

*The Triangle Gallery of Visual Arts presents*

# IMAGES and REFLECTIONS

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The Artists' Circle of Calgary

25th Anniversary of the Calgary Contemporary Arts Society

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### Gallery "G"

Olomouc, Czech Republic  
May 16 – June 9, 2007



### Gallery "Kruh"

Ostrava, Czech Republic  
September 12 – October 5, 2007

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*Guest Curator:*  
*Coordination and  
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*Introductory Notes:*

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Harry Kiyooka  
Thomas Lax, Marek Trizulijak,  
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## INTRODUCTION

The Canadian visual arts at the Galleries of the Artist Union of Olomouc and Ostrava are presented within the frame of cooperation between these institutions that lies, primarily, in the exchange of art expositions of their members' work.

The evolution in the visual arts to date can be seen in art galleries where we now perceive a new line of vision, that within the past thirty years has differentiated itself from previous visual art trends. Our experience tells us that during that time a new period began that we, nowadays, seem to refer to as "Postmodernism".

The selected collection of work "Images & Reflections" from the members of the Canadian arts society presents to the Czech viewers the feeling that exemplifies post-modern thinking in the Canadian contemporary visual arts. The collection is not a comprehensive contemporary exposition of Canadian art, it is a small critical view of the visual activities of the founding members of the visual arts society "Artists' Circle" and the Triangle Gallery of Visual Arts in Calgary, in the region of the province of Alberta in Canada.

The variety, breadth and quality in the presented collection hardly encompasses the total wealth of the contemporary cultural sensitivity in the region but by the selection confirms its merits.

The presented collection demonstrates a small sample of the cultural activities in the region and in its significance, extent and quality, and contacts with international partners transcends the borders of its regionalism.

Thomas Lax, RCA / Curator  
Calgary, April 20, 2007

## ÚVOD

Kanadské výtvarné umění se v Galerích Unie Výtvarníků Olomoucka a Ostravy rezentuje v rámci spolupráce těchto institucí, která spočívá hlavně ve výměně expozic prací jejich členů.

Vývoj výtvarného umění do současné doby může být sledován prohlídkou uměleckých galerií, kde nás dnes zarazí nápadný předěl, který v rozmezích posledních třiceti let odlišuje uměleckou tvorbu od předchozí tradice. Naše zkušenost nám říká, že tady někde začíná nové období, jež bývá označováno mnohoznačným termínem "Postmodernismus".

Vybraná kolekce prací "Images & Reflections" ze sbírky členů kanadského uměleckého spolku představuje v části českému obecnstvu citění, které je ukázkou post-moderních myšlenek současné kanadské výtvarné tvorby.

Kolekce není celkovou expozicí současné kanadské tvorby, je jen malým kritickým pohledem výtvarného dění zakládající skupiny výtvarného spolku "Artist's Circle" a galerie "Triangle Art Gallery of Visual Arts" v Calgary, regionu kanadské provincie Alberta.

Rozmanitost, šíře a kvalita představené kolekce zobrazuje v úhrnu jen ztěží vyjádřitelné výtvarné bohatství daného regionu a jeho současného kulturního citění i když svým výběrem prací je potvrzením těchto hodnot.

Předvedená kolekce je malou představou kulturního dění regionu a svým významem, rozsahem a kvalitou, působením a kontakty spolupráce se zahraničím hranice svého regionalismu podstatně překračuje.

Thomas Lax RCA / Curator  
Calgary, 20 dubna 2007





Jedním z významných cílů Unie výtvarných umělců Olomoucka a Galerie G je navazování dlouhodobých a stabilních mezinárodních kontaktů s umělci a uměleckými organizacemi z různých zemí. Proto velice vítám výstavu skupiny kanadských umělců z oblasti Calgary, která se pod názvem Images & Reflections (Obrazy a Reflexe) uskuteční v olomoucké Galerii G v období od 16.5. do 9.6. 2007. Zatím neznám detailně tvorbu všech zúčastněných autorů, ale očekávám od tohoto projektu, že bude kvalitním kulturním počinem a že se ponese ve znamení dobré kolegiální spolupráce, tím spíše, že umělecká tvorba obecně v sobě nese hlubší dimenzi zásadního humanistického poselství. Zdá se mi, a věřím, že iniciátor a hlavní organizátor této výstavy, pan Thomas Lax, je toho zárukou. Ze strany našeho uměleckého sdružení mohou proto vyjádřit, že se těšíme na další rozvoj vzájemného partnerství, jehož následujícím krokem by měla být výstava olomouckých umělců v Calgary.

Jistě to bude stát hodně organizačního úsilí a překonávání dosud existujících bariér, jazykových, kulturních i geografických, ale v každém případě to stojí za námahu.

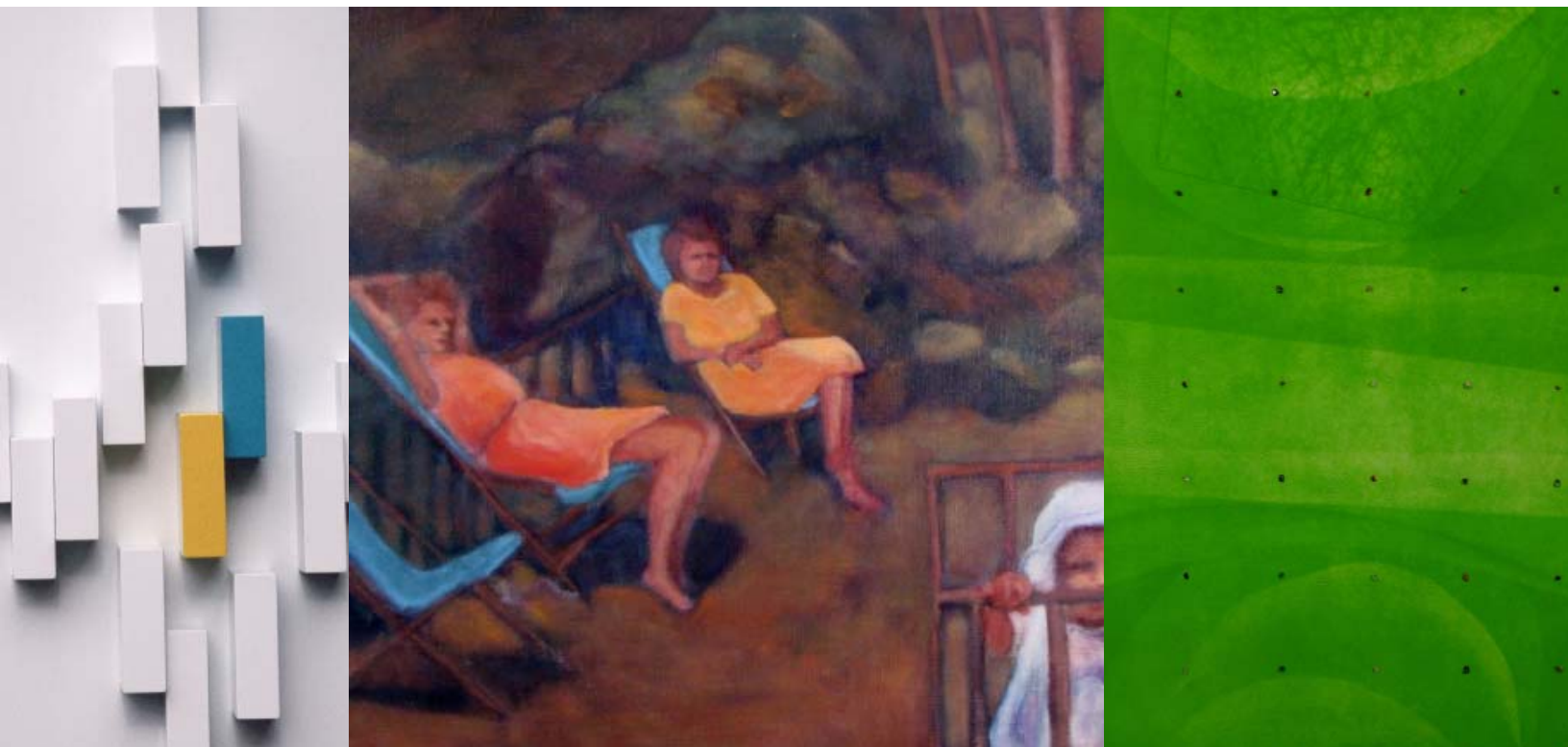
Výstavě kanadských přátel přeji plný úspěch!

Marek Trizuljak, místopředseda Výtvarné rady UVUO  
(Vice-Chairman of the Art Council of the UVUO)

Informace o Unii výtvarných umělců Olomoucka :  
[www.uvuo.eu](http://www.uvuo.eu)

V Olomouci, 29.3.2007

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Zásadní politické a ekonomické změny v České republice po roce 1989 neustále nabízejí nebývalé možnosti nejen ve sféře obchodní, ekonomické aj., ale také v oblasti kulturní, umělecké a tvůrčí. I výtvarní umělci mohou tak využívat nabízený prostor a možnosti k nejrůznějším prezentacím a výstavním aktivitám.

