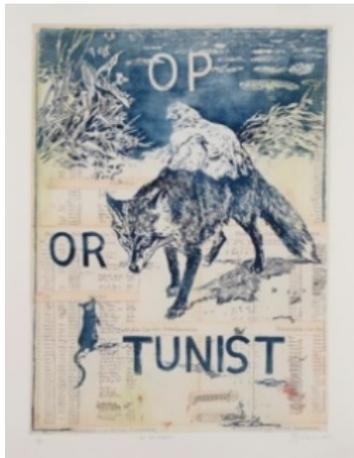


Enn Erisalu, *Anagram*, 1992.
Mixed media on linen. 40" x
65 1/4"

Canadian modernist painter Enn Erisalu was born in Estonia. He immigrated to Canada in 1951 with his family at the age of eight. He earned his BFA and BPA from the University of Oregon in Florence, London, and the Art Center College of Design in Los Angeles. Erisalu settled in Vancouver and devoted the early years of his career, creating abstract pieces that have gained critical acknowledgement. However, as the artist continuously expand his artistic practice, his paintings took a conceptualist spin. He started playing with words, numbers, and symbols through a process of linguistic synthesis. The artist plays with its viewers' brains, and at the same time, we see the artist's aesthetic emerge as he approaches various playful techniques like optics, wordplay, and meaning construction. As a result, his viewers get deeply immersed in a game of cognition by manipulating composition, repetition of symbols, and colours. Erisalu's works are held in the public collection at the Vancouver Art Gallery and have been well exhibited and collected nationally and

internationally, places like New York and Europe. The painter devoted his life to creating paintings and died at the age of 61.

The cognitive play with *ANAGRAM* comes from a recently discovered principle regarding the cognitive processes when reading text. It is called **Typoglycemia**. Readers can understand a text, although the spellings are wrong, and the letters are jumbled.



Graham Gillmore, *Op Or Tunist* ed. 1/80, 2018. Archival inkjet & etching on BFK Rives paper. 34 1/2" x 25"

Graham Gillmore was born in 1963 in North Vancouver. Following graduation from Emily Carr College of Art and Design in 1985, he and his art school colleagues found a studio on Cordova Street in Vancouver and the artistic group "Futura Bold" was born. Within a year, this creative force was included in the "Young Romantics" exhibition at the Vancouver Art Gallery and the careers of five of Canada's most outstanding young artists were launched. Riding on the success of this initial exhibition, Gillmore moved to New York City. He is a painter best known for his vitriolic use of text as an art form within edgy and often controversial work. Since the mid-80s, he has exhibited annually and has developed a stellar reputation across Canada, the United States and in Europe.



Graham Gillmore, *Einstein / Frankenstein*, 2009. Acrylic on paper. 30" x 22"

Play in the Natural World



Josie Pamiuti Papialuk, *All Kinds of Birds Flying North in the Spring ed. 29/50, 198*. Stonecut on paper. 17" x 26"

Born in 1918, at Issuksiuvit Lake, near Puvirnituk, Josie Papialook is considered by many in his town as an eccentric. He is an interdisciplinary artist, creating artworks through drawing, printmaking, and sculpture. In 1962, He contributed drawings to Puvirnituk's first print collection. Papialook first gained attention from his sculpture called Eskimo from an exhibition at the Manitoba Legislative Building in Winnipeg in 1967. Eventually, as his artistic practice developed, sculpture became secondary to his graphic art. The artist was also one of the first to get involved in printmaking and introduce colour in his stonecut prints.

Storytelling, humour, hunger, people, and animals are the revolving themes of Papialuk's creative practice. Another unique distinction of the artist is devising his conventions of communicating important, yet

intangible, landscape elements such as wind, people and animals' movement, sound, rain, and temperature. He exhibited awareness in conceptual art and incorporates the said technique in his art. He often used wiggly marks to depict the wind or trail of footprints to suggest a specific figure. Another unique distinction of the artist is devising his conventions of communicating important, yet intangible, landscape elements such as wind, people and animals' movement, sound, rain, and temperature. Often, he emphasizes imperfections of the stone by encircling them rather than carving them away. He had a solo exhibition at the National Gallery of Canada: Every picture tells a story (2003–2004), known to be one of the few Inuit artists to ever display at the said institution.



