



THE CAIRN

WHYTE MUSEUM OF THE CANADIAN ROCKIES
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Reframing the Landscape: The Columbia Icefield Expedition

by Katherine Lipsett, Curator of Art

On the evening of Thursday August 5, 1993, I sat in the front seat of Catherine Perehudoff's van at the toe of the Athabasca Glacier, watching her paint and listening to her sister Carol in the back seat. In front of the van, Dan Hudson was drawing the evening light reflecting on the hills across Sunwapta Lake, while further down the shore Greg Murphy was painting a view of the Sunwapta Valley. Michael Cameron appeared on the road and then disappeared over the moraine to paint. Later Barbara Milne, Alice Saltiel-Marshall and Peter Von Tiessenhausen drove up in Peter's truck and walked slowly up to the toe of the glacier. Laura Millard and David More were nearby but I didn't see them until later.

You are probably wondering what this is about. Six months ago, Dan Hudson and I decided to organize a painting trip for artists in the Canadian Rockies. Dan is a painter who recently moved to Canmore and has been on a number of artist expeditions in the past. We established a list of ten contemporary landscape painters, mostly from Alberta, and were away. The support of the Brewster Transportation and Tours "Arts and Science" program allowed the Whyte Museum to develop the Icefield Expedition at little cost.

I don't know what gods were smiling on us but we had the only six consecutive days of sun in the Rockies this summer. The artists arrived at the Museum at noon on Sunday, August 1, and the combination of artists, warm clothes and enough art supplies for seven days filled the Brewster bus. Everyone was excited and began to paint immediately upon reaching the Icefield. Some, like Greg, were up at 6 a.m., and often the artists painted well into the evening, trying to capture on canvas the elusive and ever-changing mountain light. Painting groups were loosely formed, mostly by the choice of site. Some people chose to paint alone although curiosity about each others work also con-

tributed to a rotation in the membership of painting parties.

Friday night was the opportunity to show slides to the group. Each artist was given ten minutes to show ten slides and discuss their ideas and intentions concerning landscape painting. The diversity and commitment of each was apparent throughout the presentation. Carol's deceptively naive style contrasted beautifully with Cathy's weaving of watercolour. Laura's use of found objects within her paintings brought a reality to her work that emphasised the fantasy nature of both Barbara's drawings and Mike's paintings. Greg and Alice's love of the sublime was heightened by David and Peter's abstraction of nature. And Dan—well Dan kept drawing the full moon.

Recently a number of people have been teasing me about the fact that I not only organize exhibitions of contemporary art of the Canadian Rockies, but now I was organizing the making of the art for an exhibition. And in a way that is exactly what I did. Beyond looking at how the artistic interests within the group would relate, one of the key points of concern for me was to provide a supportive and enjoyable experience for the artists, so a cohesive, enthusiastic and congenial dynamic was essential, and was achieved.

On Saturday night the artists of the Columbia Icefield Expedition had an Open House for our host, the staff of Brewster Transportation and Tours, at the residence where we had been staying for the week. Nine of the ten artists displayed 121 paintings and drawings they had completed since the previous Sunday evening, and 60 people from the Icefield area came to see the work. The evening felt like a great kitchen party. People were interested and asked a lot of questions (which is unusual for art openings) and eventually everyone was sitting on the floor, talking and looking at the art.

In May 1994, the Museum will present an exhibition based on the Expedition. The ten artists will spend this winter translating the drawings, oil sketches, photographs, and diary entries into larger studio paintings.

It was a magical week—the type you never forget. Friendships were formed, good art was made, support and encouragement were abundant. My only concern is that no one will believe all the blue skies in the paintings from our summer of the rains.

Cover Photo: Barbara Milne working outdoors at the Athabasca Glacier on the Columbia Icefield Expedition. Photo by Craig Richards.

WHYTE MUSEUM OF THE CANADIAN ROCKIES

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Whyte Foundation's Peyto Place

by E.J. Hart, Director

Beginning in mid-September, the Whyte Foundation will start construction on Peyto Place, a mixed-use residential and commercial building on Bear Street. Peyto Place will provide the income to support the operation of the recently completed expansion and renovation to the Whyte Museum. Funding for the estimated \$3.5 million project will be provided from the Foundation's endowment investment portfolio, the Board having determined that a better return on investment will be gained from leases than from stocks and bonds.