Naše výtvarné sdružení UVU-SVUT Ostrava, které bylo založeno v roce 1990, za dobu své existence uspořádalo, mimo jiné, téměř tři desítky nekomerčních skupinových výtvarných přehlídek svých členů. Většinou to byly výstavy s širší účastí autorů- členů UVU ( Salony, členské a jiné tématické přehlídky ), ale i výstavy menšího rozsahu s koncepčním záměrem a výběrem vystavujících. Nejčastěji jsme svá díla prezentovali v Ostravě a v galeriích blízkého okolí ( Havířov, Karviná, Bruntál aj. ), ale také v jiných českých městech ( např. Olomouci, Jindřichově Hradci, Mělníce, Karlových Varech ...).

Po otevření vlastní nekomerční galerie Kruh v Ostravě v roce 2004 jsme zrealizovali dalších 25 individuálních i skupinových výstav a projektů. Z mezinárodních spolkových aktivit se můžeme pochlubit recipročními projekty – se slovenskou Unií v Bratislavě, s italskou skupinou umělců v Miláně, dvěma výstavami v chorvatském přímořském městě Selce a nedávnou výstavou s polskou skupinou Artyšci Olkucy v městě Olkuszu.

Všechny naše mezinárodní projekty – výměnné výstavy, stejně jako řada jiných českých zahraničních výstav, byly zrealizovány především díky starším kontaktům a tradičním kořenům a to většinou v sousedních nebo geograficky nám bližších sousedních zemích.

Námi prezentovaný kanadsko-český projekt ( kanadská část ) v galerii Kruh – reciproční přehlídka současného umění našich kolegů z Calgary je v Ostravě projektem ojedinělým. Vznikl díky kanadskému umělci, ostravskému rodákovi profesoru Thomasi Laxovi, se kterým nás pojí mnohaleté osobní a přátelské vztahy. Po několika jeho autorských prezentacích u nás, máme možnost shlédnout další, tentokrát skupinovou. Calgary Contemporary Arts Society je skupina Laxových přátel a kolegů z kanadského Calgary. Výstava je komorním výběrem současného kanadského umění, je to výběr limitovaný prostory naší galerie a přepravními možnostmi exponátů.

Jsme velmi a mile potěšeni vybranou kolekcí kanadských umělců, všem vystavujícím a organizátorům patří za vše náš vřelý dík.

Věříme také, že ostravská výstava, netrpělivě a zvědavě očekávaná, je nejen silným zážitkem, inspirací a novým poznáním práce a tvůrčího myšlení umělců z jiného kontinentu, ale i počátkem budoucí spolupráce.

Vratislav Varmuža  
UVU-SVUT



## IMAGES AND REFLECTIONS: THE ARTISTS' CIRCLE OF CALGARY

### Art Without Boundaries

Canada's diversity enriches us all in many ways, most notably in the sector of visual culture. Our wealth of cultural and philosophical traditions provides a broad panorama from which to draw inspiration, thereby expanding the borders of creativity.

Since its inception in 1988, the Triangle Gallery of Visual Arts in Calgary, Alberta, has been involved – as a cultural ambassador – in a number of successful cultural ventures to expand these borders and build cultural bridges between Canada and international arts communities.

*“Images and Reflections: The Artists' Circle of Calgary”* – an international cultural exchange project organized by the Triangle Gallery of Visual Arts and presented in Czech Republic in partnership with the Gallery “G” in Olomouc and Gallery “Kruh” in Ostrava – reflects the philosophical and cultural principles of these arts organizations. This international art exchange project has been organized to celebrate the 25<sup>th</sup> Anniversary of the Calgary Contemporary Arts Society, the not-for-profit art organization responsible for the creation and operation of the Triangle Gallery of Visual Arts. In addition, this exhibition pays homage to the *Artists' Circle*, a group consisting of the earliest founding members of the Calgary Contemporary Arts Society, whose support and contributions to the Triangle Gallery of Visual Arts were invaluable during its formative years.

This exhibition features a diversity of trends and stylistic approaches in the works by 15 leading artists from Calgary and Western Canada. The main aim of this project is to promote a cultural exchange of contemporary art from Calgary and Western Canada with their counterparts in Czech Republic: Gallery “G” in Olomouc and Gallery “Kruh” in Ostrava. Given that the contemporary art from Western Canada is virtually unknown to the audiences in Czech Republic and vice versa, this project provides an excellent opportunity for cross-cultural understanding between the respected communities on both sides of the Atlantic. The Triangle Gallery of Visual Arts and the participating art galleries in Czech Republic have agreed to collaborate, share and explore the diversity and richness of contemporary visual culture in their respective communities. This dedication reflects their belief in the importance of formulating a new approach for international exhibitions and cultural exchanges, thereby re-directing the focus away from the major centers and overrated block buster

exhibits. Fostering the exploration and partnerships with local, active communities, this approach has significant global implications including the expansion of ideas and expectations of art, history, commerce and culture.

### Images and Reflections – The Artists' Circle of Calgary: Art and the Artists

Canadian culture is a composite of regions, and this exhibition has been comprised of artwork in a spectrum of styles and media that will provide the European audience with an indication of the diversity and quality of contemporary Canadian art. No single style has been espoused in this exhibition project: the basic thesis for the exhibition is to showcase the range, quality and diversity of the visual arts in Western Canada – analogous to the state of the arts from Central Canada or Quebec.

The exhibition *“Images and Reflections”* features a vast scope of artistic trends and stylistic approaches in the works by leading Calgary and Western Canadian artists. This impressive roster of work ranges from the post-modern symbolic landscape found in the paintings by **Peter Deacon**, **Linda Craddock** and **Brent Laycock**, in the graphics by **William Laing** and in the photographs by **Arthur Nishimura**, to the post-structuralist sculpture of **Ron Kostyniuk**, and abstract art of **Richard Halliday**, **Thomas Lax** and **Errol Lee Fullen**. These works are strategically balanced with the metaphoric drawings of **Harry Kiyooka**, the surrealist sculpture of **Reinhard Skoracki**, the conceptual sculptural projects of **Eric Cameron**, and the elements of Eastern philosophy and symbology in the works of **Helena Hadala**, **Noboru Sawai** and **Simon Wong**.

*Some of the members of the Artists' Circle (from left to right) Linda Craddock, Katie Ohe, Harry Kiyooka, Thomas Lax, Brent Laycock*



These 15 representatives of Western Canada's visual arts community were selected for their outstanding contributions as productive, innovative and celebrated professional artists and art educators, whose works have left a tangible mark across Alberta, Canada, and around the world. Eight are members of the prestigious Royal Canadian Academy of Art (Cameron, Deacon, Halliday, Kiyooka, Kostyniuk, Laing, Lax and Laycock); all of the exhibiting artists are members of the *Artists' Circle* – a group of the artists who were either the earliest founding members of the Society or who have been pivotal during the formative years of the Triangle Gallery. In addition, all of the artists are representatives of the multicultural make-up of Canada. Some of them were born, raised and educated outside Canada before they immigrated to Alberta: Cameron and Deacon were born, raised and educated in England, Laing was born and educated in Scotland and England, Lax was born, raised and educated in Czech Republic and, later in Canada; Sawai was born and raised in Japan and educated in the United States of America; Skoracki was born and educated in Germany; Wong was born in China, raised and educated in Hong Kong, and subsequently continued his art education in Canada (Alberta College of Art in Calgary). The remaining artists were born, raised and educated in Western Canada: Halliday in Vancouver (British Columbia), Kostyniuk near Saskatoon (Saskatchewan) and subsequently continued his education in the United States, while Hadala, Craddock, Kiyooka, Laycock, Nishimura and Fullen were born, raised and educated in Alberta.

The exhibition *"Images and Reflections: The Artists' Circle of Calgary"* embraces the rich philosophical and conceptual diversity in a collection of over 50 works by 15 renowned Western-Canada-based visual artists. These exemplary works, alluding to basic truth, draw from human experiences which are condensed into fundamental visual metaphors and signs. Through their works, the artists were able to provide viewers with a range and richness of visual perspectives and visual experiences, each speaking to us in a different, yet expressive way. These 15 artists have distinctive and well-deserved positions in the Canadian visual arts milieu, as educators, exhibitors, designers, and animators of the art scene. Their works cross geographic and linguistic boundaries and become a part of the universal language of art, making their contribution to global culture a unique privilege indeed.

This innovative international exhibition project would not have been possible without the enthusiasm and dedication of numerous individuals as well as the generous financial support from government, cultural and community organizations.

We are extremely grateful to Thomas Lax, the curator of this international cultural exchange/exhibition, for his professional expertise, enthusiasm and dedication in arranging the presentation of this exhibition in Czech Republic at the Gallery "G" in Olomouc and Gallery "Kruh" in Ostrava, and the countless hours he spent on this project in Canada and in Czech Republic. The task of selecting the artists and their works to reflect the concept of this exhibition requires a good eye and discriminating

judgment, qualities which Thomas Lax and Harry Kiyooka have very admirably applied to this exhibition project.

Our special thanks go to Mr. Zdenek Vacek, Director of the Society of Artists in Olomouc, Mr. Marek Trizuljak, Vice Chairman of the Art Council of the UVUO, Mr. Vratislav Varmuza, the Director of the Gallery "Kruh" in Ostrava, and Mrs. Eva Myszková, the Curator of the Gallery "Kruh", for enthusiastically responding to our invitation and the exhibition concept, and for hosting this exhibition at their respective arts institutions.