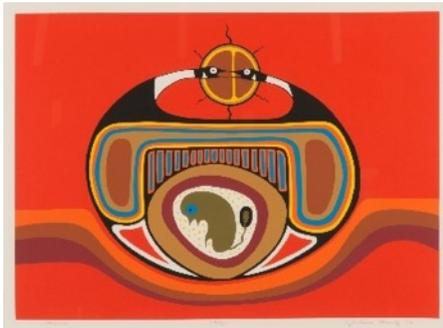
Jack Shadbolt, *Notebook of Drawings of Birds*, 1954. Charcoal on paper. 20" x 26"

Jack Shadbolt was born in 1909 in England. He had a strong interest in technical drawing and athletics in high school, but it was not until he met fellow artists Max Maynard and Emily Carr that he began to seriously pursue his art. His passionate and intense study of the dynamics of colour and organic form rendered him a "tour de force" of abstract painting in the world of art. Jack continued a prolific "search of form" in drawing, painting and in printmaking. He became one of our country's most highly

respected artists. Much of his early painting career was also paralleled by a career in teaching that has left a legacy with countless British Columbia artists and teachers. Jack died in Vancouver in 1998.



Jack Shadbolt, *December Birds* ed. 48/100, 1983. Serigraph. 29" x 40"



Jackson Beardy, *Rebirth* ed. 58/98, 1976. Serigraph. 19" x 26"

An Ojibway artist, Jackson Beardy, was a leading Native figure in the late 1960s and 1970s, advocating both politically and artistically for the First Nations peoples' rights in Canada. He was born on July 24, in Garden Hill Reserve, Island Lake, Manitoba. The artist began his education from the Technical Vocational School in 1963-1964 then completed the School of Fine Arts at the University of Manitoba, Winnipeg, in 1966. Beardy excelled and succeeded not only within the realm of art as a founding member of the Indian Group of Seven but also in the Legislative institutions. He was a commercial artist, teacher, Band Council member, researcher, a cultural consultant at Manitoba Museum of Man and Nature in the Department of Native Studies, Brandon University,

and the Department of Indian Affairs and Northern Development, Ottawa. He was also a member of the National Indian Arts Council, Ottawa, Manitoba Arts Council, Winnipeg, Prison Arts Foundation and many more. Beardy paved a pathway and made a legacy of activism for the following generations. As an essential gift to the development and history of the First Nations' art, His significant influence contributed to the development and history of the First Nations' art.

As a visual artist, Beardy has become emblematic of a style, period and movement during his lifetime. He was one of the first to explore and layer the Ojibway tradition with the Eurocentric notion of fine art as one of the founding members of the New Woodland School and the founding generation of modern Native artists in Canada. Through the revolutionary methodology, Beardy aimed to create a pictorial symbolism that would communicate a cohesive world view. Beardy's artworks are seen as powerful either through the context of history, culture and politics, which created an art of contemporary reality, profound cultural change, and steeped in traditional heritage. Beardy's artworks are perceived as powerful either through the context of history, culture and politics.

Jackson Beardy's "Rebirth" (Cree) is a piece of art that exhibits life's origins and its cycles of existence.



Arnold Shives, *Owl in Winter*, 1995. Mixed media. 45" x 59" x 2"

Arnold Shives was born in 1943 in Vancouver. He developed his love of art during his high school years at Lord Byng Secondary in Vancouver and later at UBC where he audited painting classes with the ever-inspiring Gordon Smith. In 1968, returning to Vancouver from Stanford University, he met Toni Onley who became a lifelong mentor. Toni encouraged Arnold to pursue his imagery with professional galleries and met early success in both Vancouver and Toronto. Since that time, he has worked as a full-time artist exploring the serene nature of the landscape in painting, assemblage and through printmaking. Arnold's work has been exhibited across Canada, the United States, in South Africa, in Europe and in Japan. Shives work can be found in numerous public and private collections including the National Gallery of Canada in Ottawa.



Charles Van Sandwyk, *Ship of Wisdom* ed. 1/145, 1998. Etching. 12 1/2" x 14 1/2"

Charles van Sandwyk was born in 1966 in Johannesburg, South Africa. When Charles was 11, he immigrated with his family to North Vancouver. With the wanderlust of a young man, he travelled the world and discovered the magic of the Fijian Islands,

where for part of each year, he now calls his home. It is there that he draws much of the inspiration for his current work. He is best known for creating engaging mythical creatures depicting the human condition, is quickly gaining an international reputation as an artist, author, and illustrator of children's books. So significant is his reputation that The National Library of Canada has maintained an archive of his work since 1986.



