

# THE 40 MEMORIES ATLAS

CURATED BY  
**ROGER H. BOULET**  
**JEN BUDNEY**  
**SUSANEDELSTEIN**  
**ADRIENNEFAST**  
**ANDREWHUNTER**  
**CHARONEVILLE**  
**JORDANSTROM**  
**TANIAWILLARD**

# 40 YEARS OF COLLECTING

JULY 14 TO  
SEPTEMBER 15, 2018

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THROUGH  
THE MEMORY 40 YEARS OF  
ATLAS: COLLECTING

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In celebration of the Kamloops Art Gallery's 40th anniversary, *Through the Memory Atlas: 40 Years of Collecting* gathers together the most comprehensive selection of works from its permanent collection in one exhibition to date. This exhibition is a unique opportunity to bring a large and diverse group of works, in various media, out from storage and into public view. The exhibition title and curatorial framework pay homage to the German art historian and cultural theorist Aby Warburg, who founded a private library for Cultural Studies that organized and classified the legacy of Western culture in an experimental, non-logical and non-conventional manner. His project has worked to inspire and inform many contemporary artists today. Warburg's *Mnemosyne Atlas* constituted cosmographic and art historical images arranged non-chronologically to reveal the ways in which subjective and objective forces shape our understanding of Western culture. His juxtaposition of "information constellations" attempted to make sense of the overwhelming process of historical change, creating what he called "thought space" (Denkraum), rather than a definitive archive.

The strength of an art gallery's permanent collection is its ability to capture and tell the story of the institution; in this case, forty years of exhibitions, forty years of relationships with artists, collectors and other galleries, and foremost, a consistent connection to the ever-changing dialogues in contemporary art. The Kamloops Art Gallery's collection reflects a maturing institution, at first steeped in the local and representing its regional art communities, and over the years, coming to house works by significant historical artists such as members of the Group of Seven and renowned contemporary Canadian artists who have made an impact on visual art in Canada over the past many decades.

Curatorial contributions tell the story of the Gallery's evolution. This exhibition reflects the viewpoint of some of the fulltime and interim curators who have shaped the Gallery's exhibition history over the past forty years and thereby, its permanent collection. Representing approximately ten percent of the over 3,000 works in the collection, this non-chronological constellation of works endeavors to show the diversity of holdings that are now cared for in perpetuity by the Gallery.



Thematic selections include work by artists from the region and significant highlights from the mobile storage racks and the Gallery's extensive works on paper collection, representing a "thought space" of collected artwork that traverses personal and institutional memory.



Renee Van Halm, *Bedroom Scene/Eileen I*, 2000, acrylic on panel, 67.3 x 57.2 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance program  
KAG 2001-024



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Rhonda Wepler & Trevor Mahovsky, *Small Tangle with Masking Tape*, 2007  
hydrocal on metal & foam armature, enamel paint, 42 x 81 x 48.5 cm  
Collection of the Kamloops Art Gallery, purchased with financial support of the Canada Council for the Arts  
KAG 2008-012, Photo: Cory Hope, Kamloops Art Gallery

# JANN LM BAILEY

Jann LM Bailey became Director/Curator of the Kamloops Art Gallery in June, 1987. Her legacy has had a deep and enduring impact on the Gallery's trajectory, nurturing and shepherding a once small community-focussed gallery into a large public facility with an acclaimed national reputation for its exhibitions and diverse and substantial permanent collection. With Bailey at the helm, leading a capital campaign and relocation from the basement of the Kamloops Museum & Archives, the Kamloops Art Gallery grew during her tenure to a purpose-built 20,853 square foot gallery with 4,500 square feet of exhibition space in 1998. Since securing Category A status in 2006 — a status which allows the Gallery to accept work and loan work to national institutions — the Gallery has worked more directly to contribute to the national contemporary art conversation and has grown its collection to over 3,000 works. This major shift in the scale and facilities subsequently expanded the number of Gallery staff and its core activities.



In one of her first Director/Curator reports for the 1989 Annual General Meeting, Bailey wrote:

*Within the mission statement of the Kamloops Art Gallery many ideas, many dreams, much hope is articulated. Reference is made to art as an essential part of human experience and the idea that the Kamloops Art Gallery hopes to encourage as much as collect and exhibit works of art. Our identity rests on that critical edge that the Gallery as a place can recognize, determine and participate in a future.*

The same report notes that after four years of not being able to acquire new works for the permanent collection, the Board of Directors attended a workshop led by a consultant to develop a collections policy and with Bailey renewed its commitment to acquiring new works to "enhance the Gallery's present holdings." Subsequent years saw acquisitions more than double every year, so much so that by 1996,

Eric Metcalfe, vessel fabricated by Gillian McMillan, *Loutrophoros*, 1997, clay, paint, glaze, 53.5 x 21.5 x 18.6 cm  
Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2002-072, Photo: Cory Hope, Kamloops Art Gallery



almost 10 years after Bailey joined the Gallery, the collection had grown from 64 to over 600 works, making it the largest collection of artworks in the region, many of which are on view in this exhibition. The increase in acquisitions was possible through a healthy acquisitions budget which was affordable due to the introduction of the Canada Council's now defunct Acquisition Fund program, as well as generous donations from artists and private collectors.

The works selected in honour of Jann LM Bailey trace the longstanding relationships she built with artists, some of whom she knew while working in Eastern Canada who she introduced to Kamloops audiences through exhibitions (George Raab and J.C. Heywood), and acknowledge the close relationships she established with artists during her time in British Columbia (Ted Smith, Ann Kipling, Rebecca Belmore, Tricia Sellmer, Eric Metcalfe).

Work by local painter Ted Smith was among the first to be recorded in the permanent collection database. Bailey presented a solo exhibition of his work, *Ted Smith: Three Decades of Colour*, with an accompanying publication in 1992 and in 2011 contextualized his landscape work alongside the work of Group of Seven artist A.Y. Jackson in *Ted Smith and A.Y. Jackson: Familiar Territory*. As Smith was aging, Bailey later encouraged a major retrospective and publication of his work, which was presented at the Gallery in 2014. Fittingly, *Rolling Chords*, 1988, shown here, was donated to the Gallery by past Board President Nancy Levesque.