Planning for the building, which began over two years ago, was delayed because of the Town of Banff's desire to examine a possible trade of the Foundation's commercial-zoned property next to the Post Office on Bear Street for Town lands further down the block. Negotiations on this swap have been completed. The Town will receive the Foundation's lands and use them for the eventual construction of a Town Hall while the Foundation will receive an equal amount of land at the other end of the 100 block of Bear Street next to the Town's parkade, currently under construction. The arrangement will ultimately result in all public buildings (Library/Seniors, Post Office, Museum, Town Hall) being grouped at one end of Bear Street and all commercial activities and parking at the other, with a public

park separating them.

Designed by Carruthers, Marshall & Associates Architects of Calgary, the building will comprise a 1160 square metre (12,500 sq. ft.) supermarket on the main floor operated by Dick and Bev Keller, former owners of White's Foodmaster in the Foundation-owned White Block. The upper two storeys will consist of 14 apartments in the first stage of construction with the possibility of up to 10 additional ones being added later. A second supermarket for Banff and more apartment accommodation have both been identified as priorities in community needs surveys for Banff.

The name Peyto Place was chosen for the development to reflect the role of pioneering Peyto brothers, Bill, Walter and Stephen, and their families in the early history of Banff and to recognize the close personal friendship of Bill Peyto with the family of Dave White. Peyto's original outfitting buildings and corrals were located on the grounds now occupied by the Museum.

In deciding to undertake responsibility for the design and construction of Peyto Place, the Foundation's Board hopes to provide a well-designed addition to Bear Street that will meet the needs of both the town and the Whyte Museum for many years to come.



GRAND RE-OPENING AND 25TH ANNIVERSARY

Members, donors, staff, and hundreds of Banff visitors watched as George Vaux and Eleanor Luxton cut a buckskin thong to open the newly renovated and enlarged Whyte Museum.

Over 1,000 people attended the Museum's 25th Banff Day on June 20, 1993, and all enjoyed watching the Stoney dancers, listening to music in the new Art Gallery, visiting with friends, having tea and cookies served by volunteers from the I.O.D.E. and Soroptomists, and touring the new building.

The photo at left shows the thong-cutting ceremony with (l. to r.) Museum Director E.J. (Ted) Hart, George Vaux, Eleanor Luxton, Louise Feltham (MP for Wild Rose) and President of the Board Cliff J. White.

In the Galleries



Barbara Spohr: Apparent Reasons

September 4 – October 31 Galleries 1 & 2

This exhibition of 70 photographs, drawn from the Spohr estate and numerous private and public collections is the first comprehensive look at the work of Barbara Spohr. Her photographic practice and dedicated vision influenced other photographers of her generation.

Spohr demonstrated to those who knew her, and to those who took the time to study her photographs, that beauty is ever-present in the mundane and that even the simplest things hold the wonderful and delicate gift of life.

Exhibition poster and catalogue are available.

Funding has been provided by the Department of Communications, Museums Assistance Programme and the Alberta Foundation for the Arts.

Barbara Spohr, *Lake Minnewanka, Banff, 1980*, type c print, 50.6 x 40.4 cm.

Le Montagna della Fotografia

November 2 – January 9, 1994 Galleries 1 & 2

Collaboration is one of the most frequent words in the Whyte Museum world, as we seek to connect with our various communities. In the past, the exhibition presented in association with the Banff Festival of Mountain Films has attempted to provide an aesthetic which will be of interest to visiting climbers, yet unusual enough to intrigue our regular audience. With the introduction of our new international alpinism mandate, the Art Gallery is delighted to present the exhibition *Le Montagna della Fotografia* from the Museo Nazionale della Montagna in Torino, Italy. The exhibition features historic photographs by Vittorio Sella, Mario Piacenza, Herbert Ponting and others. In late summer 1994, the Whyte Museum will exhibit historic Canadian Rockies photographs in Torino as part of an ongoing dialogue about mountain art and culture.

Exhibition Opening: Saturday, November 6, 5:30 – 7:30 p.m. Sponsored by the Alpine Club of Canada and Abbot Pass Trading Company Ltd. (The Hostel Shop).

Mario Piacenza and Vittorio Sella
Monastero Lamaista Di Thikse (Ladakh, 1913),
virata, 60 x 48 cm.





**Raison d'être:
The Art of Peter and Catharine Whyte**

June 20 – November 1

Gallery 3

Peter and Catharine Whyte were first and foremost artists, and their lives were spent making and fostering the art of the Canadian Rockies. The Whyte Museum has the largest holdings of Peter and Catharine Whyte material in Canada and the exhibition *Raison d'être* presents some of their finest paintings. In our 25th year the remarkable legacy of Peter and Catharine lives on in their museum and in their art.

Catharine Robb Whyte, *Yoho Peak*, c. 1930, oil on canvas, 22.6 x 28.3 cm.