The funding for this complex undertaking has also been national and international in character. We owe a special debt of gratitude to E. Ross Bradley, Art Consultant, Cultural Relations Program of the Alberta Foundation for the Arts, Ministry of Recreation, Parks and Culture of the Government of Alberta, the Embassy of Canada in Prague, Calgary Arts Development, The City of Calgary, the Calgary Contemporary Arts Society, the Gallery "G" in Olomouc, and the Gallery "Kruh" in Ostrava for their outstanding financial support towards realization of this important project. Additional words of appreciation go to the artists who assisted the Triangle Gallery of Visual Arts by providing the works exhibited in our first annual *"Art-O-Rama: Exhibition & Sale"* fundraiser, whose proceeds were designated towards this cultural venture.

The organization of such a high caliber exhibition requires the collaboration of many members of the Gallery's personnel and the volunteers. We are particularly thankful to Marcella Guerrero, the Administrator of the Triangle Gallery and Reinhard Skoracki for lending their expertise in administrative, technical and logistical aspects of this project. And last, but not least, our most sincere thanks go to all the exhibiting artists for furthering connections and exchanges among artists and viewers in the global arena and for building a lasting cultural bridge between the artistic communities of Alberta and Czech Republic.

With best wishes,

*Michael Rae*  
President, Calgary Contemporary Arts Society

*Jacek Malec,*  
Director/Curator, Triangle Gallery of Visual Arts



## THE ARTISTS' CIRCLE OF CALGARY

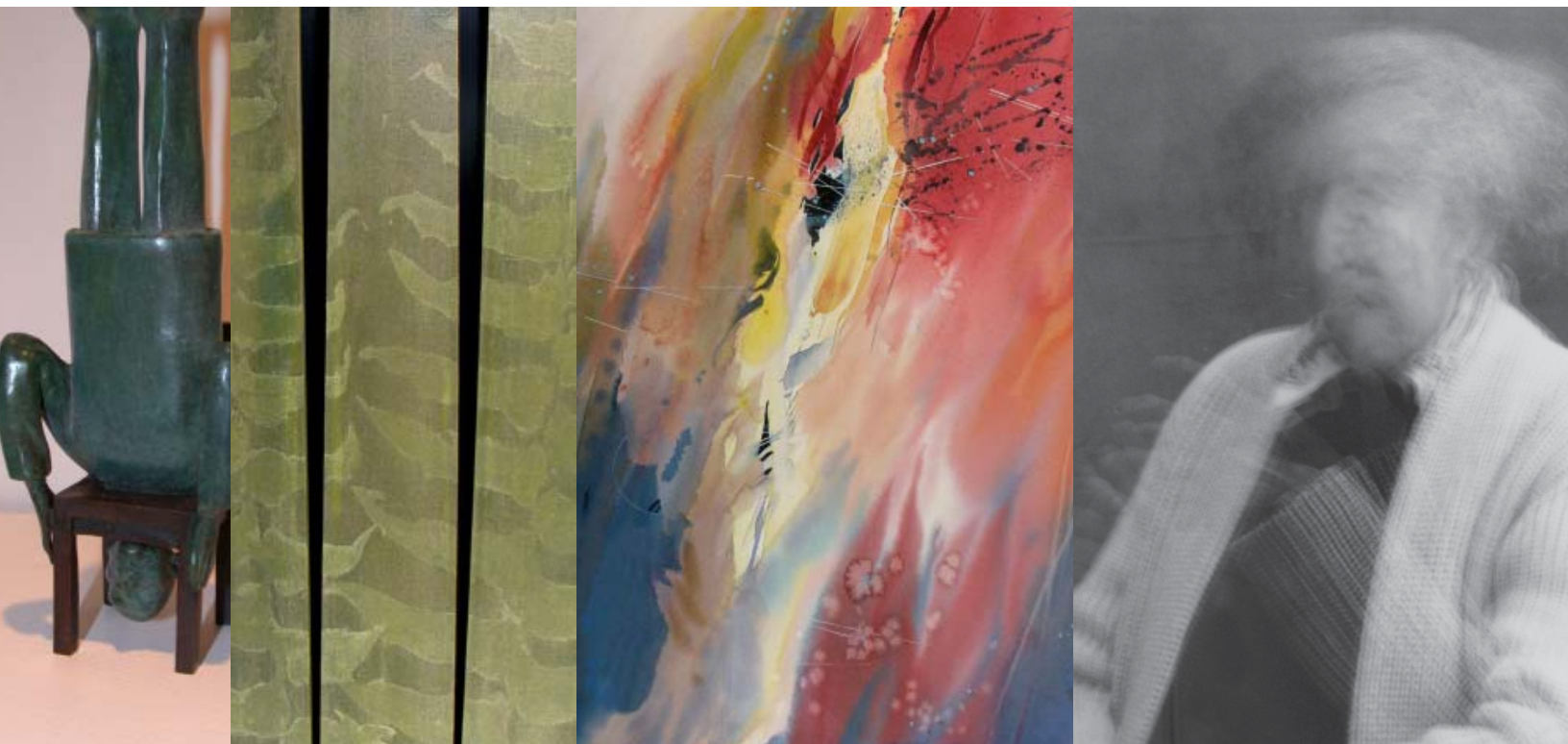
### From Modernism to Postmodernism and Beyond

Alberta has been attracting a number of visual artists, architects and designers since it was officially proclaimed a province in 1905 and arguably, before that time. Compared to other Canadian regions, this province is characterized for its abundance of creative stimuli and its relatively young visual arts community. Over the past eight decades this community has grown significantly, due to the development of various arts institutions, such as the Alberta College of Art and Design in Calgary, The University of Alberta in Edmonton, The University of Calgary, The University of Lethbridge, as well as the internationally renowned Banff Art Centre and colleges in Medicine Hat, Red Deer and Grande Prairie. Another aspect that has contributed to the growth of Alberta's artistic community is the increasing flow of art instructors from across Canada, the United States, the United Kingdom and other parts of the world. They have brought with them a different cultural perspective and subsequently formed a solid and well-trained faculty in those arts institutions. The conscious foundation of a network comprised of public art galleries, artists-run-centers and other visual arts establishments bringing forth their innovative and conceptually challenging exhibition programmes, has likewise contributed significantly to the dissemination of new trends and critical discussions on the directions in contemporary visual culture, often in the context of international art.

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Art-making in Canada underwent a radical shift in conceptual and aesthetic orientation in the post-World War II period. Prior to this, the Ontario-based "Group of Seven" had established a regionalist Canadian wilderness as an esthetic *de rigueur* and the appropriate "national" image. Immigrant artists and Canadians – familiar with the latest developments in international modernism – would later come to vigorously contest this view. A number of avant-garde movements including Montreal-based *Les Automatistes* and *Les Plasticiens*, Toronto-based *Painters Eleven*, the *Regina Five* in Regina (Saskatchewan), the *Prairie School of Abstraction* with their centres in Winnipeg (Manitoba), Regina and Saskatoon in Saskatchewan, Edmonton and Calgary (Alberta), as well as the *West Coast School of Abstraction* in Vancouver (British Columbia) appeared across Canada in the late 1940s and 1950s. These movements were in direct response to new developments in international modernism and instrumental in disseminating modernist ideology and international stylistic innovation from Paris, New York, London and other major international centres. Universities and colleges across the country acted as conduits of information from the centres of avant-garde, and created environments that allowed for the growing acceptance of and critical discourse on international stylistic innovations. The proliferation of public and commercial art galleries, alternative art centres and the development of art magazines sympathetic to new trends in visual arts, have individually and collectively played crucial roles in the unprecedented expansion in the visual culture throughout Canada.

The late 1960s witnessed a decline of modernist doctrine in contemporary Canadian art with its focus on the formal principles, and emergence of post-modernism in the 1970s with its development in conceptual art, installation





art, site interventions and public-site interventions, sculpture, video and performance work. The emergence of post-modernism not only encouraged a wider range of styles and approaches but also prompted commentary – often ironic – about the nature of art production and propagation, especially by public art institutions. In the past two decades many Canadian artists have produced works driven by socio-political concerns, dealing with aspects of environment, race, gender, class, and other facets of identity. This period has also witnessed the development of a visual and intellectual traffic between mediums: traditional studio art (painting, drawing, sculpture, printmaking) was informed by issues and innovations in photography, video and digital technologies, and in turn, artists working in technological mediums addressed traditional studio art in many different and unexpected ways. In addition, there was a new appreciation of cultural diversity and an increased awareness of the many ways in which art as cultural production could contribute to a progressive social environment. This 'reawakening' saw many Canadian contemporary artists investigating and addressing in their respective body of works issues of social concern, the ethics of the new age of science, belief systems, and reckoning with history and the history of visual culture.

The development of the visual arts community in Alberta during the past six decades parallels the transition from late modernism to what is frequently called post-modern doctrine. Particularly, the last thirty years – characterized by a shift from regionalism to the forefront of national and international scenes – have witnessed a dramatic expansion of various stylistic approaches and new media. Conceptual and stylistic pluralism have served as the driving force of contemporary creative production in this province, while the willingness to participate in the larger art scene has allowed Alberta artists freedom to explore and develop. Frequent visits to Alberta by eminent American art critics such as Clement Greenberg and Kenworth Moffett, as well as American and international artists, such as Walter Darby Bannard, Darryl Hughto, Michael Steiner, Jules Olitski, Stanley Boxer, Anthony Caro, and later, Krzysztof Wodiczko and Magdalena Abakanowicz have helped reinforce this way of thinking. They also kept Alberta artists in touch with the international scene and encouraged them to view their work in an international context. The seminal workshop held at Emma Lake in northern Saskatchewan from 1955 to 1973 and the *Triangle Artists' Workshops* in New York State have had a similar effect.