Ted Smith, *Rolling Chords*, 1988, acrylic on canvas, 33.3 x 61 cm  
Collection of the Kamloops Art Gallery, gift of Nancy Levesque, KAG 2016-007.001, Photo: Cory Hope, Kamloops Art Gallery

In addition to this kind of fervent support for relatively unknown artists, Bailey supported well established artists such as Rebecca Belmore by bringing her work and the Gallery to the international stage through the exhibition and coinciding publication *Fountain* at the Venice Biennale in 2005. This was a crowning achievement for the Gallery and a pivotal moment in Belmore's career. *White Thread*, 2003, is an example of Belmore's longstanding interest in addressing the Indigenous body and marginalized histories.



Two years after Bailey began at the Gallery outgoing Board President Derek Chambers wrote:

*Jann has put the Kamloops Art Gallery on the cultural map of Canada in bold print. Let me make it clear that the kind of energy, enthusiasm and commitment required to make this sort of thing happen is immense. As members of the Kamloops Art Gallery you are extremely well served by Jann Bailey: long may she, her boundless energy and her dedications remain with us.*

Indeed, this exhibition is in large part a reflection of the Bailey's dynamic history at the Gallery and her vision for a mature art institution with a strong and growing permanent collection.



Rebecca Belmore, *White Thread*, 2003, inkjet on watercolour paper; Artist's proof, edition 2/3, 122 x 91 cm  
Collection of the Kamloops Art Gallery, purchased with financial support of the Canada Council for the Arts Acquisition Assistance Program  
KAG 2007-001

## ANNETTE HURTIG

Annette Hurtig had a longstanding relationship with the Kamloops Art Gallery, advising the Gallery and guest curating exhibitions as Adjunct Curator from 1995 to 2002 and then working as full time Curator from 2009 to 2010. Hurtig made an enduring impact on the Gallery, not only through the thoughtful and engaging exhibitions she curated and the publications she produced but also through the insights she contributed to the vision of the Gallery and its permanent collection, which are still alive through her unmistakably exacting language retained in the Gallery's archives. Just one example, drawn from a Canada Council grant application, conveys her characteristically strong commitment to intellectual rigour.

*Concentrating on contemporary art, KAG's exhibition program responds to current artistic practice and thereby to the imbricated issues of our times: environmental concerns, the recent economic collapse, globalization and consumer culture, new communications technologies and the advent of global power systems, the fluctuating politics of representation, identity politics, the advent and expanding presence of hybrid cultures.*

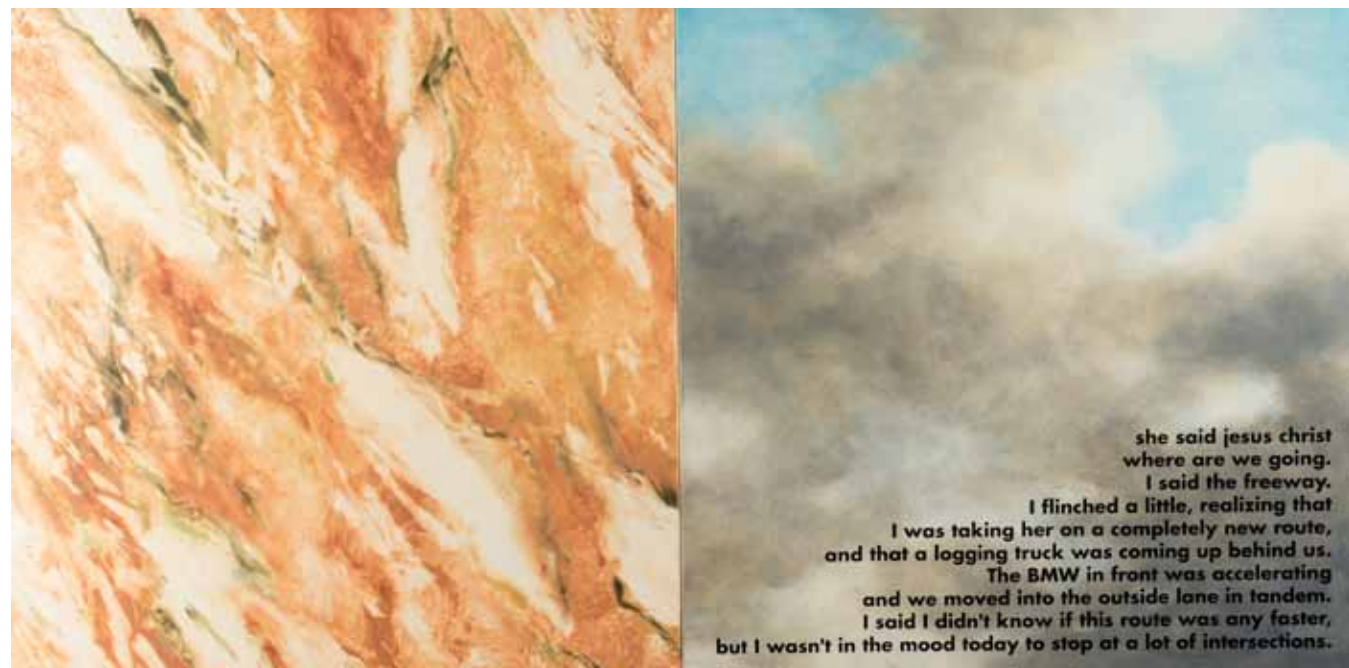
The Gallery's mission statement and Collection Management Policy still resonate with Hurtig's words as well.