The Great Divide: Ernie Kroeger

November 4 – January 2, 1994

Gallery 3

great divide noun [the Great Divide, North American watershed] (1861) 1: a watershed between major drainage systems. 2: a significant point of division; especially DEATH <he crossed the great divide bravely>

In this series of work Banff photographic artist Ernie Kroeger has explored the Great Divide as both a significant regional feature and as a metaphor for points of transition and borders. For Kroeger, the Great Divide is also directly related to the medium of photography. The various components of the exhibition, which include panoramic mountain scenes, square format colour photographs of the journey made by Kroeger's knapsack through the Great Divide, and watermaps produced photographically from microfiche of historic maps from this area, challenge our notions of time and progression.

Exhibition Opening: Saturday, November 13, 7 – 9 p.m.



Ernie Kroeger, *Pretext*, anonymous copyright, 40.6 x 50.8 cm.

Pat Askren: Changes

September 21 – January 16, 1994

Elizabeth Rummel Room

The past year has been a period of transition and change for Pat Askren, both personally and artistically. Many artists express change through their work and for Pat this opportunity has allowed her to examine much of her past imagery. Deciding to take risks and open herself to change allowed Pat to take even greater risks, and this new body of work is a dramatic departure in terms of its bold, painterly style. Whereas Pat's previous work featured small intimate drawings of imaginary creatures, the current series is intensely autobiographical and traces her journey through a dramatic period of change in her life.

Exhibition Opening: Saturday, September 25, 7 – 9 p.m.

Pat Askren, *Flying Above*, 1993, coloured ink on paper, 74.3 x 54.6 cm.



Myth and Identity

by Bernadette Lynch, Education Officer

You may well ask what do the words *identity* and *myth* have to do with a Museum? People have always come to Banff for something more than natural beauty and shopping. At the Whyte Museum we hear from our many visitors that they come to Banff for what this place symbolizes. Banff can be termed a true Canadian symbol. Museums are purveyors of cultural and historical symbolism and myth, and we believe that an examination of cultural myths in the formation of identity has *everything* to do with us.

Beginning in October, the popular Thursday Night series will embark on a fascinating voyage of discovery into the heart of myth as it shapes all of our lives.

As we sail through this century we may pass through the inky waters of the "fluid prejudice" with which Mark Twain claims that history is written. The first thematic presentation in the series, on October 21, will address how historical myths are created in relation to war. The two speakers, both of whom were consulted in the Senate hearings on the highly controversial CBC television program, *The Valour and the Horror*, take opposing views on that program in particular and his-

torical myth-making in general.

But where does this need for identity begin? As individuals, "we only become what we are by the radical and deep-seated refusal of what others have made for us," according to the French philosopher Jean-Paul Sartre. He suggests that this "refusal of what others have made for us" is no easy task. How much does our personal identity depend on the myths created for us, often before we are born?

Leaving few ports unvisited and with the help of a neurosurgeon, a psychologist and a sex therapist, we will examine our most personal myths: those constructed around our sexual identity. On October 28 a panel will tackle some of the most controversial current thinking on sexual identity in a presentation entitled *Sex, Lies and Identity*.

Writer Joseph Campbell argues that mythology is not a lie—mythology is poetry, it is metaphorical and is necessary for life. Native culture would seem to agree, believing that it is through myth that human existence can be understood in its relation to the earth and all living things. Two programs will explore native identity: on November 18, Dr. Leroy Littlebear of the University of Lethbridge will lead a philosophical journey as three speakers examine the distinctions and the common threads of Native American, Eastern, and Christian spirituality. On November 25, a full day's workshop will be devoted to the *Mythical Indian* with nationally-known speakers. The workshop, open to the public, will culminate that evening with a challenging panel discussion, entitled *Indian – A New Identity?* The question of stereotyping and our uneasy relationship with native culture in our cultural institutions, and in Canadian society as a whole, will be explored.

No examination of native culture can be separated from the native relationship to the land and its implications for the present ecological concerns of our times. A play written especially for the series by author Bob Sandford will be performed for the first time at the Margaret Greenham Theatre at The Banff Centre on December 2.

Be daring, and embark on this mythological voyage with us.

The Whyte Museum wishes to thank the Bow Corridor Continuing Education Council for their continuing co-sponsorship of the Thursday Night Series.

*See Calendar of Events for listings.