Throughout the 1960s and 1970s Edmonton was a place of encouragement for modernist painters and sculptors who were drawn to explore the purity of form. It is worthwhile to mention that a quite substantial number of these artists, who later played an instrumental role in establishing a *school of formalism* in Edmonton, received their art training at the Alberta College of Art in Calgary. The Edmonton Art Gallery

(currently the Art Gallery of Alberta) and the Art Department of the University of Alberta supported their activities. The Edmonton Art Gallery in particular – through its ambitious exhibition programme and collecting policy – provided artists with a critical forum where excellent modernist approaches and examples could be studied and discussed first hand.

Polar to this, the visual arts community in Calgary developed without an institutional, singular focus and their creative production has tended to reflect concerns of content beyond a particular medium or artistic trend. In Calgary, the Alberta College of Art & Design and the University of Calgary focused on a pluralistic approach in which all conceptual and formalistic avenues were explored. This pluralistic tendency has also been reflected in the innovative and conceptually challenging exhibition programmes of Calgary's public art institutions: Illingworth Kerr Gallery at the Alberta College of Art & Design, Glenbow Museum (until the late 1980s), Triangle Gallery of Visual Arts, Nickle Arts Museum, Art Gallery of Calgary (formerly Muttart Public Art Gallery) and local artist-run-centres. This variation and experimentation established Calgary as a centre of visual arts throughout Western Canada. The notion of "*diversity*" is very much reflected in the nature of the creative output by Calgary-based visual artists, architects and designers. The artists themselves, with their different backgrounds, styles, philosophical and conceptual approaches, have created a unique milieu in Calgary. Many of them are individuals who have dedicated their lives to the arts, first in the places they were born, and have brought with them a richer creative potential to the artistic scene of this growing city. Others, who have been educated here in the art schools, have begun shaping the local art scene and making significant contributions to the cultural fabric of the city and the region.



The *Artists' Circle of Calgary* – a group of the founding members of the Calgary Contemporary Arts Society in 1982 and the strong supporters of the Triangle Gallery of Visual Arts in its formative years – is indicative of the stylistic and conceptual pluralism in the visual arts milieu of this city. Through their art they provide viewers with a range and richness of visual perspectives and visual experiences, each speaking to us in a different, yet expressive way.

The exhibition, *Images and Reflections: The Artists' Circle of Calgary* examines – through a presentation of over 40 works by 15 leading Calgary-based and Western Canadian artists – various aspects and directions of the visual arts in this city and region from late modernism to what is currently known as the post-modern period. The selection of artists for this exhibition neither reaffirms a direct progression of development in the art of this city/region nor presents a chronological pattern of senior artists followed by a representative of younger generation, (even if such a pattern becomes apparent in some cases), but rather adopts a pluralistic vision that reflects various approaches to the aspects of modernism/postmodernism and individual interpretation of these aspects in the work of each exhibiting artist.

*Images and Reflections* brings together the manifold forms of artistic expressions that surfaced in this region beginning the 1950s and which, over the period of five decades, have undergone radical transformations. This presentation pays homage to the forceful, penetrating voices that have

transformed the conception and practice of art in Calgary and the region and elevated their creative output to national and international prominence. The following pages in the catalogue give viewers a closer examination of the works by 15 representatives of this artistically dynamic community. Their works – in all their richness and diversity – serve not only to reflect stylistic and formalistic trends and directions in the art of this region, but also allow the artists the opportunity to add their voices to a larger discourse, namely that of major international trends.

*Jacek Malec*  
Director/Curator  
Triangle Gallery of Visual Arts

**Jacek Malec** was born in 1957 in Kalisz, Poland and graduated in Art History and Museology from the University of Wroclaw. Since 1985, he has lived and worked in Calgary. Malec is a well-known art historian, critic and an accomplished curator of numerous exhibitions related to contemporary Canadian and international visual arts, architecture and design. Since 1997 he has been working as the Director /Curator of the Triangle Gallery of Visual Arts in Calgary.



Jacek Malec, Director/Curator of the Triangle Gallery



## THE ARTISTS

*Exposed/Concealed: Laura Baird V (596), 1994 (work in progress)*  
Acrylic gesso and acrylic on canister of undeveloped film  
9.5 cm x 14 cm x 11.5 cm

A major contributor to the dialogue of contemporary Canadian art and to the Neo-Dada movement, **Eric Cameron's** art has spanned decades as well as continents. Cameron was born in 1935 in Leicester, England and immigrated to Canada in 1969. In England he was schooled at Durham University at King's College and at the Courtauld Institute in London, and taught at the University of Leeds from 1959 to 1969. This was followed by prominent academic positions in institutions across Canada: the University of Guelph (Associate Professor of Art), Nova Scotia College of Art & Design in Halifax (Professor of Art and a Head of Graduate Studies) and the University of Calgary (Professor of Art), where he currently teaches. His works have been presented in a number of exhibitions across Canada, the United States and Europe. In 1994, he was awarded the prestigious *Gershon Iskowitz Prize* followed ten years later by another prestigious award: *Governor General's Award in Visual and Media Arts*.

Cameron's initial investigation into the process of applying paint to canvas would later inform the corpus of his work. Applied in a meticulous manner indicating at once laborious methodology and emancipated purpose, the *Process Paintings* paid homage to American painter Ad Reinhardt. The square motif of the shape of the canvas was reflected by thousands of squares laid out and humming optically in mute value contrasts. In the early 1970s, Cameron changed his direction: he focused on the new medium of video production and installation, where he explored new possibilities in the artistic process. In 1979, he began working on the series for which he is best known, the *Thick Paintings*, exemplified in this show with five works belonging to a series entitled "*Exposed/Concealed: Laura Baird*".



## ERIC CAMERON, RCA

The *Thick Paintings* are ongoing, involving a process that lasted sometimes as long as 28 years. Cameron would choose a mundane household object in the manner of Marcel Duchamp and apply coats of plain white gesso alternating with gesso grayed with the addition of a little acrylic black paint, a technique he then meticulously repeated over a period of time. The result was the transformation of an ordinary object (ie. paper bag, shoe) into a painterly echo of the original object, which would have not only by that time been optically lost, but long decomposed as well. Said John Bentley Mays – a renowned Toronto-based art critic "... they are among the few examples of Canadian artworks that spring from a credible post-religious spirituality ... no recent artworks belong more entirely or more radically to the cultural movement we now inhabit ...".





*Red Rocket Slips Past The Tents*, n.d., oil on canvas, 45.5 cm x 61 cm

## LINDA CRADDOCK



The structuring of space, one might say – whether it be physical or illusional – has dominated **Linda Craddock's** preoccupation in her paintings. While the themes explored are generally conventional, Craddock adopts a neo-expressionist approach that integrates psychological and emotional interpretation with gestural marks and a bold colour palette. This consequent and

logical usage of formal properties has made her one of the promising representatives of a "neo-colorist" direction in contemporary painting in Alberta. Born in 1952 in Vegreville in northern Alberta, Craddock received her formal art education at the Alberta College of Art and Design in Calgary followed by her graduate studies in

painting at the University of Calgary. During her artistic career, Craddock has aimed to maximize the potential of colour, often using it as the primary vehicle to achieve esthetic and compositional coherence and to elicit emotional responses from the viewer. "*Playpen*" and "*Red Rocket*" showcased in this exhibition are typical of Craddock's art: perspective is flattened out, space is delineated by colour, and light and shadow are indicated by contrasts in hue, as oppose to differences in value. Another unique aspect in Craddock's paintings is that colour does not describe the local tones of objects; instead it expresses the picture's context. In other works, Craddock uses colour as an emotional device to induce social commentary, often focusing her attention on the detrimental effects of industrialization, such as the alienation of individuals in the large urban conglomerates, which she felt fostered a mechanized and impersonal society. Craddock's art has been a subject of numerous solo and group exhibitions at the Edmonton Art Gallery (currently Art Gallery of Alberta) in Edmonton, the University of Calgary Gallery, the Glenbow Museum in Calgary, and other public art institutions. Her work was collected by the Canadian Contemporary Museum of Photography in Ottawa and included in a video "*Portraits of Women*".

Artist's website: [www.lindacraddock.ca](http://www.lindacraddock.ca)





*Four Points of the Compass, n.d., mixed media on paper, 63 cm x 76.5 cm*

For a number of years, **Peter Deacon** has contributed to the aspects of post-modernism in contemporary Alberta art through a body of his expressive artworks. In particular, Deacon's art has given a critical voice to the area of environmental art with its own symbology and socio-political context. Born in England in 1945, Deacon studied art at the Portsmouth College of Art, the University of Wales and the Slade School of Art, University College of the University of London before coming to Canada in 1975 and assumed a teaching position (currently a Professor of Art) at the Art Department of the University of Calgary. Over the past 15 years Deacon has been involved in an extended series of works entitled "*Facing West – Looking East*", examples of which are showcased in this exhibition. Some of his works from that series, particularly those that incorporate the word "*Fragments*" to their title, refer metaphorically to fragmented memories and associations, past experiences, movements/relocations – both geographically and temporally. These works, containing fragments of correspondence, notes, maps, sketches, photographs, etc., are assembled as collages that bear strong symbolic connotations of various provenances. The symbiotic relationship between these symbolic/formal elements and the specific environment/site in which each particular piece was created is central to the concept of Deacon's work. An underlying tension characterizes Deacon's compositions; at once resolving dichotomies

## PETER DEACON, RCA

and presenting paradoxes, they are an insistent reminder of the complexity of being. With quiet conviction Peter Deacon reconciles these disparate fragments of modern existence with the timeless texture of being, instilling in us a longing for a sense of connectedness and wholeness. Deacon has extensively exhibited across Canada, the United States and in Europe. His works can be found in numerous public and private collections in Canada and abroad.