*The KAG addresses challenging and difficult themes and issues, and supports experimental and innovative ways of engaging its various audiences, as a result, sometimes the KAG must take intellectual and artistic risks... the KAG will develop... an outstanding collection of contemporary art from across Canada that is neither definitive nor representative but brings together works of remarkable quality.*

The works selected here honour Hurtig's contribution to the Gallery. She made lasting connections with artists who illustrated this kind of experimentation and excellence; artists who as a result are well represented in the Gallery's



Gordon Payne, *The Volcano Lover*, 1997-1999, acrylic, mixed media with encaustic on wood, 54.7 x 53.5 cm  
Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2000-106

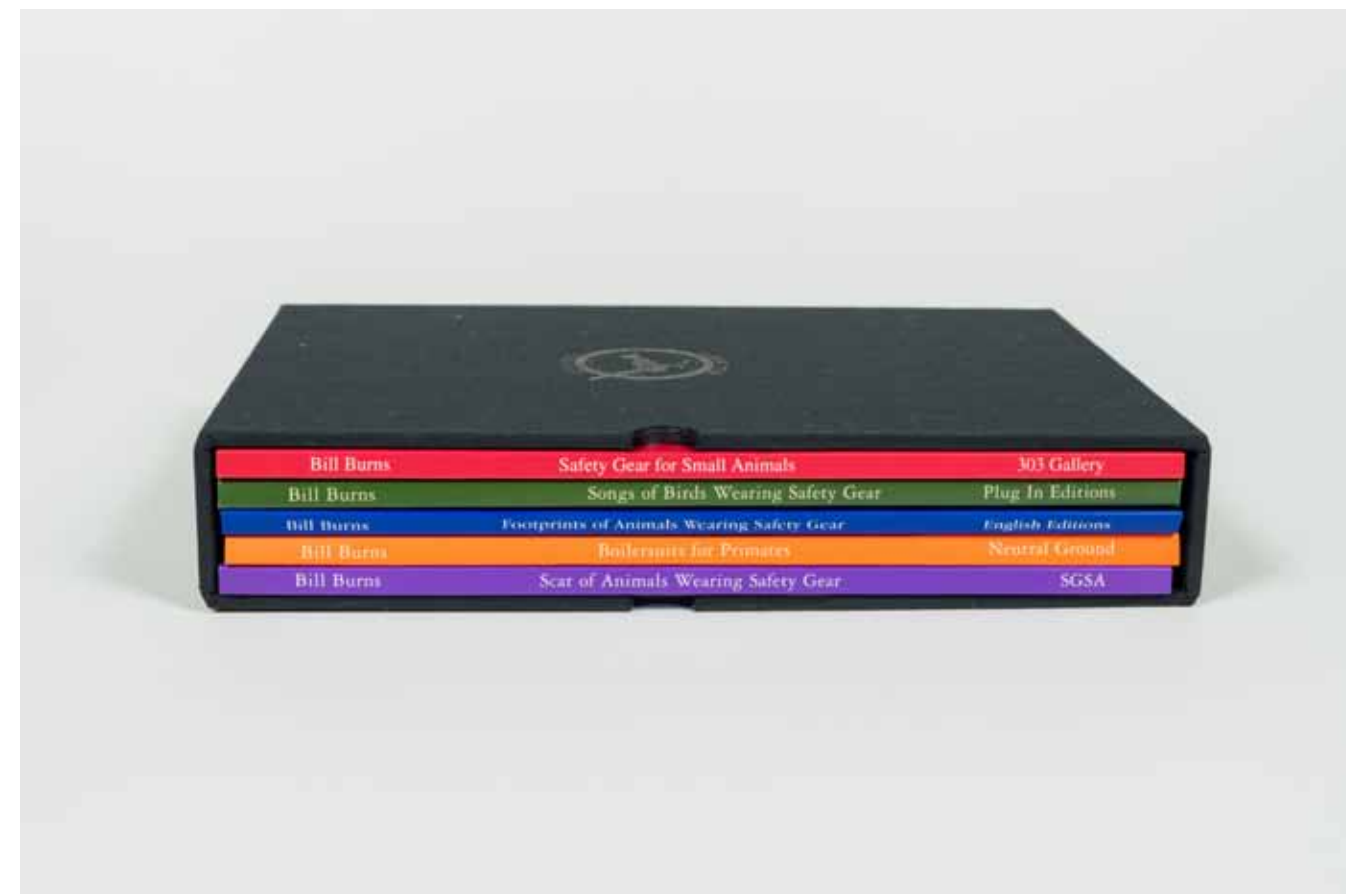


permanent collection. One of her major curatorial projects, *The Culture of Nature*, brought together the work of 29 artists in a group exhibition and included an accompanying take-away publication and a lecture series. Guided by her abiding Feminist lens, Hurtig was particularly supportive of women artists. Allyson Clay's painting from her *Traces of a City* series exemplifies this artist's strategy to interject everyday experience through text into the heroic male-dominated art tradition as she saw it.

Other works selected in memorandum of Hurtig reflect her life-long relationships with artists, particularly from Hornby Island, where she lived, including Hornby residents Jerry Pethick, Gordon Payne and part-time resident Phillipe Raphanel, all of whom she worked with to realize exhibitions. Hurtig's relationship with Manuel Pina similarly extended beyond the professional, as she was instrumental in bringing Pina and his family from Cuba to Canada. Pina took an Associate Professor position at the University of British Columbia's Department of Art History, Visual Art and Theory and still works there today. Working with still and moving images, Pina is interested in the paradigm shift in the way images are conceived, consumed and understood, and how they indicate the emergence of new visual languages. The seminal question throughout Pina's practice is "What is an image today?"



Allyson Clay, *Traces of a city in the spaces between some people: Freeway challenge*, 1990, oil and silkscreen on medite, 61 x 122 cm  
Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2000-197, Photo: Cory Hope, Kamloops Art Gallery



For her final exhibition while Curator at the Gallery, Hurtig was instrumental in bringing Stan Douglas' *Klatsassin* project. Through photography and projection-based work, Douglas' acclaimed practice examines the legacy of Modernism and the nature of historical and social narratives.

Maintaining her connection to the Kamloops Art Gallery even when no longer working here, as Curator of the Dunlop Gallery in Regina, Saskatchewan, Hurtig brought Bill Burns' *Safety Gear for Small Animals* to the KAG as a touring exhibition. Drawn to big questions and global concerns, this project would no doubt have resonated with Hurtig's interest in artists who address worldly issues such as the environment. The Gallery still resonates with Hurtig's steadfast commitment to artists, intellectual pursuit and rigorous debate.