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Le Montagna della Fotografia

excerpt from *Le Montagne della Fotografia exhibition catalogue, 1992*

The history of the Museo Nazionale della Montagna in Torino is closely linked with that of the Club Alpino Italiano. The Club's vision of the world spread from the second half of the 19th century onwards through its publications, exhibitions and trade displays. The Club's two periodicals, the *Bollettino* and the *Rivista Mensile* are a valuable source of information concerning the use of photography. The periodicals' many articles on the technical, cultural and commercial aspects of photography were aimed at an ever-increasing number of climbers with a camera in their rucksack. Pictures from negatives first appeared in *Bollettino* in 1884 and in *Rivista Mensile* in 1893, evidence of an early awareness of the need to illustrate a scientific paper, an account of a journey, an article on caving or the description of a climb.

The old photographic plates carried on the early expeditions produced pictures that seemed almost too good to be true. These photographs went a long way towards building an intriguing new myth through their breathtaking magnification of the realms of knowledge. Pictures of interminable glaciers, gigantic seracs, and peaks soaring well beyond the point where a normal lung can still feel at ease. Europe was thus offered a new playground for its imagination through the photos of Vittorio Sella, Mario Piacenza, Herbert Ponting and other Alpinists who had lugged their heavy cameras through distant lands.

In most cases, however, the apprenticeship of both

their eyes and their limbs had been served in the Alps. It is here, then, that our itinerary begins. Photographs of the mountains selected from the many thousands in the Museum's collection are presented in seven sections: mountaineering (from the earliest times until 1940); the first expeditions outside Europe; views of the Alps; panoramas; faraway mountains; Alpine tourism; "vertical emotions," i.e. pictures taken over the last 40 years.

The exhibition introduces not only the early pictures of Sella and Rey, and other well-known names such as Hess and Fantin, but also photos taken by a host of climbers. The history of mountain photography lies in the slides and snapshots taken by thousands of amateur climbers, some of them familiar figures within the confines of their club, others devoid of even this narrow recognition. If indeed, it is true that the history of photography rests more squarely on the efforts of armies of amateurs than the handful of famous professionals, it is a truth that reigns with a vengeance in the mountains.

Photographs taken to fill the book of memory, to provide a lasting record of faces and scenes form the back-

ground to many an extraordinary experience. A return, in a word, to one of photography's earliest and most natural vocations.

The historic photography exhibition *Le Montagne della Fotografia* will be in Art Galleries 1 and 2 from November 2 through January 9, 1994.



Fosco Maraini, *Hindukush, La Cresta Ovest del Sarghrar Ricoperta De Penitentes* (Pakistan, luglio 1959) 40 x 30 cm.

Treasures from the Museum Shop



1. Palette \$44.95
 2. Easel \$44, Original watercolour \$50.
 3. Gift boxes from \$5.
 4. Art glass from \$20.
 5. Chief \$69.
 6. Antique spool \$9.95
 7. Inukshuk medallion \$19.95
 8. Original box \$42.
 9. Pot \$29.95
 10. Watercolour kit \$24.95
 11. Chapati rolling pin \$25.
 12. Rainsticks from \$22.
- Assorted scarves \$19.95
Blankets from \$110.
Hide and Sneak \$4.95
Basic Watercolor Techniques \$23.95

Geddes Lantern Slide Donation by Don Bourdon

As a young boy, Malcolm Darroch came across a group of leather shipping cases along side the climbing boots of his grandfather, Malcolm Geddes, in his parents' basement in Toronto. The cases contained over 300 hand-tinted lantern slide photographs and young Malcolm gazed with fascination at the images from his grandfather's mountaineering days.

Darroch never knew his grandfather, who died tragically on Mt. Lefroy in 1927. The slides were a special keepsake and he has treasured them ever since. Now, over 40 years later, Malcolm Darroch has entrusted the slides to the Archives of the Museum.

Malcolm Geddes, 1866 – 1927, was well known as the journalist who founded the *Farm and Ranch Review* in Calgary in 1904 and served as its editor until his death. He was active in Calgary's real estate boom prior to 1914. One of Geddes' greatest joys was climbing in the Rockies. He joined the Alpine Club of Canada in 1917 and became an avid participant in the ACC annual summer camps.

Eulogist T.B. Moffat stated that "Wherever he went on his business trips he took along his box of lantern slides and upon every opportunity showed them, thereby creating interest in many for things Alpine." *CAJ* 1928, p. 235. Some of the slides are by Geddes, others

were obtained by him through the Department of the Interior, Natural Resources Intelligence Branch and other sources. Jennie Geddes painstakingly coloured some of the slides. They reflect Geddes' interests in the



Malcolm and Micheline Darroch presenting the Geddes lantern slides to Head Archivist Don Bourdon.

scenery and development of the west, mountaineering and mountain regions, mountain flora and fauna, Canadian logging, and agriculture.

We are grateful to Malcolm Darroch for this special donation, the first after the Archives re-opened in June.