*Blossom (Violet)*, 2004  
Acrylic on canvas (3 panels)  
112 cm x 56 cm



## ERROL LEE FULLEN



**Errol Lee Fullen** has been one of the major voices in Alberta colour-field abstraction. Born in 1956 in Camrose, Alberta, he received his formal training in visual arts at the Alberta College of Art & Design in Calgary, followed by graduate studies at the University of Calgary (Master's Degree in Fine Arts in 1986). He has taught painting and drawing at the University of Calgary and

the Alberta College of Art & Design. His vast interest in education has led him to assume various educational posts including visual arts program facilitator and consultant with various arts organizations and Calgary school boards. He also participated in the seminal Emma Lake Workshops in northern Saskatchewan. In his paintings, Fullen has continued to explore and expand the

rich terrain of colour-field abstraction. While many of his counterparts in Edmonton chose to build up tactile surfaces, Fullen adopted an alternative approach – especially in his recent works – that consisted of employing a water-based technique to create depth. In this technique, paint of varying viscosity is applied on the top of the ground, punctuating the surface. Through the juxtaposition of large areas of stained canvas and gestural marks, Fullen establishes figure/ground relationships that activate the image and add a visual dynamic to the entire composition, as exemplified in his two works, *“Blossom”* and *“Rise”*. Errol L. Fullen continues to explore avenues of abstraction that remain self-referential while infusing notions of image and content. Since 1983, Fullen has participated in numerous solo and group exhibitions across Western Canada. His works are held in several public, private and corporate collections.



Winter Solstice #1, 2006, mixed media on paper, 76 cm x 57 cm



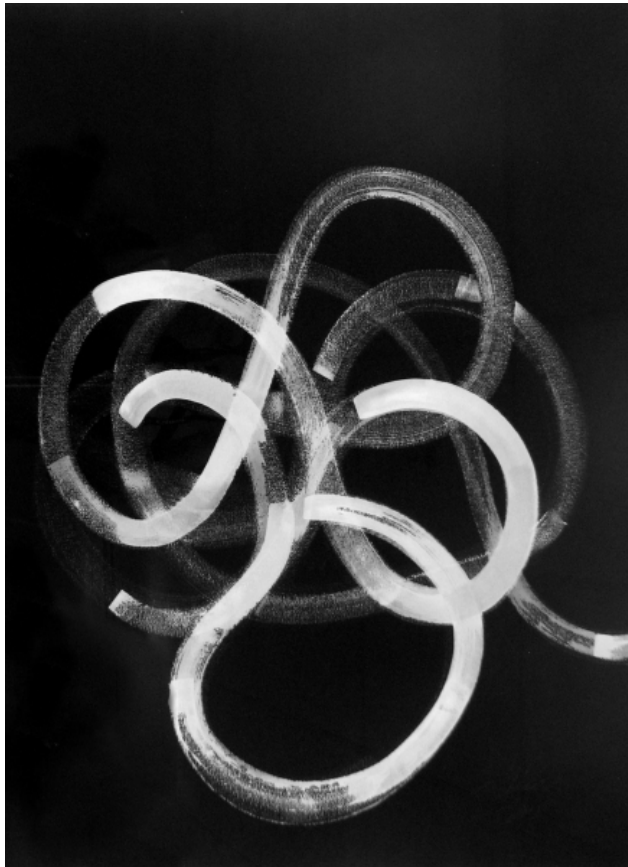
## HELENA HADALA

The art of **Helena Hadala** reflects an ongoing dialogue between her Eastern European roots and her artistic and philosophical experience with the Orient. Born in 1953 in Calgary, she completed her undergraduate studies in art (drawing) at the University of Calgary followed by her continued education in visual arts at the Berkley Extension Center in California. In 2002 she received her Master's Degree in Fine Arts from the University of Calgary. Hadala traveled to Japan in 1980 where she studied Japanese wood-block printing at the prominent International Hanga Academy under Toshi Yoshida at the Miasa Bunka Centre in Nagano-Ken. She later took on private studies in Japanese panel- and scroll-making techniques under Nakaji Ichikawa in Tokyo. While in Japan, she became fascinated with oriental philosophy, which views painting as a refined form of philosophical meditation. The rich terrain of ambiguity existing between the two philosophically antithetical cultures of Orient and Occident has provided Hadala with fertile ground for her exploration of nature-based abstractions, as can be deduced in the three paintings presented in this exhibition. The works provide visible analogies reflecting invisible objects/ideas permitting contemplation to become visible and take on a

tangible form. In her art – which contains a unique testimony to the life of imagination – Hadala has sought to communicate with a viewer by means of her own spiritually realized symbols, never offering a single interpretation, but rather a multiple, universal translation. Since 1980, Hadala has participated in several individual and group exhibitions held at prestigious art galleries in Canada and abroad. Most recently, her works have been showcased at the Triangle Gallery of Visual Arts in Calgary in the evocative art exhibition, *Three Definitions of the Sublime*, curated by Eric Cameron. Her works are held in many public, private and corporate collections.



Artist's website: [www.helenahadala.com](http://www.helenahadala.com)



*Constellation Series*, n.d.  
White gouache on black paper  
96.5 cm x 76 cm

painters: Jack Shadbolt, Roy Kiyooka, Ron Thom, and Peter Aspell. He also participated in many Emma Lake Workshops in the 1960s, including sessions with Clement Greenberg and John Cage. After attending the Instituto San Miguel Allende in Mexico in the mid-1960s, Halliday pursued graduate studies at Concordia University in Montreal, Quebec, and later worked as the Director of the

## RICHARD HALLIDAY, RCA



Since the late 1960's/early 1970s, **Richard Halliday** has worked in series, creating his abstract compositions in terms of figure/ground relationships, all the while persistently exploiting the tension that results from a creative process that is both directed and automatic. His impressive body of well-thought and cleverly executed abstract compositions have brought him a distinctive

place in the history of abstract art in Canada and has earned him a well deserved membership with the Royal Canadian Academy of Arts. Born in 1939 in Vancouver (British Columbia), Halliday attended the Vancouver School of Art (currently Emily Carr Institute of Art & Design) and studied under the eminent Canadian

Montreal Museum School of Art & Design. In 1978 he was offered a full-time faculty position at the Alberta College of Art & Design in Calgary, from which he retired as Head of the Department of Drawing in 2002. The art of Richard Halliday stems directly from American Abstract Expressionism and Canadian Automatism, where drips, pours, splatters, lines and clusters of coloured pigment make tangible and visible that which is essentially intangible and invisible. The idea behind the gestural abstraction practiced by Halliday is that a broad movement of the body (upper torso and hands) "acts" as a physical outward conduit of inner feelings that find expression through a direct and unpremeditated process. The resulting work is a fusion of the artist's uncontrolled spontaneity and the artist's conscious will. In Halliday's art there is a tension between chance and purpose; chaos and order; randomness and well-thought design. This dynamic antithesis can be found in all of his works from the early 1970's to his most recent *Constellation Series* –works reflecting no beginning and no end to the frenzied trajectory of line; only continuity, renewal and space. Since the 1970s, Halliday has participated in several solo and group Art exhibitions across Canada, the United States and recently in Europe. His works are held in a number of museums, corporate and private collections.

Artist's website: [www.richardhalliday.com](http://www.richardhalliday.com)



**Harry Kiyooka** has been one of the major proponents of modernism in Western Canada and a key figure in the abstract art of this Province. Born in 1928 in Calgary, Kiyooka received an extensive education in visual arts: a Bachelor's Degree in Education in 1952 from the University of Alberta in Edmonton, a Bachelor's Degree in Fine Arts in 1954 from the University of Manitoba in Winnipeg, a Master's Degree in Arts in 1956 from the Michigan State University, and a Master's Degree in Fine Arts from the University of Colorado (1957). From 1958 to 1961 Kiyooka studied in Italy on a Canada Council Scholarship. In 1961 he returned to Calgary where he taught at the Art Department of the University of Calgary for 27 years, retiring with the rank of

Professor Emeritus of Art in 1988. For the past 30 years, Kiyooka has been active in the visual arts community and has served on local, provincial and national boards including the Canadian Conference for the Arts, the Royal Canadian Academy, the Alberta Society of Artists, the Alberta Art Foundation, the Calgary Contemporary Arts Society and other art organizations. Kiyooka is a member of the Royal Canadian Academy, a founding member of the Calgary Contemporary Arts Society (1982) and he was recently awarded with a *125<sup>th</sup> Anniversary Medal of Confederation* for his contributions to the community in establishing the Triangle Gallery of Visual Arts (1988) in Calgary. Kiyooka's art has undergone a series of transformations. He began experimenting with stylized, and later with geometric abstraction (late 1950s), then turned to abstract compositions executed in a colour hard-edge. A decade later he explored Op art idiom (1960s/1970s), followed by a gradual return to representational and metaphoric/symbolic compositions. Harry Kiyooka has also been recognized as an accomplished print artist. In the mid-1960s, Kiyooka was among the first Canadian artists to use serigraphy in a contemporary manner in his large vividly coloured prints falling into the hard-edge category, but gradually leaning towards an Op art idiom. His serigraphs, which were showcased nationally and internationally, have won him numerous prizes, awards



*Victims*, 19.03.06  
Mixed media, wash on paper  
19 cm x 41 cm

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## HARRY KIYOOKA, RCA

and honorable mentions. Kiyooka's recent, more representational works are metaphoric in their context with a rich symbolic vocabulary. His *Victims Series* – of which three works are showcased in this exhibition – have been inspired by recent military conflicts around the globe, particularly in Africa, Iraq and Afghanistan. Like Goya's *Disasters of War* which was inspired by the brutality Goya had seen during the Napoleonic invasion, Kiyooka's *Victims* are – through the drama of their content – testaments to the brutality and criminality of war, making them a strong political statement in their own right.