Bill Burns, *Boxed set of five Safety Gear for Small Animals books*, 1994-2005, ink on paper, fabric on matboard; edition 40/50  
22.5 x 15.5 x 4 cm, Collection of the Kamloops Art Gallery, KAG 2007-008, Photo: Cory Hope, Kamloops Art Gallery



Marie Scott, *Stalk & Seed*, 1998, graphite on paper, 18 x 23 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance program  
and the Fred Doubt Memorial Fund, KAG 1999-223, Photo: Cory Hope, Kamloops Art Gallery



# ROGER H. BOULET

My association with the Kamloops Art Gallery began in about 1996 when Jann LM Bailey invited me to undertake some projects for the Gallery, then in the basement of the Kamloops Museum & Archives. There was much work to do in preparation for the move to the greatly anticipated new premises. Apart from some small exhibitions, I was also asked to provide the first digital images for identification purposes as the collection was then being entered into a database. As Adjunct Curator from 1996 to 1999, I provided advice on permanent collection acquisitions and was invited to organize or collaborate on some exhibitions for the Gallery.

In the area of acquisitions, one of the most significant was the initial gift of the Hugh Hanson Davidson collection in 1998. My role was to provide detailed documentation in the form of an inventory and basic photography of Davidson's collection before his move from Vancouver to Victoria. Thus began a friendship with a donor that continued until his death in 2014. I was also involved in the inventory of the works of art in 2013 and 2014, which he had collected after his move to Victoria. This collection, containing the work of many Victoria artists, was also bequeathed to the Gallery. Highlights from the collection were included in the exhibition *Hugh Hanson Davidson: A Life in the Arts*, presented at the Gallery from April 2 to June 18, 2016.



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 Toni Onley, *Iceberg, Baffin Bay May 30, 1986, 1986*, watercolour on paper, 65.5 x 102 cm  
 Collection of the Kamloops Art Gallery, gift of Toni Onley Limited, KAG 2004-077

I contributed an essay in the exhibition catalogue.

Another association with the Kamloops Art Gallery was in connection with Ann Kipling, also involving a gift to the Gallery in 1999 of the prints she had done between 1958 and 1967. As a result of this work, Kipling was motivated to return to printmaking again after a 32 year hiatus. The collection of these new prints done over a two year period was donated to the Gallery in 2002. Her printmaking oeuvre was featured in an



exhibition *Ann Kipling: Prints* at the Gallery in 2000, accompanied by a publication with essays by me and Ian Thom.

Finally, another major collaboration was with Toni Onley. I had suggested to Onley that he donate a major selection of his works to the Gallery. He still owned a good number of works done in or inspired by his various trips to the Arctic between 1974 and 1997 and he was very interested in having this body of work remain together in one public gallery permanent collection. He donated 83 works, including 67 watercolours to the Gallery in the year 2000. I was subsequently invited to organize an exhibition of this work in 2004 and this too was accompanied by a publication. While I was still working on the project, Onley was killed when his plane crashed into the Fraser River on February 29, 2004. A few weeks before that, he had set aside another 36 watercolours of the Arctic as an intended gift to the Gallery. The exhibition *Onley's True North* was presented May 30 to August 21, 2004.

All of my selections relate to my involvement with the Gallery over 20 years. I was able to facilitate major donations, and organize a number of exhibitions at the Gallery's invitation. I have certainly valued this collaboration.

Roger H. Boulet

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 Ann Kipling, *Daybreak and Storm, July 29, 2000, 2000*, drypoint on paper; Artist's print; edition of 626.3 x 45.3 cm  
 Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2002-161, Photo: Cory Hope, Kamloops Art Gallery

# ANDREW HUNTER

While my time as curator at the Kamloops Art Gallery was relatively brief, 1997-98, it was a significant period at the Gallery as the organization transitioned from the old space in the basement of the Kamloops Museum & Archives to a new purpose-built facility under Jann LM Bailey's leadership. It was also a period of critical importance personally as my own independent career as an artist, writer and curator began to flourish with projects across Canada and internationally. I left Kamloops (though I have been back many times for collaborative projects) in order to return home to Hamilton/Dundas, Ontario. The "Hammer" remains my creative base and while I have held curatorial positions in Waterloo, Toronto and Guelph over the past decade, I remain committed to the community my grandparents came to in the 1920s. My experience of Kamloops was one of a community that struggles with issues related to gentrification, urban sprawl and the impacts of heavy industry, as well as incidents of racism and intolerance, incidents echoed across Canada, a country that I believe remains colonial and racist in its fundamental "wiring." I often think about the prominence of the Kamloops Indian Band in the Thompson Region and the influential presence of KIB leaders at the Gallery during my tenure as a critical model of engagement with Indigenous communities that is essential and that I have sought to establish wherever I have ended up in order to be a part of the "rewiring" of this messy and flawed nation.



This commitment to community has been fundamental to my work and informed my selections from the Gallery's permanent collection for this exhibition. My choices are grounded in the acquisitions I made (introducing emerging artists and connections I brought from my previous role at the Vancouver Art Gallery — Melanie Stidolph and Xiong Gu, for example), the exhibitions I produced (Carl Skelton) and an emphasis on Indigenous art, evidenced by the work of David Neel and Jim Logan, among others. There are also a number of works in this exhibition as a whole that I had a role in acquiring or exhibiting that other curators have selected. Some speak to the people I collaborated with (Sarah Jules

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 Jim Logan, *St. Joseph's Church*, 1993, acrylic on canvas, 50.5 x 60.5 cm  
 Collection of the Kamloops Art Gallery, KAG 1995-10

and Alex Archie in particular) who worked with me in Kamloops and Vancouver as emerging curators. Jules and Archie have deeply influenced and shaped my thinking to this day (especially in regards to Indigenous/settler relations).

I chose the beadworks by Lizzie Archie to acknowledge Sarah Jules, who encouraged me to see these as artworks of real resonance and contemporary import, objects that speak to Indigenous resilience and resistance. Considering the legacies of the residential school system, it is remarkable that art works of such generous beauty are here to greet us. I chose works by Jeff Thomas to honour my late friend and mentor Alex Archie whom I met when he was an intern at the Gallery and who came to work with me at the Vancouver Art Gallery. Archie reminded us that art is "social" work, that art has a significant role to play in healing and building meaningful relationships that matter beyond the crassness of commercialism that has come to dominate the art world. I consider Jeff Thomas (urban Iroquois/Haudenasaunee) to be my mentor, elder and friend, and this selection of works from his ongoing series documenting the presence, absence and erasure of Indigenous peoples in the urban environment felt like the most apt honouring of Alex Archie's memory.