Elaine Brewer-White, *The Duck Whisperer*, 2007.
Ceramic, acrylic on board.
26" x 14" x 15"

Canadian artist Elaine Brewer-White was born in Saskatoon in 1961 and raised in Calgary, AB. In 1986, she attended the University of Calgary then transferred and graduated from Emily Carr College of Art and Design (Emily Carr University of Art + Design) with honours. At present, Elaine now professionally works as a ceramic sculptor in Fort Langley, BC.

Known for her evocative personifications of real and fictional people, her sculptures are lighthearted, whimsical, overflows with love and a beautiful sense of humour. Although she has spent a significant amount of time on her career sculpting human figures, she kept coming back to 'non-human' entities. Another notable characteristic of her artworks reflects her outlook on life – Carpe Diem – Seize the Day - which

resonates through her use of bright colours. For almost 40 years, the artists have been remarkably sculpting ceramic pieces from gallery shows, public installations, private commissions to corporate collections. Elaine loves to tell stories through the materiality of the clay body.



Arnold Shives, *Paradise Valley/Cheakumus River*, 2005. Oil on canvas. 18" x 24"

Arnold Shives was born in 1943 in Vancouver. He developed his love of art during his high school years at Lord Byng Secondary in Vancouver and later at UBC where he audited painting classes with the ever-inspiring Gordon Smith. In 1968, returning to Vancouver from Stanford University, he met Toni Onley who became a lifelong mentor. Toni encouraged Arnold to pursue his imagery with professional galleries and met early success in both Vancouver and Toronto. Since that time, he has worked as a full-time artist exploring the serene nature of the landscape in painting, assemblage and through printmaking. Arnold's work has been exhibited across Canada, in the United States, South Africa, Europe and Japan. Shives' work can be found in numerous public and private collections including the National Gallery of Canada in Ottawa.



Landon Mackenzie, *Artists for Kids Camp, 2000*.
Watercolour on paper. 9" x 12"

Landon Mackenzie was born in 1954 and grew up in Toronto. She took her BFA from NSCAD in Halifax and her MFA from Concordia University in Montreal. In 1986, Mackenzie moved to Vancouver, taught at Emily Carr University of Art and Design, a Professor Emerita. She has developed a remarkable body of work. She is known for her meticulous large-format paintings that are layered over time, significantly citing her research and experiences with history, geography, and geometry. Her spontaneous use of colour, mark-making and process are defining characteristics of her practice. Mackenzie is a senior Canadian artist whose works have been exhibited across Canada and internationally and is collected by museums, to name a few, like the Vancouver Art Gallery, Montreal Museum of Fine Arts, and National Gallery of Canada.

Another essential part of Mackenzie's creative process is her works on paper. Compared to her massive paintings, the said material is more portable, allowing her to paint in many different places worldwide and inspiring much of her other series. Each summer, Mackenzie goes to her own built studio on Prince Edward Island to paint.



Ted Harrison, *Paradise Visions* ed. 1/150, 2010. Serigraph. 22" x 30"

Edward Hardy Harrison was born August 28th, 1926 in the village of Wingate in county Durham, England. Grammar schoolteachers recognized his talent and urged him to further pursue his artistic dreams by going to Art College. In 1943, he enrolled in Hartlepool College of Art and began to study art and design in earnest, but the Second World War interrupted his education. Following military service, he returned to art school and in 1950, received a Diploma in Design. In 1967, he and his family settled in the small town of Carcross just outside Whitehorse, in the Yukon, where they lived until 1993. Harrison was an author and illustrator as well as a printmaker. He was selected for the International Children's Book Exhibition in Bologna, Italy. He illustrated a Robert Service poem "The Cremation of Sam McGee" which one several awards including the Notable Book Award from the American Library Association and the Best Book Selection from The New York Times. In 1987 Harrison was made a Member of the Order of Canada for his contributions to Canadian culture. He also held honorary doctorates from Athabasca University (1991), the University of Victoria (1998) and the University of Alberta (2005). He was made a member of the Royal Canadian Academy of Arts.