*Relief Structure*, 1968, enamel on wood and aluminum, 29 cm x 31.5 cm x 6.5 cm



the writings of Charles Biederman, an American Neo-Structuralist artist and theoretician, whose analytical approach to art struck a chord with Kostyniuk's scientific background. Kostyniuk's constructed reliefs were based on the principles of Constructivism – the early 20<sup>th</sup> century Russian movement that was concerned with space, time, colour and the relationships between geometric shapes. These works have always been tied to the artist's knowledge of biology as they reflect, in his mind, nature's forms and process, without actually imitating them. Since 1963, Kostyniuk's constructed reliefs have grown more complicated and complex, evolving from the *Cube Series* (1963-67), *Rod Series* (1968-69), through to the *Planar Series* (1966-68) – a series based on a horizontal grid with the movement leading towards vertical elements, which is enhanced by primary colours. We then witness his *Winged Form Series* (1971-75), where the plane is opened up into three-dimensional space with the elements of relief sticking out into

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## RONALD KOSTYNIUK, RCA



**Ron Kostyniuk's** innovative approach to visual arts has won him critical acclaim both in Canada and abroad. Informed by natural and applied sciences as well as philosophy – particularly evident in his impressive body of work executed in Neo-Constructivist/Neo-Structuralist style – Kostyniuk is one of literally few contemporary

Canadian artists truly dedicated to this international avant-garde style in this country. Born in 1941 in Wakaw, Saskatchewan, he enrolled in the University of Saskatchewan in Saskatoon and graduated in 1963 with a Bachelor's Degree in Arts (Biology), followed by a Bachelor's Degree in Education. In 1971 he received a Master's Degree in Science and, later, in Fine Arts from the University of Wisconsin. Kostyniuk became interested in

space. From these, Kostyniuk moved to the *Kinetic Form Series* (1969-1975) and the *Crystalline Series* (1976-78) where many small planes are used to create facets resembling the forms of crystals. Following this, he worked on the *Crystal in Landscape Series* (1975-78), a variation in which the crystals are seen in the broader context of landscape, then interpreting landscape itself in the *Horizon Series* (1980-82) and the *Foothills Series* (1981-82). His work in the 1990s has included the *Urban Landscapes* (1992-93), using tables and pedestals to support "crowds" of tiny geometric figures, and *An Anthropomorphic Architecture* (1991-93), expanding forms to include buildings and other kinds of enclosures. Still inspired by the Constructivist tradition, Kostyniuk is now exploring – in his recent *Saskatchewan Road Map Series* – the images and cultural conditions surrounding the vanishing elements from Western Canada's prairie landscape by blending the elements derived from regional sensibilities with the international style of art. In 1996, Kostyniuk instituted the International Foundation for Constructive Art at the University of Calgary, which promotes the work of the international group of artists working in this mode of art. For his contributions to contemporary Canadian art, Kostyniuk was elected in 1975 to the Royal Academy of Art. His works have been featured in several solo and group exhibitions in Canada, the United States and in Europe, and are in numerous museum and private art collections across Canada and abroad.



**William (Bill) Laing** has been known in the visual arts and academic communities as an artist prolific in several media: drawing, sculpture and printmaking. The power of his imagery and his formal vocabulary, however owe more to his superb printmaking techniques than to other media. Born in 1944 in Glasgow, Scotland, Laing attended educational institutions in Canada and in Great Britain. He received a Diploma in Photography and Printmaking in 1971 from the Vancouver School of Art (currently Emily Carr Institute of Art & Design), a Certificate in Specialized Printmaking in 1972 from the Brighton Polytechnic, followed by a Master's Degree in Printmaking from the Royal College of Art in London in 1974.

Laing immigrated to Calgary in 1974 where he joined the faculty at the Alberta College of Art (ACA) and taught there until 1977. He was also instrumental in establishing the intaglio and photo facilities division at the ACA. Since 1977, Laing has been a Professor of Printmaking at the Art Department of the University of Calgary and has been instrumental in expanding the department's serigraph facilities. Laing is also known for his specialized workshops and lecture series relative to printmaking techniques, which he has conducted across Canada and abroad. For the past 25 years, Laing's works have undergone major transformations ranging from works that are autobiographical in nature, relating to places either visited by the artist or that have been source of inspiration through the formal and symbolic properties of the specific objects and their settings. These works – often rendered in a precise linear and two-dimensional manner – focus more on the formal and symbolic properties of the singular object on which he zoomed in his recent major series. In some prints, he has gone as far as altering his usual format, making the print long and narrow to reflect the horizontality of the prairie landscape. Technique, superb craftsmanship, and scale reflect the rich tonal and linear qualities that support his timeless imagery. Laing's prints have affinities with Giorgio Morandi's work; both artists present ordinary objects in a deliberate and understood manner and imbue them with a sense of serenity and universality that transcends original

*Terrain of the Domestic #10, 2004*  
Silkscreen on paper  
67 cm x 87.5 cm



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## BILL LAING, RCA

objects. Two works from his “*Terrain of Domestic*” series are good examples of his modular work habits. Both works show two separate plates printed side by side, in effect forming a diptych and thereby allowing a viewer to investigate visual tensions between them. Laing's prints have been showcased nationally and internationally and have won him numerous prizes, and awards. Most recently his body of work has been featured in two prestigious international print festivals in 2006: 7<sup>th</sup> *Bharat Bhaven International Biennale of Print Art* in India and the *International Triennale of Graphic Art* in Krakow, Poland. His works are held in a number of renowned print collections in Canada and abroad.



*Sea Night Buzz*,  
1999  
Intaglio, aquatint  
and collage on  
paper  
123 cm x 82 cm



Czech Republic (then Czechoslovakia), Lax received his formal training in printmaking at the Collegiate Institute of Creative Arts (Visual Arts Diploma, 1968) in Brno, Czech Republic and continued his studies from 1968 to 1971 at the Faculty of Pedagogy of the Institute of Pedagogy in Ostrava. In 1971, Lax left Czech Republic to study in Italy and that same year, he immigrated to Canada. After arriving in Canada, Lax enrolled in the Faculty of Fine Arts at York University in Toronto, earning a Bachelor's Degree in Fine Arts in 1974 (First Class, Honors Degree), followed by a Master's Degree in Fine Arts with Distinctions in 1976. Lax moved to Calgary in 1977 and began teaching drawing and printmaking at the Alberta College of Art & Design. During this time, Lax exhibited his work in several group shows in Belgium, Holland, Spain, England, the United States and Canada, which eventually won him critical acclaim. In 1993, Lax received an Honorary Doctorate for Creativity and Achievements in Visual Arts from the Masaryk's Academy of Arts in Prague and, in 1999 he was elected to the Royal Canadian Academy of Arts for his outstanding contributions to the art of printmaking. By in large, Lax's prints demonstrate two basic technical and conceptual approaches: those which incorporate actual cuts, sewn or torn paper within the composition, thereby adding a new dimension of

textural plasticity, and those that assemble letters, numbers, technical graphs/drawings, mechanical patterns, punctuations, actual pebbles, sand or leaves glued to the surface ("*Water Series*") and photographic forms. The latter may or may not take the form of collage or the solitary application of some three-dimensional object to the surface. In essence, Lax modifies and intensifies surface according to his original compositional concept. His colour symbolism is personal and idiosyncratic, itself becoming a vehicle of expressive force. The results as one can readily see are the totally unique, individualistic products, which transcend the phenomenal world and seem to exist in higher, spiritual dimension, offering at the same time an indirect nod to Marcel Duchamp. Lax's works has been exhibited nationally and internationally and have won him numerous prizes, awards and honorary mentions. His major retrospective exhibition of his 20 years as a print artist, "*Tomas Lax: Two Decades*" was shown in 1993 in his native Czech Republic at the Museum of Fine Arts in Ostrava, followed by his other major exhibitions at this institution in 1995, 1997 and, in 2006, at the Gallery Arsenal in Olomouc.

Recommended website: [www.art-history.concordia.ca/eea/artists/lax.html](http://www.art-history.concordia.ca/eea/artists/lax.html).