I remain grateful to the Kamloops' community for supporting and inspiring me during a brief but intensely creative period and wish to thank Charo Neville for inviting me to have a voice in this important anniversary program.

Andrew Hunter

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 Jeff Thomas, *Buffalo Dancer in Trafalgar Square, London, England* from the *Indians on Tour* series, 2003  
 C-print on Kodak Professional paper; edition 2/15, 23.1 x 34.8 cm Collection of the Kamloops Art Gallery, gift of the Artist  
 KAG 2007-031, Photo: Cory Hope, Kamloops Art Gallery



Jack Shadbolt, *Primavera #4*, 1991, etching on paper, 76.2 X 112.5 cm  
Collection of the Kamloops Art Gallery, gift from Simon Fraser University via the Estate of Doris Shadbolt  
KAG 2012-066, Photo: Cory Hope, Kamloops Art Gallery

# SUSAN EDELSTEIN

Moving from the west coast of British Columbia to an area where tumbleweed and semi-arid weather conditions could generate more sunshine than a Vancouverite might ever expect, I took up my new post as Curator at the Kamloops Art Gallery from 1999 to 2004 — a brief but reasonable period in which to acquire major works for the permanent collection. I recall the rigorous process of inquiry that every acquisition was subjected to. Works only made their way into the vault after numerous discussions, whereby we would consider the current and future impact of a work of art. Acknowledgement of the community, both Indigenous and non-Indigenous, the land that the Gallery occupied, and the perceived resonance that a work held, was all part of the process that helped us to move forward. Acquiring new artworks went beyond obtaining more art or preserving objects. Instead, it involved a deep awareness of the social and cultural implications that are involved in the institutional process of collecting.

Although the Gallery is a mid-size regional gallery it never felt small or small-minded. There was, and still remains, a dialogue with the artists of this region that continues to shift and grow while remaining tucked inside the beauty of a small city in British Columbia. Works collected by the Gallery went beyond the basic check list of what we might need to acquire just to round things out in the vault. Instead, we focused

on questions of what was important for future publics to experience. To this day, I continue to consider similar questions, specifically, when does a work go beyond being an object in the collection to becoming an integral work that will add to the ongoing dialogue and history of a burgeoning permanent collection?

There are of course many important artworks that have been collected by the Gallery; however, the works that resonated with me the most are by six artists who pushed boundaries, considered personal, and political histories, identity, spirituality and the impact and beauty of the land of British Columbia.



Jerry Pethick, *Trailer Dusk*, 1989-1990, aluminium, metal screen, plastic, mixed media collage, 53 x 66 cm  
Collection of the Kamloops Art Gallery, purchased with financial support of the Canada Council for the Arts Acquisition Assistance Program, KAG 2000-095, Photo: Cory Hope, Kamloops Art Gallery

My selections include works by Dana Claxton, Frances Harris, Norman LaRue, Jerry Pethick, Ed Pien and Jin-me Yoon. I was fortunate to have worked directly with all these artists on various curatorial projects, except for the late Norman LaRue. I am indebted to LaRue's daughter, Kimberlee LaRue, who assisted me while I was researching her father's practice for his solo exhibition at the Gallery in 2000.

Dana Claxton's video installation, *The Heart Of Everything That Is*, 2000, reveals Lakota First Nation histories through sound and imagery and engages with issues of colonization, spirituality and displacement. Inspired by the Group of Seven, local painter Frances Harris produced vibrant, oil-based canvases that embraced the lush landscapes of British Columbia, capturing frozen moments that included the west coast and the rolling hills of Kamloops. The traditional territory of the Secwépemc people is made visually tangible in the work of local artist Norman LaRue. LaRue was a Secwépemc carver of masks and totems who incorporated symbols and cultural references into his carvings.

I first encountered the work of Jerry Pethick while visiting Hornby Island to do studio visits. It was there that I became aware of Pethick's keen knowledge of contemporary art history and his ability to work with the most basic of recycled materials to produce some of the most memorable two and three dimensional sculptures. Ed Pien's silkscreen works, *Wound*, 1999, and *Normal*, 1999, were originally produced during an artist residency in Banff, Alberta. Pien's well-known hybrid drawing style confronts otherness and issues of difference. Jin-me Yoon's *Unbidden* project was produced near the outskirts of Kamloops. Production for this work took place in 2003, marking the first artist residency held by the Gallery. *Unbidden: Precipice*, 2004, explores issues involving the unconscious, memory, history, identity and place.

Susan Edelstein



Ed Pien, *Wound*, 1999, silkscreen on mulberry paper; edition 15/30, 46 x 34.3 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance Program KAG 2001-030, Photo: Cory Hope, Kamloops Art Gallery

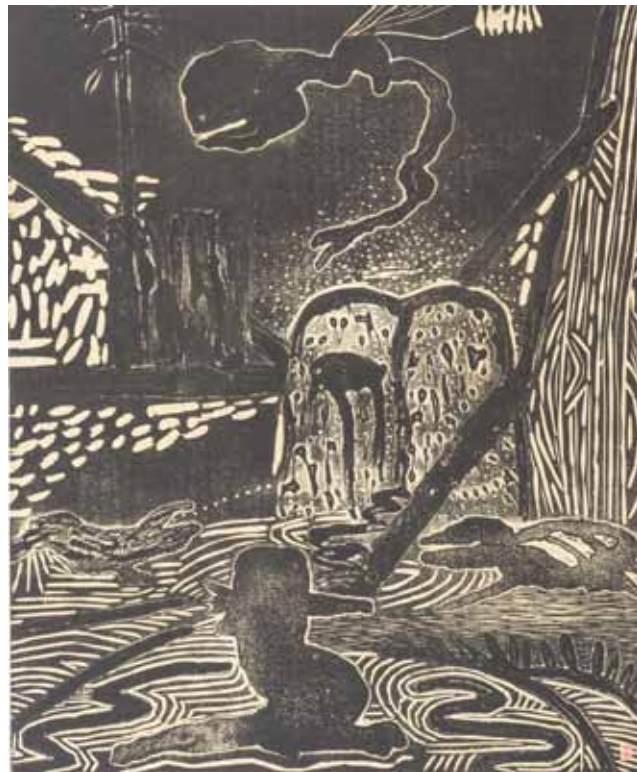
Ed Pien, *Normal*, 1999, silkscreen on mulberry paper; edition 16/30, 46 x 34.3 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance Program KAG 2001-028, Photo: Cory Hope, Kamloops Art Gallery

# JEN BUDNEY

When I moved to Kamloops in the spring of 2005, the hills were green with pine. When I left only three years later, they were rust-red. The pine beetle had radically altered the landscape in a very short period of time.