The serigraph *Paradise Visions* depicts the mountainous landscape and joyous activity found at the Paradise Valley Summer School of Visual Art located near Brackendale, B.C. The bold shapes, colourful style and distinct narrative quality is unmistakably Harrison at his best.



Robert Bateman, *Winter Wren, Paradise Valley*, 1994. Graphite on paper. 7" x 4.75"

Robert Bateman was born in 1930 in North Toronto, Ontario. As a teen, he worked in a wildlife research camp in Algonquin Park, reinforcing his love of the wilderness, naturalist study and the landscape that dominated much of the Group of Seven artists' work some 20 years before. His way of working provides him with the opportunity to include his love of nature much more directly in his art. As an outstanding contributor to Canadian culture, he was named an officer of the Order of Canada in 1984.

Playing with Food



Gordon Smith, *Untitled (liquorice All sorts)*, n.d. Mixed media. 28 3/4" x 22 1/2"

Gordon Smith was born in 1919 in England and moved to Winnipeg with his family in 1933. He came to Vancouver in 1940, married Marion Fleming and joined the Canadian Army. Returning from service overseas in 1945, he continued his art education at the Vancouver School of Art then taught at the school for a decade. He then joined the Faculty of Education at UBC and taught art until his retirement in 1982. The last 30 years of his artistic career have been his most prolific. As a master of colour, he explores the BC landscape in a fresh, expressive, and aggressive style that is unparalleled by other artists. He was awarded the Order of Canada for his significant contribution to Canadian culture in 1996. We are honoured to name our gallery after him.



Gordon Smith, *Untitled (Christmas Cake Sculpture)*, n.d. Mixed media. 14 1/4" x 18 1/2" x 16 1/2"



Victor Cicansky, *Mountain Pear Bonsai*, 2009. bronze, patina & acrylic. 30" x 18" x 16"

Vic Cicansky, internationally known Saskatchewan artist living in Regina, makes clay and bronze sculptures with humour and passion inspired by his love of gardening.

Victor Cicansky (Czekanski) was born and raised in Regina. He is a graduate of the University of Saskatchewan (B.Ed. 1964), the University of Regina (B.A. 1965) and the University of California at Davis (M.F.A. 1970). He also studied at Haystack Mountain School of Art at Deere Isle, Maine. In 2007, Victor received an Honorary Doctorate of Fine Arts from the University of Regina. In July 2009, Vic's contribution to the arts as a mentor, educator and sculptor was acknowledged as he was named a member of the Order of Canada. In September 2012, Victor was honoured with the Saskatchewan Lieutenant-Governor's Award for Lifetime Achievement in the Arts.

He has taught at the University of Regina for over 20 years, the Nova Scotia College of Art and Design, the University of California at Davis, and the Banff School of Fine Arts. He is the recipient of many Canada Council grants and awards including the Victoria and Albert Award for Ceramic Sculpture, the California Kingsley Annual Award for Sculpture, and the Saskatchewan Order of Merit. Vic has had many solo and

group exhibitions across Canada, the United States, Japan, and Europe. He is represented in many major public and private collections, including the Saskatchewan Arts Board and the National Gallery of Canada.

We are proud and honoured to include Vic as one of our artist-patrons, with the release of *Olives*, and the addition of *Bonsai Pear Tree* to our collection.



Joe Fafard, *Baseball Player*
ed. 1/7, 1997. Bronze &
patina. 26" x 11" x 7."

Acclaimed nationally and internationally, artist Joe Fafard was born September 2, 1942, to French-Canadian parents in Ste's small agricultural community. He completed his BFA at the University of Manitoba in 1966 and his MFA at the Pennsylvania State University in 1968. Also, the artist received his third honorary doctorate from the University of Saskatchewan in June of 2012. He taught from 1968-1974 at the University of Saskatchewan, Regina, and 1980-1981 at the University of California at Davis as a sessional lecturer. Fafard was a prominent full-time artist and sculptor who lived on the Canadian Prairies. His works have been displayed in numerous galleries and museums across the country and worldwide, including Japna, France, Great Britain, and the United States. He is entirely acknowledged as having been at the forefront of his art. His tremendous contributions to

the arts have significantly boosted Saskatchewan and Canada's profile on the national stage. Due to his successful career, he has received many awards like the Architectural Institute of Canada Allied Arts Award in 1987; received the Saskatchewan Order of Merit in 2002; received the National Prix Montfort in 2003; and the Saskatchewan Arts Board Lifetime Achievement Award in 2007 and many more.