## THOMAS LAX, RCA



For **Thomas Lax** the printmaking process and technique are far more than simply the realization of the image. His works, with their challenging, investigative imagery exceed the traditional two-dimensional integrity of the picture plane and – in the effect – become a manipulation of the total visual field. His work is cryptic on the one hand

and relates directly to human activities on the other. One of the functions of art is to identify, represent and interpret seemingly binary situations, and to offer alternative interpretations by which opposition and paradox can be resolved. The challenge to reconcile that duality has been at the center of the artistic philosophy and practice of Thomas Lax. Born in 1948 in Ostrava,



**Brent Laycock** is the type of dedicated artist who takes his studio literally out of doors. With persistent devotion, he continues to investigate new techniques and ways of capturing the quintessential essence of urban, rural and mountain landscapes that make up his dominant subject matter. Laycock was born in 1947 in Lethbridge, southern Alberta. The relatively close proximity from Lethbridge to the Rocky Mountains and the Waterton National Park provided Laycock with plenty of visual stimuli during his earlier works. He later traveled to the United States to study printmaking and painting at Brigham Young University in Provo, Utah and received his Master's Degree in Fine Arts in 1974, and subsequently, he returned to Calgary and began his career as a commercial artist. Laycock's complete dedication to studio practice allowed him to completely phase out the commercial work and to focus entirely on the development of his own style. His professional career as a painter has experienced many highlights including commissions for Canada Post creating stamps for Waterton Park and Glacier National Park, amongst other notable projects. In 2006, over 80 of Laycock's watercolours and acrylic paintings showcasing the spectacular panoramas of Waterton Park and surrounded foothills, were selected by Fifth House Publishers to illustrate essays by Fred Stenson, an Alberta-based writer and journalist in the book, *"Waterton: Brush and Pen"*. A long-standing member of the Alberta Society of Artists and a Director of the Prairie Region of the Canadian Society of Painters in Water Colour, Laycock was honored with membership to the Royal Canadian Academy of Arts in 1993 for his outstanding contributions to contemporary visual arts. Even a cursory glance of Laycock's paintings reveals an authoritative control of the water-based medium. His brushwork, particularly in his recent watercolours, is bold, spontaneous and intuitive, giving the appearance of absolute control despite the often unpredictable "happenings" inherent in the use of this fluid medium. Laycock's recent works, particularly his abstract compositions, reveal not only an ever-growing confidence with the medium, but a growing sense of lyricism and poetry in the interpretation of his various subjects. The drama of September 11<sup>th</sup> and the immediate aftermath subtly resonate in one series of translucent abstract watercolours executed immediately after these tragic occurrences. Intrigued by the connections and relationships between abstract art and abstract qualities of music, Laycock attempts to make the auditory experience of music visible through his works. Using the specific movements and directions associated with music as the titles of his works: *"Largo"*, *"Allegro Spirituoso"*, *"Presto"*, and *"Allegretto"*,

*Allegro Spirituoso*, 2001  
Watercolour on paper  
96 cm x 76 cm



## BRENT LAYCOCK, RCA

Laycock unfolds the segments of the drama of September 11<sup>th</sup> through a symphony of colour and form in each particular work. This series of work in particular shows spontaneity and sureness of hand corresponding with his ability to distill and transform the subject matter into refined aesthetic visualizations. Laycock's works have been the subject of several group and solo exhibitions across Canada, the United States and recently, in Europe. His paintings are held in numerous public and private collections in Canada and the United States.



Artist's website: [www.brentlaycock.com](http://www.brentlaycock.com)



*Students, Nippon Institute of Technology, 2003, photograph, 50.8 cm x 60.9 cm*

## ARTHUR NISHIMURA



**Arthur Nishimura's** adventure with photography as an expressive medium began about 40 years ago while he was a student of literature at the University of Lethbridge. During this time, he conducted a series of experiments in which he translated a metaphorical nature of poetry into photographs. A reconciliation of narrative and often contemplative content with poetic imagery has been central to the

concept of his photography ever since, and the three photographs in this exhibition reflect Nishimura's artistic credo. Born in 1946 in Raymond, Alberta, Nishimura first studied photographic techniques and technology at the Northern Alberta Institute of Technology in Edmonton, followed by his studies in Literature at the University of Lethbridge from where he received his

Bachelor's Degree in Education in 1973. He later joined the Faculty of Fine Arts at the University of Calgary, where he is currently Associate Professor of Art (Photography) and Head of the Art Department. According to Nishimura, *"the photographs are both a product of experience and an active element in the process of living, acquiring thereby an urgency which is exceptional in contemporary photography"*. Real and contrived events, evocative visual circumstances and human relationships provide both a conceptual and a "living" reservoir which Nishimura has used extensively, and from which he has constructed his eloquent testimony of living at the turn of two centuries. Nishimura's photography appeals to both, reason and intuition by illuminating the balance between the formal and the emotional, the conscious and the unconscious, the rational and the irrational. It is in the orchestration of the eye, the brain, and the emotions that Nishimura excels as a photographer. There is a contemplative quality to his most recent works that connects them to the earlier studio works and a certain sadness that implicitly refers to the transient nature of life and mortality. Nishimura's photography has been extensively exhibited in a number of solo and group exhibitions across Canada and the United States and his works are held in public and private collections in Canada, the United States and Japan.



**Noboru Sawai** is undoubtedly one of the major voices in contemporary Canadian printmaking and a key representative of postmodern direction in contemporary Canadian art. The remarkable synthesis of two antithetical cultures of Orient and Occident in his works – both in formal/conceptual aspects and in printmaking techniques – has won him critical acclaim in Canada and abroad.

Sawai's awareness of the cultural attitudes and values of western and eastern

cultures has given him a unique foundation from which to build his ideas.

Born in 1931 in Takamatsu, Japan, Sawai eventually moved to the United States to study art. He received his Bachelor's Degree in Fine Arts from Augsburg College in Minneapolis, Minnesota in 1966, followed by his Master's Degree in Fine Arts from the University of Minnesota in 1969. In 1970, Sawai returned to Japan for post-graduate studies in woodcut techniques under renowned Japanese print artist Toshi Yoshida at the International Academy of Hanga in Tokyo. He subsequently moved to Calgary and from 1971 to 1993, Sawai worked as a Professor of Printmaking and Drawing at the University of Calgary, influencing many Canadian print artists

of a younger generation. In 1981 he established *Sawai Atelier* in Vancouver (British Columbia), a publishing house specializing in relief and intaglio printing. A strong desire to further his education took him in 2001 to Kochi Prefectural Papermaking Research Bureau in Japan, where Sawai researched and developed a highly specialized paper suitable for both, woodcut printmaking as well as copper etching. Sawai has been a visiting artist at many universities and art colleges in Canada, the United States, Spain and Israel. Sawai uses a combination of relief and intaglio, a most intriguing fusion of the oriental coloured woodcut technique that brings together soft qualities with the more firm and linear occidental copper etching process. He also blends the two cultures in his imagery, using Western masterpieces of art (Botticelli, Velazquez, Gainsborough, Courbet, Wesselman, Picasso, and others) or everyday scenes in his etchings, which he counterprints and counterpoints with erotic Eastern scenes taken from a variety of cultures (Japanese Shunga erotic images, *ukiyo-e* woodblock prints, Indian Hindu reliefs, Indian miniatures, to name just few). Recently, Inuit iconography and mythology, which are printed using woodblocks and softer colouristic palette, have surfaced in his work. The three works selected for this exhibition, "*Northern Lights*", "*Ballad of the North*" and "*Graffiti*" are

good examples of Sawai's conceptual offerings and creative potential. Even a cursory look at his works and his subject matter reveals an artist who is prepared to alter our expectations and defy our common sensibilities and moral values. Although Sawai's sensitive and intimate expression of man's most basic passion and desire may challenge some viewers' conservative morality, they are not to be confused with the violence and degradation of



*Northern Lights*, 1994, woodcut, etching on paper (Ed. #22/75), 57 cm x 76 cm

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## NOBORU SAWAI

pornography. This mixture of erotic subject matter from different centuries and cultures illustrates Sawai's firm position that sexuality is a natural and important part of every human society. In its essence, Sawai's work is a strong declaration that individual freedom must exist at all levels of human experience. Since 1971 he has participated in 33 solo exhibitions, 76 group shows and 91 adjudicated art competitions in Canada, the United States, Europe and Asia. He is represented in several public and private art collections in Canada and abroad.



*I Did Not Know If I Should Sit, Although A Chair With Pillow Was Provided; But On My First Visit I Thought I Should Not Sit. Thus, I Told The Fairytale Of The Princess And The Pea While Standing, 2007, bronze, marble, 17 cm x 16 cm x 13 cm*



College of Art & Design and the University of Calgary where he studied sculpture and printmaking. He received his Diploma in Visual Arts with Distinction in 1996, followed by a Bachelor's Degree in Fine Arts in 1997. Since 1996, Skoracki has exhibited his works in several group and solo exhibitions in Canada, the United States, Japan, Holland, Czech Republic, Germany and Greece. His works are held in numerous public and private collections in Canada and abroad. Allegorical manifestations of ominous circumstance combined with traditional satire of the

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## REINHARD SKORACKI



Purely inspirational, intensely provocative and tremendously political are merely some of the words that can be used to describe the nature and character of **Reinhard Skoracki's** sculptures. Through his symbol-based imagery, Skoracki presents the complexities of human life in a politically and economically charged world. Born in 1942 to a family of Polish ancestry in the village

of Hesepe in Germany, he quickly developed during his teen-years an interest in visual culture, which eventually led him to a prominent career in the advertising industry, in which he climbed his way up to Creative Director of a firm responsible for the advertising of Europe's largest electronics company. In 1988 Skoracki immigrated to Calgary and, four years later, enrolled at the Alberta

Rabelaisian provenance, black humour, and surrealistic twist are brought to view in the wide gamut of artistic expressions in Skoracki's *oeuvre*. A range of Skoracki's stylistic, conceptual and philosophical potential has been reflected in the five small-format cast-in bronze sculptures selected for this exhibition. The "*black utopias*" of Franz Kafka, Aldous Huxley, George Orwell, to name just few, have provided additional literary inspiration for Skoracki, and have built a fertile ground for symbiosis of art and literature in his visionary realizations. Like Kafka – whose novels and short stories, have been described as existential analyses of life – Skoracki uses satire to execute his clear-eye musings about the world and the society. Essentially, he wants viewers of his small-scale sculptures to lean in, closely inspecting the pieces that he hopes sum up in eloquent fashion the essence of human existence. In his expressive and philosophically challenging body of work, Skoracki feels an abiding sympathy for displaced, shunned members of society. A deep humanism haunts his expressive, classical forms. His sculptures and installations reflect *la condition humaine*, in which fundamental questions about humankind are expressed as hand-to-hand combat between subject matter and artist. In this, he tries to wrest that fundamental grain of truth, regardless of whether his truth bears a joyous or a frightening countenance.