Despite the primordial, eternal qualities of the landforms that give shape to Kamloops and the Thompson-Nicola valley, to me this place is characterized by constant change and flux.

Perhaps because of the vistas, the human impact on the land seems more measurable to the eye here than elsewhere.



Buildings like the old Kamloops Indian Residential School serve as stark reminders of the relatively recent disruption of Secwépemc society — and these markers are increasingly matched by visible symbols of Secwépemc resurgence, from the street signs in Secwépemctsin to the annual Kamloopa Pow Wow.

From the balcony of my house on Fraser Street, I frequently watched coyotes loping down the back alley; observed mule deer wandering up the sidewalks; spotted a black bear at the top of my neighbour's spruce tree. I was aware of how the city encroaches on wildlife habitat.

The works I've selected from the KAG collection are by artists familiar to me — people I worked with directly or indirectly while I was a curator here. They speak to the flux that I describe above, to the often-jarring interactions of the natural and human-made worlds, to a few of the painful histories of this territory, to the necessity of change, and to human restlessness and desire.



Taiga Chiba, *Visions of the North Shore "Mosquito Creek"*, 2000, woodcut, collograph, carborundum on paper; edition 13/50, 56 x 46 cm  
Collection of the Kamloops Art Gallery, gift of North Vancouver Community Arts Council  
KAG 2002-012.001, Photo: Cory Hope, Kamloops Art Gallery

Daphne Odjig was a Potawatomi artist who made her life in BC, and whose retrospective of prints was organized by the Gallery during my tenure. In the 1970s, she made a remarkable series of illustrations to accompany the collection of traditional erotic stories *Tales from the Smokehouse*.

Jim Logan's *Look Out Kids, Here Comes Another Kind of Smallpox*, 1992, speaks to the dangers of contemporary drug culture, equating the threats posed by narcotics use to the diseases brought to the Americas by European colonists. As a curatorial advisor to the Gallery in the 1990s, Logan was responsible for building the Gallery's excellent collection of contemporary Indigenous art.

Isao Sanami/Morrill lived for many years in Vernon and documented human encroachment on the natural environment during her daily hikes along roadsides. Her commentary was often very subtle.

Doug Buis, a favourite Thompson Rivers University (TRU) art instructor, has long blurred fact and fiction in his documentation of the life and work of Dr. Verner Ferlein. The alien quality of industrial architecture in the Kamloops landscape lends a sinister atmosphere to the biography.

Taiga Chiba's prints were included in an exhibition about water organized by Patrick Mahon in collaboration with local communities. The triptych of images of microscopic organisms (only one of three prints shown here) reminds us of the unseen lifeforms dwelling all around us.

Mahovsky and Weppeler's "still life" reminds us of life's brevity. They merge the traditions of sculpture and painting to make us see classic or everyday forms anew. Gary Pearson's painting *Happy New Year*, 2017, speaks to the folly and fragility of many promises and resolutions. Fresh starts are never possible — there is only carry-over.

TRU grad Karla Griffin's *Keys*, 2009, are a picture of human restlessness, or the transience that marks modern society. To me, these keys beg the question, ever-present in my mind as I lived in Kamloops: where, as a species, are we going?

Jen Budney



Doug Buis, "Power Plant", *The Life and Work of Dr. Verner Ferlein*, 2007  
inkjet on archival paper, laminated, transmounted on aluminum, 38.2 x 51 cm  
Collection of the Kamloops Art Gallery, purchased with financial support of the Canada Council for the Arts and the Fred Doubt Memorial Fund  
KAG 2008-017.002, Photo: Cory Hope, Kamloops Art Gallery





Takashi Murakami, *Manji-fuji*, 2001, laser print on paper; edition 76/105, 37.5 x 23.4 cm, Collection of the Kamloops Art Gallery purchased with financial support of the Province of BC, KAG 2002-023, Photo: Cory Hope, Kamloops Art Gallery

# JORDAN STROM

The Kamloops Art Gallery has maintained a reputation across British Columbia and spanning the country for producing adventurous and challenging programming. The Gallery's permanent collection offers a fascinating record of the scope and rigor of the past four decades of programming, as many of the artists who were included in the exhibitions would have their work acquired into the collection.

My time at the Kamloops Art Gallery was relatively short. I worked as Interim Curator in the summer and fall of 2008. I was honoured to play a very small part in the wide-ranging program that year. I was inspired by the curatorial work of those who came before me. I was particularly impressed with the many exhibitions of the late Annette Hurtig, who became a mentor during my time there.

Mostly, I worked on the completion of exhibitions that were already initiated by former Curator Jen Budney before she left to take on a position in Saskatoon. In this capacity I helped carry through the presentation of exhibitions of work by Patrick Mahon, Isao Sanami/Morrill and Tania Willard. In my duties as the Interim

Curator, I was able to engage in a surprisingly broad array of research on the collection. In the ensuing years since I completed work there, I have researched the Kamloops Art Gallery's collection on many occasions. Some of the trajectories of work in the collection that stand out include the diverse array of art concerned with identity and language such as Nhan Duc Nguyen's *Self-Portrait*, 1992; related to this, is the healthy amount of innovative text-based work in the collection.