Joe Fafard began utilizing clay in the early 1970s for his sculptures. However, he shifted to bronze in 1985 as his primary medium, successfully founding a foundry in Pense. Characterized by his portraits of neighbours, farm animals, wildlife, and famous artists exhibit his insights and humour. One of his trademarks from his bronze works is his cows.

"I try things, rather than just repeating the thing that has already proven successful. I take the attitude that I'm like a scientist who wants to experiment and discover things and dig out the truth." – Joe Fafard.



Mary Pratt, *Cut Watermelon*
ed. 38/75, 1997. Woodcut
on paper. 16 1/2" x 24"

Mary Frances West, a.k.a. Mary Pratt, was born on March 15, 1935, in Fredericton, New Brunswick. Pratt's father was a veteran of World War I, namely William J. West and her mother, Katherine, was a famous

Fredericton businesswoman. Both of Pratt's parents are inclined with creativity. As a hobby, Katherine hand-paints photographs. Pratt and her sister, Barbara, were her helpers. Significantly influenced by her mother, Pratt also explored and flourished in the realm of fine arts. She would recall her mother say to look at the grass while holding a pigment that associates with grass—green—and explains that leaves or grasses are not only green, but they also have streaks of pink, yellow lines. Pratt studied drawing and painting at the University of New Brunswick Art Center and attended private lessons too. At the school of Fine and Applied Arts, Pratt started her studies. Here she was mentored and taught by many pioneers' Canadian artists, including Lawren Harris (1910-1994), son of Lawren Harris (1885-1970), a founder of the Group of Seven.

Pratt's photorealistic artworks are recognizable as any in Canadian art. They were featured through various platforms, stamps, book covers, and even billboards. Due to her popular appeal, the growing body of critical acclaim also recognizes her as a pioneer for women's art in Canada, a crucial voice for her region and province. Mary Pratt's works reflect femininity and motherhood. They depict Pratt's daily life experiences and mirrors others' experiences, their grandmothers, mothers, and sisters' stories. Her works express real and relatable emotions and genuine

relationships, which she cared dearly. Pratt died in St. John was on August 14, 2018. Her paintings are prized by collectors and galleries alike and are found in most significant public and corporate art collections in Canada.



Roz Marshall, *Gingembre*
X3 ed. 1/75, 2001. Giclee
on paper. 30" x 22"

Rosalind Marshall was born in 1947 in Wales. Her father was in the Royal Air Force and the family lived around the world, until in 1962, when they moved to Vancouver. She has always felt the need to assert herself as a woman artist and her imagery reflects this quest. Her quilt and tapestry-like compositions focus on the traditional work of women and the subject matter reflects things she is close to — her garden, fruit, pets, and vases of roses. She is best known for her vivid, colourful, and highly decorative still-life painting, celebrating pictorial space in a way few contemporary artists explore. Her imagery is inventive and playful and at the same time, an honest synthesis of her life experiences. She is a talented teacher who has shared her love of art with children and adults throughout her artistic career.



Roz Marshall, *Paradise Valley*, 1999. Watercolour on paper. 30" 44 1/2"



Ian Baxter, *Watermelon and Salt Shaker*, 1980. Mixed media. 30" x 20"

Canada's pioneering conceptual artist Ian Baxter was born in England in 1936. His family immigrated to Canada in 1937 and settled in Calgary. He received his BSc from the University of Idaho and completed his Master of Education at the same institution. In 1961, he went to Japan to study art and aesthetics and finished an MFA at Washington State University in 1964.

Baxter's produced works that ask the role of art as a medium for cultural commentary and consumerism. As a continuation of his never-ending fascination and reflection of his values in a non-authorial take on artmaking and an endless collaboration with the viewer, Ian Baxter legally changed his name to Ian Baxter& (Baxterand). He fashioned himself differently away from the traditional artist and the first artist to embrace corporate persona. In 1966, he founded N.E. Thing Company Ltd. focuses on interdisciplinary practice and

using photography, site-specific performances, and installations, which prompted them as the pioneers of photoconceptualism and considered a precursor to the "Vancouver School." N.E. Thing Co. disbanded after Baxter & ended his relationship with Ingrid Baxter in 1978.