*Grassy Lake*, 2005  
Wash, mixed media on paper  
137 cm x 70 cm

Drawing from a deep intimacy within Taoism, **Simon Wong** has always desired to build cultural and artistic bridges. His sensitive eye and mind diligently sought to connect life and art, which according to Tao, flow one into the other to create a harmonious balance. Wong is a calligrapher first and foremost; a master of the ancient Chinese art of brush, line and space. From this rich reservoir, flows the discipline and art of all of his paintings. Simon Wong was born in 1946 in Guangdong (Canton), China. In 1953 Wong left China with his family and headed for Hong Kong, where he began his early artistic training studying Chinese painting and calligraphy with prominent Chinese masters. In 1966 he moved to Canada and subsequently enrolled in the Alberta College of Art & Design, which he completed in the early 1970s. Wong is a founding member and a past President of the Meeting Point Artists Association in Calgary – an organization dedicated to the promotion and understanding of Eastern and Western art forms, aesthetics and philosophies. He is also a long-standing member of the Alberta Society of Artists and an instructor of Chinese Ink Painting at the Department of Continued Education at the University of Calgary. Always curious and persistent in exploring new ideas, trends, philosophies, musical inspirations, and having absorbed Western approaches to painting, Wong began to bridge oriental and occidental techniques that – over the time – have developed a unique and remarkable body of work. Wong always uses calligraphy as the basis of his paintings, which seems to foreshadow or reflect certain aspects of colour field abstraction – a genre of abstract expressionism. These paintings have essentially become fields of colour with texture intricately woven by the brush. Using ink, gouache and other water-based mixed media with mineral pigments, Wong paints on rice paper creating dense complex layers. Evoking Taoist principles of balance in his work, Wong's use of colour temperature, value contrast, pattern, and randomness are complex not only with respect to visual language, but also with respect to the psychological state of body/mind. The three works selected for this exhibition: "*Fire Mountain*", "*Grassy Lake*" and "*Memories of the Past at Red Cliff*" reflect not only Wong's synthesis of East and West and his strong work ethics, but also a firm balance according to



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## SIMON (YAT SING) WONG

Tao. During his ongoing artistic journey and in continued development of his art, Wong has met and become fascinated with Canadian aboriginal art. This encounter with a native culture of Canada has resulted in a surfacing of aboriginal techniques, symbology and iconography in some of his most recent works. Remarkably, such implementation has not overpowered the media of his early Chinese traditional artistic training - rice paper and ink – to explore and express these new ideas: blending a native culture of his new homeland with the ancient artistic tradition of his Chinese ancestors. Wong's works have been extensively exhibited across Canada, in China, Hong Kong and Japan and are in the public and private collections of those respective countries.



## LIST OF WORKS

### Notes:

- 1) RCA – Member of the Royal Canadian Academy of Arts;
- 2) Dimensions: All dimensions are given in centimeters; height precedes width; in sculptures: height precedes width and depth.
- 3) All works are from the collections of the artists

### Eric Cameron, RCA

- Exposed/Concealed: Laura Baird II (660)*, 1994  
(work in progress)  
Acrylic gesso and acrylic on canister of undeveloped film  
8 cm x 12.75 cm x 12.75 cm
- Exposed/Concealed: Laura Baird III (660)*, 1994  
(work in progress)  
Acrylic gesso and acrylic on canister of undeveloped film  
8 cm x 7 cm x 5 cm
- Exposed/Concealed: Laura Baird V (596)*, 1994  
(work in progress)  
Acrylic gesso and acrylic on canister of undeveloped film  
9.5 cm x 14 cm x 11.5 cm 11.5 cm
- Exposed/Concealed: Laura Baird VI (164)*, 1996  
(work in progress)  
Acrylic gesso and acrylic on canister of undeveloped film  
6.5 cm x 5.75 cm x 3 cm
- Exposed/Concealed: Laura Baird VII (164)*, 1996  
(work in progress)  
Acrylic gesso and acrylic on canister of undeveloped film  
5 cm x 5.75 cm x 5 cm

### Linda Craddock

- Red Rocket Slips Past The Tents*, n.d.  
Oil on canvas  
45.5 cm x 61 cm
- Playpen*, n.d.  
Oil on canvas  
72.2 cm x 101.6 cm

### Peter Deacon, RCA

- Facing West – Looking East*, n.d.  
Mixed media  
56 cm x 122 cm
- Four Points of the Compass*, n.d.  
Mixed media on paper  
63 cm x 76.5 cm

### Errol Lee Fullen

- Blossom (Violet)*, 2004  
Acrylic on canvas (3 panels)  
112 cm x 56 cm
- Rise (Green)*, 2004  
Medium: Acrylic on canvas  
112 cm x 56 cm

### Helena Hadala

- Winter Solstice #1*, 2006  
Mixed media on paper  
76 cm x 57 cm
- Winter Solstice #2*, 2006  
Mixed media on paper  
76 cm x 57 cm
- Winter Solstice #3*, 2006  
Mixed media on paper  
76 cm x 57 cm

### Richard Halliday, RCA

- Constellation Series*, n.d.  
White gouache on black paper  
96.5 cm x 76 cm

### Harry Kiyooka, RCA

- Victims*, 27.03.06  
Charcoal, wash on paper  
29.5 cm x 97 cm
- Victims*, 19.03.06  
Mixed media, wash on paper  
19 cm x 41 cm
- Victims*, 22.03.06  
Charcoal, wash on paper  
19 cm x 41 cm





## Ron Kostyniuk, RCA

*Relief Structure*, 1968

Enamel on wood and aluminum  
29 cm x 31.5 cm x 6.5 cm

*Relief Structure*, 1967

Enamel on wood and aluminum  
29 cm x 39 cm x 6.5 cm

*Relief Structure*, 1968

Enamel on wood and aluminum  
27.5 cm x 36.5 cm x 6.5 cm

*Relief Structure*, 1967

Enamel on wood and aluminum  
29.5 cm x 46.5 cm x 6.5 cm

## William Laing, RCA

*Terrain of the Domestic #6*, 2001

Silkscreen on paper  
84 cm x 122 cm

*Terrain of the Domestic #10*, 2004

Silkscreen on paper  
67 cm x 87.5 cm

## Thomas Lax, RCA

*Sea Night Buzz*, 1999

Intaglio, aquatint and collage on paper  
123 cm x 82 cm

*Zoom #2*, 2002

Intaglio, aquatint and collage on paper  
123 cm x 82 cm

## Brent Laycock, RCA

*Allegro Spirituoso*, 2001

Watercolour on paper  
96 cm x 76 cm

*Allegretto*, 2001

Watercolour on paper  
96 cm x 76 cm

## Arthur Nishimura

*Students, Nippon Institute of  
Technology*, 2003

Photograph  
50.8 cm x 60.9 cm

*Sharon*, 2003

Photograph  
60.9 cm x 50.8 cm

*Mary*, 2003

Photograph  
60.9 cm x 50.8 cm

## Noboru Sawai

*Ballad of the North*, 1997

Woodcut, etching on paper (Ed. #12/75)  
76 cm x 57 cm

*Graffiti*, 1997

Woodcut, etching on paper (Ed. #9/75)  
56 cm x 76 cm

*Northern Lights*, 1994

Woodcut, etching on paper (Ed. #22/75)  
57 cm x 76 cm

## Reinhard Skoracki

*There Are Words That Must Never Be Spoken  
Or They Will Die - Kurt Tucholsky*, 2007

Bronze  
22 cm x 17 cm x 8 cm

*I Did Not Know If I Should Sit, Although A Chair  
With Pillow Was Provided; But On My First Visit I  
Thought I Should Not Sit. Thus, I Told The  
Fairytale Of The Princess And The Pea While  
Standing*, 2007

Bronze, marble  
17 cm x 16 cm x 13 cm

*Chairman*, 2007

Bronze, marble  
18 cm x 18 cm x 12 cm

*Dialogue*, 2007

Bronze, mirror  
23 cm x 23 cm x 20 cm

*Physical Boundary*, 2007

Bronze  
16.5 cm x 7 cm x 5 cm

## Simon Wong

*Fire Mountain*, 2005

Wash, mixed media on paper  
137 cm x 70 cm

*Grassy Lake*, 2005

Wash, mixed media on paper  
137 cm x 70 cm

*Memories of the Past at Red Cliff*, n.d.

Wash, mixed media on paper  
137 cm x 70 cm





## ORGANIZERS

Gallery "G", Olomouc, Czech Republic



Gallery "Kruh", Ostrava, Czech Republic



Triangle Gallery of Visual Arts, Calgary, Alberta, Canada



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