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 Jorma Puranen, *Imaginary Homecoming*, 1991, silver gelatin print, copper, 80.4 x 109.2 cm  
 Collection of the Kamloops Art Gallery, partial gift of the Artist and purchased with financial support of the Province of BC  
 KAG 2003-072.005, Photo: Cory Hope, Kamloops Art Gallery

As seen in Allyson Clay's *Untitled III (Self-portrait)*, 1995-98, there is a strong stream of work that pushes the limits of photography and by some extraordinary Toronto-based artists including Barbara Astman. While many Canadian permanent collections have a dearth of landscape art, the Kamloops Art Gallery's collection of landscapes include many challenging and unconventional depictions. Patrick Mahon's work points to the truly innovative and thought-provoking solo exhibitions by artists from Eastern Canada — work the Gallery has strongly represented over the years.

Another aspect of the collection that jumped out at me at the time of my work in Kamloops (and the ensuing years) is the presence of contemporary non-Canadian artists. There are very few public art collections in BC besides the Vancouver Art Gallery. I think it is commendable that the Kamloops Art Gallery has bucked the trend to be Canadian-centric and has actively sought out the acquisition of contemporary non-Canadian artists (ie. Takashi Murakami, Leon Golub — and shown here — Jorma Puranen's work on the Sammi people and themes of global Indigeneity).

Notably, the collection includes work by many artists of non-European ancestry (ceramic work by Brendan Lee Satish Tang, who was born in Dublin, Ireland of Trinidadian parents and is a naturalized citizen of Canada) and has a strong presence of Indigenous work that is particularly remarkable. I was fortunate to curate an exhibition of work by Secwépemc artist Tania Willard and helped to acquire her work for the collection. It was very interesting for me to learn of the series of black and white portraits of Indigenous performance artists by Merle Addison (I have included an image of Dana Claxton) through the process of revisiting the collection.



In all, the Kamloops Art Gallery has shown a strong tendency to collect difficult and thought-provoking artwork. The many strands of the permanent collection symbolize the forward looking and open-minded perspective of past curators and directors along with several generations of audiences that demand such challenging art and the ideas that are embodied in them.

Jordan Strom

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 Merle Addison, *Untitled [features Dana Claxton]*, 1999, black and white photograph on paper, 20.3 x 15.2 cm  
 Collection of the Kamloops Art Gallery, gift of the Artist and grant gallery, KAG 2015-002.016, Photo: Cory Hope, Kamloops Art Gallery

# TANIA WILLARD

I have had the pleasure of both curating and exhibiting as an artist at the Kamloops Art Gallery. From 2013 to 2015, I was the Canada Council Aboriginal Curator in Residence, producing two exhibitions. *unlimited edition* was comprised of work drawn primarily from the Kamloops Art Gallery's permanent collection. It toured to two venues and was the first entirely Indigenous exhibition to be shown at Touchstones Gallery in Nelson, BC. The culmination of my residency was the exhibition *Tsitslem te stem tek Kultens-kuc CUSTOM MADE*, presented at the Kamloops Art Gallery in 2015. In 2009, I had a solo exhibition *Claiming Space: Tania Willard* and I continue to engage with and support the Kamloops Art Gallery on curatorial and artistic projects as I believe it is one of our most important regional galleries.

In this selection of works from the Kamloops Art Gallery's permanent collection, I wanted to think about my experience with the Gallery through a Secwépemc lens. My family relations extend to T'kemlúps and Splatsín and my home base in Neskonlith. On the settler side of my family, I have connections to Scotch Creek and throughout the Interior. My heritage, art and life are all about land; the influence of the land here as a contested space of colonization informs my entire being. As Indigenous people we live with land loss as central to our challenges and this dispossession is inextricably tied to culture, language, economy and futurity.



Lawrence Paul Yuxweluptun's unwavering stance on anti-colonialism and the legacies we live within this Province have been a strong reminder for me of the work of ancestors who fought for land rights as well as the aesthetic grounding this struggle has for Indigenous people. The beauty of our traditional territories extends far beyond the *Little Reservation in BC*, 1997, from which this work takes its title. In another print work, *Difference*, 1992, Secwépemc artist, Maureen Thompson, explores cultural difference by reminding us of the intensive periods of colonization language and land loss in Secwepemcúlecw, the lands of the Secwépemc people. Visible in Lizzie Archie's

Maureen Thompson, *Difference*, 1992, lithograph on paper; edition 5/5, 35.5 x 46.5 cm  
Collection of the Kamloops Art Gallery, KAG 1993-35, Photo: Cory Hope, Kamloops Art Gallery

*Beaded Hanging*, 1993, are the resonant aesthetics and influences of Secwépemc artistry. Made of both natural and commercial materials, it emphasizes connections to traditional harvesting while manufactured materials imply periods of change for communities.

Canadian and Indigenous conflicts over land are prominent in Theresa Marshall's, *Cultural Brief*, 1999-2000, featuring raw hide stretched over briefcases as hybrid parfleche. The legal landscape of Indigenous rights in Canada is implicated in Marshall's practice. Since settlers arrived in Secwepemcúlecw, delegations of chiefs and land rights protectors were active in advocating for their rights, travelling against great odds, first to London, England, to petition the monarchy and then after confederation to Ottawa, Ontario, to petition the newly formed Canadian government and have their claims heard. In 1927, as a result of this agitation by Indigenous leaders, the right to organize legal advice and the defence of land rights was banned and today we live with outstanding claims and injustice in the restitution of Indigenous land rights. The legacies and histories of Indigenous land claims are symbolically contained in Marshall's briefs. This work evokes the potentiality of our future together in new models of sustainability that centre on Indigenous lands, culture and language — true reconciliation exists in addressing the ongoing impacts of stolen land.



Terese Marshall, *Cultural Brief*, 1999, rawhide, leather, wood, brass, metal; edition of 20, 35 x 44 x 9 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance program KAG 1999-290.001, Photo: Cory Hope, Kamloops Art Gallery

Terese Marshall, *Cultural Brief*, 2000, elk hide, wood, brass, metal, plastic, fur, rawhide; edition of 20, 38.5 x 44.5 x 9 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance program KAG 1999-290.002 Photo: Cory Hope, Kamloops Art Gallery

Terese Marshall, *Cultural Brief*, 2000, deerhide, wood, brass, metal, plastic, ermine pelt, wolf fur, leather, feathers; edition of 20, 37 x 45.5 x 9 cm  
Collection of the Kamloops Art Gallery, purchased with the support of the Canada Council for the Arts Acquisition Assistance program KAG 1999-290.003, Photo: Cory Hope, Kamloops Art Gallery





In Mike MacDonald's neo-totem, *Electronic Totem*, 1987, we are brought face to face with the forever giving and generous beauty of nature. MacDonald's work was part of an important movement of Indigenous artists working with video, performance and new media that centred in the West largely around artists run centres like grunt gallery in the 1990s. MacDonald's new media work paralleled his interest in ecology and his butterfly garden installations, including *Butterfly Garden*, 1999, installed in Banff, Alberta at the Walter Phillips Gallery where the legacy of his work remains in public view. MacDonald's Indigenous poetics remind us of the potentiality of the land to hold us, to care for us and to offer us a future.

The group of artists I've chosen to feature here offer concepts, philosophies and poetics to confront the conflicted past/present and to build the potential for beautiful futures.

Tania Willard

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 Mike MacDonald, *Electronic Totem*, 1987, video installation; edition 1/6  
 Collection of the Kamloops Art Gallery, KAG 1993-19

## ADRIENNE FAST

Although my time as Interim Curator at the Kamloops Art Gallery was relatively brief (December 2016 to January 2018), it was both memorable and highly enjoyable. I am proud to have contributed in a small way to the 40 years of excellence in exhibitions, programs and collecting that are being celebrated this year.

I was privileged to have been able to work quite extensively with the permanent collection during my year with the Gallery. I was involved with two exhibitions drawn from the permanent collection: *Ann Kipling: Gestural Terrain* curated by Charo Neville, and *AlterNation*, which included external loans and works I selected from the permanent collection. I shepherded through some significant acquisitions and also helped rationalise the collection through the kinds of strategic de-acquisitions that are inevitable and necessary after 40 years of collecting. In looking back, I realise now how significant the Gallery's permanent collection was in shaping my experience in Kamloops.

I was particularly impressed by the remarkably high ratio of female artists compared to male ones in the Gallery's collection. While many large public collections struggle to be able to report 20 to 25% representation of female artists, currently more than 40% of the works in the Kamloops Art Gallery's collection are by female artists. Although more work remains to be done, I believe the Gallery provides a model for how other regional, public galleries can work to make their collecting and exhibition practices more equitable. For this reason, I was inspired to choose only works by female artists for my curatorial selection.



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 Shelagh Keeley, *The dog someone offered me along the road*, 1983, mixed media on paper, 87.5 x 63.5 cm  
 Collection of the Kamloops Art Gallery, KAG 1992-08

Having been awarded the Order of British Columbia, the Order of Canada, the Governor General's Award for Visual and Media Arts and the Audain Prize for Lifetime Achievement, today Gathie Falk is considered one of Canada's most critically acclaimed senior artists. *Dress with Singing Birds*, 1997, is a quintessential example of her practice, offering a surreal reinterpretation of a quotidian object (a dress) as a "veneration of the ordinary." Rendered in papier-mâché that is built into a durable shape using paint and glaze, the work has a sensuous surface that echoes the qualities of human flesh, embodying a tension between fragility and resilience that recurs in much of Falk's work.

relationship embodied in her minimalist, kinetic, sculptural work; the *Landscapes* were a delightful surprise and discovery. Produced by taking readings made by the Gallery's hygrothermograph, the device used to measure and record temperature and humidity levels, the *Landscapes* transform these clinical readings by using them as the basis for watercolour drawings whose delicate lines and soft colour gradations are suggestive of landscapes. These works are the result of a remarkable combination of both mechanical and human agency, and express the ways technology, the environment and human lived experience are deeply interconnected in our contemporary world.



Shelagh Keeley is known for her visceral, highly embodied approach to drawing that has often resulted in large-scale, site-specific installations in which the marks of her moving body are smeared onto the walls themselves. *The dog someone offered me along the road*, 1983, demonstrates much of the same immediacy of mark-making and use of waxy, mixed materials that characterize Keeley's larger scale work. This drawing was produced during a year Keeley spent travelling more than 23,000 kilometers by truck across Northwest, Central and East Africa — a journey that has continued to inform other works produced in subsequent years.

Germaine Koh's *Landscapes*, 2013, were exhibited at the Gallery in her solo exhibition *Weather Systems*, and were formally donated to the collection during my time as Interim Curator. I was already familiar with and impressed by Koh's ability to connect the interior spaces of the art world (the gallery, the museum, the studio) to environmental contexts like wind, temperature and humidity, but I was more used to seeing this

Finally, I have selected Tania Willard's work *Ancestors*, 2009, because Willard played a significant role in my experience in Kamloops for several reasons; not only did her own limited-term appointment as Aboriginal Curator in Residence offer a model for the kind of rigorous, quality work that could be done during a short-term curatorial contract, for me her work as a visual artist was also an invaluable introduction to the centrality of Secwépemc culture, worldview and creative production to the art and history of the Kamloops region. In *Ancestors*, Willard foregrounds Indigenous language and its connection to both community and the land in ways that are specific to this region, but which I will endeavour to always remember and honour as I live, work and play as a guest in other Indigenous territories.



Adrienne Fast



Germaine Koh, *Landscape: Parking Lot, Hotel hot tub, Hotel*, 2013-03-28, (detail), 2013 ink from hygrothermograph and watercolour pencil on paper, 33.7 x 17.8 cm Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2017-002.007, Photo: Krystyna Halliwell, Kamloops Art Gallery



Tania Willard, *Ancestors*, 2009, ink toner and acrylic on canvas, 150.7 x 183 cm Collection of the Kamloops Art Gallery, gift of the Artist, KAG 2009-013, Photo: Cory Hope, Kamloops Art Gallery



CIRCLES & WIGS, *BFF Rose Quartz pairing*, 2018, acrylic on canvas and Dibond, dimensions variable  
Future Gift to the Collection of the Kamloops Art Gallery, Photo: Cory Hope, Kamloops Art Gallery

